



Artistic Research Report

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1 Abstract

Yoruba-influenced Afro-Cuban music blends traditional Yoruba rhythms with Cuban cultural expressions, often serving as a means of communicating with the orishas in Santería. Central to this music are the batá drums, which convey "drum language" that mimics the tonal nature of Yoruba speech. The batá drums and clave rhythms interact closely with the voice, creating intricate polyrhythms and emotional tension. This fusion of drumming and vocal elements is both a powerful artistic expression and an essential part of spiritual and cultural ceremonies.

This research investigates the relationship between clave rhythms, batá rhythms, and vocal timing in Yoruba-influenced Afro-Cuban music, aiming to explore how drums and clave can reinforce vocal timing. The study emphasizes the interconnectivity of these elements and their impact on rhythmic synchronization, tension, and release. The project has progressively deepened the understanding of clave patterns, their integration into vocal performance, and the application of these insights in improvisation and composition.

Through the exploration of batá drumming, clave patterns, and vocal phrasing, the research highlights the importance of internalizing rhythm and understanding its cultural context. The study examines the roles of various rhythms on batá drums, the significance of the clave in guiding rhythm, and the complex interplay between vocal lines and percussion. The research also reflects on the challenges of incorporating 6/8 and 4/4 meters into performances, the importance of rhythmic precision, and the necessity of clear communication within the ensemble.

Throughout the cycles of the study, significant progress has been made in improving rhythmic coordination, vocal projection, and timing, particularly in relation to the clave and batá rhythms. Field research, re-enactment exercises, and expert feedback have refined the performer's technical skills and deepened the understanding of rhythmic expression. The outcome recordings demonstrate marked improvement in vocal and drumming integration, offering clearer interpretations of traditional and contemporary pieces.

Ultimately, this research contributes to a broader understanding of Afro-Cuban music and its performance practice, expanding the rhythmic expression possibilities of the vocalist while emphasizing the importance of cultural context, musical authenticity, and artistic development.

2 Introduction

2.1 Motivation and goal

2.1.1 Motivation

I grew up between two cultures - my Catholic German grandmother and my Moroccan mother - but our home was always filled with Arabic and African music playing throughout the day. Singing became my secret joy and a way to connect with others, translating their stories into music as a means of empathy, connection, and raising awareness.

My love for Cuban music has grown over the past 20 years, sparked by my passion for salsa dancing. In the band Warekes, an international collective led by composer Martin Mayo, I sing and play percussion. Our music draws from Cuban rhythms and Afro-Venezuelan traditional music, with lyrics aimed at raising awareness of socio-political issues in marginalized communities around the world.

Inspired by the powerful combination of percussion and voice, I chose to focus my research on Afro-Cuban music — particularly on the folkloric and ceremonial aspects of Yoruba music culture. The rhythms and grooves touched my heart from the very first moment I heard them. In my practice, I aim to translate and reinvent these materials, blending them with my European and Arabic musical background to amplify my voice and share stories and emotions — both my own and those of others.

When the whole world is silent, even one voice becomes powerful.

MALALA YOUSAFZAI

2.1.2 Goal

In general, I aim to contribute to a broader understanding of how clave rhythms and batá rhythms (also called *toque batá*) in Yoruba-influenced Afro-Cuban music relate to vocal timing through this research. The term 'relation' generally means the way in which two or more elements are connected or affect each other. In this context, 'relation' refers to how clave patterns, batá rhythms, and vocal timing interact, influence, or coordinate with one another in the music. This could involve aspects like timing, rhythmic synchronization, or the way they create musical tension and release. Additionally, I seek to enhance my skills as a musician by incorporating these insights into my artistic work.

The goals of my research are as follows:

- Investigate clave patterns and their role on various vocal elements, including the *coro* (chorus), call-and-response pattern, and *pregones* (vocal improvisation or chants) in Yoruba-influenced Afro-Cuban music.
- Analyze vocal timing in relation to both clave and batá rhythms.
- Examine rhythmical techniques in vocal interpretation.

- Integrate vocal timing into improvisation and composition practices.
- Expand vocal rhythm, melody, and form by imitating batá drums and traditional interpretive practices in original compositions.
- Expand rhythmic expression possibilities as a vocalist in general..

2.2 Contextualization

Drumming and singing represent two of the oldest and most powerful forms of music making.¹ The combination is deeply rooted in various African tribes², where music serves a sacred and healing function for both the individual and society.³ As a result of slavery, Cuban music is infused with the complex polyrhythms and call-and-response songs originating from diverse ethnic groups across the African continent, particularly from West and Central Africa. In Yoruba-influenced music, these elements are often dedicated to the gods of Yoruba culture⁴.

Since my primary interest lies in the combination of percussion and voice, it feels natural to choose traditional Afro-Cuban music styles, in this case Yoruba music influenced Afro-Cuban music, for my research.⁵ It is well-documented that Nigeria, Dahomey (now Benin/Nigeria), and Congo had the most significant influence on Cuban music culture.⁶ This influence has been extensively researched, as demonstrated by Fernando Ortiz in his books, where he provides thorough descriptions of African influences, including traditions and religious backgrounds.⁷ “The call-and-response vocal styles and drumming of the Yoruba people (from present Nigeria) influenced many Cuban song forms - particularly the Rumba styles, and the religious music and dance is still very present in Afro-Cuban folkloric music.”⁸

Afro-Cuban religions have a strong influence on music. These religions emerged from African spiritual practices brought by enslaved people and blended with Catholicism due to colonial repression. The most prominent are:

¹ Mickey Hart, Fredric Lieberman, and D.A. Sonneborn, Planet Drum, “A Celebration Of Percussion And Rhythm,” (New York: HarperSanFrancisco, 1991).

² “The African slaves brought with them predominantly vocal and rhythmic elements as well as drums and percussion instruments.” Fernando Ortiz in Ed Uribe, “The Essence of Afro-Cuban Percussion & Drum Set,” (Miami: Warner Bros, 1996), 17.

³ Yaya Diallo in Yaya Diallo and Mitch Hall, “The Healing Drum: African Wisdom Teachings,” (Rochester/ Vermont: Destiny Books, Inner Traditions Bear & Co, 1989); Ademola Adegbite, “The Drum and Its Role in Yoruba Religion,” Journal of Religion in Africa, Feb., 1988, Vol. 18, Fasc. 1, pp. 15-26 (Brill, 1988).

⁴ Ademola Adegbite, “The Drum and Its Role in Yoruba Religion,” Journal of Religion in Africa, Feb., 1988, Vol. 18, Fasc. 1, pp. 15-26 (Brill, 1988); María Teresa Vélez, Drumming for the Gods: The Life and Times of Felipe Garcia Villamil, Santero, Palero, and Abakuá (Philadelphia: Temple University Press, 2000).

⁵ Ademola Adegbite, “The Drum and Its Role in Yoruba Religion,” Journal of Religion in Africa, Feb., 1988, Vol. 18, Fasc. 1, pp. 15-26 (Brill, 1988).

⁶ Chucho Valdés and Rebecca Mauleón, “Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere,” (Petaluma: Sher Music Co, 2018), 5-7.

⁷ Robin D. Moore, ed., “Fernando Ortiz on Music: Selected Writings on Afro-Cuban Culture,” (Philadelphia: Temple University Press, 2018).

⁸ Ed Uribe, “The Essence of Afro-Cuban Percussion & Drum Set,” (Miami: Warner Bros, 1996), 17; Chucho Valdés and Rebecca Mauleón, Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere (Petaluma: Sher Music Co, 2018), chap. 1.

Tradition / Style	Origin / Ethnic Root	Instruments	Purpose / Context	Characteristics
Rumba (Yambú, Guaguancó, Columbia)	Kongo / Bantu + Spanish	Congas, cajón, claves, palitos, voice, shekeré	Secular, social, street performance	Complex rhythms, body movement, vocal improvisation
Cantos Lucumí	Yoruba / Lucumí (Nigeria → Cuba)	Batá drums (Iyá, Itótele, Okónkolo), shekeré, voice	Religious (Santería ceremonies, Regla de Ocha)	Sung in Lucumí language, often honoring Orishas, polyrhythmic, call-and-response
Abakuá Music	Carabalí (Efik/Ibibio, Nigeria)	Bonkó drums, ekón (bell), voice	Secret society ceremonies (male initiation)	Secret language (Abakuá), powerful rhythms, ancestral praise
Arará Music	Dahomey (Benin)	Arará drums, shekeré, voice	Religious (Arará worship, similar to Santería)	Distinct drumming style and language
Conga / Comparsa	Carnival tradition	Conga drums, bell, trumpet, trombone, dancers	Street parades, celebrations	Marching rhythm, call-and-response, high energy
Yoruba Popular Fusion	Modern Cuban, Yoruba roots	Synths, bass, drums, batá, vocals	Artistic/performance-based fusion	Combines batá with modern music (e.g., Síntesis)
Mozambique / Pilon	20th-century Afro-Cuban styles	Timbales, congas, bongos, brass, vocals	Dance music, popular culture	Derived from traditional rhythms, adapted for dance

Table 1. Overview of Afro-Cuban Music Traditions
(Table created by Sarah Raabe)

Yoruba-influenced Afro-Cuban music is also called sacred music, the Santería for the Orichas, in Lucumí Gods. Music and culture are in the *música lucumí* tradition deeply intertwined, and in the case of batá drums, music and religion are inseparable; each relies on the other. The music, called *música lucumí*, originated as a way to connect with specific orishas (deities) and ancestors (egungun). The songs, which are specific to orishas, exist before the batá rhythms (*toques*), and while some songs can be adapted to different batá rhythms, they retain a unique structure. “The *lucumí* language that these chants are sung in dates from that time and has transformed itself in Cuba independently from its Yoruba-homeland.”⁹ They are “Afro-Cuban chants of ancient Yoruba origin, that are traditionally performed in a ceremonial context with percussion only (güiro, bembé, batá), along with dance. The vocal part is shared between a soloist

⁹ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 3. It further says: “Originally, Yoruba has been a tonal language which means that one short word could have a couple of meanings, depending on its “melodic” intonation. This idiomatic character has partly been lost. Instead the language was bastardized with mispronounced hispanic words or -fragments.”

(akpwón)¹⁰ and a responding chorus. The songs are transcribed and notated in combined systems that show the proper relation of the melodic phrase to the clave-pattern.”¹¹ It is important to mention that Yoruba-influenced Afro-Cuban music also developed independently of the religious context and are now part of Cuban folklore¹². “Along with acting as the core component to the ritual practice of Santería in Cuba, the batá began to experience a “secularization” as musicians sought to recontextualize the drum in non-religious performances.”¹³

The drums mainly used in Yoruba music are the batá drums: “Two headed hourglass shaped Sacred drums originating from the Yoruba people of Nigeria and used for Santería ceremonies.”¹⁴ The three drums are called Iyá (‘mother’, largest of the three), Itotelé (medium sized) and Okónkolo (the smallest drum).¹⁵

¹⁰ Also spelled Akpón.

¹¹ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 308.

¹² Folkloric music means in the context of this research report music that is reflecting traditions, stories, intangible cultural heritage of an ethnical or religious community or region. Folklore is therefore nothing old fashioned or only rooted in the past, it is more “(..) a central, every-day part of life and how we make sense of the world today (...) Folklore covers a wide range of topics including (...) traditional and world music (...)” What is Folklore, December 2, 2024 (accessed December 2, 2024), <https://whatisfolklore.org/>. “Folklore,” Wikipedia, last modified April 10, 2024 (accessed April 10, 2024), <https://en.wikipedia.org/wiki/Folklore>.

¹³ Chucho Valdés and Rebecca Mauleón, *Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere* (Petaluma: Sher Music Co, 2018), 6ff. It is evident that there was also a religious syncretism, in this case a combination of Catholicism and Yoruban polytheism.

¹⁴ Ed Uribe, “The Essence of Afro-Cuban Percussion & Drum Set,” (Miami: Warner Bros, 1996), 31.

¹⁵ Cf. Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 302.



Figure 1. Ramon “Moncho” Reginaldo Oscaranza Saavedra with a set of sacred batá drums.
(Photograph by Sarah Raabe, December 2024, Havana, Cuba)

The *toques batá* - how you also call the batá rhythms - are not simply rhythms but complex drum suites, showcasing a vast array of rhythmic diversity in both duple and triple meters. Intricate rhythms are combined with a distinct sound of the batá drums. Villepastour's book on the Yoruba Batá drum explains how batá drummers use "drum language," also called "enà batá", to convey messages.¹⁶ This tradition of drum communication reflects cultural practices rooted in Yoruba language and religion.

The term "toque" denotes both the specific batá rhythms and the ritual events where they are performed, symbolizing both the style and the ceremonial gathering. The start of a batá rhythm (*toque batá*) is regularly marked by a call from the lyá drum, which is also named "Llamada".¹⁷ There are special *toques* (*toques especiales*) that are dedicated to specific orishas. In these *toques*, which can include metric cycles extending up to sixteen bars, the drum patterns mimic the melodic contours of spoken phrases, effectively encoding the song. This is why the drums are said to "talk." At least one drum conveys this "speech," though sometimes it is hidden within the interplay of all three drums. Typically, the Okónkolo

¹⁶ Amanda Villepastour, "Ancient Text Messages of the Yorùbà Bâtá Drum: Cracking the Code," (Ashgate,, 2010).

¹⁷ The lyá player frequently initiates *llamadas* (calls), which are answered by the Itótele and occasionally by the Okónkolo. This exchange is known as a "conversation," with certain calls signaling changes in rhythm. Considering that the basic toque itself already contains a highly complex polyrhythmic texture, it's easy to imagine the powerful emotional impact this has on the dancing audience. This effect often extends to the singer as well, deeply influencing their performance.

provides a steady foundational rhythm, while the larger drums, *Itótele* and *lyá*, handle more intricate phrasing. The *Itótele* often reflects the closest relationship to the vocal line, while the *lyá* adds embellishments and variations. Additionally, the smaller drums are given room for subtle variations.¹⁸

In Cuban ceremonies, an *Oru Seco* is a section performed without singing, meant solely for the orishas before an altar. This is followed by the *Oru Seco Cantado*, where drums accompany songs as part of the ritual to call specific orishas.¹⁹ *Oru Cantando* exemplifies the deep connection between rhythm, melody, and spirituality in the Afro-Cuban musical tradition. It highlights the "talking" quality of the *batá* drums, as they respond to and engage with the vocal lines, creating a powerful, interactive musical experience.²⁰

All Cuban music is based on polyrhythmic percussion patterns, which are unified by the *clave*. "The *clave* in Cuban music was born in Havana, of the marriage between the rhythm sticks used by African slaves and the *tejoletas* (stone pestles) used by white Andalusian indentured servants."²¹ The *clave* can be described as a rhythmic pattern that serves as the foundation of the groove, a "timeline"²² the players and dancers hold on to. Valdés and Mauleón define further: "The Cuban *clave* is the lifeblood of nearly all the island's music, and in the simplest terms, can be best described as a rhythmical pattern (there are several varieties), an instrument (referred to in plural form as "*claves*"), and a guide that affects how all of the rhythmical, melodic and even harmonic components fit together."²³ The saying, '*La Clave es la llave, la llave es la clave*,'²⁴ underlies the statement of Valdés and Mauleón. The *clave* tremendously determines the feel of the song and is always present, even when it is not always played. In Afro-cuban music you can more often find singers in the role to play or clap the *clave* while singing.²⁵ The Yoruba music expert

¹⁸In ceremonies, the singer leads by selecting the songs and setting the tempo, while the *batá* drums respond with appropriate rhythms. The drums, combined with singing and dancing, are designed to induce trance states, facilitating spiritual connections and invoking the divine. This practice highlights the importance of focusing on the spiritual essence of music rather than literal interpretation.

¹⁹ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 4, gives the following order: Eleggua, Ogun, Ochosi, Orisha Oko, Inle, Babalu Aye, Osain, Obatala, Oddudua, Dada, Obaloke, Aggayu, Ibedyi, Chango, Obba, Yegua, Oya, Yemaya, Ochun, Orunla.

²⁰ When played with *bata* drums, a *bembe* is usually broken down into three parts: *Oru Seco* (also spelled *Oro Seco*): the first part of a *bembé* and a series of *bata* salutes called *toques* played for each of the Orisha. The term *seco* actually means "dry" in Spanish and, in this case, refers to the absence of singing. *Oru Cantando* (also known as *Oru Seco Cantado*) : the second part of a *bembe* consisting of a series of songs sung for each of the Orisha. The songs are accompanied by *batá* drums, and may employ many of the same *toques* used during the *Oru Seco* portion. (Or entirely new *toques* may be played.) *Iban Balo/ Wemillere* : the last part of a *bembe*, the *wemillere* expands on the music played in the prior sections and includes dancing and singing, in hopes that the Orisha will come down and "visit" the participants. The ending procedure is called *Cierre*.

²¹ Fernando Ortiz, "Los instrumentos de la Música Afrocubana," Vol. I (Habana: Dirección De Cultura Del Ministerio De Educación, 1952), 237.

²² Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 23.

²³ Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 21.

²⁴ English translation: 'The *clave* is the key, the key is the *clave*.' David Peñalosa, "THE CLAVE MATRIX," (Redway, USA: Redway, 2009), 201ff.

²⁵ Due to a maintained dualism between male and female principles, women are still not initiated into certain *batá* rituals and are traditionally restricted from playing the initiated drums. However, their contributions are highly valued if they skillfully lead rituals or handle ritual objects like the shells.

and percussionist Thomas Altmann status: “(...)the attentive study of canto lucumí offers you a valuable preparation for gaining an understanding of the clave through practice”²⁶.

Rhythms like the clave are both essential and varied, representing cultural migration through the transatlantic slave trade. The clave patterns commonly found in Cuban music include the Son clave (3:2²⁷ or 2:3²⁸, the Rumba clave (3:2²⁹ or 2:3³⁰)³¹, and the 6/8 clave (5 strokes³² or 7 strokes³³). Which clave pattern mainly is in use in the analyzed songs of the tradition *música lucumí* will be differentiated in the chapter of cycle 1. In batá ceremonies, the clave is usually provided by additional performers or sometimes by the singer on claves sticks or by clapping, offering orientation for the musicians.³⁴

It's important to distinguish between Yoruba music from West Africa and *música yorubá* (*música lucumí*), which emerged in Cuba due to the forced migration of Yoruba people from Nigeria and Benin during the slave trade.³⁵ In this research, I will focus solely on Yoruba-influenced Afro-Cuban music - interchangeable with the term *música lucumí*³⁶ - often referred to as Afro-Cuban Santería.³⁷

To me, the rhythms and melodies of the batá drums are deeply fascinating in their expressiveness. This study aims to investigate the batá rhythms and their connection with the vocal melody and clave, exploring how vocal timing can either reinforce the rhythmic essence determined by the clave and batá rhythms or interact with them.

2.3 Research question

How do clave motifs and batá rhythms shape vocal timing in performance and composition practice in Yoruba-influenced Afro-Cuban music?

²⁶ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 300.

²⁷ Link to audio example generated by Musescore: [Sound Example Son Clave 3-2](#).

²⁸ Link to audio example generated by Musescore: [Sound Example Son Clave 2-3](#).

²⁹ Link to audio example generated by Musescore: [Sound Example Rumba Clave 3-2](#).

³⁰ Link to audio example generated by Musescore: [Sound Example Rumba Clave 2-3](#).

³¹ David Peñalosa, “THE CLAVE MATRIX,” (Redway, USA, 2009), Chucho Valdés and Rebecca Mauleón, “Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere,” (Petaluma: Sher Music Co, 2018).

³² Link to audio example generated by Musescore: [Sound Example Abakua 5 Strokes - 6-8](#).

³³ Link to audio example generated by Musescore: [Sound Example 7 Strokes 6-8](#).

³⁴ Due to a maintained dualism between male and female principles, women are still not initiated into certain batá rituals and are traditionally restricted from playing the initiated drums. However, their contributions are highly valued if they skillfully lead rituals or handle ritual objects like the shells.

³⁵ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 302.

³⁶ In everyday language, Cubans use the term “música yoruba” interchangeably.

³⁷ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 1.

2.4 Specific audiences and readers addressed

This research primarily targets vocalists keen on exploring traditional Afro-Cuban music, with the goal of improving their vocal timing and improvisational skills through a better understanding of rhythm and groove. The exercises involve the use of (small) percussion instruments such as batá drums, congas, cowbells, and claves, which the singer plays. Additionally, some exercises allow for passive accompaniment, facilitating the use of metronomes, applications, or collaboration with instrumentalists during practice sessions. All in all, the research informs compositional ideas derived from Yoruba influences in Afro-Cuban music, focusing on the structure and interplay between batá drums, clave, and melody.

3 Research Process

3.1 First research cycle

3.1.1 Overview of first research cycle

In cycle one, I started exploring Yoruba-influenced Afro-Cuban music, focusing on clave patterns and their integration into my practice. I delved into vocal timing and its relation to clave in songs from traditional and modern background.

My research includes a parametric case study of four songs. Initially, I chose two Afro-Cuban compositions, both dedicated to the Yoruba Goddess of the oceans and motherhood, 'Yemaya', which is also the title of both of these songs. One is performed by Celia Cruz with the band La Sonora Matancera, and the other by Mayra C. Valdés with the band Irakere and Chucho Valdés. The bands are based in different cities (Matanzas and Havana), though their musical influences come from all over Cuba and beyond. To gain a deeper understanding of the Yoruba influences in Cuban music, I decided to also learn, analyze, and reenact two traditional songs on batá drums and with vocals. One of these songs of the *música lucumí* tradition is entitled 'Yemaya Asesú', which is also dedicated to the goddess Yemaya. The second chant is called 'Moro koró komo dé moró' and dedicated to Ochosi.³⁸

In my experiments, I examined how different accompaniments affect my singing performance, detailed in Chapter 3.1.4.3. I developed annotated scores and exercises to improve coordination between singing and playing, master clave rhythms, and enhance upbeat phrasing clarity. Chapter 3.1.5 summarizes these exercises with audio-visual examples. The recordings of re-enacted songs, 'Yemaya' by the band Irakere and Chucho Valdés and 'Moro koró komo dé moró' (*música lucumí*), serve as the culmination of this cycle.

3.1.2 Reference recording

The reference to this research cycle 1 is a live recording of my graduation concert from June 2023. I performed in a bigger formation 'Mignon', an Afro-Venezuelan song composed by Martin Mayo. The song addresses the social issue of children's prostitution in Latin America and is based on Venezuelan folkloric melodies and Afro-Cuban percussion. All three main singers are also percussionists which allow us to compose and arrange a wide variety of polyrhythmic patterns incorporating drumming and singing.

Link: [01_Reference_Recording_01-SarahRaabe-Mignon](#)

Mignon, composed by Martin Mayo

Live recording of the performance 14. June 2023, graduation concert (BA), 4,55 min

Line up:

³⁸ La *música lucumí* is dedicated to many different gods and goddesses of Yoruba culture. You can find a list in the songbook CANTOS LUCUMÍ from Thomas Altmann. Initially inspired by Yemaya, the goddess of the oceans and motherhood, I focused on songs dedicated to her. As I explored further, studying various rhythms (toques batá) and expanding my repertoire, I found myself drawn to a broader range of influences.

Martin Mayo - Cuatro & Voice
Eduardo Garcia - Cajon & Voice
Giuseppe Sapienza - Clarinet & Voice
Snorri Skulason - Double Bass
Johnny Agisilaou - Drums
Nano Pélaez Alonso - Congas
Sarah Raabe - Bongos & Voice

3.1.3 Feedback and reflection

Performing Latin music is still relatively new to me. The recordings highlight areas of improvement in both playing and singing, especially in the utilization of *pregones* (improvisational singer fills). Fields to improve include:

- Spanish skills/ Language skills
- Voice color (overdrive singing) and vocal expressiveness
- Rhythmical understanding in playing and singing
- Percussion playing
- (Small) percussion playing and singing simultaneously
- Internalization of the clave

In the feedback from my peers and experts—Yma America Martinez, an Afro-Cuban singer; Martin Mayo, a Venezuelan composer and singer; and a brief oral feedback from Jose Villegas, a Spanish singer/songwriter with an Afro-Cuban music background—I received similar comments. Simultaneously singing and playing percussion compromise both skills; singing weakens in intonation, phrasing precision, word pronunciation, and overall expressiveness, and I lose connection to rhythm and the clave. Precise vocal tuning and timing according to the musical style are therefore clear areas for improvement.

Suggestions for next steps include:

- Internalizing clave patterns and practicing them while singing and playing percussion simultaneously.
- Working on Afro-Cuban percussion, including small instruments such as maracas, guiro, cowbell, and claves, while also singing to internalize polyrhythms.
- Improving proficiency in Spanish.
- Building a repertoire of traditional and modern Latin music.
- Stabilizing intonation, phrasing, and pentatonic melodies.
- Exploring vocal techniques such as overdrive, chest voice, and nasal sound colors for better projection.
- Learning *pregones* from others and writing original ones.

In the first year of my master's studies, I focused on improving my vocal skills in Afro-Cuban music, particularly on rhythmic phrasing and timing. To achieve this, I started exploring the clave patterns of selected musical pieces and reenacted Yoruba-influenced Afro-Cuban music. Additionally, I did practice vocal timing based on clave patterns and developed exercises to strengthen my abilities.³⁹ As part of a

³⁹ Exercises I invented can be found in chapter 3.1.5.

parametric experiment, I aimed to identify accompaniment styles that can enhance my vocal timing and precision. The conclusions drawn from this experiment can be found in chapter 3.1.4.3.

3.1.4 Data collection & data analysis: my findings

The feedback from reference recording 1 prompted me to deepen my understanding of Afro-Cuban music for both singing and percussion. Many aspects, such as rhythms, song structures, overdrive singing, and combining singing with percussion, were still unfamiliar. Recognizing rhythm as the key priority, I focused on refining my vocal timing and mastering Afro-Cuban rhythms. It became evident that delving into the underlying groove and clave of the songs was crucial. Yoruba-influenced Afro-Cuban music served as a starting point due to its basis in chants and vocal timing linked to the clave pattern.

In addition to desk research, I analyzed audio recordings and re-enacted Afro-Cuban compositions. Exploring traditional Afro-Cuban rhythms on congas, batá drums and small percussion instruments such as claves, I experimented with various patterns. These experiments revealed factors influencing my practice, particularly in vocal timing. I developed exercises to enhance my percussion and singing skills within Yoruba-influenced Afro-Cuban music, including simultaneous vocal and percussion performance.

3.1.4.1 Desk research

In the initial phase, I began with media research and consulted experts in the field to gain initial insights into my topic: the role of the clave in Yoruba-influenced Cuban music and its relationship to vocal timing. It quickly became apparent that Yoruba-influenced Cuban music often draws from the traditional Santería practices rooted in Yorubaland but further developed in Cuba. This music is typically performed within a religious context and features a call-and-response structure with a chorus (*coro*) and verses sung by soloists. Traditionally, the singing is accompanied primarily by batá drums, although other percussion instruments such as the shekere⁴⁰, bell, or claves may also be used. While soloists have significant artistic freedom, the chorus is sung by a choir. My primary focus was on modern Cuban compositions that incorporate traditional elements. To better understand and analyze the clave patterns and vocal timing, I decided to include two traditional songs from Thomas Altmann's songbook '*Cantos Lucumí*'⁴¹. In all the songs I analyzed, I observed the presence of call-and-response patterns and the interplay between percussion and vocals.

To re-enact the music and integrate the rhythms and clave-based vocal timing into my practice, I conducted extensive solo practice sessions involving percussion and voice. Additionally, I further developed some arrangements and performed them with a larger ensemble to recreate the sound of modern compositions rooted in traditional music

The clave is audibly present in at least parts of the song, making it an essential element of the music. Through desk research, it became increasingly evident that unlocking the clave's significance would be crucial before integrating it into my practice and compositions. It's not just about comprehending rhythms and feel, but also about tapping into a valuable resource for generating new ideas. One key takeaway is that clave-based music thrives on cross-rhythms - for example 2 against 3 -, prompting me to incorporate exercises to practice these cross-rhythms in my interventions.⁴²

⁴⁰ The shekere is a percussion shaker originating in West Africa.

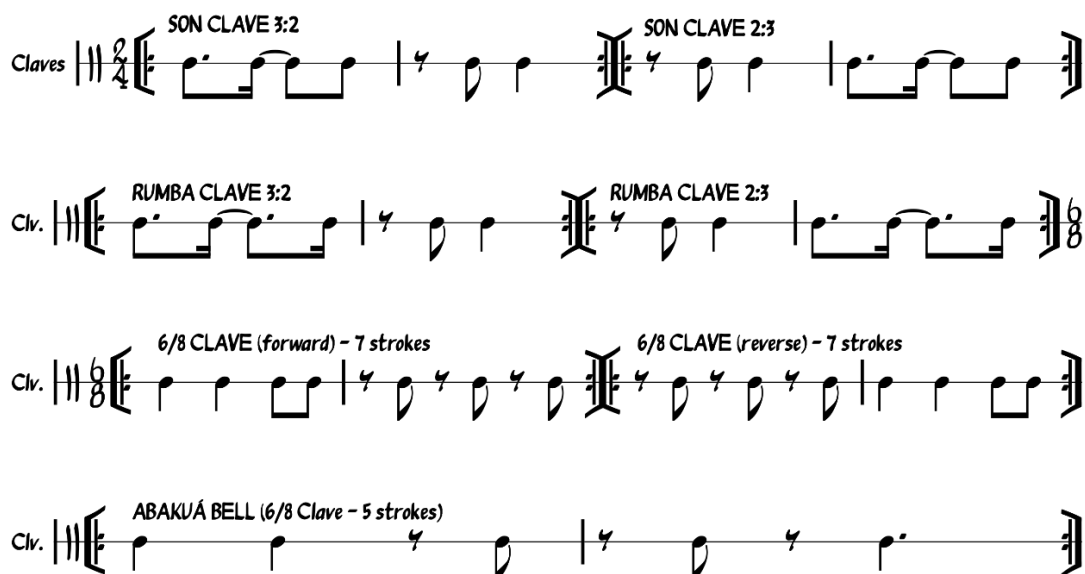
⁴¹ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998).

⁴² David Peñalosa, "THE CLAVE MATRIX," (Redway, USA, 2009), 19.

The significant role of the clave has already been discussed in the contextualization. Additionally, Yoruba-influenced Afro-Cuban music involves playing with different rhythms simultaneously, resulting in a distinct feel. “African music is more than polyrhythmic; it is poly-metrical. Therefore a clave bell pattern takes over the primary metric reference, not the secondary. A seeming displacement of the metric pulsation against the melody signifies only that the real measuring system, the clave, has been picked up by the melody at an unfamiliar spot. The metric view may even vary within short periods, or stay ambivalent through the whole song. This phenomenon has also survived in some of the Afro-Cuban songs.”⁴³

Yoruba-influenced Afro-Cuban music includes the Son clave (3:2 or 2:3), the Rumba clave (3:2 or 2:3), and the 6/8 clave (5 strokes or 7 strokes). The six-count clave can be played either in triplets or in a duple-pulse structure.⁴⁴

Clave Pattern in Yoruba influenced Afro-Cuban music



© by Sarah Raabe, March 2024⁴⁵

⁴³ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 300.

⁴⁴ David Peñalosa, “THE CLAVE MATRIX,” (Redway, USA, 2009), 43 ff, 70.

⁴⁵ Here you can find a synchronized score including audio examples: [Synchronized Score-01-clave pattern](#).

The following chapters will discuss how the clave influenced vocal timing and how practicing the clave pattern in different ways can be beneficial. This discussion will be based on a parametric case study and a parametric experiment conducted with selected Yoruba-influenced Afro-Cuban songs.

3.1.4.2 Parametric case study

To investigate the relationship between the vocal timing and clave I conducted a comparative analysis of two songs called 'Yemaya' to identify similarities and differences in how the clave rhythm affects the timing of the singers in their performances. I analyzed the vocal timing in the chosen performances of the song 'Yemaya', one sung by Celia Cruz and the other by Mayra C. Valdés. In addition, I decided to also analyze two traditional songs from the songbook '*Cantos Lucumí*'⁴⁶ 'Moro koró komo dé moró' and 'Yemaya Asesú'.⁴⁷ I transcribed all four songs including the verse, the *coro* (chorus), call-and-response patterns, and *pregones* (vocal improvisation). The full transcription can be found in the appendix.

Since there is a clear division between the *coro* - mostly presung by the soloist and usually developed further into a call-and-response pattern in which the soloist has the freedom of using improvisational elements - and the verses, I analyzed all parts of the songs.

Through transcriptions and score analysis, I discovered first the clave patterns that are in use in the chosen Yoruba-influenced Afro-Cuban arrangements of the song 'Yemaya' and the two *música lucumí* songs. Following I compared the relationship of clave and vocal timing in the different parts of the songs: *coro*, *pregones* (improvisational solo moments), verses, and call-and-response patterns by matching the clave pattern with the rhythmic content of the melody.

Analyzing Santeria gave me a first insight into the clave patterns that can be found. To analyze the four chosen songs, I first needed transcripts of the songs. I could find many recordings from the song 'Yemaya Asesú'⁴⁸ but I could not find a traditional version of the song 'Moro koró komo dé moró', so I decided to work with the transcription of the percussionist and batá/ Santeria lover and expert Thomas Altmann.⁴⁹ The transcripts of the songs 'Yemaya' sung by Celia Cruz and Mayra C. Valdés are based on specific recordings⁵⁰.

In the songs 'Moro koró komo dé moró', 'Yemaya Asesú', 'Yemaya' sung by Celia Cruz and 'Yemaya' sung by Mayra C. Valdés I could find the following clave patterns:

- Rumba clave 3:2: [Sound Example_Rumba Clave 3-2](#)
- 6/8 clave 7 strokes: [Sound Example_6-8_7 strokes](#)
- Abakua bell pattern (6/8 clave 5 strokes): [Sound Example_6-8_5 strokes_Abakua](#)
- No clave (the clave is implicit)

⁴⁶ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998).

⁴⁷ The songs are transcribed by Thomas Altmann; Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998).

⁴⁸ Cf. Coro Nacional de Cuba: Yemaya Asesú Remastered. Album: Coro Nacional de Cuba (Remasterizado) 1984. [Yemaya Assesu on Youtube](#) published on 17.04.2018.

⁴⁹ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998).

⁵⁰ La Sonora Mantancera, Celia Cruz: Yemayá, album Homenaje A Los Santos (1972); Chucho Valdés, Yemayá - Remasterizado, album Chucho Valdés presenta: Lo mejor de la timba cubana (1997).

The clave patterns vary in the songs and refer to the rhythmic pattern. In 4/4 rhythms the song works mainly with the Rumba Clave in 6/8 both clave patterns, 7 strokes and 5 strokes can be found, sometimes both in the same song.

In the song 'Yemaya' arranged by Chucho Valdes and sung by Mayra C. Valdés, there is no clave played at the beginning. The song starts in a 4/4 rhythm and changes in the middle to a 6/8 which is the moment when the 7-stroke clave is played. The 6/8 5-stroke clave can be heard too as a variation. In the performance of 'Yemaya' arranged by La Sonora Matancera, and sung by Celia Cruz you can also not find any clave played in the verses but in the *coro* and *pregones*, the call-and-response part you hear the 6/8 count clave with 7 strokes.

Song Title	Rhythm	Instruments	Clave	Part of the song
Yemaya by Irakere, Chucho Valdés (sung by Mayra C. Valdés)	Rumba Obatála in 4/4	Congas, Voice	no clave played (normally Rumba clave 3/2)	Intro and verses
	Bembé in 6/8	Congas, Voice	6/8 clave with 7 strokes	Chorus (<i>coro</i>), call-and-response (<i>pregones</i>)
Yemaya by La Sonora Matancera (sung by Celia Cruz)	Ritmo Afro in 4/4	Congas, Voice	none	Intro and verse
	Bembé in 6/8	Congas, Voice	6/8 clave with 5 or 7 strokes, mainly 7	Chorus (<i>coro</i>)
Yemaya Asesú	Yakota in 6/8	Voice and Batá drums	Abakua Bell Pattern (6/8 clave, 5 strokes)	Whole song
Moro koró komo dé moró	Rumba Obatála in 4/4	Voice and Batá drums	Rumba Clave (3/2)	Whole song

In these examples it is audible that the drummer or percussionist is mainly responsible for the clave since it is part of the rhythmic content. Even when the clave is not played, there is a clear relationship in the phrasing of all instruments that relates to a clave. It is an interesting aspect, as Chucho Valdes describes: "(...),the clave remains as an invisible force in the music, even during passages where there are breaks or riffs and stops in the groove, much like a spirit or a ghost."⁵¹

⁵¹ Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 34.

In the traditional Santería, la *música lucumí*, performed with batá drums and voice, the clave plays a very outstanding role, keeping everything together. Although the clave is rarely played, there is a clear correlation between the pattern and the vocal timing. Specifically the *coro* is emphasizing the clave but also the solo moments and verses relate clearly to the underlying clave. In both of the traditional songs that I analyzed you can see this phenomenon. Here you find one example in the song ‘Yemaya Asesú’⁵²:

Yemaya Asesú
transcribed by Thomas Altmann

Toque Bata: Yakota
Solo = Coro

The musical score for 'Yemaya Asesú' is presented in three systems. Each system consists of a Piano (Pno.) part and a Claves part. The Piano part is written in 8/8 time with a treble clef. The Claves part is written in 8/8 time with a single line. The lyrics are written below the Piano part. The first system shows the beginning of the song with the lyrics 'Ye-ma-ya A-se - sú A-se-sú Ye-ma - ya Ye-ma-ya A-se -'. The second system continues with 'sú A-se-sú Ye-ma - ya Ye-ma - ya o-lo do O-lo-do Ye-ma -'. The third system concludes with 'ya Ye-ma - ya o-lo do O-lo-do Ye-ma - ya Ye-ma-ya A-se'. The Claves part provides a rhythmic accompaniment throughout the song.

In the song ‘Moro koró komo dé moró’, the relationship between the vocal timing and the clave appears different. The verses are somewhat more independent from the clave pattern, and the *coro* is not entirely in clave, especially if you use the Rumba clave typically played with the rhythm Rumba Obatála. However, the phrasing of the vocals might better align with a 3:2 Son clave. In this case, almost all notes of the *coro* would fit within the pattern, and many more notes of the verse would as well. Here you can find an annotated score of the song:

⁵² The transcripts of “Yemaya Asesú” and “Moro Koró Komo Dé Moró” can be found in the appendix.

Moro Koro Ko Mo De Moro

transcribed by Thomas Altmann

Toque Bata: Wardo (Rumba Obatala)

A Solo & Coro

Piano

Claves

Mo ro ko - ró ko - mo dé mo 'ró

Pno.

Clv.

La - ye La - ye ko - mo dé mo da

Pno.

Clv.

o ta - ni o - ma ma - ro - ra o ta - ni o - ma O -

Pno.

Clv.

ba - ta la la - gue - de o - ba le - ri si

Pno.

Clv.

le - ri - si o - dun a - fe - le yá sa - ka - ki o - ma

Pno.

Clv.

fe - ri'o bá ba - ba ki - ni ya wo ko - mo ya - wa - ra ke ya - wa - ra

1. 2. last coro/solo

Pno. mo - ro ko - ró ko - mo de mo - 'ró de mo - 'ró E - ri - ki

Clv.

B

coro solo

Pno. Ya - na E - ri - a - yé

Clv. /Eriomó

The other two analyzed songs 'Yemaya' have parts where no clave is performed, yet there is a distinct 'groove' or 'feel' that the band follows. When analyzing the vocal timing in the verses of 'Yemaya' performed by Mayra C. Valdés and Celia Cruz it's evident that the singers are much more free in their phrasing. Even when I add underlying clave patterns to the scores, there is no hint of a relationship between the vocal timing and the clave. It seems more like a coincidental match if the vocal phrasing aligns with the clave. What is more evident are vocal phrases that repeat in sequences, reproducing the chosen rhythmic phrasing of the voice with variations.

In contrast, there is a very high codependency between the vocal timing and the clave pattern as soon as the *coro* starts and the clave is actually played - mainly by the percussion section or specifically, the drummer. A prime example of the congruence of the clave and the vocal timing in the *coro* is visible in 'Yemaya' sung by Mayra C. Valdés:

F Gm7 Gm7 Bb7sus4 Bb7

Pno. Ye - ma ya o - lo - do Ye - ma ya o - lo - do

Clv.

Ebmaj7 Ebmaj7 Am7(b5) D7(#9)

Pno. Ye - ma ya o - lo - do Ye - ma ya

Clv.

In part F of the song, you can see a clear dependency between the played clave and the vocal timing.⁵³ Out of four notes in one bar, at least three align with the clave. The other notes are not played but merely prolong the ones that started on the clave, which unequivocally proves that the *coro* essentially marks the clave in its pattern. In the vocal improvisation, you can observe both the clear congruence of clave and vocal timing and the singer's freedom to sing "around" the clave, for example, by emphasizing the rests.⁵⁴

You can find the same trend in the *coro* of the song 'Yemaya' sung by Celia Cruz. An annotated score can be found in the appendix 5. Here, you can see a part of the call-and-response, split in *coro* and solo variation. In this example, you can observe the same clave-oriented phrasing of the chorus, while the singer is freer in his or her solo variations, though a clear relation between vocal phrasing and clave is visible.

⁵³ A full transcript can be found in the appendix 5: Transcriptions, (annotated) scores, analyses.

⁵⁴ An audio-visual example including score: [Synchronized Score-06-Re-enactment03](#)

The image displays three systems of musical notation for a song, featuring vocal, conga, bass guitar, and piano parts. The first system is a 'coro' section, the second is a 'solo - variation 4' section, and the third is another 'coro' section. Lyrics are written below the vocal line.

System 1: coro

Vo. do A-bo-yo— Ye-ma - ya. Ye - ma - ya e, o - lo - do A-bo-yo

Clv.

B. Guit.

Pno.

System 2: solo - variation 4

Vo. Ye-ma - ~~ya~~-a-re ke te pi-a-re Pi-a - re ke-te pi-a tu-ko Pi-a-re

Clv.

B. Guit.

Pno.

System 3: coro

Vo. ke to-lo mi-ta-ra ooh O-lo - do A-bo-yo— Ye-ma - ya. Ye - ma - ya

Clv.

B. Guit.

Pno.

In total, you can say that the case study provided a first overview of the overall used clave patterns, the style of the music, and the relationship between clave and melodic phrasing. As mentioned earlier, the clave clearly supports the singer but is also supported by the singer. While the verses are much more free in their phrasing, the *coro* consistently marks the clave pattern, with usually more than $\frac{2}{3}$ of the notes falling on the clave. The solo improvisations vary again and offer more freedom, though there is still a clear interdependence between the vocalist and the clave.

3.1.4.3 Parametric experiment

In a parametric experiment I aimed to gain a deeper understanding of the feel of singing within and outside of the clave, and experimented with different practice options to incorporate the clave into my vocal phrasing.

I differentiated between active playing, passive listening, and singing in my experiments. The 6 count feel seemed to be the most novel to me, which is why I primarily experimented with a 6/8 count clave.

In November 2023, I began experimenting with the song 'Yemaya Asesú', singing its vocal phrases to various accompaniments. I started with a metronome on 1-2-3-4-5-6, then tried 4 against 6 (2 against 3 feel), upbeats, batá drums (Toque Yakota), 6/8 clave with 7 and 5 beats (Abakuá bell), and combinations like playing the clave with one hand while singing over a 4/4 and 6/8 mix. Some experiments became useful exercises, which I describe in chapter 3.1.5 'Interventions / practical application'.

In March 2024, I experimented with 'Yemaya' by Celia Cruz, adjusting tempo, instruments, rhythmic choices, polyrhythm, and the active/passive role of the accompaniment. I focused primarily on the 6/8 call-and-response sections, including both the chorus (*coro*) and solo variations (*pregones*).

For each trial, I recorded myself performing a portion of the song with at least one altered parameter. After each performance, I made detailed comments, which were incorporated into my analysis. After reflecting, I revisited all trials and conducted a thorough analysis. The outcomes are summarized in the following chart:

No	Tempo	Chosen Instrument(s) (Parameter 1)	Rhythmical choice (Parameter 2)	Analysis	Reflection	Link name
1	150 BPM	Vocals, Metronome	6/8 time signature metronome passively playing, with clicks on 6/8, beat one is emphasized.	The singing is legato and in tune, with more precise rhythm, but it feels less natural and more reliant on counting.	The vocals lacked a percussive feel, making it hard to stay still and follow just the metronome. My feet instinctively moved on beats 1-3-5.	Experiment 01 - Cycle 1

2	140 BPM	Vocals, Metronome	Passively played 6/8 time signature metronome with clicks on 3/4	The singing is in tune and legato. The metronome is stable, the rhythm is more precise.	The singing is precise but lacks groove. Without eighth notes, the 3/4 metronome click makes it hard to feel the rhythm, so I relied on body movement, tapping in 6/8, or finger counting to stay in time.	Experiment 02 - Cycle 1
3	140 BPM	Vocals, Drumsticks, Metronome	The metronome is set to a 6/8 time signature with emphasis on the upbeats while singing. Drumming is then performed actively—using sticks, hands on the lap, or the drum rim—following the beats and upbeats.	The upbeat is not consistent; it shifted from emphasizing the upbeat to emphasizing the downbeat. The singing of the phrase is not working yet.	Singing with the upbeat metronome is challenging, as upbeats tend to feel like downbeats. It requires more practice and works better as an exercise, since the upbeat doesn't naturally support the rhythmic feel while singing.	Experiment 03 - Cycle 1
4	80 BPM	Vocals, Bell	The metronome is set to 6/8 time signature with a 7-stroke bell pattern (clave), passively.	The singing is precise, light, in tune, and on clave. I'm counting in 3/4 time with my fingers.	Movement is key to staying on beat. I count in 3/4 per bar, and the clave helps phrase more within the groove. Singing the rhythm feels easier than focusing on eighth notes.	Experiment 04 - Cycle 1
5	80 BPM	Vocals, Bell	The metronome is set to 6/8 time with a 5-stroke bell pattern (clave), passively	The singing is light, still very legato, and mostly precise in the phrasing. I move my body in 3/4 time, and the movements become increasingly pronounced while singing.	Moving in 3/4 helps clarify phrase beginnings and endings, emphasizing the correct rhythm. Singing is less precise than with the 7-stroke clave but flows better than with a 6/8 metronome, enhancing the feel for clave and rhythm.	Experiment 05 - Cycle 1

6	65 BPM	Vocals, Drumsticks or Claves, Metronome	Playing the 6/8 7-stroke bell pattern actively, while the metronome is set to 65 BPM in 3/4 time signature, passively.	The singing is clear and partly percussive but needs more attempts to find the right feel. It works better at slower tempos (e.g., 60 BPM), though the metronome and clave often don't align.	Singing and playing simultaneously is challenging, especially at fast tempos—intonation and rhythm often slip, and alignment with the metronome is imprecise. Still, the singing became more percussive at times.	Experiment 06 - Cycle 1
7	90 BPM	Vocals, Bell or Drumsticks or Claves	Playing the 6/8 7-stroke bell pattern actively, with the metronome set to 2/4, creating a 2-over-3 effect passively.	At the beginning, the singing is more rhythmically precise and the performance feels more relaxed. However, towards the end, it becomes unstable. The entire body moves to the rhythm.	Singing and playing together is challenging, especially toward the end, but hearing both the clave and the 2 against 3 adds helpful support and rhythmic depth.	Experiment 07 - Cycle 1
8	Variable	Vocals, Claves, Feet	Playing the 6/8 7-stroke bell pattern actively, with the feet also actively involved in the 6/8 rhythm.	The singing is stable, and the clave pattern is clear, suggesting that a faster tempo is achievable. The stomps are synchronized with the clave playing.	The clave pattern helps with the feel and counting in 6/8, while the stomps aid in feeling the right place of the upbeats. The singing becomes much more percussive and clearly emphasizes offbeats.	Experiment 08 - Cycle 1
9	Variable	Vocals, Claves, Feet	Playing the 6/8 7-stroke bell pattern actively, with the feet actively performing on 2/3.	The singing shifts between clave and 2 against 3, staying mostly stable, though some patterns lack precision. The playing is tight and well-synced with the 2 against 3 stomping.	The more polyrhythmic the exercise, the harder it gets. Playing the 6/8 bell and feeling the 2 against 3 improves groove and precision, but the second half still needs practice for confident timing.	Experiment 09 - Cycle 1

10	110 BPM	Voice, Bell, Congas	Bembé pattern played passively, with a 6/8 time signature and a 7-stroke bell pattern.	The singing is in tune, rhythmically very precise, and more percussive. The body moves, and the hands count the eighth notes	Full-body movement, with hands mimicking eighth notes, helps mark phrase entrances and exits, improving clave awareness and rhythmic precision in singing.	Experiment 10 - Cycle 1
11	Variable	Congas, Voice	Bembé actively performed, without metronome.	Percussive, expressive singing, good projection of the sound, in tune, clear rhythmical content.	Bembé playing and singing blend well, though tempo varies without a metronome, making some phrases harder. Overall, the singing is rhythmic and clear in phrasing.	Experiment 11 - Cycle 1
12	Variable	Congas, Voice	Bembé Cuban style with a rhythmic variation actively performed, no metronome or bell.	The singing is very precise and percussive, and the rhythm is consistent. It appears effortless.	The playing and singing work well together, and it feels easy, although the bell pattern is missing and the tempo varies slightly as a result.	Experiment 12 - Cycle 1
13	205 BPM	Congas, Voice, Metronome	Bembé is performed actively, with a passive metronome set to 3/4 time signature.	The singing in this slow tempo is accurate. The playing is consistent. The phrasing is clear.	It's a very nice combination; it feels much more in rhythm and on beat. The feel and consistency of the tempo immediately improved with the metronome.	Experiment 13 - Cycle 1
14	80 BPM	Congas, Voice, Bell pattern	Bembé is actively played with a passive metronome, using a 6/8 7-stroke bell pattern.	The phrasing is clear, the playing is consistent, and there is good projection of the voice, with the presence of the clave.	The bell pattern helps to keep everything together and complements the Bembé drum pattern perfectly. The voice is more percussive yet very melodic.	Experiment 14 - Cycle 1

15	80 BPM	Congas, Voice, Bell pattern	Bembé is played in the Cuban style with rhythmic variation, using a 6/8, 7-stroke bell pattern and a passive metronome.	More melodic singing, precise and in tune. The playing is consistent and works well together with the clave pattern.	The Cuban Bembé supports the melody and phrasing less than the others. The singing is melodic yet precise, with the bell pattern helping maintain structure, even at faster tempos.	Experiment 15 - Cycle 1
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The parametric experiment revealed key insights into how practicing the clave (passively or actively) affects vocal phrasing. Physical movements dividing the bar into 2/4 or 3/6 helped track melodic placement. Singing and moving while performing the clave improved precision and comprehension. The clave was also perceptible while playing congas, making the singing more percussive, precise, and consistent.

Through the experiment, I analyzed which parameters supported me as a singer in my phrasing:

- Slower tempos improved singing precision.
- Hearing or playing the clave, especially a 2 against 3 pattern in 6-count clave, enhanced the groove.
- Actively playing the clave while singing is challenging but helps support melodic phrases and capture the music's feel with practice.
- Vocalization became more percussive and precise.
- Playing the clave inspired improvisation.
- Hearing the 2 against 3 feel made the singing groovier.
- Eighth notes helped emphasize offbeats.
- A strong 3/4 feel in 6/8 clave clarified the offbeats.
- Drumming while singing is highly supportive, especially with the clave.
- Singing gained more melodic freedom while staying precise and in tune with the clave and rhythm.

Further impressions of the experiments were as follows:

- The whole body moves, especially in this music style. It was almost impossible to not engage the body in the practice.
- The 2 against 3 feel is dominant.
- Offbeat exercises done in advance are helpful in becoming more comfortable with the phrasing.
- The conga or batá rhythms often simplified the singing.

The experiment helped me identify effective practices, particularly that movement improved my vocal timing. Moving, whether with fingers, feet, or full body, enhanced my feel for the clave and rhythm. For instance, I complemented a 6/8 bell pattern with 3/4 or 2/4 (2 against 3) through stomps or finger counting, as seen in experiment 8: [Synchronized Score-02-Experiment8](#). Incorporating the clave with claves and stomping eighth notes or 2 against 3, as in experiment 9⁵⁵, helped emphasize precise vocal rhythmic phrasing.

⁵⁵ [Experiment 9-Cycle1](#).

I realized that eighth notes are key for practicing rhythm, clarifying melody placement on beat and offbeat. In Yoruba-influenced Afro-Cuban music, phrasing centers around eighth notes, with less focus on sixteenths. Thus, hearing, feeling, or counting eighth notes while singing is helpful.

Playing the clave pattern was beneficial, though singing and playing simultaneously remained challenging after six months of practice, especially for beginners. I recommend listening to the clave on a metronome and practicing at a slower tempo to internalize the clave and melody patterns.

3.1.4.4 Re-enactment

To learn more about the phrasing of the singers in Yoruba-influenced Cuban music, I fully re-enacted all four analyzed songs mentioned in the parametric case study (3.1.4.2). You can find the recordings here:

- Yemaya Asesú - Santeria - voice and batá drums:
[Re-enactment-01-YemayaAssesu](#)
- Moro koró komo dé moró - Santeria - voice and batá drums:
[Re-enactment-02-MoroKorokomodemoro](#)
- Yemaya - sung by Mayra C. Valdés (band: Irakere/ Chucho Valdés) - voice and full ensemble:
[Re-enactment-03-Yemaya_Valdes](#)
- Yemaya - sung by Celia Cruz (band: La Sonora Matancera) - voice and congas:
[Re-enactment-04-Yemaya_Cruz](#)

Given the singers' freedom in the verses of 'Yemaya' before the *coro* begins, I also sang more freely in my own versions and composed my own *pregones* (improvisations).

During the re-enactment, the song structure of *la música lucumí* - Santeria - became much clearer to me.⁵⁶

In the songs 'Yemaya', it's notable how they blend different Latin styles and grooves. Irakere and Chucho Valdés were known for mixing genres, using Afro-Cuban folk idioms with diverse influences.⁵⁷ A similar

⁵⁶ Thomas Altmann describes it as follows: "The most simple song form consists in a repeated exchange of a short phrase or extended chant between the soloist and the coro. (The soloist is free to vary his part in melodic, rhythmic or textual respect.) The solo- and coro-parts may either be identical to each other or differ in a call- and -response type of communication between both, respectively. In the latter case the lead singer brings the chorus in by either singing the chorus-phrase in advance to his own solo- part or, if the song is familiar enough, by just announcing his solo-phrase. (...) The soloist might also chant a specific invocation or recitative, that is known to introduce the particular song. One song may often have several movements. The sequence of the movements does not always have to be complete. Particular movements may be singled out and are treated as separate songs on their own. Some songs are commonly performed in sequence. As a result, it was often impossible to decide whether two songs belong together regularly or have been freely connected. If one song consists of different parts, you can go from one to the next or return to a previous part." Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 8.

⁵⁷ Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 35.

approach is seen in ‘Yemaya’ by La Sonora Matancera, where the song transitions from one rhythm to another, with the Yoruba-influenced section marked by a shift to a six-count clave.

In the re-enactments, I focused on singing or playing batá drums, with the clave implicitly present rather than actively played.

3.1.5 Interventions / practical application

In the annotated scores, you can observe the correlation between the clave pattern and the timing. These were used in the parametric case study, where you can see, for example in the scores of ‘Yemaya’ by Irakere and Chucho Valdés, how the chorus (*coro*) of a song marks the clave pattern in its melodic timing.

The image displays two systems of musical notation for the song 'Yemaya'. Each system consists of a piano (Pno.) part on a grand staff and a conga (Clv.) part on a single staff. The lyrics 'Ye - ma - ya o - lo - do' are written below the piano part. Above the piano part, four chords are annotated: Gm^7 (labeled 'Coro'), Gm^7 , $Bb^7_{sus^4}$, and Bb^7 . Below the piano part, four more chords are annotated: $Ebmaj^7$, $Ebmaj^7$, $Am^7(b5)$, and $D7(\#9)$. The conga part shows a rhythmic pattern with various note values and rests. A 'Solo' marking is present at the end of the conga part in the second system.

All scores are available in the appendix.

I created a catalog of exercises, complete with scores, based on my daily conga practice from November 2023 to March 2024. Using claves, drumsticks, a metronome, and voice, these exercises help internalize clave patterns and develop independence between percussion and voice, enabling me to play percussion and sing simultaneously.⁵⁸

The exercises are designed for singers to improve timing in clave-based Afro-Cuban music, enhancing their understanding of polyrhythms and developing a better feel for the genre. By applying polyrhythmic independence and understanding the relationship between percussion, clave, and vocal timing, they can enhance improvisation and songwriting.

Most exercises are recorded and available in the drive, featuring congas, claves, cowbell, body percussion, and vocals. Instruments can be substituted as long as the polyrhythmic aspect is maintained. Full scores are in this chapter and Appendix 5: Transcriptions, (annotated) scores, analyses.

⁵⁸ Audio-visual example including score can be found in the appendix, here for example exercise 8: [Synchronized Score-05-Exercise8](#)

Exercises for singers:

- **3 against 2 practice and cross-rhythms**

A significant aspect of 6/8 rhythms is the polyrhythmic feel. Often, the bell pattern follows a 6/8 time signature, but you can perceive a pulse in 4/4 based on 12/8. This creates a sense of three beats against two beats, which is also called cross-rhythm.⁵⁹ To develop rhythmic independence, I practiced cross rhythms by playing the 6/8 clave while maintaining a 4/4 pulse. Inspired by an exercise in *Decoding Afro-Cuban Jazz* by Chucho Valdés and Rebecca Mauleon, I also practiced 2 against 3 or 3 against 2.⁶⁰

You can find the audio-visual examples of the cross-rhythm exercises here:

1. [Exercise-01-Cross-rhythm 4-4 Son clave 3vs2](#) (with score: [Synchronized Score-03-Exercise1](#))
2. [Exercise-02-Cross-rhythm 4-4 Rumba clave-3vs2 active eight notes](#)
3. [Exercise-03-Cross-rhythm 6-8 3vs2](#)
4. [Exercise-04-Cross-rhythm 6-8 3vs2-with metronome](#)

⁵⁹ Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 30.

⁶⁰ Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 31.

Exercises

Clave

Sarah Raabe

Exercise 1: 3 against 2 practice- common pulse
 Son clave 3-2
Instead of singing you can start with foot stomps, the metronome can be replaced by active playing

♩ = 80

Voice

Claves

Hand Clap

Congas

Cowbell/Metronome

Exercise 2: 3 against 2 practice- common pulse
 Rumba clave 3-2

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Exercise 3 + 4: Cross rhythms in 6/8

2 against 3 3 against 2 3 against 4 4 against 3

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Dotted eight note against 6/8 clave 6/8 clave against dotted eight note

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

- **Up beat practice**


Latin music often incorporates clave alternating between onbeat and offbeat, so training to hear, sing, or clap upbeats is crucial, especially in a polyrhythmic context. These exercises combine conga playing, a metronome, and singing, with alternating hands on the congas using eighth notes or triplets while emphasizing a clave pattern (rumba, son, or abakuá). The metronome guides quarter notes, and over time, you shift to singing upbeats. This practice improves clave precision and vocal freedom. Additionally, switching between 4/4 and 6/8 clave at the same BPM is helpful for percussion improvisation.

As shown in the videos, begin by practicing individual parts of the exercise and then combine them. For example, start with the drum pattern, spoken upbeats on eighth notes, or focus on the clave.

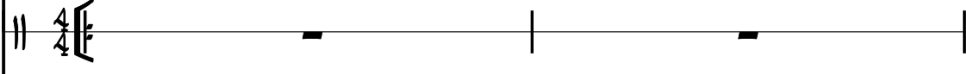
Links:

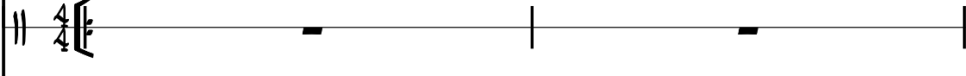
5. [Exercise-05-Rumba_clave-eighthnotes_upbeats-twocongas](#) (with score: [Synchronized Score-04-Exercise5](#))
6. [Exercise-06-Rumba_clave-eighthnotes_upbeats-oneconga_alternatinghands](#)
7. [Exercise-07-Abakuabell tripletsvseighnotes upbeats](#)


Exercise 5: Rumba clave in eight notes, upbeats


Vo. 
One two three four five six seven eight

Clv. 
spoken

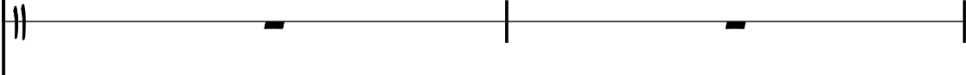
Hd. Clp. 

Con. 

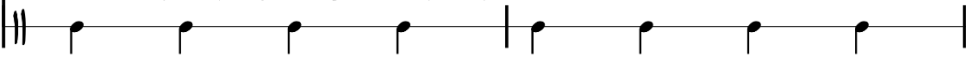
.wb./Metr. 
start on 90 bpm, speed it up during practice

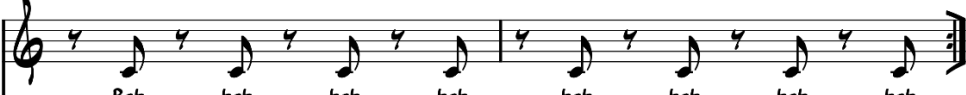
Vo. 
One two three four five six seven eight

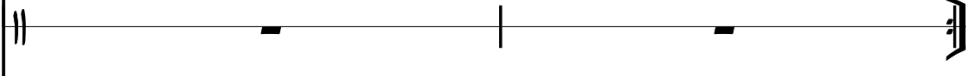
Clv. 


Hd. Clp. 

Con. 
| r r | r r r | r r | r | r r r

.wb./Metr. 
left hand= open slap on quinto; right hand = open slap on tumba

Vo. 
Bab bab bab bab bab bab bab bab

Clv. 

Hd. Clp. 

Con. 
| r r | r r r | r r | r | r r r

.wb./Metr. 

Exercise 6: Rumba clave in eight notes, upbeats, alternating hands

3

(played one conga open slaps and bass note or two congas open slaps)

Vo. *spoken*

One two three four five six seven eight

Clv.

Hd. Clp.

Con.

Cwb./Metr. *start on 90 bpm, speed it up during practice*

Vo.

One two three four five six seven eight

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Up beat emphasized

Vo. *Bab bab bab bab bab bab bab bab*

Clv.

Hd. Clp.

Con.

Cwb./Metr.

♩ = 90

Exercise 7: Abakuabell - 6/8 (5 stroke) clave in eight notes over 4/4, alternating hands

Vo. One two three four five six seven eight

Clv. spoken

Hd. Clp.

Con. *alternating hands triplets/eight notes, no accents first*
start on 90 bpm, speed it up during practice

Wb./Metr.

Vo. One two three four five six seven eight

Clv.

Hd. Clp.

Con. *Accents in 6/8 (5 stroke) clave* *Accents in 4/4 Rumba clave 3:2*

Wb./Metr.

Vo. One two three four five six seven eight

Clv.

Hd. Clp.

Con. *Accents in 6/8 (5 stroke) clave*

Wb./Metr.

- **Verbalization of the Clave**

In this exercise, combine percussion with a metronome on eighth or quarter notes while singing or vocalizing the clave pattern. This helps internalize the clave and its placement in the rhythm (*toque*) for batá drums. Start by playing the clave with a drumstick on the conga rim and singing eighth notes or upbeats. You can also clap the clave while singing. Then, play the rhythm on congas with the metronome and vocalize the clave. Additionally, try playing the melody rhythm on congas or other percussion while vocalizing the clave.

Link:

8. [Exercise-08-verbalisation_Abakua_clave](#) (with score: [Synchronized Score-05-Exercise8](#))

- **Practice with a Song**

Practicing the clave while singing a song is very useful. Start by clapping the clave or playing it on clave sticks or percussion. Use a metronome set to quarter notes in 4/4 (rumba/son clave) or 3/4 (6/8 clave). In a 6/8 rhythm with a 7-stroke pattern, add foot stomps on the 2 against 3 to introduce a 2/4 rhythm, expressing the full range of polyrhythmic complexity.

Link:

9. [Exercise-09-Yemaya Assesu Practice](#)
10. [Exercise-10-Singingwhileclapping_6-8clave](#)

Exercise 9: Yemaya Assesu Practice
Play clave while singing

Vo. *Ye - ma - yá a - se - e -*

Clv. *Clapped or played clave*

Hd. Clp. *In this case foot stomps*

Con. *In this case foot stomps*

Cwb./Metr. *In this case foot stomps*

Vo. *sú* *a - se - sú Ye - ma -*

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Vo. *yá*

Clv.

Hd. Clp.

Con.

Cwb./Metr.

- **Practice with Percussion**

If you play percussion, sing the clave while playing congas, drums, or small percussion. Another exercise is to set the metronome to quarter notes, play part of a rhythm with one hand (e.g., left hand), and play the clave on the rim with the other. While doing this, try singing the melody of a song.

All exercises helped me internalize clave patterns, with offbeat and upbeat exercises being particularly effective. Adding movement could further enhance these exercises, as a body-centered approach—using hands, feet, and voice—deepens rhythmic understanding and groove.

For beginners, focus on one or two rhythms at a time, adding layers once stability is achieved. Coordinating the clave, rhythm, and melodic phrasing requires significant practice.

I used the exercises to prepare for the experiment and improve my ability to incorporate clave patterns into my vocal timing. The recordings of two analyzed songs showed that the exercises strengthened my sense of clave patterns while singing and playing.

3.1.6 Outcomes

My goal for research cycle #1 was to create a recording (reference #2) of an analyzed song, including an improvisation, to explore clave-oriented timing, ideally while playing (small) percussion.

The recording of Yemayá by Irakere/Chucho Valdés, featuring Mayra C. Valdés, took place with the Codarts Cubop ensemble in March 2024. I focused on vocals and improvisation during the *coro* and a 6/8 section with only percussion. The piece reflects my grasp of clave-based vocal timing. Full feedback is in Appendix 3.

Another recording I made is a solo version of the traditional song ‘Moro koró komo dé moró’, one of the songs from the songbook ‘*Cantos Lucumí*’⁶¹ that I analyzed as well:

[Reference_Recording_02-SarahRaabe-Yemaya-Valdes](#)

[Reference_Recording_03-SarahRaabe-Morokorokomodemoró](#)

Both recordings were shared with experts Yma America Martínez (internal) and Denis Peralta (external). A summary of their feedback is in the following chapter, with the full transcription in appendix 3.

3.1.7 Feedback, reflection and conclusion

In Cycle 1, I met many goals—analyzing clave patterns, understanding their role, and applying them in vocal practice and improvisation. I also improved my rhythmic skills and learned to sing and play simultaneously. Still, I aim to refine vocal timing, adapt to different clave patterns, and strengthen my skills on small percussion instruments like maracas, cowbell, and guiro.

⁶¹ Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998).

The exercises helped establish a foundational understanding of clave patterns. Including two traditional 'Cantos Lucumí' songs allowed me to focus on clave-based vocal phrasing and song structure. The body-centered approach, using hands, feet, and voice, enhanced my rhythmic competence and expanded polyrhythmic possibilities.

I applied the skills from the exercises in both re-enactments and the experiment. Re-enactments deepened my understanding of the style and improved the authenticity of my practice. They were key in enhancing my singing, focusing on intonation, phrasing, and vocal color. The clave served as a 'structural guide,' organizing both melodic and rhythmic phrases, even when not explicitly played, "(...)serving as an organizing principle, not only for the composer, arranger, but also the improviser."⁶²

The experiment allowed me to explore techniques for learning and applying clave patterns, revealing their impact on my singing. I found that knowing the patterns and incorporating physical movement significantly improved my singing's percussiveness, precision, and groove. Playing rhythms on congas or batá drums, or emphasizing the downbeat or 2 against 3 with foot stomps while playing the clave, were particularly helpful. I had yet to fully develop the ability to imagine the clave rhythm while singing, and I believed this would further improve my performance with more practice.

Continuous re-enacting of traditional and modern Afro-Cuban compositions rooted in Yoruba culture will help to further internalize clave patterns and improve my understanding of polyrhythms and vocal timing.

Experts in my network, Yma America Martínez (vocalist, internal) and Denis Peralta (composer/pianist/batá enthusiast, external), highlighted the following points in their feedback:

- Both performances received praise for vocal articulation and musicality.
- Rhythmically stable, but occasional inaccuracies in the 6/8 feel during improvisations.
- Criticisms: unclear rhythm in the pregones section and a light swing instead of a straight feel.
- Advice: Learn Cuban scatting techniques.
- Experts recommended more practice, focusing on the *coro* to mimic phrasing and maintain clave.
- Suggestions: Re-enact more performers for vocal style, using a raw voice or portamento.
- Study Cuban batá players and Yoruba culture through institutes in Cuba.
- Feedback emphasized clave practice, accurate timing in batá drums, and engagement with Santería music and ceremonies.
- Use wrists more while playing batá drums and learn patterns by singing them first.
- Vocal warm-up for a more powerful voice and better microphone control.
- Avoid sheet music on stage for better confidence and focus on intonation.
- Separate practice sessions for singing and playing.
- Study modern compositions, like those by Síntesis, for arranging and composing inspiration.

Cycle one goals were largely achieved, including internalizing clave patterns and improving coordination between singing and percussion. My improvisations and verses in Spanish and Lucumí showed improvement, with a growing Cuban music repertoire. However, I realised that more time was needed to feel fully at home in the style, to stabilize rhythm, intonation, and coordination. Especially the 6/8 clave was not yet fully internalised since it often reverted to the Son clave.

⁶² Chucho Valdés and Rebecca Mauleón, "Decoding Afro-Cuban Jazz: The Music of Chucho Valdés & Irakere," (Petaluma: Sher Music Co, 2018), 34.

3.2 Second Research Cycle

3.2.1 Overview of second research cycle

In Cycle 2, I focussed more on the overall rhythmic performance of the solo vocalist in *música lucumí* or *música lucumí*-influenced Cuban music. In Cycle 1, it became clear that there is a distinct relationship between the song's clave and its melodic phrasing. In Cycle 2, I aimed through data analysis, an expert interview with batá expert Thomas Altmann and a parametric case study to investigate the relationship between the *toque batá* (the batá rhythm), clave and the vocal performance, and further analyzed the various ways vocalists express rhythmicity in a song. Additionally, I experimented with different approaches to incorporating clave and rhythmic patterns, exploring various methods of rhythmic vocalization to broaden my ideas on how to emphasize rhythm as a vocalist in my own compositions.

In Chapter 3.2.6, I present the outcome of Cycle 2, which includes an interpretation of the song "Aguanileo".

3.2.2 Reference recording

The reference for research Cycle 2 is a live recording of my Master 1 recital from June 2024. I performed in an ensemble consisting of bass, percussion, piano, and two singers on batá drums and vocals. We played the *música lucumí* song "Enu Aye Mi Mo Se o" with the *toque batá* called "Wardo" or "Rumba Obátala." This traditional song is usually played in 4/4 and on a rumba clave. I harmonized the main melody and arranged the song for this ensemble.

Link: [Reference_Recording_04-SarahRaabe-EnuAye](#)

Enu Aye Mi Mo Se o, song from the songbook Cantos Lucumí⁶³

Live recording of the performance 7. June 2024, Master 1 recital at Codarts, 2,56 min

Line up:

Martin Mayo - Voice
Edurne Garcia - Voice
Anoushka Nuki - Piano
Mauricio Mendez Ramos - Bass
Manel Chust - Drums
Sarah Raabe - Batá & Voice

3.2.3 Feedback and reflection

Performing *música lucumí* as a singer and batá drummer is challenging. The recording shows improvement in my percussion and understanding of the style, but also highlights areas for growth in both playing and singing, including:

- Rhythmicality in the vocal performance
- Rhythmical understanding in playing
- The melody of the *toque batá*, emphasis on specific parts of the rhythmical pattern

⁶³ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 103.

- Percussion playing and singing simultaneously
- The difference of the Rumba clave with the Son Clave

Yma America Martínez, Denis Peralta, and Thomas Altmann provided feedback on the performance. Overall, the feedback was encouraging, with minor technical issues like missed beats or slight timing adjustments. Despite this, the Toques Batá while singing were well-executed, and Thomas Altmann found the harmonization unusual but interesting.⁶⁴ Denis Peralta, like the others, noted that technical details will improve with practice. He acknowledged the progress in batá playing and singing but mentioned that both still lack flexibility, precision, and the feel (*sabor*⁶⁵).⁶⁶

A conclusion of his feedback is:

- Drumming tempo was unstable (rushed), likely due to nervousness.
- Emphasis on the downbeat was too strong; syncopation should be emphasized, and playing should "dance" around the downbeat.
- Learn the actual melody of the batá rhythms (toque) and review the "cha cha" of the drums, particularly the left hand responsible for timing.
- *Música lucumí* is sacred music; connect with the religion for a deeper understanding of its spirituality.
- Practice playing claves to Cuban music while listening.
- Play batá drums like a clave player.
- Incorporate the material and feel into your compositions, reconnecting it with your roots and influences.

Yoruba-influenced Cuban music is passed down by ear, not through scores, making it challenging to learn abroad. He advises playing with a Cuban band for a better feel of the groove and style. Batá playing is rare in Cuba, as it's more tied to religion than music. He recommends staying in Cuba for more lessons and playing with authentic Cuban musicians.

Own reflection:

In my first year of master's studies, I focused on developing my vocal and percussion skills, with an emphasis on claves. In the second year, I refined these skills, focusing more on syncopation and batá drum rhythms. My parametric case study aimed to analyze the connection between *toque* batá rhythms, vocal performance, and their interaction with the clave, as well as explore traditional cantos lucumí in modern Cuban songs.

To explore vocal options within higher rhythmic structures, I conducted a parametric experiment, with conclusions in chapter 3.2.4.2. For the final cycle, I planned to conduct field research in Cuba, immersing myself in the music scene and participating in sacred music ceremonies to deepen my understanding of batá, clave, and vocal performance.

⁶⁴ The written feedback can be found in the appendix 3.3.1.

⁶⁵ *Sabor* literally means "flavor" in Spanish, but it goes beyond its dictionary definition. It refers to the soul, feeling, or essence of the music—the emotional depth and rhythmic vitality that make the performance authentic and compelling.

⁶⁶ A full transcription of the feedback is in the appendix.

3.2.4 Data collection & data analysis: my findings

For cycle 2, my data collection included parametric studies, experiments, exercises, and an interview with batá expert Thomas Altmann. This phase focused on how vocalization serves as a rhythmic tool in Yoruba-influenced Cuban music, examining "Elegua" by Francisco Aguabella and "Aguanileo" by Síntesis.

The analysis focused on modern Cuban compositions referencing *música lucumí*, examining song structure, vocal roles, and how rhythm and clave are expressed by the vocalist. It aims to deepen the understanding of rhythmic vocalization by exploring traditional rhythmic and structural elements.

Next, I experimented with integrating clave patterns and batá rhythms into vocal performance, focusing on vocalizing rhythms as a "rhythmic vocalist." This process helped expand my performance repertoire, blending traditional and contemporary Yoruba-influenced music styles.

3.2.4.1 Parametric case study

In this case study, I examined the song structure, the vocalist's role, and the interplay between rhythm, clave, and vocals, exploring how the vocalist expresses rhythm.

I initially planned to analyze modern Cuban arrangements with *música lucumí* influences, focusing on "Bacalao con Pan" by Chucho Valdés and "Asoyin" by Síntesis. Both songs featured traditional batá drums or hints of *música lucumí* melodies. However, I decided to focus this case study solely on *cantos lucumí* to work with the root material.

The songs I chose are:

- “Ago Eleggua Bukenke”⁶⁷ and “Abukenke”⁶⁸ based melody transcriptions from the book “Cantos Lucumí”⁶⁹ and transcribed batá rhythms, based on the performance of Abbilona y Tambor Yoruba under the title “Elegguá, Oggún, Ochosi II”^{70, 71}.
- “Aguanileo”⁷², a song from the *música lucumí* tradition, performed by Síntesis⁷³. Here I used again the melody transcription of Thomas Altmann⁷⁴ and added the transcript of batá drums playing *toque chachalokuafun*.

Eleggua, the first Orisha to worship, is the god of crossroads and destiny. Many *cantos lucumí* are dedicated to him. In Francisco Aguabella's song "Elegua," the connection between the melody and batá rhythms is clearly heard and seen. The *toque batá* played is called 'La Topa' or also spelled 'Latokpa'.⁷⁵

The *lucumí* song "Abukenke," dedicated to Eleggua and played to the *toque* batá Latopa, showcases the synchronicity between the batá drums and the vocal line. Jeanne Schmartz concludes: “The six skins of the drums can perfectly imitate the tonal Yoruba language. Yoruba speakers have three basic pitches and

⁶⁷ A great performance of this song, with a clear outline of the melody and clave, is the version performed by Francisco Aguabella and Tambores Bata under the title “Elegua”, though here only the song “Ago Eleggua Bukenke” is performed and in 6/8 which is unusual for the third part of Latopa which usually accompanies this song in a 4/4 feel. Album: Cantos a los Orishas, Elegua, 3,52min, 2006. You can hear the song “Ago Elegua Bukenke” at the beginning of the recording. Francisco Aguabella (Born on 28 August 1925 in Matanzas, Cuba) is an Afro-Cuban jazz conga player, well-known on the jazz scene since the 1950s.

⁶⁸ “Abukenke” is one of the well-known examples for the synchronicity of batá melody and vocal line. It was also mentioned as an example by Thomas Altmann in the expert interview which you can find in the appendix.

⁶⁹ Thomas Altmann, CANTOS LUCUMÍ a los Orichas (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 22. Thomas Altmann wrote the song “Ago Eleggua Bukenke” in 6/8 while the *toque batá* usually keeps a 2/4 or 4/4 feel which is why I decided to rewrite the melody in this case to fit a score in 4/4.

⁷⁰ Album: Eleguá, Ogun y Ochosi I from Abbilona y Tambor Yoruba, Title: “Elegguá, Oggún, Ochosi II,” 04:16 min, 1999. The *cantos lucumí* “Ago Eleggua Bukenke” and “Abukenke” are performed at the beginning of the recording from min 00:00-01:20min. Album: Eleguá, Ogun y Ochosi I from Abbilona y Tambor Yoruba, Title: “Elegguá, Oggún, Ochosi II,” 04:16 min, 1999. The *cantos lucumí* “Ago Eleggua Bukenke” and “Abukenke” are performed at the beginning of the recording from min 00:00-01:20min. [YouTube Video - Elegguá, Oggún, Ochosi II](#) published on 25.02.2017. published on 25.02.2017.

⁷¹ I also transcribed audio material from the batá ensemble at CODARTS, led by Martin Verdonk, to verify whether the batá rhythms used matched those in my score. If discrepancies were found, I corrected the score according to Martin Verdonk's teachings.

⁷² Transcript by Thomas Altmann, “CANTOS LUCUMÍ a los Orichas,” (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 40-41.

⁷³ Album Trilogía Ancestros: Síntesis, Vol 3, Title: “Aguanileo,” 4,49min, 2003. [YouTube Video - Aguanileo](#) published on 23.06.2015.

⁷⁴ Thomas Altmann, CANTOS LUCUMÍ a los Orichas (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 34-35.

⁷⁵ “This groove belongs to Eleggua, and is played as well in the Oru Seco, the Oru Cantado and in the Cierre. La Topa has four different parts. Some people consider the part that I call the second conversation as a part on its own. In the Cierre only the first part is played.” Jeanne Schmartz, “Eleggua, Who Is He? What Music Is Played to Honour Him” (University of Amsterdam, Musicology, 2008). Page 27-28.

glide between them. Depending on the pitch, one word can have many different meanings. This is also the way the Bata talk.”⁷⁶

La Topa⁷⁷ is the longest *toque*. It consists of four parts and it has the most songs that match this groove.⁷⁸

3.2.4.1.1 Analysis ⁷⁹

The song “Ago Elegua Abukenke” illustrates the interchangeability between a 6/8 count and a 4/4 feel. In this Latopa section, the 6/8 clave shifts to quarter notes, while the batá melodies emphasize either the 4/4 feel or reinforce the triplet rhythm. The Okónkolo maintains the 6/8 feel, aligning more closely with the triplet rhythm than the iyá or itótele.

Agó Eleggua Bukenke

Toque batá: Latopka Part III with transition to Part IV

Cantos Lucumí

Alternatively you can play the Rumba clave

The arrows indicate on which strokes the cowbell aligns with the toque batá.
The colored notes in the melody (Solo or Choir) indicate when a note aligns with the clave.

Iya can play two eighth notes or one quarter note

⁷⁶ Jeanne Schartz, “Eleggua, Who Is He? What Music Is Played to Honour Him” (University of Amsterdam, Musicology, 2008), 28.

⁷⁷ Also written Latopa or Latopka.

⁷⁸ Jeanne Schartz, “Eleggua, Who Is He? What Music Is Played to Honour Him” (University of Amsterdam, Musicology, 2008), 42.

⁷⁹ Concerning the annotated scores: The arrows indicate on which strokes the clave aligns with the toque batá. The colored notes in the melody (Solo or Choir) indicate when a note aligns with the clave. The green notes in the batás indicate when they align with the clave. The blue notes in the batás indicate when they align with the melody.

The melody remains aligned with the Okónkolo in the triplet feel. Since both the drum melody and the singing stay strongly connected to the cowbell and the other drums in the 4/4 feel, the result is a harmonious polyrhythm rather than the sensation of a 2-against-3 conflict.⁸⁰

5

Cowbell

Soloist

Choir

Okó

Iya

Ito

The blue drum notes indicate when they align with the melody

-go E-leg-gua A - bu - ken - ke A - go E-leg-gua A - bu - ken - ke

A -

At the end, the song shifts back to the 6/8 count feel for Part IV. During the transition, the clave plays a crucial role in maintaining the rhythm and holding all the polyrhythms together.

⁸⁰ Audio Example: Album: Eleguá, Ogun y Ochosi I from Abbilona y Tambor Yoruba, Title: “Elegguá, Oggún, Ochosi II,” 04:16 min, 1999. The cantos lucumí “Ago Eleggua Bukenke” and “Abukenke” are performed at the beginning of the recording from min 00:00-01:20min. [YouTube Video - Eleggua. Oggun. Ochosi II](#) published on 25.02.2017.

13 Transition from Part III to Part IV

Cowbell

Soloist

Choir

Oko

Iya

Ito

2

The song "Abukenke" from the *música lucumí* tradition is known for its strong alignment with both the clave and batá drum patterns. There are plenty of sources to find where the author is mentioning the song as an example.⁸¹

In this part the Okonkolo has to switch from its most common pattern, referred to as ki-la, to a pattern that clearly marks the 4/4 time signature. The interplay between the Cha Cha of the Iya (the left hand, higher pitch), and the Enu of the Itotele are visible.

⁸¹ See appendix 4.3. Interview with: Thomas Altmann.

Abukenke

Toque batá: Latopka Part IV

Cantos Lucumí

The arrows indicate on which strokes the clave aligns with the toque batá.

The colored notes in the melody (Solo or Choir) indicate when a note aligns with the clave.

The musical score is arranged in six staves. The top staff is for Claves, showing a 6/8 time signature and a repeating rhythmic pattern. The second staff is for the Soloist, with lyrics 'A - bu - ken - ke, A - bu - ken - ke' and pink notes indicating alignment with the clave. The third staff is for the Choir, with a whole rest. The fourth staff is for Okonkolo, with blue notes indicating alignment with the melody. The fifth staff is for Iya, and the sixth staff is for Itotele, both with blue notes indicating alignment with the melody. Arrows point from the Claves staff to the Soloist and Choir staves, and from the Okonkolo staff to the Iya and Itotele staves.

In my analysis of the song, I can confirm that it serves as a strong example where the batá drums and the vocalist "sing" together in unison. The pitches of the batá drums align closely with the melody, creating a cohesive sound that is also clearly intertwined with the 6/8 clave pattern.

5

Clv.

Soloist

O-gun ya to pa a lo-wo

Choir

A - bu - ken - ke, A - bu-ken - ke

Oko

Iya

Ito

It is notable that both the solo section and the choir melodies are continuously closely aligned with the clave and batá drums. A fully annotated score is included in the appendix.

15

Clv.

Soloist

Ba-ra La-gua-na nki-o

Choir

ken - ke, A - bu-ken - ke A - bu

Oko

Iya

Ito

The song “Aguanileo,” dedicated to Ogun, influenced modern compositions like Síntesis’s version. It aligns with the clave, especially in Part C. Sung to the chachalokuafun batá rhythm, it shifts between 2/4 and 6/8 due to its flexible feel. The batá drums create a three-against-four feel, mirrored by the vocal lines starting with quarter-note triplets over 2/4. The singer leads, and the batá players follow.

Aguanile O

Toque Bata: Chachalokuafun

Cantos Lucumi

$\text{♩} = 80$

A

Claves ext. 2/4

Rumba clave 2/4

Soloist 2/4 3:2 (6/8 Feel vs. 2/4)
 Agua-ni-le o' Ogunma-ri-wo

Choir 2/4

Okonkolo 2/4

Iya 2/4

Itotele 2/4

An interesting feature is that Thomas Altmann's transcription⁸² shows a Rumba clave as the foundation, written with 7 strokes instead of the typical 5. The additional strokes— in my transcription labeled as "extended Rumba clave"—suggest it could also be interpreted as a 7-stroke, six-count clave.

⁸² Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 40-41.

Clav. Ext.

R. Clav.

Solo

-de o i - le-a - fe-re a-ri bo O gun de bam-ba.

Choir

A-gua-ni-le o'—

O.

I.

It.

In the song, the clave is reflected in the vocal melody. Pink notes align with the five-stroke Rumba clave, while turquoise notes match the extended clave pattern. The batá rhythm has its own elements, but the Okónkolo frequently aligns with the clave, maintaining a steady eighth-note pulse. Colored notes in the batá rhythm highlight where the melody and drums align, showing the strong connection between vocals and the drums, especially with the Itótele. This also applies to the B Part, where the choir sings the chorus.

26 **B**

Clv. Ext.

R. Clv.

Solo

A - gua-ni-le A-gua-ni-le ko-man-se i-ya___ wo

Choir

___bam-ba. A -

O.

I.


It.

In the C part the song changes to a 6/8 count clave (which is unfortunately not audible in the version of Sintesis). Still the Itotele seems to be the most connected to the melody line. Interesting is also how the batá rhythm refers to the 7 count clave.

43 **C**

Clv. Ext. 

R. Clv. 

Solo 

Choir 

O. 

I. 

It. 

The connection between the clave and *toque batá* is clear, with emphasis on strokes one and six. This aligns with Denis Peralta's feedback, which highlighted the importance of focusing on syncopations. It suggests that players must anticipate or emphasize syncopated notes, while the clave anchors the rhythm on the one.

47 **C**

Clv. Ext.

O.

I.

It.

Already at the beginning of the song you can see the batá drums emphasizing stroke 1-3-6 of the extended Rumba clave.

Aguanile O

Toque Bata: Chachalokuafun

A

The analysis shows that many notes align with the extended Rumba clave, suggesting the 7-stroke clave may be more suitable. The batá drum pattern supports this, particularly with the melody connecting to the Itótele part. Most accents fall on strokes 1 and 6 of the extended Rumba clave or strokes 1 and 5 of the traditional 5-stroke clave, while the vocal lines emphasize all five strokes of the traditional Rumba clave.

3.2.4.2 Parametric experiment

A second parametric experiment was conducted from October 15 to 31, 2024, focusing on variations with two, three, or four rhythmic elements at 80–82 BPM. It involved both active sound production and passive listening, with key parameters on instrumental choice, rhythm selection, and rhythm verbalization. Unlike the first experiment in Cycle 1, I improvised freely based on selected parameters, recording an hour of experimentation to explore new ideas.

Reflecting on the results, this method fostered creative growth, revealing new ways to incorporate rhythm into vocal practice. I explored vocalizing rhythmic content, such as singing in clave rhythm or mimicking the toque batá, which provided valuable insights for my performance. The following chart summarizes the outcome:

No	Tempo	Verbalization (Parameter 1)	Accompaniment (Parameter 2)	Rhythm (Parameter 3)	Analysis	Reflection	Link name
1	80 bpm	-	Batá drums (active), toque batá chachalok uafun (passive)	Toque batá chachaloku afun	The playing to the toque batá sounds more rhythmical and easy.	To play while listening to the toque batá is a very helpful practice to internalize the batá melody and play in groove.	Experiment 16_Cycle2
2	80 bpm	-	Claves (passive), toque batá chachalok uafun (active)	Rumba clave 3:2, toque batá chachaloku afun	The performance of the batá drums is more precise while hearing the Rumba clave.	Both, clave and batá rhythm intertwine nicely. It sounds very rhythmical.	Experiment 17_Cycle2
3	80 bpm	Eighth notes	Clave (passive), batá drums (active)	Rumba clave 3:2	Singing eighth notes over a clave app is easy, especially with a foot stomp marking the quarter notes and upbeats. Adding batá rhythms, especially the call (llamada), is more challenging.	Struggling to verbalize at the correct tempo (80 bpm) suggests taking time to practice together and focus on maintaining steady timing.	Experiment 18_Cycle2

4	80 bpm	Eighth notes and quarter notes	Clave (passive)	Rumba clave 3:2	To sing the quarter and eighth notes seems to be difficult especially without “swing”.	Listening to the clave while performing equal quarter and eighth notes is harder than playing it. Foot stomps naturally emerged, providing a stable aid for keeping time.	Experiment 19_Cycle2
5	80 bpm	Eighth notes and quarter notes, triplets	Clave (passive)	Rumba clave 3:2	To sing the quarter and eighth notes seems is simple. The changes from one to another rhythmical pattern works well.	The flexibility to change from quarter notes to eighth notes to triplet feel is surely one that is helpful to practice.	Experiment 20_Cycle2
6	Variable	Eighth notes	Batá drums (active)	Eighth notes over toque batá chachaloku afun	Speaking out eighth notes and playing in the same time works well, for the toque batá. The call, the llamada, is still difficult to do.	To speak out the eighth notes seems as easy as speaking out the quarter notes. The rhythm is supportive and supported by the outspoken eighth notes.	Experiment 21_Cycle2
7	80 bpm	Eighth notes	Claves (active), toque batá chachalok uafun (passive)	Rumba clave. toque batá chachaloku afun	When a third element is added, the clave becomes less precise, occasionally shifting between Rumba and Son clave. Despite this, it remains a useful method for internalizing polyrhythms.	The lead notes intertwine smoothly, and the syncopations become clearer with the Rumba clave over the batá rhythm, especially when eighth notes are added.	Experiment 22_Cycle2
8	Variable	Quarter notes	Batá drums	Quarter notes over Toque batá chachaloku afun	Playing and speaking in the same time works well, the quarter notes fit in the rhythm nicely.	The playing in a variable tempo seems easy. To sing the quarter notes while playing the rhythm is supportive.	Experiment 23_Cycle2

9	80 bpm	Rumba clave	Clave (active) Clave (passive)	Rumba clave 3:2	Singing the clave along with a clave app is manageable but imprecise, with tempo (80 bpm) and coordination of clapping and verbalization needing adjustment.	The clave from the app provides guidance, but it's surprisingly harder to focus on verbalizing alone than performing other rhythmic elements. It may help to take time to practice together and focus on maintaining consistent timing.	Experiment 24 Cycle2
10	80 bpm	Rumba clave	Clave (passive), batá drums (active)	Toque batá chachaloku afun, Rumba clave 3:2	The clave can be easily sung along with the played clave, and the batá rhythm is performed effortlessly. However, the timing of the batá playing requires adjustment when combining it with verbalizing the clave.	The clave feel is clearer while playing the batá rhythm, the call to start is difficult since it is in triplets and does not fall together. More practice is needed.	Experiment 25 Cycle2
11	Variable	Rumba clave	Batá drums (active)	Rumba clave 3:2, toque batá chachaloku afun	The Rumba clave is after all practice easy to keep in a nice tempo. It is already intertwining with the batá rhythm though both can be more precise, especially in the call.	The batá rhythm blends seamlessly with the Rumba clave, as though it was composed with the clave in mind. Playing and vocalizing the clave together enhances both, creating a swing that emerges when they align.	Experiment 26 Cycle2
12	80 bpm	Rumba clave	Claves (active), batá rhythm (passive)	Rumba clave 3:2, toque batá chachaloku afun	The verbalisation of the clave is effortless and precise. The eighth notes keep everything together.	The eighth notes keep the polyrhythmic together. To play them makes it easier to stay precise. The clave is well placed	Experiment 27 Cycle2

						and all in tune with the batá rhythm.	
13	80 bpm	Toque batá including llamada (call)	Rumba clave (passive), clap quarter notes (active)	Toque batá chachaloku afun, Rumba clave 3:2	The Rumba clave is continuously, the call is precise and the rhythm clear. The quarter note claps are well placed.	The quarter notes keep the batá rhythm and the Rumba clave together. The ghost notes in the batá rhythm are a bit too emphasized. Further the verbalisation is in own words and not in the “Cuban way”	Experiment 28_Cycle2
14	80 bpm	Toque batá	Claves (active), Bata rhythm (passive)	Rumba clave 3:2. toque batá chachaloku afun	The singing of the batá rhythm seems effortless. The clave playing on claves is precise and well placed.	To sing the batá rhythm while listening to it, makes it easier to place the clave actively at the right beats. The active playing seems to incorporate the feel for the rhythm.	Experiment 29_Cycle2
15	Variable	Batá call	Clapping (active)	Llamada chachaloku afun, clap on quarter notes	Clapping and verbalizing the llamada of the rhythm Chachalokuafun works well. Also the toque batá sounds more stable on quarter notes.	The call of chachalokuafun is tricky since it consists of a triplets feel over the stringent quarter notes. It is helpful to keep the beat by clapping quarter notes.	Experiment 30_Cycle2
16	Variable	Batá call and toque	Claves (active)	Llamada and toque batá chachaloku afun, on eighth notes	Using clave sticks in eighth notes while verbalizing the llamada and the full rhythm (chachalokuafun) works well. However, the tempo is not entirely stable, so practicing with a metronome could help.	I unconsciously added a foot stomp on all quarter notes. The triplet feel in the call became clearer, and the emphasis on certain beats became steady. Not relying on an extra device made it easier to feel the groove, the polyrhythmic	Experiment 31_Cycle2

						moments, and the on- and off-beats.	
17	Variable	Toque batá	Toque batá (active), Okonkolo of toque chachalok uafun (passive)	Toque batá chachaloku afun	The singing of the batá melody is matching the playing of the bata rhythm. To hear the Okonkolo seems to help to keep it all together tempo wise.	Singing the batá melody while playing the full phrase, including ghost notes, reinforces both the core melody and the played part. The Okonkolo acts like a metronome, helping to keep the rhythm together.	Experiment 32_Cycle2
18	Variable	Toque batá including call	Okonkolo (Ki-La) (active)	Toque batá chachaloku afun	The smallest drum usually plays a Ki-La pattern, stressing the sixteenth before each beat. Here, the Okonkolo keeps steady eighth notes, anchoring the groove while the call and rhythm are spoken over them.	The Okonkolo maintains the rhythm, allowing the toque batá to be easily layered on top. The eighth notes could be more stable, and it would be interesting to experiment with other rhythm parts of the toque batá to see if they provide more support than the eighth notes.	Experiment 33_Cycle2
19	80 bpm	Toque batá	Toque Okonkolo (Ki-La) chachalok uafun (passive), Okonkolo (active)	Toque batá chachaloku afun	The sound from the App (Ki-La, the Okonkolo in Chachalokuafun) has the role of a metronome while performing the same live. The verbalisation of the full toque batá seems effortless and precise.	The eighth notes of the Okonkolo work well as timeline while performing the full melody of the toque.	Experiment 34_Cycle2

20	80 bpm	Random melody in Rumba clave	Okonkolo (Ki-La) of toque chachalok uafun (passive), batá rhythm Okonkolo only (active)	Toque chachaloku afun	First I verbalized the Ki-La on top of playing and hearing it, then the Rumba clave without pitch, more spoken. The third step was to sing a random melody in the Rumba Clave on top of the Okonkolo rhythm of chachalokuafun.	To play the Okonkolo gives a stable feel for the pulse. The Rumba clave is easy to sing in a melody and it sounds rhythmically interesting and precise.	Experiment 35_Cycle2
21	80 bpm	Toque batá including call and melody in rumba clave	Toque batá (active), Okonkolo of toque chachalok uafun (passive)	Toque chachaloku afun, Rumba clave	There is playfulness and easiness in verbalisation of the batá melody and other melodies in the same rhythm and the rumba clave. The toque batá is stabilized by the application playing the Okonkolo of toque chachalokuafun in 80bpm.	To combine the different elements such as the verbalisation of the clave or the batá melody gives a lot of possibilities to interpret the rhythm musically.	Experiment 36_Cycle2
22	80 bpm	Rumba clave, random melody in rumba clave, random melody in eighth notes	Toque batá (active, Okonkolo of Toque chachalok uafun (passive)	Toque chachaloku afun, Rumba clave	The singing on top of the batá rhythm is playful and precise. While playing and singing I lost track of the tempo of the Okonkolo in 80 bpm.	To have two active parts, singing and playing, seems easy. To listen additionally to the metronome in the beat of the Okonkolo seems to be difficult. Possibly the drums were too loud to hear the application or because it was one more parameter.	Experiment 37_Cycle2

23	80 bpm	Rumba clave, eighth notes, quarter notes, toque batá	Toque Okonkolo (Ki-La) of chachalok uafun (passive), batá rhythm (active)	Toque batá chachaloku afun	There are fast changes of verbalisations from the Rumba clave, to eighth notes, quarter notes and the toque batá. The Rumba clave is most instable, the other melodies seem to be easier to place on top of the batá playing and the Ki-sounds.	It still seems to be difficult to change fast from one main voice to the other, the batá playing is stable.	Experiment 38_Cycle2
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Verbalizing rhythmic patterns enhances precision and deepens understanding of polyrhythms, whether sung, played on claves, clapped, or performed on batá drums. Whether the clave is played or verbalized, it doesn't significantly affect the performance of eighth notes, quarter notes, or batá drums, indicating the clave's constant presence, internally or externally.

Everything I can sing, I can do.

Physical movements and voicing rhythms, like *toque* batá, help internalize polyrhythms, making it easier to play and sing together. Similar to how a singer relies on a harmonic instrument for pitch, a rhythm instrument can help lock into the groove. While internalizing the clave and beat is a good start, simply listening externally may hinder feel, syncopations, and internal groove, as the brain consciously focuses on it.

Further results were:

- *Toque* batá melody supports verbalizing quarter notes, eighth notes, triplets, and patterns, highlighting rhythm structure.
- Feet unconsciously maintain quarter-note stomps to sustain form.
- Playing batá drums and vocalizing rhythms sparks creative composition ideas.
- Verbalizing polyrhythms is easier than playing them.
- Combining clave or batá with vocalization encourages full-body engagement, with feet unifying rhythms.
- Correct clave pattern on *toque* batá creates a melodic effect, intertwining batá rhythms and clave (e.g., chachalokuafun with Rumba clave).
- A freer experimental approach fosters new ideas and expands vocalizing options.
- Additional exercises stabilize polyrhythmic skills, especially for clave, quarter notes, eighth notes, and triplets.

Exercises help to strengthen the abilities

It helped to start exercises by vocalizing rhythmic patterns—quarter notes, then eighth notes, and triplets—while maintaining the Rumba clave as a steady foundation.

3.2.5 Interventions/ practical application

Chapter 3.2.4.1 analyzed música lucumí songs, highlighting the connection between clave, batá drums, and melody. Notably, the 6/8 and 4/4 meters often interchanged, with both used simultaneously in many cantos. A prime example is "Ago Elegguá Abukenke," from Part III of the toque batá Latopa.

The musical score for "Ago Elegguá Abukenke" is presented for six parts: Cowbell, Soloist, Choir, Oko, Iya, and Ito. The score is divided into two systems. The first system (measures 1-4) is highlighted with a light blue box, and the second system (measures 5-8) is highlighted with a light purple box. The Cowbell part is in 4/4 time, featuring a steady quarter-note pattern. The Soloist part is in 6/8 time, featuring a melody with triplets. The Choir part is in 6/8 time, featuring a melody with triplets and lyrics: "- go E-leg-gua A - bu - ken - ke A - go E-leg-gua A - bu - ken - ke". The Oko part is in 6/8 time, featuring a melody with triplets. The Iya part is in 6/8 time, featuring a melody with triplets. The Ito part is in 6/8 time, featuring a melody with triplets. The score is written on a grand staff with a key signature of one flat (Bb) and a common time signature of 6/8.

The full scores of all annotated scores can be found in the appendix 5.

To further internalize the clave and batá melody, practice exercises that focus on accurately verbalizing each subdivision in relation to the clave. Listening closely to the Okonkolo drum part from Chachalokuafun can also reinforce the interplay between vocal rhythms and the clave, helping to align with traditional batá rhythms.

In the following you can find a further exercises that will help to strengthen the feel and verbalisation skills of the clave and quarter or eighth notes:

- Quarter/ eighth notes over clave:
[Exercise 11_Verbalisation-quarter-eight-notes_onclave_withscore](#)
- Clave over quarter notes/ eighth notes:
[Exercise 12_Rumba-clave-on-eightnotes-withscore](#)

Exercises

AR II - 2024-2025

Verbalisation quarter and eighth notes on clave

Verbalisation of the Rumba clave on quarter/eighth notes

The same can be done with triplet notes as to see in Experiment No 5.

3.2.6 Outcomes

The outcome of Cycle 2 includes a recording of my interpretation of the song "Aguanileo" from the songbook *Cantos Lucumí* by Thomas Altmann.⁸³ This piece is played using the *toque batá* called "Chachalokuafun" (also known as "Chachalokpafun") and can be performed either with a 5-stroke rumba clave in 2/4 or with a 7-stroke clave in 6/8. In our interpretation, we explore both variations, showcasing the elasticity of tempo and meter within the batá rhythm. The song has three parts, transitioning from the use of a Rumba clave in 2/4 to a 2/4 feel with seven strokes in the clave, and finally to a 6/8 count pattern and feel in the third part.⁸⁴

The video can be find here:

[Reference_Recording_05-SarahRaabe-Aguanileo](#)

⁸³ Thomas Altmann, "CANTOS LUCUMÍ a los Orichas," (DESCARGA, Brooklyn, New York, for publishing in the USA, 1998), 34-35.

⁸⁴ Performed by Edurne Ruiz Garcia (Classical Singer at Codarts), Niek Potze (Percussionist at Codarts) and me.

3.2.7 Feedback, reflection and conclusion

My experiments with *música lucumí* confirmed that once I could verbalize or sing a drum call or pattern, I could play it. This approach strengthened my vocal skills, expanded my rhythmic vocabulary, and inspired creative, rhythmically complex arrangements.

The analysis revealed that the clave is closely tied to the vocal lines, with the Itótele and Okonkolo drums aligning with the melody in different examples. Specific clave strokes are often emphasized by the voice, offering valuable insights and inspiration for my own compositions.⁸⁵

Verbalizing rhythmic patterns like eighth notes, quarter notes, offbeats, triplets, and clave helped stabilize rhythm and internalize polyrhythms, especially when paired with batá rhythms. The impact of clave was less pronounced than eighth notes, reflecting my Western background. The goal is to internalize the clave enough to align batá and vocal phrasing with it, beyond relying on eighth notes.

A key conclusion was that micro-rhythmic shifts and the feel of the music (e.g., in 6/8 or 4/4) are hard to represent with conventional notation. In *música lucumí*, the displacement of phrases and flexibility of the lead drummer or singer in guiding tempo and phrasing create an elasticity not common in Western music, making it difficult to replicate, as seen in the transition from 2/4 to 6/8.

“(...)Western music uses a lot the downbeat, and it's like a way for you to be like: “we are together in this” (...). In Cuban music it is the opposite. You have to feel like, like flowing, (...)like going near the beat, near the downbeat, but before or after. It's always playing with that, and that's challenging.”⁸⁶

Denis Peralta's feedback on emphasizing the downbeat (1) stayed with me throughout the analysis. I focused on syncopated notes during the case study and experiments, realizing that the clave and batá drums on 1, especially played by the Iyá, anchor the song, while the singer and additional drums have more freedom for offbeats and syncopations. It will take more time and practice to create a melody that balances syncopated notes with the rhythms of the drums.

What fascinates me is how the batá drums "sing." Their rhythms have melodies that sometimes align with the vocalist, while other times creating an intertwined "song" that complements or contrasts with the singer's message, melody, and rhythm.⁸⁷ While in the West African Yorùbá tradition, the Iyá (the largest

⁸⁵ As Thomas Altmann notes, the five-stroke clave aligns with pentatonic scales, while the seven-stroke clave aligns with diatonic scales. This rhythmic structure is integral to rituals, with drums sometimes encoding different meanings from the lyrics, as in pieces like for example La Lubanché. Appendix 4.3 Interview with Thomas Altmann.

⁸⁶ Appendix: 3.3.2 Feedback from Denis Peralta, Conversation 13 June 2024.

⁸⁷ As Amanda Villepastour explains in her book *Ancient Text Messages of the Yorùbá Bâtá Drum: Cracking the Code*, the Cuban batá drums originate from the Yoruba drums of West Africa. The Lucumí language is tonal, and the drums mimic its pitch variations—high, middle, and low—using open, slap, and mute strokes. Each drum also has two distinct sound qualities: one is "a mellow, slightly sustained" tone, and the other is "loud and high-pitched with sharp transients and a fast decay." This unique capability allows the drums to "speak," echoing the tonal inflections of the language and potentially interweaving with the sung or spoken text, creating a layered dialogue between drum and voice. Amanda Villepastour, "Ancient Text Messages of the Yorùbá Bâtá Drum: Cracking the Code" (Ashgate, 2010), 3.

and lowest drum) was considered the main "talker"⁸⁸, in Cuban culture, this role seems to be given to the Itótele. Furthermore there are many layers that I did not explore in this research yet, such as the communication between the batá drums⁸⁹ or the role of the Shekere. The feedback⁹⁰ on my outcome recording strengthens this key point. One suggestion was to improve coordination between batá drum tuning and vocal key choices for a more cohesive sound.

Other feedback concerning the outcome recording was:

- Significant improvement in overall performance of Aguanileo, with better flow and integration of singing and playing.
- Softer playing could enhance balance, allowing the voice to stand out more.
- Slower tempo may help maintain control and ease.
- Alignment of the 6/8 bell pattern with batá drums still needs attention, as bell sometimes pulled the rhythm into 4/4.
- Ensuring a steady triplet-based feel in the 6/8 singing section by using shorter notes and emphasizing the triplet rhythm would clarify this section.
- Aligning the third stroke of the rumba clave with batá drums and experimenting with varying accents between drums and vocals could add more dynamics.

In summary, the performance showed growth in technique, coordination, and expressiveness. Focusing on rhythmic alignment, dynamic interplay, and internalizing the clave further enhanced both vocal and instrumental aspects.

3.3 Third Research Cycle

3.3.1 Overview of third research cycle

In Cycle 3, I conclude my research with two months of ethnographic fieldwork in Cuba and continue experimenting with batá drums, using drum patterns as inspiration for vocal lines and chords in my compositions.

A parametric case study explores the song structure of Pedrito Martinez's composition, which blends Yoruba elements. Through an interview and masterclass, I gained insight into his approach, which many Cuban artists, like Brenda Navarrete, Síntesis, Habana D'Primera and others, now embrace.

The outcome of Cycle 3 will be two original compositions based on Yoruba musical material.

⁸⁸ Amanda Villepastour, "Ancient Text Messages of the Yorùbà Bàtá Drum: Cracking the Code" (Ashgate,, 2010), 3.

⁸⁹ For example, the Cha Cha (left hand) of the Iyá drum is typically positioned next to the right hand of the Itótele. In many *toques*, there are conversations between these two parts. Jeanne Schmartz, "Eleggua, Who Is He? What Music Is Played to Honour Him" (University of Amsterdam, Musicology, 2008), 43.

⁹⁰ The feedback was given by Nils Fischer (main subject percussion teacher) and Sofia Nakou (main subject voice teacher).

3.3.2 Reference recording

The reference recordings for Research Cycle 3 were made during my stay in Cuba in February 2025. A live recording was made at the music school CubaConga, based in Havana. Three professional batá players performed the toques for different Orishas while I sang, initiated the different cantos, clapped the clave, and gave cues for transitions from coros to coro.⁹¹ Additionally, another student assisted with clapping the clave.

For this recording, we performed songs for the Orishas Obatalá, Oya, and Yemayá. Feedback covers only those for Obatalá and Oya. Oya's songs use the 6/8 "Twi Twi de Oya" *toque*, while Obatalá's songs feature the 4/4 *toque Obanlá*, transitioning to the 6/8 *Ñongo* in the final section.

Links:

[Reference_Recording_06-SarahRaabe-Cantos-Obatala](#)

[Reference_Recording_07-SarahRaabe-Cantos-Oya](#)

Live recording rehearsal, 3. February 2025, CubaConga Music school Havana, 2,56 min

Line up:

Singing and clapping: Sarah Raabe

Batá players: Ramon "Moncho" Reginaldo Oscaranza Saavedra, Yassel Robles, Yusnai Issasi Dias

Clapping: HongSin Go

3.3.3 Feedback and reflection

Performing with professional batá players was challenging yet rewarding. The complexity of shifting claves, improvisation, and new material made full internalization difficult. Memorizing lyrics without understanding their meaning was tough, and clave consistency, especially between rumba and 6/8, is still developing. However, learning batá calls and okónkolo patterns in advance helped structure the performance.

Vocal projection was challenging due to the boomy room and loud drums, especially on low notes. Improvisation, particularly between *cantos*, is still an area for growth. Despite these challenges, the energy and groove from the musicians created a beautiful experience.

Feedback from teacher Moncho and percussion student HongSin:

- Performance was solid, but areas for improvement:
 - Clave accuracy
 - Strengthen the Akpón-Coro call-and-response

⁹¹ The songs are traditionally performed in Yoruba ceremonies in the same setting: three batá players and one soloist ("Akpón"), who initiates the different cantos and transitions between songs so that the audience can join in with the responses in the *coro*. In all ceremonies, the soloist also claps the clave, which I did as well. Sometimes, two people clap different rhythms to emphasize the four-against-three feel.

- Enhancing stage presence
- Internalizing clave as the rhythmic foundation (rather than focusing on downbeats) will:
 - Foster greater fluency
 - Facilitate the shift from analysis to instinctive rhythmic expression

3.3.4 Data collection & data analysis: my findings

Ethnographic field research from December 9, 2024, to February 3, 2025, deepened my understanding of clave, batá rhythms, and voice, while exploring topics like the role of women in batá and cultural appropriation. It also provided compositional insights for Cycle 3, where I will focus on two compositions based on Yoruba music.

I analyzed a song by Pedrito Martínez in a parametric case study to examine its structure and conducted a batá experiment focusing on toques dedicated to Changó, exploring how batá melodies can inspire my compositions.

3.3.4.1 Ethnographic field strategies

I spent time in Havana from December 9, 2024, to February 3, 2025, exploring Yoruba music culture. I took singing, batá and dance lessons with renowned musicians and attended ceremonies from Afro-Cuban traditions, gaining insights into the use of Yoruba musical material in both street music and modern Cuban groups like Habana D' Primera, Los Van Van, Síntesis, and the Pedrito Martínez Group.

In this chapter, I present findings from interviews with experts and materials gathered from my teachers. My ethnographic field research included observing musicians, composers, and performers, attending performances, workshops, and rituals, and participating in ceremonies and live concerts. I also conducted interviews and participated in workshops with groups like Obini Batá and Rumba Allstars, last led by percussionist Miguel Leon.

3.3.4.1.1 Incorporation of Clave

Sing - Dance - Play

[Video-Example_01_Incorporation-of-clave](#)⁹²

In rumba concerts and Yoruba or Palo ceremonies,⁹³ the whole family, including young children, participated by dancing, singing, clapping, and playing instruments. I often saw children as young as three or four deeply engaged, playing clave, singing *coros*, or dancing with impressive skill.

⁹² The video shows a child playing the clave during a Rumba performance. Video made by Sarah Raabe, Callejon de Hamel, Havana, Cuba, street performance of the group “Descendencia Rumbera”, led by Julio Felipe Vizcaíno Pedroso, 29.12.2024.

⁹³ I was part of the audience or a guest, but since the *coros* are always answered by the visitors, there was strong audience participation. I wasn't just an observer — I listened, watched, danced, moved, clapped, and sang along, becoming part of the performance.

The joy and sense of community in Afro-Cuban ceremonies and concerts are undeniable. The power of the music is palpable, and singing with the choir and moving to the rhythms made the placement of the clave much clearer.

What stood out was how people naturally moved in sync with the clave patterns, complementing the rhythm with their body. This reminded me of my early experiments, where I stomped my feet in 4/4 against a 6/8 pulse to maintain the three-against-four feel and align the clave more precisely (see Chapter 3.1.4.3).

A key finding was that Cuban musicians often learn to dance, sing, and play percussion as a foundation. However, formal conservatory training in Cuba is limited to classical music, with jazz and traditional Cuban music taught privately.

The streets (*la calle*) are a key educational space for traditional Afro-Cuban music. Many *babalawos* (Yoruba priests) become skilled in dance, singing, and percussion through an autodidactic approach in their environment.

In Cuba, musicians from various backgrounds, whether self-taught or conservatory-trained, play together. This blend fosters oral transmission of knowledge, preserving deep-rooted traditions beyond formal training.

Elasticity of the clave

[Reference_Recording_06-SarahRaabe-Cantos-Obatala](#)

Despite my research and classes at Codarts, I only encountered the 7-stroke clave in a 6/8 meter very rarely, either in ceremonies or concerts. The only places I found it were in some performances by Rumba groups when they played slower songs, using a metal plate and a stick, as is done in Palo ceremonies.⁹⁴ In all other ceremonies and concerts you could find the 5 stroke clave either in a Rumba feel (in the Afro-Cuban folklore music styles) or in a straighter, more aggressive 6 count feel (like the Abakua bell) and was mostly performed by the solo singers or backing vocalists. A strong connections was given between the Kata⁹⁵ player and clave player but of course the clave intertwined and corresponded with all instruments and vocalists to keep all the polyrhythmic content together.

The role of the soloist

Watching and participating in ceremonies clarified the soloist's role. The lead singer, often a percussionist, chose the songs and transitioned between them using calls or shouts. The soloist

⁹⁴ Palo (also called Palo Monte, Palo Mayombe, or Congo Tradition) is an Afro-Cuban religious tradition with roots in the spiritual practices of the Kongo people of Central Africa. Its music plays a crucial role in rituals, spirit communication, and ceremonies. The musical elements of Palo are distinct from Yoruba-based traditions like Santería, featuring unique rhythms, instruments, and vocal styles. For example the music groups Síntesis and Los Munequitos de Matanzas are known to use this style in their arrangements and compositions.

⁹⁵ In Afro-Cuban music, particularly in batá drumming and rumba, the term kata is used for small wooden blocks or sticks played to provide a steady rhythmic foundation, often interacting with clave. The kata sticks are mainly used in rumba music; nevertheless, they offer a great opportunity to be incorporated into compositions to enhance Afro-Cuban traditions and reinforce the clave feel, whether in rumba or a six-count rhythm.

set the feel and could alter the meter while staying aligned with the traditional context of the cantos.

In Yoruba ceremonies, the soloist claps the five-stroke clave, either in a rumba or 6/8 feel, intensifying at the end to deepen the trance and "call" the Orisha. Song series dedicated to a deity often start in 4/4 rumba and shift to a faster 6/8 rhythm, accompanied by batá "rumbitas" that serve celebratory aspects of the ceremony.⁹⁶

3.3.4.1.2 Ceremonies and compositional aspects of Yoruba music

[Video Example 02 Yoruba Ceremony](#)⁹⁷

The role of ceremony in society

Yoruba ceremonies are mainly private religious events, though they can also be public for celebrations or tourism, serving multiple functions:

- Religious Devotion – Honoring the Orishas and seeking their guidance, protection, or blessings.
- Personal and Collective Healing – Providing a space for individuals to release emotions through music, dance, and trance, fostering spiritual and emotional well-being.
- Community Bonding – Strengthening social ties by bringing people together to sing, dance, and celebrate as a unified group. (for example the street “Callejon de Hamel” on Sundays)
- Life Events and Rites of Passage – Marking important moments such as birthdays, initiations, and personal milestones, often tied to an individual’s spiritual journey. (so called Guïro, a short praise to the deities on a birthday celebration for example)

Initially, it was hard to attend ceremonies, as invitations typically come through knowing the host or being a neighbor. Alternatively, joining as a musician helps gain access. Fortunately, one of my batá teachers regularly performed at ceremonies and invited me to observe. These private, four-to five-hour rituals were incredibly powerful, not just for the precision of drumming and singing but also for the overall atmosphere and dedication of the participants.

With time and a growing network that included Babalawos and Tambores, I gained access to a variety of ceremonies, including those from Yoruba traditions as well as Palo/Congo rituals.⁹⁸

Despite their musical and cultural differences, these traditions shared a core sense of community. People sang, danced, and celebrated together, with trance playing a central role. The music's intensity creates space for emotional expression, offering a powerful way to release pain and frustration, with everyone actively involved in the ceremony.

⁹⁶ One example is in my recording of cantos for Obatalá:

[Reference Recording 06-SarahRaabe-Cantos-Obatala](#). Until 4:15, the *coro* is sung in a rumba clave in 4/4. With a shout, the soloist signals a change, and the batá players switch from the *toque* Obanlá to Ñongo in 6/8 within the same *canto*, creating an opportunity to introduce other *cantos* in 6/8 at a faster tempo and higher intensity.

⁹⁷ Live performance, Oro Canto at a private household, Havana, Cuba, 27. December 2024.

⁹⁸ I was once invited to sing as the soloist for a few *cantos*, experiencing the power of the music and the crowd's response.

There are specific techniques used to encourage movement and build intensity:

- Increasing tempo – Gradually speeding up the drumming.
- Structured progression – Starting with slow rhythms and songs and building up to faster ones.
- Song structure and transitions – Cantos dedicated to an Orisha often begin with a long call and response section. This moves into a shorter Rezo (prayer) section. Finally, it transitions into a brief, repetitive Coro, where the soloist may simply shout phrases, and the people respond.

3.3.4.1.3 Musica Yoruba today

[Video Example_03_Yoruba_today_Sintesis_Aguanileo](#)⁹⁹

Cultural Appropriation

Yoruba music is present everywhere in Cuba, from singer-songwriter nights and rumba performances to major festivals with bands like Habana D' Primera, Rumba Allstars, Pedrito Martinez, and Síntesis, as well as in ceremonial contexts. It fills both streets and concert halls, celebrated by people of all ages, genders, and backgrounds, from traditional to modern arrangements.

I was surprised to find that many popular songs I explored were already familiar from earlier research cycles.¹⁰⁰ While the topic of cultural appropriation wasn't openly discussed, I raised it in interviews and masterclasses. Teachers like Denis Peralta and Moncho respected Afro-Cuban religions and assured me that using Yoruba musical material was fine if I understood its origins and played it traditionally. However, they acknowledged that some traditionalists or strict believers might disapprove, particularly of a European musician using ceremonial music or a woman playing batá.

They encouraged me to pursue it regardless. I was surprised when Pedrito Martínez, a practitioner of the Yoruba religion, responded to my question about using Yoruba music without being a believer. His answer was simple:

You know, it is a universal language. (...) You know, now there is a big community of Yoruba people in New York, in Puerto Rico, in Miami, in Mexico, in Brazil, Venezuela. So, it's getting big and big and bigger. I just did a masterclass in Italy. You know, they blow my mind. I was like "Wow, what's going on here?" A lot of people dance, train Rumba, Columbia, batá, they know all the chants, it is amazing. So we need to do that. (...) We can not be afraid of sharing different cultures with the world. So that's actually

⁹⁹ Performance of the song *Aguanile O* from Síntesis, live performance in Fabrica del Arte, Havana, Cuba, 20 December 2024.

¹⁰⁰ Singer, dancer, and percussionist José Ramón Rodríguez García, director of the weekly concert series *Vocal Baobab of Cuba*, invited me several times to perform on batá drums and as lead singer. The group blends traditional Afro-Cuban music with modern Cuban and pop styles to engage both Cuban and tourist audiences. Yoruba chants were part of the program, and participating in these live performances gave me valuable insight into contemporary *música Yorubá*.

*what is gonna keep music, you know and open people and peoples mind to do some ideas like that, you know, with the music, no matter where you are coming from.*¹⁰¹

3.3.4.2 Parametric case study

Pedrito Martínez, a renowned musician known for incorporating Afro-Cuban folklore and practicing the Yoruba religion, inspired me to analyze song structures, meter, clave, and call-and-response patterns for my own compositions based on *música lucumí*.

I analyzed one of Pedrito Martinez's lesser-known arrangements, not directly based on Yoruba *cantos*, to gain new insights. The live recording was from the Havana Jazz Plaza Festival on January 30 2025 at Fabrica del Arte, where he performed with a group of US musicians.

Pedrito Martinez - Congas/ Percussion/ Voice

Michael League - Bass & backing vocals,

Antonio Sanchez - Drums

Ahmed Alom - Piano & backing vocals

Genre: Afro-Cuban, contemporary fusion, Yoruba influences in Afro-Cuban music

Link: [Video Example05 PedritoMartinez-Feb2025](#)

The analysis focused on the rhythmical content, timing, instruments, repetitions, variations, call-and-response patterns, and overall form. Harmony, chord progression, expressiveness, and melodic structure were not included, though they are very important elements.

Call-and-response is evident, with the verses and *coros* becoming shorter and more intense. The three-against-four feel within the 12/8 time signature is consistently explored through different rhythmic patterns in the bass and drums, while the congas maintain a steady 6/8 feel, acting like a motor. Instrumental breaks add interest, including one long break played by the drums and congas, followed by a shorter one marking the ending.

Bar	FORM	How many bars?	Performer/ Instrument	Content	Meter/ Time signature	Clave	Call & Response pattern
1-2	Intro	2	Bass	Bassline	12/8 - 3 against 4 feel		
3-4	Verse 1	2	Bass + Lead Vocals	Voice enters, in Spanish	12/8		
5-6	Verse 1, repeats	2	Bass + Lead Vocals	Voice on bassline	12/8		
7	Verse 2	1	Bass + Lead Vocals	Voice on bassline	12/8		Call 1

¹⁰¹ The whole Q and A transcript with Pedrito Martinez can be found in the appendix 4.4.

8-10	Coro 1	3	Bass + Lead Vocals + Backing Voice	Choir answers the phrase of the lead vocalist	12/8		Response 1
11-12	Verse 1	2	Bass + Lead Vocals, Drum fills	Voice on bassline	12/8		
13-14	Verse 1, repeats	2	Bass + Lead Vocals, Drum fills	Voice on bassline	12/8		
15	Verse 3	1	Bass + Lead Vocals, Drum fills	Voice on bassline	12/8		Call 2
16-18	Coro 1	3	Bass + Lead Vocals + Backing Vocals	Choir answers the phrase of the lead vocalist	12/8		Response 2
19-26	Interlude	8	Congas + Drums + Piano + Bass + Lead Vocals	Introduction all instruments, starts with a <i>llamada</i> on congas, no vocals	12/8	Cowbell on 2 and 4 or every second triplet.	Instrumental
27-30	Verse 4	4	Congas + Drums + Piano + Bass + Lead Vocals	Pick up of the vocals in one bar before, <i>llamada</i> (call), voice on full band setting	12/8	Cowbell on 2 and 4 or every second triplet.	
31-34	Verse 4 repeats with variation	4	Congas + Drums + Piano + Bass + Lead Vocals	Pick up one bar earlier—the bassline is syncopated and off the downbeat. The verse partly repeats Verse 4 with rhythmic and lyrical variation.	12/8	Cowbell on 2 and 4 or every second triplet.	
35-36	Verse 5	2	Congas + Drums + Piano + Bass + Lead Vocals	Call.	12/8	Cowbell on 2 and 4 or every second triplet.	Call 3
37-38	Coro 2	2	Congas + Drums + Piano + Bass + Lead Vocals + Backing Vocals	Response of the choir (all backing vocalists), on one.	12/8	Cowbell on 2 and 4 or every second triplet.	Response 3
39-54	Break	16	Congas + Drums + Piano + Bass	Instrumental break.	12/8		

55-62	Interlude	8	Congas + Drums + Piano + Bass	Introduction all instruments, starts with a <i>llamada</i> on congas, no vocals.	12/8	Cowbell on 2 and 4 or every second triplet.	Instrumental
63-66	Verse 4 repeats	4	Congas + Drums + Piano + Bass + Lead Vocals	Pick up of the vocals in one bar before, <i>llamada</i> (call), voice on full band setting.	12/8	Cowbell on 2 and 4 or every second triplet.	
67-70	Verse 4 repeats with variation	4	Congas + Drums + Piano + Bass + Lead Vocals	Pick up a bar earlier—the syncopated bassline doesn't align with the vocals, and the verse partly repeats Verse 4 with some variation rhythmically and lyrically.	12/8	Cowbell on 2 and 4 or every second triplet.	
71-72	Verse 5	2	Congas + Drums + Piano + Bass + Lead Vocals	Call.	12/8	Cowbell on 2 and 4 or every second triplet.	Call 3
73-74	Coro 2	2	Congas + Drums + Piano + Bass + Lead Vocals + Backing Vocals	Response of the choir (all backing vocalists), on one.	12/8	Cowbell on 2 and 4 or every second triplet.	Response 3
75-90	Break	16	Congas + Drums + Piano + Bass	Instrumental Break	12/8		
91-94	Verse 4, repeats	4	Congas + Drums + Piano + Bass + Lead Vocals	Repetition of before: Pick up of the vocals in one bar before, <i>llamada</i> (call), voice on full band setting.	12/8	Cowbell on 2 and 4 or every second triplet.	
95-98	Verse 4 repeats with variation	4	Congas + Drums + Piano + Bass + Lead Vocals	Pick up again one bar earlier, the Bassline is syncopated and not together on one with the vocals, and verse is partly repeating Verse 4 but with variation rhythmically and lyrically.	12/8	Cowbell on 2 and 4 or every second triplet.	
99-100	Verse 5 repeats	2	Congas + Drums + Piano + Bass + Lead Vocals	Call	12/8	Cowbell on 2 and 4 or every second triplet.	Call 3

101-102	Coro 2 repeats	2	Congas + Drums + Piano + Bass + Lead Vocals + Backing Vocals	Response of the choir (all backing vocalists), on one.	12/8	Cowbell on 2 and 4 or every second triplet.	Response 3
103-106	Break	4	Congas + Drums + Piano + Bass	Instrumental	12/8		
107-122	Solo	16	Piano on top of the band: Congas + Drums + Piano + Bass	Solo piano	12/8		
123-138	Solo	16	Piano on top of the band: Congas + Drums + Piano + Bass	Solo piano	12/8	Cowbell on 2 and 4 or every second triplet.	
139-162	Solo	24	Piano on top of the band: Congas + Drums + Piano + Bass	Solo Piano with drum fills	12/8	Partly Cowbell on 2 and 4 or every second triplet.	
163-174	Break	12	Piano + Bass + Drums + Congas, no voice	Instrumental break	12/8	-	
175-176	Verse 6	2	Congas + Drums + Piano + Bass + Lead Vocals	Voice on full band setting	12/8	-	
176-177	Verse 6 repeats	2	Congas + Drums + Piano + Bass + Lead Vocals	Repetition of verse 6	12/8		
178	Verse 7	1	Congas + Drums + Piano + Bass + Lead Vocals	Shorter verse/ shout out	12/8		Call
179-182	Coro 3	3	Congas + Drums + Piano + Bass + Lead Vocals + Backing Vocals	Answer in <i>coro</i>	12/8		Response

183-184	Verse 6 repetition	2	Congas + Drums + Piano + Bass + Lead Vocals	Voice on full band setting, repetition of before	12/8	-	
185-186	Verse 6 repeats	2	Congas + Drums + Piano + Bass + Lead Vocals	Repetition of verse 6 on a conga break	12/8		
187	Verse 7 repeats	1	Congas + Drums + Piano + Bass + Lead Vocals	Shorter verse/ shout out	12/8		Call
188-190	Coro 3 repeats	3	Congas + Drums + Piano + Bass + Lead Vocals + Backing Vocals	Answer in <i>coro</i> , new bass riff starts	12/8		Response
191-206	Instrumental	16	Congas + Drums + Piano + Bass	Instrumental part new, new bass riff	12/8, could also be 6/8		
207-220	Instrumental	14	Congas + Drums + Piano + Bass	Instrumental part new, different bass riff	12/8, more 4/4 feel		
221-226	Break	6	Drums + Congas	Break	12/8		
227-242	Instrumental	16	Congas + Drums + Piano + Bass	New Riff, Bass and Drum Fills, like a break, is introduced	12/8 - 3 against 4 feel		
243-320	Solo	78	Congas + Drums + Piano + Bass	Solo Drums and congas trading over Fills Bass and Piano	12/8	At the end with clave on 2 and 4	
321-322	Break	2	Congas + Drums + Piano + Bass	Instrumental break, short version	12/8		

One key finding is how the verses are repeated with rhythmic and melodic variations (paraphrases), while still maintaining a clear call-and-response structure. There is no typical *coro* that repeats consistently; rather, the piece features a storyline-driven solo, a short *coro*, and numerous instrumental sections, including solos and breaks.

At one point, Martinez emphasizes the vocal melody using both the rhythm and pitch of the congas. This creates a striking moment where the drums and voice come closer together before separating again (Bar 185-186, 4:46 min).

3.3.4.3 Parametric experiment

In addition to my ethnographic field study, I aimed to incorporate batá drum melodies into my compositions. The final experiment focuses on the toque batá for Changó, the Orisha of fire, often symbolized by lightning and thunderstorms. This toque, along with the *Oro Seco* for Yemayá, is one of the most complex due to its polyrhythmic nature and varying sections, ranging from calm to fiery. Changó was particularly challenging and new to me, which is why I chose to experiment with it.

Over three sessions, I recorded myself playing for 30 minutes each, performing all three parts of the Okonkolo drum. I used the Cuban syllables I had learned and then began improvising with pitch.

In the first two recordings (15/03/2025 and 16/03/2025), I played without the clave pattern. This was fine for Parts 1 and 2, but challenging for Part 3. On 18/03/2025, I focused on Part 3, using the 6/8 Abakuá bell pattern with five strokes to maintain rhythm. I also incorporated strokes from the Itótele and Iyá to mimic the drum melodies.

The following three examples illustrate the development from drum pattern to melodic element in the composition *Troubled Water*:

Part	Tempo	Chosen Instrument(s) (Parameter 1)	Rhythmical choice (Parameter 2)	Analysis	Reflection	Link
I	Variable	Rhythm on Okonkolo	Syllables/ Pitch	It is easy to sing along with the batá rhythm; the pitch is very clear but also somewhat stiff.	Usable as a drum break; it could also serve as a spoken break within the song.	Experiment 39 - Cycle 3 - Part I
II	Variable	Okonkolo rhythm	Syllables/ Pitch	The Ki-la pattern in 6/8 is very common and serves as a source of inspiration in many ways.	The 6/8 feel resembles a fast bridge or bass line. Maintaining the six-count is crucial, as it's easy to slip into a 4/4 feel or a Ki-la pattern without a metronome.	Experiment 40 - Cycle 3 - Part II
III	87 bpm	Okonkolo and Itotele rhythm	Syllables/ Pitch	Even the Okonkolo alone has an interesting, driving pattern that marks the six-count feel. The extra notes played by the Itótele between the beats provide many opportunities for melodic creation.	As the material became more complex, the focus shifted to maintaining rhythm and melody rather than developing motifs. However, the material already contains melodic phrases suitable for verses.	Experiment 41 - Cycle 3 - Part IIIa

III	87 bpm	Iya, Itotele, Okonkolo pattern	Syllables/ Pitch	The clave rhythms are well-played with variations, and the voice becomes freer in syllable choices and pitch with repetition.	The clearer the rhythm syncs with the clave, the easier the vocal improvisation on pitch seems.	Experiment 42 - Cycle 3 - Part IIIb
III	Variable	Iya, Itotele, Okonkolo pattern	Pitch	Singing all the notes of the melody seems easier to follow than singing just a part, since all eight notes are articulated. However, it is still challenging to hit the right pitch at a fast speed.	A diverse melody distinguishes itself from singing all the notes of the three batá patterns. The melody is too busy to use frequently, but it could work as inspiration for a verse or chorus.	Experiment 43 - Cycle 3 - Part IIIc

In general, the syllables in the batá rhythms already invite being spoken out as surprising moments of breaks or as replacements for a chorus, much like some bands do with the Konokay syllables (e.g., JinJim¹⁰²).

Part I

Okonkolo

Claves

Kling la-king kling la ki-la ki-la-king la ki-la.

Furthermore, it became clear to me that I had more melodic ideas when I did not play on the clave, but in Part III, especially, the beats began to shift and no longer aligned correctly. This is why, during the experiment, I kept a slow pace and accompanied myself with the clave.

It might be useful during the composition process to do both: analyze, understand, and play the correct rhythm and melody, sticking strictly to them, while also freeing them up to discover additional rhythmic and melodic patterns that arise from the initial ideas, further developed motives that change and can shift.

3.3.5 Interventions/ practical application

All of my previously used research methods, including the ethnographical field study, led me to a stylistically informed performance practice. I changed my compositional approach, practiced batá drumming in different ways than I had learned in Cuba, and adopted an elastic five-stroke Abakuá clave that can be applied to both 4/4 and 6/8 rhythms.

¹⁰² [YouTube Video - JinJim Die Ankunft Des Kaisers](#), 3:56min [Last access 28:03:2025]

In my own compositions, I applied the new knowledge and followed the ethnographic findings presented in Chapter 3.3.4.1.2 . Specific techniques are used to encourage movement and build intensity:

- Increasing tempo – Gradually speeding up the drumming.
- Structured progression – Starting with slow rhythms and songs and gradually building up to faster ones.
- Song structure and transitions – Cantos dedicated to an Orisha often begin with a long call-and-response section. This then moves into a shorter Rezo (prayer) section, followed by a brief, repetitive *coro*, where the soloist may simply shout phrases, and the people respond.

To let my own arrangements and compositions reflect the use of newly acquired compositional elements from the musical style being researched, I based the musical patterns of the different instruments and melodies on batá drum patterns, rhythms, and melodies, and or the clave and let them be inspired by the song structure I identified in the parametric case study of Pedrito Martinez's live recording (chapter 3.3.4.2 Parametric case study).

The first song, "Omolodde", begins with traditional Yoruba cantos for Yemayá, played over the *toque Omolodde*. Continuously the structural elements of call and response remain intact, in the first *canto lucumí* but also in the self-written chorus towards the end. Furthermore a call-and-response structure is present in the Batá drum patterns.

Canto I
Part I, Marcha
CALL

16

Vo. *O - mo - lo - de O - mo ti - ti - yo E - le - yo - la - te*
O - mo - lo - de wi - ban - ke - i - yo ya E - gun ya yo

Ch.

Clv.

Oko

Iya

Ito

20

RESPONSE

Vo.

Ch. *O - mo - lo - de O - mo ti - ti - yo E - le - yo - la - te*

Clv.

Oko

Iya

Ito

Additionally, I incorporated the batá rhythm of the Itótele, emphasizing the clave. This rhythm is mirrored in the cello line, making the Itótele more prominent and adding a distinct color to the piece.

112 **D** Bm Bm/G Bm/A Bm/E

Vo. V3. Weisst Du noch die gu - ten Zei - ten, als al - les um uns si - cher - war.

Ch.

Pno. 3 Bm Bm/G Bm/A Bm/E

Vc. *p*

Clv.

Oko

Iya

Ito

El. B.

The final *canto* - featuring the lyrics "Omolodde Fina Fina, Omolodde Casi Casi," - shifts to a minor key and transitions into a new song, where I retained the rhythmic foundation but added German lyrics to tell my own story—still connected to the historical context of Yemayá, the deity of the ocean and motherhood

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¹⁰³ A unique feature of the arrangement is the inclusion of German lyrics while maintaining a connection to Yemayá, the deity of the oceans and motherhood. The lyrics reflect the story of mermaids, also called Mama Wati, who collect lost souls at sea and return them to Yemayá, who then transforms them to Olodumare, the supreme god in Yoruba belief, to find peace.

136 **G** Vocal Adlibs with cue for choir

Vo. *f* Ye - ma - ya

Ch. *f* Ye - ma - ya

Pno. 3 *f* G D/F# Em7(9) Asus47 G D/F# Em7(9) Bm7

Vc. arco *f* Ye - ma - ya

Clv. *f* Toque Iyesa

Oko *f*

Iya *f*

Ito *f*

El. B. *f*

In the last section, I follow the traditional *canto lucumí* but introduce a shift from 6/8 to 4/4, transitioning into the faster and more dynamic toque called *Iyessá*, faster chord changes and the Rumba clave. The final self written *coro* with the lyrics “Yemaya” is shorter and is at the end played at an increased repetition to heighten intensity. Here an excerpt of the score, the full arrangement can be found in the appendix 5.

140

Vo. Ye - ma - ya

Ch. Ye - ma - ya

Pno. 3

G D/F# Em7(9) Asus47 G D/F# Em7(9) Bm7

Vc. legato

Clv. Ye - ma - ya

Oko Break

Iya

Ito

El. B.

144 **H** On cue (Batá call)

Vo.

Ch. Ye - ma - ya Ye - ma - ya Ye - ma - ya Ye - ma - ya

Pno. 3

G D/F# Em7(9) Asus47 G D/F# Em7(9) Bm7

Vc. Ye - ma - ya Ye - ma - ya Ye - ma - ya Ye - ma - ya

Clv. 2

Oko

Iya

Ito

El. B.

"Troubled Water," my second composition, is based on the batá rhythm for Changó, reflecting his many faces. The song moves from a calm, harmonically tense beginning to fiery sections with shorter *coros*, while the batá rhythm and feel shift throughout.

The composition includes an introduction, verses, original choruses, and an interlude, with lyrics inspired by Changó's attributes and rhythms influenced by the clave. I incorporated batá rhythms into the vocal lines, both melodically and rhythmically, creating a new style where the drums and toque batá play a central role.

For the intro I incorporated the traditional syllables¹⁰⁴ used to describe batá rhythms on the small drum *Okonkolo*. This idea arose from the parametric experiment described in section 3.3.4.3.

An audio-visual example including the score can be found here:

Link: [SynchronizedScore_07_Reference_Recording_09-SarahRaabe-TroubledWater_Intro](#)

The melodies and vocal phrasing emerging from the rhythmical interplay of all three batá drums in Part II and III led to new compositional ideas of verses and an interlude. In the chorus, I based all the vocal phrasing on the interplay between the smallest and medium-sized batá drums, using the typical Ki-la-la pattern on the sixth, first, and second eighth notes of the 6/8 meter.

Link: [SynchronizedScore_08_Reference_Recording_10-SarahRaabe-TroubledWater_coro](#)

The image displays a musical score for the song "Troubled Water," featuring three staves: Clave (Clv.), Voice (Vo.), and Batá. The score is divided into two systems. The first system includes a section marked with a box containing the letter 'B'. The lyrics for the first system are: "no - where go! There is no - where to be. There is". The second system continues the lyrics: "no - where to fall - There is no - more to see - Trou - bled". The Clave staff shows a rhythmic pattern with vertical lines indicating beats. The Voice staff shows a melody with lyrics underneath. The Batá staff shows a complex rhythmic pattern with many notes, some of which are highlighted in pink. The score is written in 6/8 time.

¹⁰⁴ The most common syllables to imitate the Okonkolo sound are "Ki La", "Ki Ta" or "Ki Ha". First is the one my teachers in Cuba used the most which is why I incorporated them in my practice.

The vocal aligns with the batá drums—especially the Okonkolo—while also locking in with the clave. Beats 1 and 4 in the 6/8 are emphasized, creating a 12/8 feel.

A third part of the song is rhythmically and melodically based on Part III of the toque batá of Chango. The Eñá—the language of the drums—inspired the melody of the vocal line through its pitch, while its rhythm provided material for the vocal timing. The result was a vocal line deeply intertwined with the drums. In this section, the harmony shifts from B ♭ major to its relative minor, G minor.

Link: [Synchronized Score_09_Reference_Recording_11-SarahRaabe-TroubledWater_Interlude](#)

Both compositions/arrangements were (partly) recorded in rehearsals and serve as outcomes of my research. The links to the videos can be found in the following chapter 3.3.6.

3.3.6 Outcomes

3.3.6.1 Omolodde

The composition “Omolodde” is based on several traditional well-known *cantos lucumí*, often sung in ceremonies dedicated to Yemayá, the deity of the oceans and motherhood. Performed over the *toque batá* called *Omolodde*, with variations, calls, and drum conversations that align with the vocal phrasing of each canto, “Omolodde” ties into the overarching themes of water and Yin energy. The arrangement begins with *cantos* in a major key before it transitions to my own composition in a minor key based on the lucumí music material.

The arrangement with compositional elements was performed during the “Research On Stage” Master plenary session on April 3rd, 2025.

Line-up:

Dani Brands – Piano & Backing Vocals
Diogo Martins – Cello & Backing Vocals
Carmen Martinez – Claves & Backing Vocals
Sarah Raabe – Batá & Lead Vocals

Link:

[Reference_Recording_08-SarahRaabe-Omolodde](#)

Since only half of the band was present and preparation time was very limited, we performed a simplified version of the arrangement and composition. The full version of the piece can be found in the appendix 3.5.

3.3.6.2 Troubled Water

The song “Troubled Water” is not yet finished, which is why there is no complete recording available. Nevertheless, several sections have emerged from the traditional song material, inspired by the character of the Orisha Changó and the musical style of música lucumí, evolving into an original composition.

The different parts—Intro, Verse, and Interlude—performed on three Batá drums and vocals, with the Abakuá clave in a 6/8 feel, recorded during rehearsal, can be found here:

[Reference_Recording_09-SarahRaabe-TroubledWater_Intro](#)

[Reference_Recording_10-SarahRaabe-TroubledWater_coro](#)

[Reference_Recording_11-SarahRaabe-TroubledWater_Interlude](#)

3.3.7 Feedback, reflection and conclusion

3.3.7.1 Feedback

The feedback concerning the arrangement with compositional aspects “Omolodde” from Master students during the “Research On Stage” session (3. April 2025) was:

- The folk music context was visible and enjoyable. Audience participation can be added.
- Singing and playing simultaneously requires internalizing rhythm and text before combining both.
- The presentation was enthusiastic and informative.
- The stable rhythmic pattern of the clave created a strong polyrhythmic texture when combined with the other rhythmic elements.
- Introducing the piece beforehand (explaining what is composed/arranged) would help the audience follow the performance.
- The use of cello instead of bass created a different sonic space and possibly left a gap in the lower register.
- Including some historical context (for example by showing audio-visual material of the original songs) before starting the performance would enhance the audience’s understanding and appreciation.

Sofia Nakou (vocal teacher at Codarts) and Ramon “Moncho” Reginaldo Oscaranza Saavedra (Cuban percussionist and founder of CubaConga) gave their feedback on the outcome recording “Omolodde” as well. In general both agreed that the outcome shows a lot of work and process. Further feedback was:

- Firm and secure start on both vocals and batá drums.
- Most parts are performed very well, in time with the clave, batá, and voice.
- Flow is inconsistent at times; further practice will help.
- Phrasing is generally strong, but stability varies—some moments are weaker than others.
- German lyrics need to align more closely with the clave.
- Memorizing the German lyrics is the first step toward more freedom and expressive phrasing.
- The choir needs to be stronger and more confident.
- Body movement is active and present, not stiff—this supports the performance well.
- Some sections need adjustment because: The drum pattern differs slightly from what was intended. In the last part of the traditional cantos section the chorus starts on the wrong side of the clave, making it more complex and vocals and batás fall out of sync.

A complete feedback can be found in the appendix 3.5.

3.3.7.2 Own reflection

All my research goals and questions have been addressed through a comprehensive exploration of key elements in Yoruba-influenced Afro-Cuban music. The investigation of clave patterns and their role in various vocal elements, including the *coro* (chorus), call-and-response patterns, and *pregones* (vocal improvisation or chants), has provided a deeper understanding of how rhythm shapes vocal performance.

My improvement on the Batá drums—as well as vocally—is noticeable. Concerning the video recording of “Omolodde”, the vocal timing aligned with the claves and the Batá drums most of the time, and the singing was much more in style than before. To my own surprise, the traditional cantos lucumí felt easier to perform and more internalized than the composed elements toward the end of the arrangement which highlights the necessity of incorporating the lyrics and verses in 6/8 even more.

The material’s complexity made it challenging for musicians from other styles, like classical music, to grasp the rhythmic structure. Some struggled with the ‘one’ and didn’t join in the chorus during the recording. A clearer score showing the pulse, along with a deeper understanding of batá rhythms and clave, would help. I also faced timing and phrasing challenges, often relying on movement to stay in time, though transitions and insecure moments, like unfamiliar lyrics, were difficult.

Transitions between songs are typically made more fluid by the soloist, who signals a new section through ad-libs. Since I was also playing drums, this was challenging to execute and is something I need to practice further to avoid empty moments filled only with repeated batá calls. In particular, the transition from the 6/8 to the 4/4 meter at the end of the song could be smoother—for example, by introducing the new call while the band is still playing, and making a quicker shift into the new section. This has already been addressed in the full score but was not yet realized in this performance.

Audience feedback indicated that not everyone could grasp the meter, meaning, or cultural roots of the songs. This made it clear to me that it may be necessary to introduce more cultural context during the concert—perhaps through active audience participation, visualizations of the rhythmic or lyrical material, or a brief oral introduction before each piece.

4 Research findings and outcomes

4.1 Documentation and explanation of the research outcomes

Cycle 1 marked strong progress in applying clave to vocal performance, improving coordination, and expanding my Spanish and Lucumí repertoire. Through body-based exercises and re-enactments, I developed a more authentic vocal style. Expert feedback on my performances praised my musicality and articulation, while pointing to areas for growth—particularly timing in 6/8, avoiding swing feel, and deepening my connection to the clave.

In Cycle 2, I deepened my grasp of clave-based vocal phrasing through analysis, experimentation, and performance. Verbalizing batá patterns enhanced my rhythmic coordination and creativity. I explored how voice interacts with batá—sometimes aligned, sometimes in contrast—fueling compositional ideas. Challenges included syncing phrasing with batá and internalizing 6/8. Feedback on my recording of 'Aguanileo' noted improved flow and voice-percussion integration, with suggestions for refining dynamics, tempo, and rhythmic precision. This cycle marked clear growth and pointed the way forward.

In Cycle 3, the recordings of 'Omolodde' and 'Troubled Water' show significant improvement in my vocal and drumming skills, especially in timing and 6/8 rhythmic precision. The material's complexity, however, challenged musicians less familiar with the rhythms, highlighting the need for clearer scores and smoother transitions, particularly between 6/8 and 4/4.

Field research and re-enactment exercises helped refine my rhythmic techniques in both performance and composition. This research deepened my vocal expression and understanding of Afro-Cuban music, clearly reflected in the outcome recordings through improved technique, style, and artistic interpretation.

4.2 Self-assessment of the research outcomes and expert feedback

This research greatly enhanced my vocal and percussion skills. Performances of 'Enu Aye Mi Mo Seo' and 'Aguanileo' felt stronger and more confident after my Cuba experience, with improved clave and vocal delivery. However, Cycle 3's outcome was less representative due to limited rehearsal time, which affected the recordings of 'Troubled Water' and 'Omolodde', and a more professional recording setup could have better reflected the progress made.

The insights from my ethnographic field research were transformative, deepening my understanding of Cuban music, its roots in Yoruba tradition, and the flexible nature of clave patterns. I highly recommend that all students at Codarts experience Cuban music firsthand for at least a month—immersing in its authentic context reveals its true power, clarifying essential elements and distinguishing them from external influences.

This leads me to one of my main findings: the elasticity of clave. The upbeat is significantly important in style, and therefore, you need to feel the downbeat strongly. However, Afro-Cuban music is never based

on the 4/4 count; instead, it relies on the 5- or 7-stroke clave and drum patterns that strongly emphasize the 3-against-4 feel, especially in batá drums.

The soloist leads the tempo and defines the meter, influencing the clave's intensity and the strength of the 6/8 or 4/4 feel. Songs are written in 12/8 to allow this flexibility. Vocal timing and phrasing are deeply tied to the clave and drum rhythms, forming a reciprocal relationship that shapes the entire performance. As lead singer, staying attuned to clave, timing, phrasing, and body movement is crucial, and something I can still improve.

One thing I'd do differently next time is create more professional annotated scores and audio synced video scores for better readability.

My experts gave throughout the master similar written and spoken feedback: they all see strong progress in my overall timing, batá playing, and singing. The workload was high, and at times I got lost in the details. I still need practice to fully embody the knowledge in my hands and voice, so I can perform with more stability—something I hope will come with time.

Overall, my research enriched my practice and composing. Moving forward, it's up to me to deepen the practical application of the knowledge, methods, and insights from Yoruba-influenced Afro-Cuban music to further strengthen my performance skills. Música lucumí has traditionally been closely connected to dance. In the future, it would be great to reestablish that connection by aligning movement more intentionally with the musical performance.

4.3 Conclusion

This study has explored how clave motifs and batá rhythms shape vocal timing in Yoruba-influenced Afro-Cuban music through a multidisciplinary approach—including desk research, parametric case studies and experiments, re-enactments, ethnographic fieldwork, and practical exercises. Each method contributed unique insights: theoretical foundations from desk research; practical coordination of melody and rhythm from parametric studies; embodied rhythmic understanding from re-enactments; and deep contextual knowledge from fieldwork in Cuba.

Together, these methods highlighted clave not just as a structural anchor, but as an expressive and interpretive tool in both performance and composition. The phrase "Everything I can sing, I can do" captures a core outcome of this research: the more deeply rhythmic structures are internalized, the more freedom and clarity emerge in vocal expression. This principle is reflected in my original compositions and arrangements, which now demonstrate heightened rhythmic precision, stylistic authenticity, and expressive depth.

A key focus has been the dynamic interplay between voice and batá drums. Understanding how vocal lines align with or contrast batá rhythms in 6/8, 4/4, or mixed meters opens new possibilities for composition and performance. Like jazz melodies with harmony, Yoruba melodies align with both clave and batá polyrhythms. Field research in Cuba showed that rhythmic phrasing is flexible, often shifting naturally within a piece, with the clave as the unifying element.

For vocalists, this means mastering not only rhythmic feel but precise placement: understanding the clave orientation (rumba or 6/8) and the entry point within the cycle. Doing so allows for full integration with the complex, layered percussion, and brings the music to life in an emotionally resonant and culturally respectful way.

While the batá drums were originally created to imitate the spoken Lucumí language, in this research I approached it the other way around—learning the language of the drums. By studying their calls, melodies, conversations, and rhythms, I was able to significantly expand my own vocal language and expressive possibilities. This journey has not only refined my artistic voice—it has also helped me reconnect with African diasporic roots through rhythm and song. The drum continues to speak, and I find myself more compelled than ever to echo its voice through mine.

Looking ahead, further research could delve into the role of women in batá drumming—a topic still underrepresented and rich with potential for new perspectives.¹⁰⁵ Additionally, the translation of batá material into vocal form remains a fertile area for exploration, offering the chance to further develop Afro-Cuban vocal traditions and expand the expressive vocabulary available to singers working within or inspired by this powerful music.

¹⁰⁵ Historically, percussion roles—especially in traditions like batá drumming—have been male-dominated due to cultural and religious restrictions. However, things are changing, and more women are stepping into these roles, particularly in secular and contemporary settings. Groups like Obini Batá in Cuba and other female percussionists worldwide have been challenging these norms, bringing more visibility to women in Afro-Cuban percussion: [Video Example 04 Women Bata Obini Bata Yemaya](#). Victoria Rosemary Jassey was writing her PhD on the topic: "Tambor Reverberations: Gender, Sexuality and Change in Cuban Batá Performance", 2018.

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6 Network

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Yma América Martínez - Venezuelan vocalist, cellist and small percussion player, performer, vocal coach Codarts

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RASL Network Rotterdam - Transdisciplinary Art & Science Lab Rotterdam, music in society, theme: well-being.

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Renee Jonker - Head of NAIP Master Royal Conservatoire the Hague, classical percussionist, performer, initiator of many community projects

Norman Peplow - German Salsa pianist, performer, composer, Afro-Cuban music expert

Jose Villegas - Percussionist and singer of Afro-Cuban music, Alumni Codarts

Denis Peralta Amigó - Pianist, composer, folkloric Afro-Cuban music specialist, part of the Cuban band Síntesis, teacher at the Havana music school (Amadeo Roldan Conservatory, Cuba)

Gerardo Rosales - Venezuelan percussionist, producer and teacher for Afro-Cuban music, lives in Den Haag, Netherlands.

Thomas Altmann - German percussionist and drummer with affinity for Yoruba music culture.

Manel Chust - Drummer and Percussionist, traditional Cuban music lover, Codarts Alumni

Sofia Nakou - Latin Singer and vocal coach, Codarts Alumni.

Yosma - Professional Cuban batá player and Yoruba priest

Ramon "Moncho" Reginaldo Oscaranza Saavedra - Professional Cuban percussion player and batá performer on ceremonies, founder and leader of the CubaConga Music School Havana.

Miguel León - professional American percussionist, founder and leader of the ensemble "Rumba Allstars" from Havana, Cuba.

HongSin Go - Korean percussionist and batá student.





7 Appendices

Appendix 1: List of all self-produced AV media included in report

Reference Recordings (audio-visual recordings)

-  01_Reference_Recording_01-SarahRaabe-Mignon.mp4
-  02_Reference_Recording_02-SarahRaabe-Yemaya-Valdes.mp4
-  03_Reference_Recording_03-SarahRaabe-Morokorokomodemoro.mp4
-  45_Reference_Recording_04-SarahRaabe-EnuAye.mov
-  71_Reference_Recording_05-SarahRaabe-Aguanileo.mp4
-  73_Reference_Recording_06-SarahRaabe-Cantos-Obatala.mp4
-  74_Reference_Recording_07-SarahRaabe-Cantos-Oya.mp4
-  85_Reference_Recording_08-SarahRaabe-Omolodde.mp4
-  86_Reference_Recording_09-SarahRaabe-TroubledWater_Intro.mov
-  87_Reference_Recording_10-SarahRaabe-TroubledWater_coro.mov
-  88_Reference_Recording_11-SarahRaabe-TroubledWater_Interlude.mov

Re-enactments (audio-visual recordings)

-  04_Re-enactment-01-YemayaAssesu.mp4
-  05_Re-enactment-02-MoroKorokomodemoro.mp4
-  06_Re-enactment-03-Yemaya_Valdes.mp4
-  07_Re-enactment-04-Yemaya_Cruz.mp4

Experiments (audio-visual recordings)

 08_Experiment1-Cycle1-SarahRaabe.mp4

 09_Experiment2-Cycle1-SarahRaabe.mp4

 10_Experiment3-Cycle1-SarahRaabe.mp4

 11_Experiment4-Cycle1-SarahRaabe.mp4

 12_Experiment5-Cycle1-SarahRaabe.mp4

 13_Experiment6-Cycle1-SarahRaabe.mp4

 14_Experiment7-Cycle1-SarahRaabe.mp4

 15_Experiment8-Cycle1-SarahRaabe.mp4

 16_Experiment9-Cycle1-SarahRaabe.mp4

 17_Experiment10-Cycle1-SarahRaabe.mp4

 18_Experiment11-Cycle1-SarahRaabe.mp4

 19_Experiment12-Cycle1-SarahRaabe.mp4

 20_Experiment13-Cycle1-SarahRaabe.mp4

 21_Experiment14-Cycle1-SarahRaabe.mp4

 22_Experiment15-Cycle1-SarahRaabe.mp4

 46_Experiment16_Cycle2-SarahRaabe.mp4

 47_Experiment17_Cycle2-SarahRaabe.mp4

 48_Experiment18_Cycle2-SarahRaabe.mp4

 49_Experiment19_Cycle2-SarahRaabe.mp4

 50_Experiment20_Cycle2-SarahRaabe.mp4

 51_Experiment21-Cycle2-SarahRaabe.mp4

 52_Experiment22_Cycle2-SarahRaabe.mp4

 53_Experiment23_Cycle2-SarahRaabe.mp4

 54_Experiment24_Cycle2-SarahRaabe.mov

- 🔥 55_Experiment25_Cycle2-SarahRaabe.mp4
- 🔥 56_Experiment26_Cycle2-SarahRaabe.mp4
- 🔥 57_Experiment27_Cycle2-SarahRaabe.mp4
- 🔥 58_Experiment28_Cycle2-SarahRaabe.mp4
- 🔥 59_Experiment29_Cycle2-SarahRaabe.mp4
- 🔥 60_Experiment30_Cycle2-SarahRaabe.mp4
- 🔥 61_Experiment31_Cycle2-SarahRaabe.mp4
- 🔥 62_Experiment32_Cycle2-SarahRaabe.mp4
- 🔥 63_Experiment33_Cycle2-SarahRaabe.mp4
- 🔥 64_Experiment34_Cycle2-SarahRaabe.mp4
- 🔥 65_Experiment35_Cycle2-SarahRaabe.mp4
- 🔥 66_Experiment36_Cycle2-SarahRaabe.mp4
- 🔥 67_Experiment37_Cycle2-SarahRaabe.mp4
- 🔥 68_Experiment38_Cycle2-SarahRaabe.mp4
- 🔥 80_Experiment39_Cycle3-PartI-Chango.mp4
- 🔥 81_Experiment40_Cycle3-PartII-Chango.mp4
- 🔥 82_Experiment41_Cycle3-PartIII-Chango.mp4
- 🔥 83_Experiment42_Cycle3-PartIII-Chango.mp4
- 🔥 84_Experiment43_Cycle3-PartIII-Chango.mp4

Exercises (audio-visual recordings)


- 🔥 23_Exercise-01-Cross-rhythym_4-4_Son_clave_3vs2.mp4
- 🔥 24_Exercise-02-Cross-rhythym_4-4_Rumba_clave-3vs2_activeeight notes.mp4
- 🔥 25_Exercise-03-Cross-rhythm_6-8_3vs2.mp4

-  26_Exercise-04-Cross-rhythm_6-8_3vs2-withmetronome.mp4
-  27_Exercise-05-Rumba_clave-eightnotes_upbeats-twocongas.mp4
-  28_Exercise-06-Rumba_clave-eightnotes_upbeats-oneconga_alternatinghands.mp4
-  29_Exercise-07-Abakuabell_tripletsvseightnotes_upbeats.mp4
-  30_Exercise-08-verbalisation_Abakua_clave.mp4
-  31_Exercise-09-Yemayaasesu_Singingwhiledrumming_6-8clave.MOV.mp4
-  32_Exercise-10-Singingwhileclapping_6-8clave.mp4
-  69_Exercise_11_Verbalisation-quarter-eight-notes_onclave_withscore.mp4
-  70_Exercise_12_Rumba-clave-on-eightnotes-withscore.mp4

Sound Examples (only audio recordings)

-  33_SoundExample_SonClave_3-2.mp3
-  34_SoundExample_SonClave_2-3.mp3
-  35_SoundExample_RumbaClave_3-2.mp3
-  36_SoundExample_RumbaClave_2-3.mp3
-  37_SoundExample_6-8_7strokes.mp3
-  38_SoundExample_6-8_5strokes_Abakua.mp3

Synchronized Scores

-  39_SynchronizedScore-01-clavepattern.mov
-  40_SynchronizedScore-02-Experiment8.mp4
-  41_SynchronizedScore-03-Exercise1.mp4
-  42_SynchronizedScore-04-Exercise5.mp4
-  43_SynchronizedScore-05-Exercise8.mp4

🔥 44_SynchronizedScore-06-Re-enactment03.mp4

🔥 89_SynchnorizedScore_07_Reference_Recording_09-SarahRaabe-TroubledWater_Intro.mp4

🔥 90_SynchronizedScore_08_Reference_Recording_10-SarahRaabe-TroubledWater_coro.mp4

🔥 91_SynchronizedScore_09_Reference_Recording_11-SarahRaabe-TroubledWater_Interlude.mp4

Pitch

🔥 72_Pitch_Cycle2-SarahRaabe.mov

Video Examples (self-produced)

🔥 75_Video-Example_01_Incorporation-of-clave.mov

🔥 76_Video_Example_02_Yoruba_Ceremony.mov

🔥 77_Video_Example_03_Yoruba_today_Sintesis_Aguanileo.MOV

🔥 78_Video_Example_04_Women_Bata_Obini_Bata_Yemaya.mov

🔥 79_Video_Example05_PedritoMartinez-Feb2025.MOV

Appendix 2: Critical media review

Ed Uribe: The Essence of Afro-Cuban Percussion & Drum Set. Miami: Warner Bros, 1996.

Ed Uribe's book gives a great overview of different Afro-Cuban percussion styles including scores and examples on different instruments. It also includes small percussion instruments such as cowbell, guira, guiro, claves, maracas amongst others, always giving an insight of the origin of the instrument and style.

The book helped me to overview the diversity of the Afro-Cuban rhythms and to assign them to a country and cultural background. It gives clear instructions on how to use small percussion instruments that I want to include in my new compositions.

Unfortunately the book often gives just one example of the rhythm, mentioning multiple options without acknowledging the style's potential. It is possible that I will learn other percussion patterns than written. Another criticism is that the background information is not always well researched. Many descriptions are more general and not going in depth with the explication of the traditional usage of the music. Further the author barely speaks about the lyrics and gives very little insights of the vocal tradition coming along with the rhythm.

D. Moore, Robin. Fernando Ortiz on music. Selected Writing on Afro-Cuban Culture. Philadelphia: Temple University Press, 2018.

The book includes many of Fernando Ortiz's works about Afro-Cuban music. His articles, observations and writing contain plenty of descriptions of the transition from African to Afro-Cuban music culture. He talks profoundly about the heritage of the African influences including descriptions of the religion, traditions and habits of the different groups and explicitly introduces different instruments including paintings.

The book made me aware of the folkloric roots of Afro-Cuban music, providing valuable insights into lyrics, instruments, and African influences on Cuban culture. It delves into the development of music styles and offers documented traditional songs with transcripts, enhancing my understanding of Afro-Cuban folk music. Additionally, it explores Yoruba culture's key deities (Orishas) and religious songs, serving as inspiration for my compositions.

The only point of criticism can be that the writings were all done from 1906-1964. I am sure that the styles developed in Cuba further and might nowadays not be played in the same way.

Murphy, Joseph M.. "Chango 'ta vein'/Chango has come": Spiritual Embodiment in the Afro-Cuban Ceremony, bembé.

Source: Black Music Research Journal, Vol. 32, No. 1 (Spring 2012), pp. 69-94. Chicago and Illinois: Center for Black Music Research - Columbia College Chicago and University of Illinois Press, 2012.

Murphy explores the spiritual facets of Afro-Cuban music, focusing on the bembé. Rooted in African heritage, this music seamlessly weaves together dance, trance, and percussion, with singing forming its foundation. He also talks about the divine presence evident in bembé traditions, where organised gatherings summon African gods through ritual batá performances of drumming, dancing, and singing.

The book offers a comprehensive overview of various bembé styles, shedding light on their distinctive features. Incorporating insights from prominent musicologists, it showcases the cultural richness of this music. Through song examples, the sacred content of the music becomes clear and makes aware of the

religious heritage and meaning of the role of drums and vocals which strengthens my decision to compose primarily for voice and percussion, celebrating the African heritage in Afro-Cuban music culture.

The article is very well written and researched. It focuses on the batá drumming and the bembé tradition with a great respect for its sacred roots. There is not much to criticize.

Appendix 3: Full feedback on reference recordings

3.1 Complete feedback on reference recording #01

3.1.1 Own reflection

In my master's Afro-Cuban voice and latin percussion I would like to extend my knowledge and compose myself in the afro-cuban style in order to share stories and move the audience.

The recording shows me performing an Afro-Venezuelan song composed by Martin Mayo. I play different styles on the Bongos, mainly Merengue, Gaita and Guaguanco, while singing as the main vocalist. I can see that my singing is stronger technically and better in quality than the Bongo playing. Further the quality of my voice suffers under the coordination of playing and singing at the same time. The vocal timing is while playing unclear and not always connected to the rhythm or underlying clave. The usage of voice is in a great variety and addresses the audience, nevertheless my singing can be more precise in intonation and rhythmical phrasing. The improvisation especially seems to be a bit unstable and in worse quality. The *pregones* were shared with Martin Mayo since my Spanish skills were at this point too poor. In total the percussion playing needs to be more mature and the affinity for Afro-Venezuelan or Afro-Cuban music is not yet well developed. The storytelling is in front of the song. The socio-political topic chosen by the composer - Latin Child prostitution - can be clearly followed and the music guides well targeted through the different emotions concerning the topic.

3.1.2 The feedback from peers/ experts/ teachers

1st Feedback: Martin Mayo, 13.10.2023

Questions:

1st: Watch the Reference Recording #01

2nd: Which parameters do I need to develop in order to perform Afro-Cuban music that reflects the cultural heritage of the genre and strengthens my storytelling skills?

Remarks:

- Mignon is Afro-Venezuelan/ Dominican music
- "Your rhythm is there"
- Good quality of voice
- You have a lot of variety in your voice and a good control and power for this music style

To develop:

- the ability to improvise on choruses (*pregones*) comfortably and in Spanish
- Starting with claves and maracas in your compositions and improvising on top of it.
- Gain freedom in the singing while playing percussion
- Focus on Spanish, get comfortable with it
- Get comfortable with the typical afro-cuban improvisation, work out specific cadences

- Listen to important artists of all genres within afro-cuban music in order to learn about the musical language for example Ruben Blades, Celia Cruz, Hector Lavoe, Maelo Ruiz
- Listening and learning Salsa music can help, it is most accessible and *pregones* are more or less the same in all styles
- It is important to be and stay precise in the intonation also during the *pregones*/ the improvisation
- The singing can be more centered and more nasal in order to project the music properly on top of the percussion, further it would fit the style
- A shouty, overdrive voice is often used in Afro-Cuban music. Rumba can help to learn. It can be almost spoken and shout and less sang
- In folkloric music rhythm and rhythmic phrasing is very important, it might help to learn Salsa songs in order to get inspiration.
- Internalize the grooves, clave patterns and typical breaks in order to play with them in your vocal timing
- The singing can be more syncopated, to sing a more like a wind player
- Pitch is always important but the rhythm is in folkloric music a bit more in focus.

2nd Feedback: Yma América Martínez 23.10.2023

Questions:

1st: Watch the Reference Recording #01

2nd: Which parameters do I need to develop in order to perform Afro-Cuban music that reflects the cultural heritage of the genre and strengthens my storytelling skills?

Remarks:

- The voice is beautiful
- The percussion playing can be more secure and mature
- When both skills are performed in the same time the quality of both is suffering
- The singing especially gets weaker in intonation, preciseness of the phrasing and the pronunciation of the words is worse while playing percussion.

To develop:

- Coordination of percussion playing and singing
- Feel for the chosen rhythm including the clave
- Intonation while playing percussion
- Pronunciation can be better in general and especially while playing percussion
- Spanish *pregones* need to be trained, in timing, words, phrasing and expressiveness
- The Improvisation can improve concerning the intonation and style choice (rhythms and pentatonic melodies)
- The singing can be more in front, using overdrive and chest voice and with more nasal sound colors in order to project well

Next steps:

- exploring more latin repertoire in different styles (traditional and modern songs)
- Learning some songs by heart and work on the *pregones*/ improvisation

- Write your own Spanish *pregones* first based on the lyrics of the song, second based on your own lyrics.
- stabilize the intonation and pronunciation in the singing
- Small percussion instruments like maracas, cowbell or claves can be added later after some months when the songs are internationalized and the voice stable.
- Work parallel on percussion playing
- Stabilize your (small) percussion playing by practice
- Exercise the claves (Rumba clave, Son Clave, bembé clave, Abakua clave) and try to perform them while singing
- Songs with socio-political content can be part of the repertoire in order to get ideas for my own compositions with socio-political content.

3.2 Complete feedback on reference recording #02 and #03

Reference Recording #02, Sarah Raabe, 'Yemaya' by Irakere, Chucho Valdés released in 1999. Live recording of a rehearsal 14th March 2024 with the Cubop Ensemble in Codarts led by Marc Bischoff. 10:54 min.

Line up:

Dani Brands - Piano
 Rafael Gama Franco Lucas - Guitar
 Diego Hernandez Mejias - Drums
 Gio Molinari - Congas
 Johnnie Elza - Bass
 Eva Albersdörfer - Alto Saxophone
 Sergio Fontcuberta Calvo - Tenor Saxophone
 Martijn van Ditshuizen - Baritone Saxophone
 Oriol Marès - Clarinet
 Simon Beets - Trumpet
 Sarah Raabe - Voice

Link:  02_Reference_Recording_02-SarahRaabe-Yemaya-Valdes.mp4

Reference Recording #03, Sarah Raabe, Moro koró komo dé moró, Santeria from the song book "Cantos Lucumí" from Thomas Altmann¹⁰⁶. Live recording of a rehearsal 06th February 2024. 1:23 min. Line up:

Sarah Raabe - Voice and Batá drums

Link:  03_Reference_Recording_03-SarahRaabe-Morokorokomodemor.mp4

Questions:

¹⁰⁶ Thomas Altmann, CANTOS LUCUMÍ a los Orichas (Brooklyn, NY: DESCARGA, 1998).

Please give feedback concerning the following topics

- Spanish skills/ Language skills - What do you think about my pronunciation?
- Vocal color - Is the vocal expressiveness fitting the style?
- Rhythmical understanding - What do you think about my rhythmical understanding?
- (Small) percussion playing and singing simultaneously - Is the singing while playing stable? How is the percussion playing perceived?
- Internalization of the clave - In which way is the clave present in my singing, phrasing, moving?
- Polyrhythmic - How would you describe my feel for polyrhythmic?
- Next steps - What would you recommend to work on next?

3.2.1 Feedback from Denis Peralta 21.03.2024

Summary: Reference Recording #02

To play this music and not to be in Cuba is challenging, well done. Improvisation: no comment. Work on the chorus, mimic more, stay with the clave. It is well done. Improvisation of rhythms is a bit far away from the song. It is a 6/8 feel but it is not entirely accurate. It is more in Jazz culture than in traditional Cuban culture. From Denis perspective it is better to leave it out for now if you want to dive deeper into Cuban culture. The Cuban scat is different, for example Bobby Caracés, this would be accurate. He is singing the percussion, that's possible. Other ones scatting the Cuban way are Barbería and William Vivanco. They are singer but do Cuban scat. They imitate the percussion and drums. He even hears arabic roots in my scale choice. That's fine but the rhythmical scat is more in style.

In short:

- Very well done overall
- Rhythmically stable but still sometimes not entirely accurate
- Strong vocal articulation
- Rhythmical improvisation was out of style, and the 6/8 feel was not accurate
- Advice: Learn Cuban scatting by listening to performers such as Barbería and William Vivanco, the scatting imitates the percussion and drum kit
- Sing and practice the *coro* more, mimic the phrasing of other singers and internalize it so that you can feel and internally hear the chorus as response to your solo variation.
- Continue practicing the songs with the clave to stay throughout the song with the right clave.

Summary: Reference Recording #03

Sintesis - is inspired by Yoruba Song. You can improve the color of the voice, more nosy and straight. Check other songs and similar lyrics. Use the music as source - Rock version Sintesis *Ya Kuma* name of the song. Work out the right color of the voice. Sing less beautiful, more said, shout. Rhythmically and melodically, very well. Language he does not know. Use Melismas - slide/ use portamento. Listen to more originals of Santería. Imitate more Yoruba songs. It is not important to sound exactly the same. Folkloric sounds are often adapted to more pop/ rock music. You can create your own style. These songs are popular and not written music. It is natural and nothing is fixed. You do not have to do it fixed, stay flexible. Use your influences, that's fine. Melodically and rhythmically it moves too, it is not fixed. You do it very well, you do not sound European, more near Cuban. The clave needs to be fixed. The rhythm needs to be on clave. Rumba 3:2, land with the beat on 1. The offbeat needs to be clean. I switch sometimes to Son Clave, this can be more stable. Practice this to internalize it more. Imitate - fusillar - as much as possible the way of playing or singing. That's good practice. Search for a video where they play the

Toque - last call of Ossein. Try to sing while you are listening. Sing the rhythm. Also the voice color, listen to different versions. Sing the Coro first, then later the *pregones*. When you are stable with the choir you can start singing the improvisation. The soloist is free and the style will be very special, but if you learnt the style of the choir, you learn the style of a community. Search for a community of Yoruba culture. You can go to a religious ceremony but it is not that easy. Check contacts, it is a bit sacred. Non religious people can not easily attend. You have to be in that environment. But it is the best way to sing the choir in the communities to get into that music. He will send a video of Ossein Toque to practice with that. I can get an idea of the way he plays. I play the last part. He plays some extra notes, ghost notes and it makes it more colorful. This brings it to reality. I can improve the call and whenever I play it. Also here land on the one. Use it to call another phrase. And the movement of the arms, use the wrists in order to play relaxed. Play as simple as possible, that will help you save energy so you can play for a long time.

Warekes is great. Chucho Valdes gave masterclasses: If you are not able to imitate, you are not able to play. Advice: More re-enactments.

Denis will send videos. Also just search Batá players, watch them and follow them. There is for example: Yaroldy Abreu, Dreyzel Durruty, Mauricio Gutierrez, all from Cuba. There are also women: Brenda Navarrete and Yaimi Karell. Last is also a singer in Sintesis. They all play the three Batás. Nigerian culture is now far away. There is the traditional way of playing and celebrating the sacred music but the Batá drums as they are now are invented in Cuba. Therefore the music we hear now is Cuban. The Yoruba culture in Nigeria is very different, also in music. They also changed more and in Cuba they play it more traditional. In Brazil they sing the same songs, also West-African slaves came, but they do not play the Batá drums and rhythms. The religion came from Africa, but not the drums and the way we play. There are controversial discussions about it. The conservatory teaches the drums are from West-Africa, some players do not. IN the 1950ies many musicians started to play Batá outside the religious context. Fernando Ortiz was the first to bring the music on stage. There are musicians who were involved such as Lidia Cabrera, Natalia Bolivar. It was forbidden to be religious. Some musicians started playing this music in concerts but it was not well perceived at first. There was distance between religion and normal life. The politicians want everyone to be atheists, this came with the political revolution. Nowadays it is again accepted that people are religious, this started in the 90ies.

There are conservative people that do not like when sacred songs are used as material away from the religious context. Many people will think it is great, as long as you respect the culture. Many artists use the material, just like Sintesis. They play a lot of Santeria and use the material and they are very well perceived in the religious communities, also because they stand up for the religious communities and the sacred side. If you use the material, be aware of why, to bring people together. Art is always creation. You can use it, you can have two perspectives, a conservative and a creative. Keep the traditions and use it and create something new. Respect the culture but you do not have to be religious. Some will think it is not appropriate.

For Cuba: you should be in touch with other people. There are two places where you can get into the style and Yoruba culture. One is: Conjunto folclórico nacional de Cuba, an anarchistic, creative group. The other is Asociación Yoruba in Cuba.

In short:

- Overall a good feel for the music
- rhythmically and melodically it was well presented
- The voice can sound more edgy, nasal and straight forward (less beautiful) to fit the style, further Portamento and other techniques can be used to mimic the folkloric singing style.
- Advice: Listen to other performers to understand the vocal style, use for example portamento to slide the voice from one phrase to another.

- Check other interpretes such as Sintesis who used the same Santeria for a modern composition
- The clave can be more precise (I switch sometimes from Rumba clave feel to Son clave, probably the last is more internalized since I dance Salsa for over 20 years)
- The call/ start of the batá drums needs to be more accurate on clave, land clearly on the 1 of the new bar and emphasize off-beat strokes. Also when you use the call as a variation, be precise about the placement of the call in the clave.
- Advice: Listen to more Santeria and re-enact several songs
- The music is not notated and therefore flexible in tempo, timing, phrasing. The flexibility is visible in my performance and supports the style.
- movement of the arms: use the wrists in order to play relaxed. Play as simple as possible, that will help you save energy so you can play for a long time.
- Advice: Sing the chorus first, learn later the solo variations or create your own.
- Advice: Learn to sing the rhythm that you would play on batá drums before you play it. You can listen to *música lucumí* and sing along to the rhythm and chorus.
- Visit Cuba and participate in traditional Santeria ceremonies, sing with the choir and learn the traditional songs by heart.
- Check Cuban Batá players, they often do more ghost notes to fill the melody of the drums with life. Be inspired by their playing on three drums.
- "If you are not able to imitate, you are not able to play." Chucho Valdes masterclass that Denis Peralta intended. Advice: Do many more re-enactments.
- Check two institutes in Cuba in order to get more insights of Yoruba culture in Cuba: Conjunto folclórico nacional de Cuba, an anarchistic, creative group. The other is Asociación Yoruba in Cuba.

3.2.2 Feedback from Yma América Martínez 23.10.2023

Transcript Yma America Martínez
Reference Recording #02 and #03 Feedback
25/03/2024, 13:15-13:35

Yma:

Wir können über das erste sprechen, das erste Video, das ist Yemaya.
So, was ich gesehen habe und gehört, es ist zu schnell.

Sarah:

Insgesamt, das Stück?

Yma:

Ja. Das Stück ist sehr schnell. So das Intro ist schön, gut. Danach kommt so dieses Stück, ich meine es ist ein bisschen schnell.

Sarah:

Ja, okay.

Yma:

So, ihr habt nicht so viel Zeit, um das zu genießen.

Sarah:

(Lacht). Ja.

Yma:

Es muss nicht so schnell sein, es muss nicht. Bisschen leichter, bisschen zum Genießen, was ihr spielt. Aha. Deine -, kannst Du, Du solltest anfangen, so Deine Stimme warm zu machen. So, es ist sehr wichtig, dass Du, wenn Du singst, oder egal, wenn Du proben hast, dass Du ein singst und Du nicht so eine kleine Stimme hast, wenn Du singst. Gerade diese Yemaya Songs müssen ein bisschen mehr Power haben.

Sarah:

Verstehe.

Yma:

Das ist, mach mit mehr Sicherheit. Und auch das Mikrophon in die Hand nehmen. Das ist -, Du kannst Dich mehr bewegen, wenn Du nach vorne raus -, besser, mehr Sicherheit mit dem Mikrophon haben. Wenn Du lauter singst oder nicht, Du hast diese Kontrolle mit Deinem Arm.

Am Anfang jede Phrase muss schon mit Power sein und auch auch - es gibt einen Teil, wo Du so oben bist, eine Oktave höher, gerade das muss schon Power haben. Es ist ein Yemaya Song, Afro, ein - wie nennt man das? - so, dass ist nicht ein Liebeslied.

Sarah:

Du denkst auch mehr nasal, also mehr roh, weniger schön?

Yma:

Ja, weniger schön.

Sarah:

Ja, ich verstehe es. Mehr natürlich.

Yma:

Ja. Genau Dein, diese Zeile, so mehr Power und sicher. "Bamm", singst Du. Und auch keine Partitur, keine Noten da haben bitte.

Sarah:

Ja. Das war mehr wegen diesen neuen *pregones*, weisst Du. Weil ich dachte, besser ich sehe es, dann kann ich es genauer machen, aber ja, stimmt.

Yma:

Okay, okay. Für die *pregones*, die sind rhythmisch noch nicht klar, noch nicht ganz klar. Und es gibt eine, die so schnell war, die ist zu schnell.

Sarah:

Ja, ja! Die versteht man nicht, es ist zu schnell gewesen.

Yma:

Diese (singt), sowas, ne? Vielleicht können wir das ändern. Das ändern wir, weniger Rhythmik oder weniger Worte.

Sarah:

Ja.

Yma:

Vielleicht können wir die, - oder bisschen weniger Rhythmik da.

Sarah:

Ja, das war das: "Reine yo te canto mis canciones,...", ja genau.

Yma:

Vielleicht (singt), so. Das ginge. (Singt) aber nicht (singt), so. Oder (singt), ja.

Sarah:

Ja. Okay.

Yma:

So, einfacher. (Singt). Ja.

Sarah:

(Singt mit rhythmischen Klatschen)

Yma:

(Singt mit Klatschen)

Sarah:

(Singt und klatscht)

Yma:

(Singt und klopft die Clave)

Sarah

(Singt), ja. Ich verstehe es.

Yma:

Wenn Du willst "a ti" oder ohne das. (Singt), lizto. Aha, Attention mit dieser Technik bitte. *Pregones*, so dass es nicht -, es gibt keinen Swing. Es ist Rhythmik, ba-ba-ba. So wie Du das gespielt hast, viel Rhythmik, so wie Du das geschrieben hast. Klar, es ist einfacher, wenn Du machst das, ich kann hier nicht - (sucht nach den richtigen Worten).

Sarah:

Ich werde es mir nochmal anhören, das ist gut. Ich schreib es mir alles auf, dein Feedback, und kann es dann nochmal anhören und reflektieren und daran arbeiten.

Yma:

Und: Nicht so lang. Aha. So das Intro war sehr schön, aber ich denke das ist zu lang.

Sarah:

Okay.

Yma:

Vielleicht für ein Konzert, ja, da ist es schön. No? (Unverständlich) die Leute kommen und sehen, was ihr macht. Aber ich meine, das wäre nicht für eine Probe, aber für das Konzert. So für eine Präsentation, wo Publikum nur für Euch da ist, das ist okay. Weissst Du, verstehst Du was ich meine?

Sarah:

Ja, weiss ich, was Du meinst. Es kommt darauf an, für welche Situation.

Yma:

Ein bisschen mehr. Er kann ein bisschen mehr improvisieren, so leicht, aber nicht so lange.

Sarah:

Ja, das war ausgeschrieben, sein Intro. Das ist ein festes Arrangement von Marc, deswegen hat der es so gespielt.

Yma:

Ah, okay, okay. Dann ne, dann passt so. Wenn es so ein Arrangement ist, dann okay. Gut.

Das habe ich nichts gesagt. Ähm, dann am Anfang, so jeder Anfang von diesem Song, "Bamm", du musst schon da sein. Ja, ich müsste es gerne wieder hören. Aha, dann, Intonation, Affination.

Sarah:

Was war mit Intonation, Affination?

Yma:

Die Melodien, die Töne.

Sarah:

Die waren sozusagen nicht perfekt oder was war da?

Yma:

Das war mehr Attention, si? Ich meine, wenn Du - was wir letztes Mal bisschen mehr gemacht haben - so mit dem "Ah", "Eh", "Ih", so wenn Du ein bisschen mehr offen singst, dann ist es schon klar, dass das so bisschen besser kommt in den Ton und das hat nicht so viel mit Technik zu tun. So in dieser Musik, man muss so ein bisschen "Strasse" singen, nicht so pädagogisch und Schule singen, sondern mehr roh - wie Du sagtest, ne? So. Es ist "Ah", 'Yemaya'. Und dann, du kannst sofort hören, dass Du den Ton (unverständlich). Attention mit dieser Intonation.

Sarah:

Ja.

Yma:

Wie sagt man das auf Deutsch?

Sarah:

Intonation. Das ist das gleiche.

Yma:

Okay, okay. Sehr schön, ja. Okay. Gut, das war diese erste. Es war ungefähr was ich gehört habe, so. Intonation, La Improvisation, so Rhythmik, klaro. Aha. Dann der zweite Song, so was ist, so das ist, wenn Du anfängst, - das singst Du alleine? Das spielst Du alleine?

Sarah:

Ja, nicht in meinem Recital. In meinem Abschluss, werde ich das mit einer Band spielen und auch nicht alleine Singen. Dann wird es einen Chor geben und wir singen zusammen. Das war jetzt nur, wie ich das alleine übe, diese Pattern und das Singen.

Yma:

Klar, bisschen mehr üben alleine. Ohne, - bisschen mehr sicher sein - und dann, wenn Du sicher - so ich meine, wenn Du das spielst, mit deinem Arrangement, lass ein bisschen Zeit für das Singen. Egal, ob das schon geschrieben ist, dann mach ein bisschen Platz, so, für Deine Stimme, wenn Deine Stimme kommt.

Sarah:

Ah ja, aha.

Yma:

So, Du spielst, das musst Du noch viel mehr üben, bitte mach das. Das ist ein guter Weg. Du musst mehr spielen üben und Sicherheit in Deine Hände, denn Du machst acht Takte oder vier, wenn Du sicher bist, und dann fängt Deine Stimme an. (Singt). Vielleicht lass Dir Zeit.

Sarah:

Ja. Das ist ja auch was Du zu mir gesagt hast, dass es erst mal nur Percussion ist und dann kommt die Stimme, wenn man soweit ist.

Yma:

Ja, si, si. Dann klingt das viel, ja, sicherer, als wenn das direkt kommt. Was noch? Aha.

Sarah:

Hattest Du das Gefühl Yma, dass es rhythmisch schon sicherer ist, als am Anfang, als Du mich kennengelernt hast?

Yma:

Ja, Klaro, auf jeden Fall. Ja, ja, ja. Auf jeden Fall.

Sarah:

Und dass ich auch mit dieser Clave arbeite? Hier ist es ja Rumba Clave und bei dem anderen Song ist es 6/8. Das ich da Unterschiede merke, das schon? Aber es ist noch nicht perfekt?

Yma:

Man merkt das schon. Ich merke, dass Du hast den Unterschied verstanden und dass Du klarer bist mit dieser rhythmischen Clave. (Unverständlich)

Sarah:

Okay

Yma:

Dieser Song ist, - ich glaube, was ich sagen kann, von diesen beiden Songs. Sicherheit am Ende, so viel mehr üben und dann - weil Du hast die Melodie schon, so die Stimme. Die Sprache, - hast Du mit den Kubanern gesprochen?

Sarah:

Ja, ich habe mit den Kubanern gesprochen, aber die habe alle keine Lucumi Kenntnisse, sie wissen nicht, was es heisst. Ich suche immer noch, die Schule in Kuba sucht für mich auch noch aus der Kultur, Yoruba Kultur, und wenn sie jemanden haben, sagen sie mir Bescheid. Aber was schön ist, mein Kubanischer Lehrer hat mir den Song geschickt 'Moro ko ro', das Original, so dass ich hören kann, was machen sie da und wie sprechen sie die Worte aus.

Yma:
Das ist gut.

Sarah:
Das ist schonmal super.

Yma:
Ich kann die Martha, - Martha de la Raga ist eine Sängerin aus Kuba, die solche Rituale, - sie ist Sängerin von solchen Ritualen. Sie wohnt in Paris. Martha, gucken wir, wo sie ist. Ich werde so fragen, ob sie eine Idee hat, was - ich glaube ja, weil sie hat so viel Erfahrung.

Sarah:
Ja, das wäre super.

Yma:
Ich werde auch (unverständlich). Und ich denke so viel Üben. Üben, üben, üben. Si.

Sarah:
Ja, klar.

Yma:
Hast Du noch eine Frage?

Sarah:
Nee, das ist super. Weil es hilft mir, weisst Du. Wenn ich von anderen Leuten Feedback bekomme, dann weiss ich genau "ah, daran muss ich dran arbeiten. Das ist besser, aber immer noch dran arbeiten". Das ist für mein Research jetzt auch wichtig, dass ich das aufschreibe, dass ich Leute gefragt habe, aber es ist auch ein gutes Ritual, weil dann sehe ich, was muss ich tun und dann können wir auch dran arbeiten, an verschiedenen Sachen. Von daher vielen Dank, dass Du Dir die Zeit genommen hast, Yma.

Yma:
Kein Problem. Wenn Du noch etwas fragen willst, kannst Du mich immer kontaktieren.

3.3 Complete feedback on reference recording #04 and #05

Link: 45_Reference_Recording_04-SarahRaabe-EnuAye.mov

Enu Aye Mi Mo Se o, song from the songbook Cantos Lucumí

Live recording of the performance 7. June 2024, Master 1 recital at Codarts, 2,56 min

Line up:

Martin Mayo - Voice
Edurne Garcia - Voice
Anoushka Nuki - Piano
Mauricio Mendez Ramos - Bass
Manel Chust - Drums
Sarah Raabe - Batá & Voice

3.3.1 Feedback from Thomas Altmann

Email 9 June 2024

Liebe Frau Raabe,

es ist ja schon nicht einfach, die Toques Batá alleine auf dem 3er-Set zu spielen, und Sie singen noch dazu - Hochachtung! Daß Sie als Sängerin dann mal mit der linken Hand nicht perfekt treffen, finde ich mehr als verzeihlich. Und daß Sie nach dem Klaviereinsatz Timing-mäßig ein bißchen nachgeben - naja, das lernt man als Trommler mit der Praxis allmählich: der Versuchung zu widerstehen, sich in die Kuschelecke zurückzuziehen. Irgendjemand hat auch mal ein paar grüne Töne von sich gegeben. Ehrlich gesagt: Das war einfach ein Studentenvorspiel; es würde Sie in eine völlig falsche Richtung lenken, sowas zu beanstanden. Shit happens. Bis in die Chefetage hinein. Ich fand die Harmonisation irgendwie ungewöhnlich, aber das muß ja kein Fehler von Ihrer Seite sein. Eher im Gegenteil...

Gratuliere!

Was ich noch sagen wollte: Natürlich können wir mal ein Interview machen. Auch telefonisch, oder per Mail.

In English:

Dear Ms. Raabe,

It's not easy to play the Toques Batá alone on the 3-piece set, and you sing to boot - respect! As a singer, I find it more than forgivable that you don't hit the notes perfectly with your left hand. And that you give way a little in terms of timing after the piano part - well, that's something you gradually learn as a drummer with practice: to resist the temptation to retreat into a cozy corner. Someone once made a few green sounds. To be honest: that was simply a student audition; it would steer you in completely the wrong direction to object to something like that. Shit happens. Right up to the executive floor. I found the harmonization somehow unusual, but that doesn't have to be a fault on your part. On the contrary...

Congratulations!

What else I wanted to say: Of course we can do an interview sometime. Also by phone, or by e-mail.

Translated with the help of DeepL.com (free version)

3.3.2 Feedback from Denis Peralta

Conversation 13 June 2024

Transcript Denis Peralta

Reference Recording #04 and #05 Feedback

13/06/2024, 45min

Keywords

Cuban music, timing issues, syncopation, cultural challenges, foreign musicians, male-dominated, Yoruba music, Havana lessons, composition help, traditional learning, religious influence, personal growth, batá drums, musical journey, spiritual guidance, cultural immersion, research, focus on one path, singing practice, future lessons

Speakers

Denis Peralta, Sarah Raabe

Sarah: Hi, you're back.

Denis: Okay, okay, okay, I listened to your pieces. First of all, congratulations, doing a great job. I know this is challenging, really challenging, yeah. So as you're playing with a group of people that they are all foreigners? No, yeah, no Cubans in the band. No?

Sarah: yes.

Denis: So that that is, that is really, really difficult, because our music is very powerful in terms of culture. When, when there is no one that really can, that can really lead the band or the tempo in the Cuban way it's a little bit tricky, yes, yes. It's like almost impossible to find the flavor or the essence of the Cuban music being so many different foreigners. So it is difficult. Understand? You did it great, but in timing, there are sometimes when you're playing batá that feel a little bit anxiety and shady (?). You were a little bit rushed. Yeah, it it needs a little more of groove and weight and balance. I know nerves, pressure, stamina and adrenaline, everything happening at the same time for your visitor, that happens to all. The tempo is the first thing that you lost when you are in front of an audience and in that moment you are like, like, being in a test is really, really, really challenging, but you did it. You did it great. You did it well. You were playing all - pitching - and you did everything right, but the feeling of all was a little bit not that accurate in the Cuban style, okay. Not because of you, us, because of everything that was sounding at the same time. There's something that happens always, almost always, in Cuban music, that is that we put more importance, we play heavily the syncopation. Yeah, the syncopation. And sometimes there was, a there was too, too strong the downbeat, yeah, in the music, and that makes it a little bit, like it's not, it's not supposed to be like that. Yes, it's like, always like, floating, yeah, and that was boom, boom. And it's like Western music uses a lot the downbeat, and it's like, a way for you to be like: "we are together in this" but it is the opposite. In Cuban music it is the opposite. You have to feel like, like flowing, like, like going near the beat, near the downbeat, but before or after. It's always playing with that, and that's challenging. Yes. Also the, ah, some advice. One advice for you, when, when you make, made the signal, yes, to finish, yeah, you stop completely to play drums.

Sarah: Yes.

Denis: So no, you have to find a way to tell the people the script, because it was the very end. It was and is something that is to have in mind. Yes, I really think that it will be good if you are able to play more with Cuban people.

Sarah: So actually, you know, Martin, he's half Cuban. One of the singers is also Cuban, and one guy is Venezuelan, but the others, they are Spanish. Yeah, they went to Cuba. It's not that - they all went to Cuba, just me not, but they are not Cubans. It's like you feel the difference. They are still European, yeah.

Denis: No, no, no, you are telling me that this one of the singer is Cuban?

Sarah: Yeah. He's half Cuban, half Venezuelan. Martin.

Denis: Ah half Cuba, half Venezuela, and he lives here?

Sarah: No, no, he lived in Miami.

Denis: So it's he is and is not. I'm telling you, Sarah, for us, yeah, Cubans, who are living here, growing here, sharing all that music here it is difficult to play that music correctly. It is challenging, it is sometimes incredibly difficult, because this, this is just a little part of the music of the world. Yeah, our music is just a tiny part, and mostly the Western popular music, the Anglo music, the pop rock, other music, goes in an opposite way, in an opposite way. So you have a strong influence of Western music. We here, we have strong influence of Western music. For playing our music, there are Cubans who simply can't do it, simply can't play our music. So don't feel disappointed. No, don't feel bad of that. I'm always telling you that is really, really challenging, and when there is a group of people taking in a culture, foreign culture, that is like for me as a Cuban, for other foreigners, that will sound incredible and that will sound Cuban. But for me, it's like no, no, no, no, no. It's like that. And our culture is very close. I was telling about that with many friends. I never heard about that, but it's almost impossible to find a foreigner musician playing in a Cuban band. Here in Cuba, you will never see someone that is not Cuban playing in a Cuban music band. It's not that won't happen. And when that happens, it's like, funny. It's like: "ah, we have a guest. Yes, he's invited, or he's playing his own style with our music". It's very, very completely close. It's like Brazilian, I have heard that Brazilian say: "okay, yes, but no", you understand what I mean, it's like, okay, but. And here, I don't know they are here. They are Cubans, there are people that live here for 30 years, that grow here, but they are not born, haven't been born here, and they are still foreigners, and they will be forever. Is: "he's Yes, he's okay, he's foreigner, yeah, he's playing, but yes, he's not from here. So I'm telling you that it is a very difficult place, the place you are in, yeah. It's very, very, very difficult. And for you, we are, I'm not happy to say that this but, we are a male culture in Cuba. We are like, our music is very, very bad. I feel like a shame saying this, but here the people like to say: "No, your song, that sounds women playing". So that doesn't sound Macho. It needs to sound and it's not like that sincerely, but it's like for you. I'm just acknowledging and recognizing, yeah, recognizing your level and your the challenge you are facing, yes, so being (...). The other day, we were playing in a concert, just Monday, and, our drummer, our batá drum player is a girl. The audience was crazy with us, and there was one that came to her and say: "Hey, you play incredible. Incredible. You play incredible. You are so talented". And he says something like, it's Incredible that you can you I play like that as a woman".

Well, what I say, it's like normalized, but I think it's wrong, it's wrong, but it's like that. So for you and the batá are forbidden, almost forbidden for women, yeah, almost forbidden. It's like religious you will be never, never be able to play that. There are some women that have tried, but they are not as said (...). They are not as said for the religious community, and it's like (...), so you are in a very, very challenging field. So yes, you're doing great. You're doing great. Non stop. Keep growing, keep learning, keep enjoying, keep going. Yeah, and for me, I think that something that will really help you is the mixture. Now you're learning Cuban music, but if you have that as an influence for yourself, then you use your roots, or then you mix that with another kinds of music, that will be really, really magic, because it's like - folklore is something that is almost impossible to learn in a school. It's like, yeah, you can enjoy, you can understand, but to have it is like, it's like roots, like culture. And the plan you have to come to Cuba, yes, it is brilliant to stay here. They have here, there are people, foreigners, that come and go so much to keep on places that they get very deep into the culture. But as I told you, it's very closed. It's very closed. Culture is very difficult, and you will have access, but will be far away from from being like, like, the same, yeah, of course, it's clear, but that's my that's my perspective.

Sarah: No, very good. Thank you, Denis. And do you think like So in when I come to Cuba, they asked me now to ask already the Havana music school to make like a overview of the lessons. And I was thinking, we can have lessons in Cuba, but do you also live in Havana? - Do you hear me?

Denis: Yeah, yes, I live in Havana. So we could also then have the lessons. Yes, I live in Havana.

Sarah: Yes, perfecto. And do you know there is like a singer who's doing batá and singing, who I could write to have also lessons with?

Denis: Yeah, sure, yeah, the drum player in my band. She's super, super good, and she's a singer in the band, and she's a batá player and a drum player, she is incredible. I can put you in contact with her. And she's also percussion teacher.

Sarah: Because I think with you, it's still always really good to work on. - Sorry, I don't hear you well. Can you repeat the last sentence?

Denis: She's very good. Yeah, but I hear you,

Sarah: Is she also working for the Havana music school or private?

Denis: This is delay. There's a delay. You can, you can deal that. That's your decision. I can't for me, like, like, with respect to Havana music school. That's up to you if you want me to help you. The normal, the correct is that you go through Havana music school, yes, yes, at least with me. Yes, me, but if you, if you want to contact her and to deal with her, that's up to you. You can organize it, yeah?

Sarah: Super

Denis: You can find your own deal. Yeah, sure. And I think that that yes one, once you're here, I will do my best to connect you with that environment. That for me is difficult, I'm not, as I told you since the first time, I'm not really I'm not religious, and I don't have that from family. So I have found just one, one master, one teacher, that is like incredible, but for me, it's difficult. I'm not finding a way to have classes with him because he's busy. He's religious. He's like a priest in Africa, he's about allow, and he's always busy, and he's very good, really good, incredible. But we don't find the way too much to our times. So I'm not, I'm not seeing him as often as I would like to so I can, I can't guarantee you that I will put you in contact with him.

Sarah: Yes, that would be amazing. Yeah. So because for now, I'm planning to come in the first week of December, and then to be there till end of January,

Denis: I will do my best. There is, here it is a different world also - Okay, we have a month.

Sarah: Two months.

Denis: Yes, in that time I can, I will help you as much as I can to be as deep as possible in our culture. But as I'm telling you, I'm not that deep now.

Sarah: Good. And you know, Denis, with our lessons, I would also like to work with you on my composition.

Denis: Wait a moment. Yeah. Give me a moment. I will do something goes better. Let me see. Yes, Sarah?

Sarah: I thought our lessons, it would be helpful for me also to do composition what we didn't do yet, you know? So because I will start writing my music in the next school year. And I thought it's nice because it's our last lesson for now, but maybe before I come to Cuba, we can have some extra lessons for the Okonkolo to do really, some other rhythms, some toques, and maybe work a little bit on the - you know, what would help me? Because I wrote down what we worked on and I can practice it. But what would help me is to - I need to practice it on clave - and to understand the actual melody of the rhythms. You know, what you call sometimes "Cha, cha", no, what is actually the feel? I feel this, I didn't reach yet. So this is still like I can do this because I understand where is what but I would like to learn a bit more about what is the feel of this music and this is the downbeat, it is not important, or this is the feel, because then if I do it on three Bata, it will be much more clear that it's this Toque. I think this would be really helpful

to work on before I come to Cuba. So I have a little bit more knowledge, maybe from October, November, online, and then, if I'm there, we can have lessons to do something or to also work on compositions together. This would help me a lot.

Denis: Yeah, sure, sure. For me, that would be a pleasure. There are things I love. I love the process I'm doing with my master. That is the natural process in batá music that is going first Okonkolo, Master Okonkolo, after Itotele and after Iya. That takes years. Yes, there are people that only plays Okonkolo, and that's it, and that's it, and that's perfect. And they do incredibly well Okonkolo. That's it. They do that and when you play or okonkolo, as you want play, you will be hearing and hearing and hearing and hearing the other part of the music. For me, that was, I think that was so very incredibly easy to learn Iya.

Sarah: Yes, I see

Denis: All I know, in two years, because I was going that way, that way. Now I can play, to be able to play Iya in two years, it's like, wow, I can do that. Yes, I can. But that's because I went through that process normal. And when you play okonkolo you are listening to me playing the other instruments. So you are having an information that is not paper, that is not,- it's natural, it is what is played, it is what it was supposed to be played.

Sarah: Yes, if it's okay with you, Denis, I would like to do both, you know, like the traditional way of learning the okonkolo and the different ones -

Denis: It is the way to get -

Sarah: But also like to do the three batás for my songs in just two or three toques for next year for my exam, so maybe I can do both it parallel I thought.

Denis: Normally musicians here don't have, don't stop everything to learn how to. Mostly, percussionists don't know, the professional percussionist here, mainly they don't know how to play the different batá separately, they can't. They don't know. They know they have an idea, but they don't have. All this I have, know is normally not a knowledge that the musicians have. It's something that goes through religion, not through music. And the musicians play batá, I don't know, normally they know, Oh, it's okay. They know how it goes, and they play by hearing, they listen to music, they imitate the sound more or less of the three batá players, played by three different persons. But normally they are, so you don't need to do it, but that will help you. Yes, that will be helpful. Playing with Cubans as much as possible. If you can find there, sorry, if you can find there where you are in Rotterdam?

Sarah: Yeah, Yes. There's no Cubans here, maybe a teacher.

Denis: If you can find students that play batá. Because that the real, the real origin of Yoruba music. So you have to remember the roots of all.

Sarah: Yeah.

Denis: This is not music to listen. This is really, if you go to through religion,- I'm not religious. I think I will be not. I will not go through religion because I will not practice that religion. I respect that. For me, it's very interesting, but I will not follow that religion because I know not, not, don't agree with all that, but I always try to be near that. Try to tell people as much as I can. Saying them the truth. I'm not religious, I respect. I'm just here to enjoy, to share, but to learn. But yes, but as much as you can get near that, it will be near the spirit, the essence of that. That's good.

Sarah: I do have a nice contact to a German guy who lived half of his life in Cuba, and he is actually a priest now for this Yoruba culture. So he knows all the songs. He's percussionist, but he became a priest, and he learned the

language, and he knows a lot, so I write him always when it's about the translations, and I showed him also the video to see if he thinks it's still appropriate or, you know, to get a reaction. So I also try, really in my surrounding, to reach out to people who are also in the culture and know it at least. It's difficult to find Cubans here, but that's why I come right at the end I'm just a visitor. I understand, and I will try to be there for for Christmas. Because what I understood is that in Christmas time, there's a lot of rituals. I'm like, maybe I can just participate and want to, have to sing the coro with the people and to be there as a guest. I will try this, but I understand it's difficult.

Denis: Sarah in Amsterdam, there is a Cuban, I have a Cuban friend that is a pianist, a brilliant composer, a brilliant musician, and I think he knows a little bit. His name is Calderon. I will write you. I will write you his name down. I will contact him if you want. I will call him and put you together. She is really great.

Sarah: Thank you so much. Yeah, it's nice, good, yes, amazing.
Okay, yeah, this will be very curious. Okay, -

Denis: It's a good guy. He's a good guy, and probably he can help you.

Sarah: Super. Okay, good. Good. I was checking the songs we did Denis, so the things we played through Elegua

Denis: And what? Why are you studying there? You're doing the master scholarship?

Sarah: Yeah, it's like, I do the Masters now, and I get the Netherlands scholarship to go for two months to Cuba because I also research. So they really like my research. And my research is how to implement the club as a singer, in my vocals and also in my music. And then I chose Yoruba music, just because I like it so much, the harmonies and everything, no. So this is a bit it's just for my heart that I choose it. But they really like how I present the music, because nobody researched Yoruba music here from Cuba, and they want to push it somehow. So they that's why they told me I can get the money so that, because they think I will do a good research. And then for me, it's interesting as a composer to use material to get ideas, to understand what you say, with syncopation, to understand the feel, you know. So I can give my music something new, yeah. And it will never be Cuban, but I really appreciate the music and the work from the people done. So I just want to be in a respect with. It. And then what you said, go to my roots. Work something out that is mine, my baby then, but I have influences from these travels and the time with us.

Denis: Yes, that's a good way. So you will play!

Sarah: Yes. So we have, like, 11 minutes left. But I have one question, because I wrote on so Elegua, Ogun is clear. Ochosi is also good. I also have a recording from it. And then we also did Oyokota. And the last we did was Babalu Aye. And I think this is the only one where I'm still forgetting. How was it? Babalu Aye, the last one.

Denis: Babalu Aye is Oyokota.

Sarah: (Laughter) Ah okat, I was thinking, where's it? Okay. Then this is more clear. Okay, okay. This is the same

Denis: Yes.

Sarah: Okay. So Oyokota is Babalu Aye. Yeah, this, we can check one, or, I don't know, I think for after the summer, when we start, when we see us again in autumn, it's also nice to do, continue to repeat and to continue the lists that you told me a little bit to get more feels. But you know what we could, Yeah, what I still don't know is the the actual "cha cha", the melodies of the of the toque, because I only play the Ki-La, but it's not very clear to me how I could sing it. Or this really helps me when we practice the singing to be like just on the tempo and sing, where's the call, what is the toque, and then also, what is the toque of the other drums.

Denis: Yeah, that that's another, another level, that's complicated. Yeah, that's complicated to try to, to jump. It's like you are thinking in going, Yeah, my way of learning is that way. It's like focus in what you know. Do it really, really, play it as best as possible. And while you are listening to the other, when you go through the other, it will be faster. I took one year, one year having like four or five or six hours each week with my teacher and studying every day to learn Okonkolo one year. And in another one year I learned Itotele and in two or three months I learned Iya.

Sarah: Wow, yeah, you were ready. You knew.

Denis: Because I learned it already. I have it already. I have, I have that music in, in my ear, yeah? You understand, yes. So I, I just have to eyes like that, yeah, I and you have to play it. But I knew it. It goes like that, because listening to the the other drum you are, you are learning that way, you don't play, but you learn, yes, but you know, it is a brilliant way to learn.

Sarah: So the best is if I now practice in summer, I just listen to our, to your recording, and I play to it, and I really listen well to the other lines also.

Denis: Yes. I advise you to try to sing, to sing the background. Yeah, to sing the background that I've recorded for you, yeah, to sing that melody and play your line, okay? And play your Okonkolo. That's a good way to inner, to have an inner master of the music. Yeah, it's a good way, but listen and play and listen and play and play and listen and play, and that's the way. That's the way. You can take that to your phone and put it like a mantra, yeah. And also take care. Something I have to to advise you, that I warn you that happened to me. Sometimes, once I wanted to go faster than me, and I used to listen, I downloaded from YouTube videos of different people playing that I knew, and I was listening to that all the time, focused, all the time studying. I got so, so, so disturbed. I was like, like, my head was, it's like (funny sound), like, many like, like, all drums playing a lesson. And it was for me, was a moment that I was like shocked that I can play. I can't think, because that was too much. So if you and my teacher told me, please follow one path. Don't try to go to different paths, yeah, at the same time, because it seems like the same, but they are not the same. And yes, focus. Focus in what I'm telling you. One way. Follow me. Follow me. This way. Let's go this way, trust me, and that helps a lot. So I will, I will try to to give you all that I have practiced.

Sarah: Nice. Thank you, Denis, no, it's good. You know, this year I had also batá lessons with Martin Verdonk, and it was always exactly the same what you teach me. So I was not confused, because he was a lot in Cuba. But the difference is that we do only Okonkolo, because in my class, we had to switch all the time, and I will not have the lessons with him this next year. So this, this is stopping. So then it's actually, really, I'm lucky that I have you online, and the only thing I do here is to do three batá toques, to sing, to learn some songs on it. But that's perfect. I feel like my teachers are very close to your approach. It's not very far. And then it's, it feels like if I follow you, I can easily also still do my class as well. I'm not confused with this. So for me, it's a pleasure to follow you, to see this approach really helps me and gives me the feel.

Denis: Yeah, I am happy to hear that because it's like, one say something and the other say the opposite, and you say, Well, what to do? Yes, but if that happened to me when I was studying piano, I have different teachers, and they told me, No, okay, let's find a way. But I'm happy we are saying the same. So yes, it's a beautiful way, try to enjoy. Love yourself, because as I don't, I will never feel tired to repeat. That you are taking, you are going through the Mount Everest. You have, you are, you are doing an incredible journey challenging because you are foreigner, because you are a woman. Yes, it's challenging. And you are outside. You're far away from here, that's challenging, that's challenging. And you are doing well. You're doing really well. Keep going, keep going, and enjoy the process and follow you and look for your own voice. Use this as an influence, as you said, as an influence, as a truth, as a source of love for music, of inspiration, because it's a good way to approach this music. Nice. Yeah.

Sarah: This is this is good, Cool. Good. Not so much time left, but I will practice over the summer a bit what we did, and I'm happy if we can see this again, like in October, or something like that. Then I will be back to to school. To do my lessons, but I can just write you like, okay, when I'm slowly settled, if this is good for

Denis: No, no, no. Don't hesitate to ask me anything. Okay, don't hesitate to ask me anything, any doubt or any advice, and I will have, I would love to have with you a friendship. So I would like to know you better, because I have just scrubbed the surface of who you are, Sarah, so yes, write me through WhatsApp, and we can share. And yes, no, for me, that would be a pleasure.

Sarah: Yeah. For me, too, my pleasure. Yeah, Okay, super. Thank you so much, Dennis, for this year, for all these lessons and your patience and yes, no,

Denis: I have enjoyed a lot. I have to tell you, I have enjoyed a lot, and you are very, very, very talented, very smart. Never doubt of your power. Never doubt of your capability to play. Never, never. I'm telling you sincerely, many humans have closed the opportunity to learn this music. You don't have that problem. You can go through this music, the way you have been able to play this is better than many. So trust me, I'm telling you sincerely, what I think, what I don't. It's difficult. It's a difficult way, a challenge. But you are doing well. You are doing well. Keep going as much as you feel like you want. Yes, don't give up, because you will find very big obstacles that, very big, huge. But follow your own passion. That's a good way to and trust your music, because you surely, I saw other materials that are in the web, that are your own creations, that are really beautiful, really perfect. They are very well made. So don't, don't lose your own way. Don't, don't lose your, -. Don't, don't, don't try to follow this because it's pure, this because it's better. No, no, look for your own voice. Always your own voice will tell you the truth. And it's necessary. It's necessary that everyone gives their own perspective, we are all valuable, we are all necessary.

Sarah: So I agree.

Denis: Yes, that's my, my idea.

Sarah: Thank you. You're not into religion, but you are also like a priest in a good way.

Denis: No, I No, I study. You know, I'm not religious, but I study yoga a lot, and I practice yoga, yeah, and, and I am in spiritual way, years and years, years and years, and yeah, I study the not to be like, like, better or saint. I don't want to be like a holy person, but I want just to enjoy as much as possible the pleasure to be now here, that's my goal, to enjoy and to share my pleasure of being here with others. Yes, that's it. And many, many people like spiritual guides and other kind of people that talk about economics, that talks about dealing with life, minimalism, environment, nature, many people give good paths to go through this.

Sarah: No, it's highly appreciated. I think it makes sense. Nice, good.

Denis: Okay, enjoy your holidays. Yeah, you too, and congratulations for your for your exams.

Sarah: Yeah, thanks, thanks. It was good. I passed it. They gave me the same advice as you with the tempo, that have to work on the percussion to get it in the hands. Yeah, mainly, they were happy with the singing, but this was not a problem, but I have to work on it. So yeah, I will see next year.

Denis: Yeah, you know what? You know? What a little, a little advice that that will be like, helpful. Try to sing, no to listen to Cuban music playing the claves. Yeah, but listen carefully. What's happening when you listen to Cuban

recordings and play the clave and try to play like a clave player in our music. That's challenging, that's difficult, sometimes really difficult, really, really difficult.

Sarah: Yeah, I will write it down. Yeah, it's a good advice. Good, super, good. Thank you. There is I see my pleasure. Let's keep in touch.

Denis: Let's keep in touch and and any, any person, if you can advise me as a teacher for me, that would be like a pleasure, yeah, sure. Great. Okay, okay, Sarah, enjoy you too. See you. Thanks.

Sarah: See you. Bye, bye, bye.

3.4 Complete feedback on reference recording #06 and #07

3.4.1 Feedback from Ramon “Moncho” Reginaldo Oscaranza Saavedra

Voice messages February and March 2025

Moncho: I have been hearing the video and it is very very well, the clap, the phrases, everything is very well. Musically it is fine. Rehearse the clave slowly, sometimes it goes off rhythm, I know it is hard. It is fine, only you have to rehearse more the songs. I mean in the part of the *Akpón* says something and the Coro basayo, says the other part. The *Akpón* says: “Baba Loroque, Baba Loroque Lo Kwa”, and the choir says: “Baba Loroko, Akakioke”.

You lost beauty with that, doing the - if you do that with your finger of the foot it is fine because it is very little but if you do it with your whole leg it is less beautiful. You are making a video and you look nice if you don't do that. And you. Maybe walk or look like comfortable and look like natural, you don't need to do that with the foot. It's my opinion, okay?

One thing that I remember and I forgot to tell you in the last audio was that in the video you are doing the clave and that's fine but the time, the beat in the leg, in the foot, that is - you don't need to do that and it's better.

3.4.2 Feedback from HongSin Go

Interview 03 February 2025

HongSin: As a student of this kind of music and also as a beginner I feel like playing with professional Tambores will make you even stronger in rhythm because you, - not only you know it but you feel it. So when the chorus is happening and when you have to lead them or follow them, it is really strong. But when you phrase the, all the - like verse, sort of phrasings, sometimes you get disturbed by batás. Because, - not only they are loud but only they do different rhythms, polyrhythms and everything. I know it because it is the same for me. When I play just Okonkolo, if Iya and Itotele going crazy, I just say: “Uff”, and they I loose myself in a way. And I think that could also happen while you are doing more and more this kind of music but I think it is pretty solid and as you can see in the video when you loose it a bit, like you also get into it very fast, that, let's say if you are not paying attention as an audience you will not recognize. But you can also see batá players they recognize and try to help you in the right moment and

you get back on because you are still listening to them. So I think it is on the right track. Yeah. And for me, it is also interesting because we, as a student, we still try to find like quarter notes or dotted quarter note in 6/8 but I think after some time clave will become like quarter note for us. And maybe we have to be more - also you have to be more free, like without thinking downbeat but really just thinking clave and trying to find the phrases within clave not downbeat. Because I think also same way after a month or two. But nice song. And also I saw some body movements of yours, it's not only like solid, like "I have to keep the time", but when you feel it, you feel more relaxed and your body, like leg or clave becomes even better.

Sarah: You mean when I move it becomes better?

HongSin: Yeah, yes. Also you can see like, in the beginning you are a little bit nervous and if you loose something you become a little bit like strict, or tensed but when you feel a chorus and when you like it, when you feel it, - also everything becomes more easier and relaxed, not only singing but body also. So, yeah, that's my feedback. Great job.

Sarah: Nice, thanks. So I have to overcome the doubt?

HongSin: Yeah, I think like when you doubt, you say like: "Ah, where I am?" or "Oh, Am I right, am I following the right tempo?," then you miss it because the thinking makes you tense I think.

Sarah: Yes. Ah but that is interesting because I could also really see that my clave in 6 count is going better but (..) but also the differences. There is this difference from Rumba clave to 6 count and it is nice to see but I also - yeah = every moment I am like too comfortable, I have this: "Oh, oh god, did something happen?"

HongSin: Yeah, same for me, same for me..

Sarah: Then it is a bit shaky then, because of this thought, just like you said. But would you say more singing and playing will help?

HongSin: Of course.

Sarah: But only more playing with Cubans or also in general?

HongSin: In general because maybe in some band or in some project you have to be the strongest one in this kind of music. When you go back to Europe, I mean, there are not much people, I mean they do not play every day. These guys they play every day, for 20 years. Also one thing that I actually want to mention is, for me, maybe also you feel it already, Tambores, when they play some music in 6/8 clave, 4 Rumba clave, for me it starts to be the same it sounds the same. They don't think.

Sarah: It is like a feel that changes.

HongSin: Yeah, that changes, but changes from triplet to double or triplets, 16 notes, eight notes, for us it is a knowledge, we have to change the gear, but for them it's the same. I think it's same because they are so used to it to play both. But for us it is either 8 note or triplet. You know?

Sarah: Yeah.

HongSin: And I think in 2/2 it is same, in 2/2 it is the same. So the clave is the same. I told you, some singers, with clave, when they sing, I can not know their timing, it is different then what I think as Rumba Clave or 6/8 clave. Like the third one is a little bit earlier then I think. The last one. Is later than I expect.

Sarah: Right. Do you think for me as a singer it is important that I internalise everything, that I hear the eight notes but also keep the triplets in mind. Or that I know it per song? What is your feeling?

HongSin: Wow, for me it will just, I will just internalize, like you said, like many things, many claves, timing by just listening all this kind of music and playing. Like clapping while listening, yeah you don't think anymore, and that's how they do. I don't count: "Datete Datete.", No, not anymore. Not anymore. And they just say: "Ey, cuidado!" But when I listen and try to synchronize with their playing, either it's clave or kata or batá or whatever, that's the answer I think.

Sarah: And you also have the feeling that it is very individual.

HongSin: It is personal.

Sarah: Also the cantos, some are really feeling 6 countish and some are really feeling in this triplet: "Dadidi Dadidi Dadidi." And some are really not: "Ba daa daa daa." It's like, this is also really happening.

HongSin: Like swing for me (laughs).

Sarah: Yes! But every, - they say the singer is taking the lead but I do feel some characters of the Tambores are also very strong and they do give you a feel, so that's mutual.

HongSin: Yes, they interact, interact with you. And I often heard from Moncho or other players in Rumba setting kata is most important. And I think that's the strongest. Is: "Tototok Tototok Totoktottok. (Repeats)" I have to listen to singers and listening to them I think. Because kata players, when they play, when they start to play, same till the end, like solid. Like one drummer.

Sarah: Like every song is different.

HongSin: Yeah, sometimes it is: "Korok Kokorok (repeats)". And sometimes it is: "Kokok Kokokok."

Sarah: Yeah, I also heard like a robot: "Tatak Tatak Ta Tatak (..)" really as if you have a timing machine.

HongSin: I wouldn't, I mean it is nice to analyse, when I listen to it, I really focus on it and I believe in the same but I will not try hard you know (laughs), I will not try hard in the song or when I play, I'll just listen to it. And like this faster tempo - even as a drummer - faster tempo Rumba or like Batá session, I lost, I loose the beat but that's because I doubt it, yeah. It's because I doubt it. You know like, four, five years ago, I didn't believe that like some players - like in that time Jazz - they can really start on tempo 148 and play 10 minutes and still 148. And I didn't believe this. "Human can not do it." But when they don't doubt it. It's like, lets say you are walking in the Netherlands, flat, you keep the tempo crazy strong. That's what I also realized some day. Even non musicians keep time fucking perfectly, why can't I? Ah, I shouldn't think.

Sarah: Yeah, Interesting.

HongSin: Yeah, it is interesting. Balance, everything you can get.

3.5 Complete feedback on reference recording #08

3.5.1 Feedback from Ramon “Moncho” Reginaldo Oscaranza Saavedra

Voice messages 09. April 2025

Moncho: First thing, the Omolodde, the first part is very good, very well. It is in time with the clave, the batá and the voice too. Everything fits. The part of “Omo Ode, Emi Ode”, the Batá, the march is (sings the right rhythm), okay in the third beat of the time it has to be played by the Itotele (he is singing it) and you are doing it in the Iya and it is the Itotele (sings the rhythm). And when you say as Akpón, as the leader “Olugba Chikwini”, it begins at the last beat of the clave and “ni” shall be at the second beat of the clave. And the coro, the Vasayo end at the third hit of the clave too. Take care with that, that is the most obvious. That is what you have to fix because the time (sings again) have to be calm, okay? Because the coro is faster, and not in the time, you are doing something like that (sings what we played). And in the song, in the part of “Fina Fina”, you as an Akpón have to give the coro to the choir with “Omolodde” not with “Fina Fina”, to fix it like that (sings). Okay? Doing that with the “Fina Fina”, it fits in the third beat (sings on snaps in clave). And in that song, in that part of the song, you accompany, you play (sings the drums), like you did it in the “Emi Ode Omo Ode”, okay? You have to play (sings the batá melody of all three drums with counting of the downbeats). And I tell you that with the “Fina Fina” because if you as the leader sing first the clave does not fit with the coro, you know. And it sounded very nice with the Piano. Yeah you play the rhythm, the “Fi” goes with the Itotele (sings the right line of drums and melody). Sarah, that is what I see that you have to change. And careful with the time, and fix that (sings). And the idea is very nice. The piano and the cello is very nice, and the clave. Please always - you have a doubt, please tell me.

3.5.2 Feedback from Sofia Nakou

Written message 09. April 2025

Feedback on Omolodde Reference Recording #08:

- You did A LOT of work and it's obvious!
- Starts firm and secure
- 1:06-1:20 kind of a weak moment? Later you catch your flow
- 1:50-1:58 nice phrasing
- later oluba chimini can be a bit more rhythmical
- Part where you can see more freedom in phrasing
- Fina Omolode both times-second one more free
- 1st verse in German, needs to be a bit more tight with the clave, 2nd verse in German lyrics phrasing is more present 3:50, actually you manage to transmit a lot of emotion through your phrasing although I don't understand anything
- Learning the german lyrics by heart will be the first step towards being more free and able to phrase around. Maybe you know them but you were just checking the form?
- Not sure if the 'coristas' will be the ones also at the exam, but they need to nail their part in order for your vocals to shine as well. Still, good job!

- Body movement active but not stiff, into the moment!

Appendix 4: Transcription of interviews

Summary Interview with Nils Fischer (3.10.2023):

- All Cuban music is influenced by African music and most likely including percussion and voice
- In Afro-Cuban music we find mainly influences from Nigeria, Benin (formerly Dahomey) and Congo. Musical styles per country are: Congo- Palo/bembé, Benin/Dahomey - Yesa/Arara, Nigeria - Santeria/batá/Abakua for example
- The folkloric music tradition is often based on spiritual and religious rituals and content. Only the Rumba can be described as a work song.
- Each song includes a story, some are dedicated to gods. The stories in Yoruba and other languages were very important and also a key to audience participation. Everybody in the communities, where the songs came from, knew them.
- Improvisation plays an important role in Afro-Cuban music. Within call-and-response patterns the audience can be participating in the music making.
- Due to the language barriers and complicated rhythmical patterns some community projects with Afro-Cuban music failed. It might be possible to give workshops or ask the audience to participate in the music with simplified rhythms and songs.

Summary Interview with Martin Mayo (12.10.2023)

- Due to the slave trade, African musical influences were brought to Cuba, particularly from Yoruba, Dahomey, and Congo.
- The constant slavery over many years allowed African culture and tradition to stay alive and influence Cuban music, including choice of instruments.
- Yoruba music is prominent in batá and Santeria, while Congolese music is visible in Palo, Majombe, and La regular Congo. Dahomey music is found in Arara and Abakua, though with some doubts. The East of Cuba has a clear heritage from Congo culture.
- Yoruba music relies heavily on the Klave bell pattern, while Congolese music is more feel-based.
- African heritage is evident in instruments and instrumentation, such as percussion and voice, as well as rhythmic counterpoints and clave patterns. Typical elements in Afro-Cuban songs include bell patterns, pentatonic melodies, three-count feel, traditional languages, call-and-response, and ceremonial dedications to specific gods.
- Clave patterns are often played by the singers but also used in their phrasing: "(...)even if they aren't playing percussion instruments extensively while singing, they are thinking rhythmically. They're thinking like drums, they're thinking with a rhythm always."
- Recommended bands to listen to include Rumberos di Cuba, Tito Pinto, Lisette Santiago, Ruben Blades (Plastic, Tiburon), Havana D'Primera, and Dayme Arocena.
- Lyrics are important in ceremonial Afro-Cuban music but less so in general. There are protest songs in Salsa or Rumba but mostly they address community experiences.
- Improvisations vary, with the chorus being the most important tool in the arrangement to transmit a statement or content.
- Non-Afro-Cuban musicians may use Afro-Cuban music styles in their protest songs more, such as Guaguanco.
- The audience can be moved physically and emotionally through grooves, rhythms, and lyrics that transmit stories and feelings. A catchy chorus with a catchy melody can help address topics well, or an intention can be set and explained to the audience why a certain song is performed.
- Afro-Cuban music can be shared in communities, but it needs to be done well to avoid offending people of other cultural or religious backgrounds.

4.1. Interview with: Nils Fischer

Semi-structured Interview

3.10.2023, 14:30-15:00

Questionnaire

- What does Afro-Cuban music mean to you?
- Are there specific regions that influenced the Cuban music more than others?
- Is all Afro-Cuban Music influenced by African music?
- Which African regions influenced the Afro-Cuban music the most?
- In which Afro-Cuban music style can you mainly find the tribal/ religious aspects of African music?
- What are the elements that show the clear heritage of central and west African music in Afro-Cuban music?
- What are rhythmical/structural/vocal/melodic elements that are typical for Afro-Cuban music influenced by tribal music from central and west Africa?
- How would you describe the religious influences on Afro-Cuban music?
- What is in your eyes the most impressive style when it comes to Afro-Cuban singing and drumming and why?
- Which Afro-Cuban artists come to your mind when you think about performances that are mainly based on voice and percussion?
- How important are the lyrics in Afro-Cuban music?
- In which way does this differ from the original African music?
- What means storytelling to you within a musical context?
- Which specific elements in Afro-Cuban music do help the storytelling/ the transmission of the lyrics?
- What comes to your mind when you think about audience participation?
- How could a community oriented work of the Latin department look like?

S: 0:00

Okay, so my first my research topic will be a bit around is, you know, Afro-Cuban music, but especially the one influenced by African tribal music. And then I will want to compose on percussion and voice. And a focus might be the storytelling aspects of it all, so also audience participation, things like this. And it's not yet very clear, but that's why I have this beautiful interview with you. And the first question is, like, just in general, what does Afro-Cuban music mean to you?

N: 0:35

For me it all started actually with Afro-Cuban music because I was playing in where I come from Germany was totally white environment. The only thing I had there is pop and jazz. So I saw bands playing and I started to play - I don't make a long story, but I started other instruments but then I saw percussion and I saw somebody play and I started to play Congas my own way and then I learned from somebody how to play and stuff like that and things took off. I played in different bands and then started to discover that in jazz and salsa because of my family my sister had one record from (...) De la Vella (unclear) and said wow, this is a slap, this is, must be the slap everybody talks about so I started to discover and then I found out there was study workshop in Cuba when I was like 18, for two months in Santiago de Cuba and I could play, I saw bands I saw Irakere, I saw Tito Puente. I saw different Latin bands and I thought wow this is amazing but how do they do it? And I tried to do my own way so I went to, went directly to the

source because the Conga is from there so I said I have to go there to learn and whatever I do with it, I don't know but I go so there I came there and I could play musica popular which is like Son Montuno, Salsa, you know? And then we had only lesson in folklore.

S: 1:57

Mhm

N: And in Santiago is the blackest spot in Cuba. And there's a lot of Haitian folklore also, but also batá, and also all the other stuff, Rumba, conga comparsa, all these rhythms. So I found myself only playing, having a lesson in folklore. Yes. And then I came back and I had all this information about the folklore. I was not on a high level still, but still it poke the fire in me. So actually, this for me, Afro-Cuban music, what started and changed my whole musical journey let's say.

S: 2:30

Nice. And are there specific regions that influence the Cuban music most?

N: Yeah, so I must admit that I am not really a super duper music scientists but of course, it's all like West Africa, among West Africa is you, can really clearly define differences between the music from Nigeria and then from what was called Dahomey before, it's called Benin now and Congo. I think those are the three main countries where the enslaved people came from, and Cuba. And I can, Brazil was more people from Angola and Mozambique, I think so, but Cuba is more that region. And you can clearly today in Cuba you can clearly define the different traditions of those countries still. For instance, Nigeria is the Santeria, is the batá drums, mainly. Benin, what I know, the Dahomey what was it called, was the Arara people. And Abakua, what we do, is also Nigeria.

And then you have Congo. It's a whole different religion. It's called the Palo Monte. And this is Palo, they have rhythms like Makuta, Luca and Palo. It's also whole thing with different songs. So this is the three main influences to Cuba from Africa as I learned but I'm not really music scientist.

S: No, that's perfect. And do you think that all Afro-Cuban music is influenced by African music?

N: 3:59

It comes from there.

S:

So it started with the African music?

N: Of course, I mean, if you want to know why this happened in Cuba, and Puerto Rico and not in the United States, where there were also Africans, because the Spanish and the Portuguese also had more connection with the Africans, because you know, that North Africans were in Spain. So they had some rhythm there. So I think that's why they allowed them to every Sunday, whatever, to play the drums and to sing.

S: yes

N: that's the difference, but it's all African. I mean, they didn't have those drums from Africa so they rebuilt the drums with what they could find in the islands.

S: Yes, I see, and there's also no region where you think it's the most tribal or

N: I don't really know what tribal means actually.

S: So I think the folklore they do is actually the same thing, so it has more like a religious aspect to it right how they use the drums, drumming and the patterns are African patterns.

N: 5:00

Okay, there we go. The batá drumming is of course, you can see the batás like the church organ from the religion from the Yoruba. The Yoruba is the Nigerian people, in Cuba they're called Lukumi, different names, so this is their religion and all drumming is directly connected to the vocals and it's always very connected. So this is religious. And then you have the Arara, you have the Abakua all that stuff, it's also religious. Arara is like - what I know - is like kind of watered down version from the stuff from Nigeria they have less Orishas there. And Abakua is more like, it's more like a philosophical thing, it's not really like a religion, it's different things. Once more I'm not really scientist about it. But then for instance, what is really super Cuban Cuban Cuban and was not in Africa is the Rumba. The Rumba has Spanish lyrics but it has also flamenco influences. The Intro is always like a Flamenco "Alalaiaaa" (sings), this kind of stuff is from Flamenco, it's what we call the Diana. And you know in the military, the trumpet "Bapabpiri (...)" (sings) and then all marching is called Diana in Spain and this is like announcing the troop. And in

Rumba they call Diana “Anananaananaana” (sings), would be a classic Diana. So this is, but then the Rumba is not religious at all. Nothing, it is for party.

S: So, okay, that's interesting. So actually, all the influences that came from Africa would also be connected to some religion.

N: Yes, yes.

S: Yes. Okay. And

N: Let me see if it's true. I think it's true. (Laughter) No guarantees. I have to google.

S: 6:55

And do you think Nils that, or like what are the specific elements that show this clear heritage in Afro-Cuban music of African countries like are there elements? How do they look like rhythmically, structurally, in the song, vocally, melodically?

N: Yeah, if you want I'm of course the percussion player, I am not singer, you know, but if you take the Santeria, the batá rhythms and the vocals, every Orisha has its own. You go to Greece, you have all these gods. And unlike the god from the Christians God who is like one who knows everything, he can decide everything, he made everything and he's around, he controls you. He knows everything you do, that is different for there. The gods are more people who are among us. So there's the one from - you know that no, the nature stuff. It is like Greece, it is a whole pantheon. So every, every one of those Orishas has his own stories. They're called Patakis. It's like little stories. He had another girlfriend, and then she betrayed him. And then they got the baby, but he was gay. You know, all these kinds of stuff happens in those stories. I have books they are called Patakis. And there's these all these stories, and they all have songs to them. And all these songs, they are about that and about other stuff. And they are of course in the language from Nigeria in Yoruba. But in Cuba, it's kind of watered down because the knowledge of the language came, but people still know what it means. But it's more like, with all respect, it's a little bit fake sometimes because they don't know anymore. And you go to, for instance in Nigeria, they play four batá drums, in Cuba only three. In Nigeria they turned around. So it's different. It's kind of, it's a different music, it became different but the root, the Orisha still have the same name. But I think in Cuba, it's only 27 and in Nigeria is hundreds. So it gets also a little bit simplified. But the playing took off and developed also a bit more in Cuba.

S: Yes, of course. And do you think, like all styles are now developed in Cuba differently than in African countries?

N: Of course? Yes.

S: There's no style that is still the same?

N: No, it must be hundreds of years ago that they took it with them and maybe on the way and also probably mixed. For instance, you have one nice example, you have this rhythm - oh this was another group of people in Dahomey, they were called the Yesa people. Yesa. But now for us percussion player it is synonymous for a rhythm, which is called, we call it Yesa, but it's from a rhythm, they play on drums with sticks. It's called Yesa, we call it the Yesa. But the Nigerian people they still I mean, I think that happened in Cuba, they took the rhythm from the Benin people and played it on the batá drums. And now Yesa is one of the most popular rhythms, we all use it “Dumdumbingbing” (sings), that's Yesa. But it comes from the Yesa people who don't play batá. So I think in Cuba some stuff mixed also of course because they are all mixed.

And also you play Arara, the rhythms from the Arara, they also play it now on the batá drums.

S: 10:10

What is in your eyes the most powerful style when it comes to the mix of singing and drumming, like an Afro-Cuban style?

N: What is, what is powerful?

S: Yeah, good question. I mean, maybe for you, for yourself, the most impressive one.

N: 10:27

It has so many things to it, I cannot say it. I mean, first of all, I must admit that what I do in my daily music life, I don't play in a batá group, I don't play in a Rumba group, I play in bands. But as many percussionists, we take all that information, and it's has to be part of your knowledge and a about the feeling, it has to be there. But what most, of course, the whole batá hing is a really transcendental experience, to witness and to be there, to play it even because of the connection of the vocals and the drums. They're reflecting the drums. And it is like you are in Senegal, you have the Saba players, you cannot understand what they're doing without the language. No, because they will go

"rubadaba (..)" (sings). But maybe he's just saying: Hey, you have a nice backpack. If you try to play what you say, you cannot really follow it (is tapping in the rhythm of his speech on the table). Because it's like, and this is in batá, also to a certain degree, I feel that. But it is all (drums a pattern on the table). It's there. But first, the Clave is hardly ever played. But maybe with the little Maraca they play some timeline pattern, but, the drums are on their own. But it's not like Rumba "Ratakarataka" (sings), all that stuff is not there. It's just the drums. So I think the batá is super impressive because of the richness of patterns. But if you take Rumba, the way the singers phrase, it's a mystery. It's amazing. So that's also super impressive, if you ask me.

S: Yes, good. And is there a specific artist that comes to your mind when you think about performances that are mainly based on voice percussion?

N: Oh, oh, oh, there's so many. Oh my god. Of course the folklore is not commercial. So it never took off internationally. You don't have, you don't have a Europe tour of Yoruba Andabo because it's too complicated. You know, the last music meeting in Nijmegen that was like Cuba two years ago and they had a group there which is called Ossein Del Monte, is like young people playing traditional but also very good vocals. And also they incorporate other stuff. So, but even for them it's hard because people don't understand that wasn't the public in me I was there and I know some of the guys and they play so complicated, people were like this (makes a face). It didn't work. They kind of did not move to it because, I don't know where's the one and where is, it was too complicated. In Cuba people feel it but here it is hard. But if you ask me about the about the most, yeah. Oh Saint del monte (unclear) is from these days. And they incorporate snare drum also, they have like, really voicings, the singing is with voicings, it is very good. And the recording quality is very good. But if you go way back, the quality is not so good. That makes it less appealing for people from now because they sound like shit, I don't like, but the music is amazing. There's so many groups. Yoruba Andabo is amazing, AfroCuba de Matanzas is amazing, the album I sent you. It's all, but it's all the group's. Clave y Guaguanco is another group. Then you go back, Carlos Embale y se ronco chicitos, they play really traditional guaguanco "dankatakan" (sings). Like super traditional. Those groups. Yeah, and for instance, the group that I mentioned Raices Africanas, AfroCuba de Matanzas, they play different styles. They play Arara, they play Abakua, they play Rumba, they play batá, they play everything, not only Rumba, so that's very interesting. Ah, very important group, Los Muñequitos de Matanzas, they play a different way of Guaguanco because it is from Matanzas. Because from Havana "Zumba ymca ymca" (sings), and in Matanzas "Umba Ym, Um", they play different. I think for Rumba maybe the most influenceable in Cuba.

S: Okay, thanks. How important do you think are lyrics in the Afro-Cuban music? I mean, now, you had one example where You said you don't even hear what he's saying. Do you think the lyrics, the story is very important?

N: 14:51

I think it's, it's super important because people really, now we talk about this whole thing, sounds like something from the past but it's not true. If you're in New York, and you're a batá player, serious player. I have a friend in New York, I just played with him. He's a Bongo player. Also, he makes money by batá playing in the ceremonies. So this is really alive. They have, and you know, New York also you have shops, they're called botanicals, where you buy the herbs. Maybe you even buy the chicken to kill, you by everything you'll need for the ceremony. So it's, it's really alive the whole thing. What was your question again?

S: How important are the lyrics?

N: 15:29

I think if you are in there, in this kind of ceremonies, it's very important because it really means something to people, it's religion, they really believe. They for instance, in the door, they have Elegua. And if you go there, they put some rum there for Elegua. So it's really alive. So for them, but I know that many people don't know what the lyrics mean anymore. That's what I know for sure. But I could be wrong.

S: Yes. And is there like elements in Afro-Cuban music that help to transmit the story or the lyrics?

N: 16:09

What do you mean with this?

S: 16:11

There was the example that you gave, the rhythm is often together with the voice.

N: Yeah.

S; So that it's emphasized.

N: Yeah.

S: But are there maybe also, when you think about Afro-Cuban music, and they have a story to tell, how do they do it so that we listen to it? Probably it's hard because there's so much percussion within, so it does it have to be rhythmical or are there other elements that are present.

N: No, it's very natural, and they don't have to make us listen to it because in that culture, everybody listens to it. You know it's like "Abukenke Abukenke" (sings). They know the song, they know what it means. And then somebody gets a - what do you call it again? A Montaos, so the Orisha is coming into one person and then he is just acting like that person. So it's like yeah, you can also call it all nonsense you know, if you don't believe in these things, but I saw it also this dancing and then also drinking and all kinds of, the rhythm goes on and on for hours so that brings you another mental state. And then they kind of - the Orisha se monte - gets kind of in this person. So this whole thing how you make deliveries, listen people blah, blah, blah, and the culture originally plays no role because everybody's interested into the culture.

But your question was also about the the volume?

S: Yeah, like they shouted out right? They don't sing like we would maybe European do, like we sing jazz music. It is also a different style.

N: No if you take some, for example one of the most important Santeria singer Lazaro Ros is his name, he has a very strong voice. Yeah, they don't care if you play soft or no, that's really loud. They're really strong voices. That's true. So it's a bit different. Yeah, but if you go to Cuba, you see the Rumba groups also in the street, they always have a little PA and they sind with microphones. That's true.

S: Yeah, that's good. And okay, two last questions. What comes to your mind when you think about audience participation within Afro-Cuban music? You already mentioned some now like the dancing, the drinking which is also a social aspect, is there more? Or how, how do you do it when you perform.

N: No, for instance, if you take Rumba for instance, it's not coming from the band that developed in the 50s last century before that Rumba was only people after work. Hard work all day and then maybe they have some time and they will just (drums a rhythm on the table with his fingers) with two spoons and some would do "Lalelalulu" (sings) and they would make a song and play and play on the tables or play on the box or whatever. So and then they leave it to us. And they would play it was just like spare time. It was a natural thing in the neighborhood in the salon in the back of the house people would jam and have party time, have a party and meet each other and because if you have nothing well what are you're gonna do

S: Yes. But is it also like audience participation

N: 19:14

No, that's what I want to say. So then everybody who's there would sing the *coro*.

S: Exactly this what I want to say.

N: And then the thing is one guy, one person goes in front and sings the lead vocal, and then you get a *coro* and then invent new *coros*, that's very natural. So and then you had groups who had arrangements and who did vocal voicings that came later with the Munequitos. What I know, they were the first Rumba band. So they started: Hey, lets make a band so that we can do some gigs with that what we normally do for fun, this is how it developed, it comes all comes from the public, you see.

S: And this is with all styles that the audience could sing the *coro* or is there a specific style?

N: What comes to my mind is now Rumba. And when it comes to batá and the Santeria thing, of course, of course you have to be in that religion and you have to know the songs because it's also not Spanish is Yoruba language. But Yoruba, because everybody speaks Spanish, they can just invent the *coro* "Nobody la Rumba, chachabaimbchacha" (sings) Someone said don't let the Rumba not stop and then they would say: because I love you blah, blah, blah. So you improvise this so natural and Tumbao (unclear) is another song.

S: Yeah, yes. Cool. So since I said that we do it now. Yeah. Okay. Because I'm thinking about, like, how to do something in the compositions with audience participation or also within communities, telling their stories, how to put them in the music? How could you imagine - now you're also the head of the Latin departments - how could you imagine the community oriented work if the Latin department would do something? Was there ever like a cooperation with the communities in Rotterdam or?

N: Now of course, that's, that's what we always, what is always been tried. But of course,

if you, if you go to Delfshaven or whatever here (is clapping a beat), this is very difficult for the people and I take it from there. It's so displaced culturally. So people try to do it with Turkish or Moroccan music, which is closer to people here. And maybe also Suriname music. But yeah, of course, we are a conservatory. We teach professional people who become artists. For me that workload is enough, to be honest.

Unknown Speaker 21:50

I think it's beautiful if it can be done. But I think it's also asked a little bit much from the school, because it's a lot of responsibility already to educate people who want to become professional musicians and to survive blah, blah, blah, music business

S: So musically, it might be difficult, but even if you simplify the rhythms and the singing, you think this could work?

N: Yes, sure. Could be possible. So that's possible. Yes, I did it myself. I did. Oh, man I did in the neighborhood. I did workshops. And they were all people from Sudan, Nigeria, Morocco, Turkey. People and then let them play the Congas and things, some simple stuff. Sure. Sure. Sure.

S: Yes. My idea was also in the stories because I will not tell the stories of Gods nobody believes in now. But maybe I can tell their stories and then they don't even participate but they are already participating because it's their story. Yeah, for instance, right. Okay. Nice. Thanks. Okay. Yeah, perfect. Should I prepare for this, but no, no, I didn't send it to you with the purpose. Yes. I wanted you to be fresh. Yes.

Transcribed with the help of <https://otter.ai>

SUMMARY KEYWORDS

people , cuba , rumba , play , drums , music , called , folklore , afro-cuban , rhythm , vocals , group , percussion , nigeria , stories , africa , song , bands , santeria , yoruba

4.2. Interview with: Martin Mayo

Semi-structured Interview

12.10.2023, 12:00-12:30

31:17 min

Questionnaire:

- What does Afro-Cuban music mean to you?
- Which African regions influenced Afro-Cuban music the most?
- What are the elements that show the clear heritage of central and west African music in Afro-Cuban music?
- Can you name some rhythmical/structural/vocal/melodic elements that are typical for folkloric Afro-Cuban music?
- How would you describe the religious influences on Afro-Cuban music?
- Which folkloric Afro-Cuban artists come to your mind when you think about performances that are mainly based on voice and percussion?
- How important are the lyrics in Afro-Cuban music?
- What means storytelling to you within a musical context?
- Which specific elements in Afro-Cuban music do help the storytelling/ the transmission of the lyrics in your mind?
- What comes to your mind when you think about audience participation?
- How could the audience be involved in performances of folkloric music?

- How could a community oriented approach look like in folkloric music creation and performances?

S: 0:00

Are you ready?

M: Yep.

S: So the first question is, if it's alright that I record the interview.

M: Yeah, it's fine (is nodding) 0:07

S: Okay, great. So I am in the process of finding my final research question for the master thesis and in the moment, it's a lot about the key elements of Latin percussion, and Afro Cuban voice, and how I can implement some styles, or a specific style to my own practice and music, a little bit with an eye on storytelling elements. So I might ask you some questions in general - because I'm curious where you come from and what is important for you - and then I will ask you some more specific questions, of course. So the first question is, what does Afro Cuban music mean to you, personally?

M: 0:50

Okay, just to see if I understand the question, like, I'm, basically you're asking me, what drives me?

S: 0:55

What is your connection?

M: 0:57

Okay, well, yeah, it's, I have several, you know, like, there's, there's maybe the earliest one, which is that my dad is Cuban. You know, like, he was born there. And I'm from Venezuela and in my house, you know, you'd always have Cuban and Venezuelan music or just sounding you know. There was something that was just continuing in the house. Like, we, the music we listened to was Venezuelan on the days of Saint Juan, you know, like, we listened to the Tambores de Saint Juan which is very Afro-Venezuelan. And, yeah, and we'd work on salsa, like, that'd just be things that you hear in our house. You know, I was the only musician. My dad used to joke that he'd go to these parties when he was a kid and when he was young, in college in Venezuela, the host were his Puerto Rican friends. And they, they gave him a cowbell, because he didn't have to play anything else. And then it's: "Oh it is easy, you just hit it on the one!" And then like he keep fuck it up so much that they take it away.

S: 1:52 (Laughter)

M: Yeah. But um, but yeah, I love it. I think I think this music is a really rich tradition. It's something that for me is a piece of, you know, the homeland that I left and of my family. This is beautiful music. So yeah.

S: Nice. And what do you think which regions, regions in the world, influenced the Afro Cuban music the most?

M: Well, I mean, there's the African connection, probably that's most significant. There's, okay. So I mean, in the island, in general, we have we look at all of the Caribbeans. We have three, three big cultural streams. The main ones are European and African, there's an indigenous contribution as well, just that in the Caribbean, but due to the colonialism by the Spanish, and you know, the rampant spread of disease, compared to other places in Latin America, the indigenous population died very quickly. But you still see traces of their, their influence in instrumentation, for example, like the Marakas. Like these instruments from from Venezuela, and Colombia, from the Caribbean, people of the mainland, it spread through the Caribbean, and it spread to their musics, you know. You'll see that it's different in Venezuela, of course, and in Colombia, the Colombians were very big, the Venezuelan ones very "Tschikatschikatschika" (sings a rhythm with specific sound).

And in Cuba, they're played a little differently, but it's in the music anyway, you know. And you see this, obviously, with materials as well. But maybe that's not human culture. In any case, we see, especially in Cuban music, the African tradition comes from, it's very clearly demarcated, which has to do with the island's history as a sugar state's, sugar plantation region. In that plantation sugar plantations were some of the hardest forms of labour that you could have, you know, like historically in the fields, so a significant population would die. And you'd have to constantly be importing slaves to work this. So usually the slaves came from West Africa, which is where the Portuguese and the Dutch had most of their colonies based, areas like, like, Yoruba lands, Dahomey, the Congo as well. And you see these three big sort of cultural groups is like the main ones in Cuba right now. And they they interact, obviously, they're not ehm (...). Well, a notable thing about the site - just to finish on the sugar plantation thing. This constant

importation of slaves meant that the African tradition stayed alive. Unlike in other places like the United States, where the African population was disconnected from, you know, Africa for a long time with the banning of this international slave trade and everything. It allowed for these West African languages to survive in Cuba. You see this most notably in Yoruba, which is still present in local meat ceremonies, and a lot of people do speak it on the island. And also, like in general, like it led to much clearer connections religiously and instrumentally as well. So you see, for instance, the Yoruba presence very strongly in batá music, in what we call Santería, what they call you know the Lukumi religion. You see the Congo presents in Palo, in Majombe, in La regular Congo and all these things in the east of the island. And you see this sort of Dahomey presents, I may be wrong about this, but I believe in Arara and Abakua. Abakua is a bit different because it's, it's not specifically religious in the way that the Cumbia is but anyway. And you know, you see these differences in instrumentation and geography as well like the east of the island has a much higher population of - well not a higher but like the Congo culture is expressed very, very directly in the east. You see this a bit in their music as well. Like you compare a Palo in the instruments used to play at these really big drums. I'm blanking on their names right now, but I should have them here hopefully in appendix one, let me see. (...) Yeah, the Caja Molenka and you can see these drums over here (shows a picture). These are very big drums and comparable in fact. - These are like the drums of Palo music, I can show you some examples later - in Mallombe and Makumba, these drums are comparable like in size, you know. They're basically built out of hollow trunks of like, I believe avocado trees, either avocado or Guave trees with leather on it. They're different. They're cylinders. They're very big. The setup in this case is comparable to other Congo regions like in the Dominican Republic, which also had a significant Congo

population, and they play Palos as well but you know, different Palos. And Venezuela, you see, in Venezuela, we have the drum called the Kumako, which is basically one of these drums just laid horizontally and played these big, thick, thick drums, you know. And you see this in the rhythms as well, like, the Clave is very clearly expressed in Yoruba music in Lukumi things you have this sort of, it comes from the bell pattern: "Bank, Bank, Bank, Bank, Bank, Bank" (claps and sings a rhythm). This use of a bell pattern to guide the music is something that is very West African. Whilst in,

7:20

in Congo music, it's a little bit less pronounced. And the way that this sort of manifests fluidly in Palo things like you'll see that Palo, it's hard to explain, it's a feeling but the techniques of playing you'll see that the drums tend to play like more continuous lines like that: "Karakara (...)" (sings and claps a line), you know, longer phrases, compared to something like,

like in West African music, like in Lukumi music and things like: " batá, batá" (sings a rhythm). There's not so much repeated hits in batá. It's about the repeated hits about. It is about the structure of the drum. These little details, you know, it's sort of, I need to get this written down a little bit more clearly in the future and that this is an area of research that's really interesting. But you see the Merengue as well from the Dominican Republic, and you see it in Saint Geo (?) in Venezuela.

S: 8:12

Okay, cool, thank you. This gives a lot of insights. Cool. And

M: 8:18

Hmm, one more thing, the Spanish influence, the European influence, which shouldn't be understated, even in, um, in things like Afro Cuban music. I mean, if you look at obviously Afro Cuban religious things, like the African influences are very pronounced, but in things like Rumba, Rumba was born out of something called Coro and Clave which you still can see in the folk traditions of certain regions of Cuba, like Bayame (?), there is a really demarcated quarter like clavic culture with its Claveros and everything. Yeah, there we go. Like I'll put it in a very, can I put on examples in this?

S: Yeah, it doesn't make so much sense because I have to transcribe the interview. But it's always good if you mention the example with a name.

M: So if you investigate *Coros y Claves* and everything you'll see that they use the Clave and they have these sort of drum accompaniments, but they're, they composed songs which are very similar to like there's a very clear like European influence, the harmonies and everything. And this is what gives weight to the Rumba. It's influenced and that in certain neighborhoods of Matanzas in Havana, and even in Santiago - people don't talk about Santiago

Rumba, but it's, it exists there. It's really, in the cities where Carnival was really expressed and you have these sort of Congas and Comparses. Yes, it's this fusion of African with European song traditions.

S: Cool. And if you think about it, what are the elements that show the clear heritage now of central and west Africa? So not of the European part (...)

M: Yeah.

S: (...) in the music. Can you think about elements in the music that tell you "Oh, yeah, there's a clear African heritage?"

M: Yeah, absolutely. Um, so we have first all the instrumentation you know, like it's the most physical manifestation really of any of this Like I mentioned earlier with the Congo, the Congo musicians, the drums is a very clear indicator of origins. In fact if you look at the batá drums. The batá drums are almost directly taken from Yoruba culture. You have the sort of what we know as the Congas which some people call them the Boku, the barrel drums, they also come from West African traditions, Kpanlogo, like music of Kpanlogo which is this 60s movement in Ghana, you'll see that the drums, the drums they use is very similar in shape to Conga drums nowadays. You see comparable drums now as well in Colombia and things like that with the merengue but not exactly the same. You know, I, conga drums are sort of distinguished, the thickness of these things, but the bongos as well. Like the bongos they come from, well, the theory is, is that bongos were born from the sort of, (...) the bongos come from these long cylinder drums of the Congo tradition, East Cuban and Oriente that Orientalist (?) Cruz, in fact to be listened to old recordings of this era, he doesn't call them congas, he calls them Bakus, to the Congas, to what we call congas or Timbao, Tumbadoras. That the bongos were just two of these drums taped together and cut. Yeah, that's where they really comes from. Now you listen, in fact, to like prechoruses of the Son, like the Changuí, in the east of the islands, and they use what they call the bongo montenegro, which is a sort of like older, more rustic bongo that plays lower, it has interesting stuff. It's cool. Listen to some Changuí, that's really nice, if you're more interested in the Son direction, if you're more interested in this. So that's the physical instrument.

Musically, we have very specific elements like we have things like well, there's there's sort of, there's things like the Clave, bell patterns, you know, something that very clearly pertains to West Africa. The heavy emphasis on percussion and voice is something that almost all of Africa has. These complex rhythmic counterpoints between several drums that you usually play with the hands. These are all very African things as well.

This this all points to Africa, specifically West Africa, we have the bell patterns. In Congo regions, we have sort of which we see in these traditions, - oh, it should also be mentioned that Haitian Africans, which mostly I believe came from Dahomey, I'm not totally sure, also had a big presence on the island with a Tumba francaisa. So if you want to look up, yeah, it's, it's an origin point as well. But anyway, um, like these, um, the planning techniques more in the east, you know, sort of like the predecessors to the to the Timbales with the side and the hand that's something very typical of, of Congo things as well. You see it a lot in Venezuela as well, with the Buyabuya and the sort of the Palos of the Kumako. You see it in the Dominican Republic with how the Tambora is played. The double sided drums, okay, I'm going loops, the song as well, this is something that very clearly pertains to Africa.

S: The song?

M: The song, that the manner of singing, the scales that they use, you see this in for instance, in Rumba, especially rural Rumba, Rumba from the countryside, rather than the cities, that would be the Rolumbia (?), which is in three, like, it's very clear, in African feel. The Singing is very pentatonic, which corresponds very clearly to Africa, to Sub Saharan Africa to the West Africa and, and the Congo as well. The languages they use, you know, like the Lukumi, but also in Congo music, you are in the Makuta or Mayombe, they speak Habla Congo which is like, it's this sort of Creole of Congo with Spanish. It's not as well preserved let's say as the Lukumi speech, as Yoruba in Cuba, but they do use it in the music and the lyrics in things like "Yo, Yo, Yamanaka" (sings), things like that. And the sort of back and forths, so call-and-response is also a very African thing and has to do with the ceremony. You're waiting for me to get to that weren't you? Yeah, well, in any case, yeah. Bells as well. That's also very African traditions.

S:15:13

Okay, cool. Perfect, great. And how would you describe the religious influences on Afro-Cuban music if you think about the African heritage?

M: Well, I mean, they're very clearly there. I, there's Lukumi traditions which is like, it's very explicit in the sense. Like you have you, have the ceremonies with pretty much the same gods you know, some of them have slightly different

names like for instance in, in Cuba there is this preference maybe to call them Elegua but you know, and I believe in, in Yoruba Lands he's called Eshu mainly with Elegua being a subtitle. But names like this Elegua, Olodumadre, Yemaya. And you see this in the, in the batá ceremony as well, like in the batá traditions. In the batá traditions, like for instance, they go through the gods, a lot of these rituals are the same. There's limitations on the instruments themselves, like in theory sacred batá drums shouldn't have any metal attached to them, I believe because of the saint that they're associated with, but I'm not sure, the Orisha in that sense. Yeah, of course, this, this historically would have been a lot more difficult to talk to because, you know, the framing of, you know, like these religions as much of the Congo and the, the Lukumi, both like they came in and they have to express themselves as crypto religions as you know, they sort of syncretic things where they use some Catholic names of saints and stuff to justify them and Santería.

But yeah, they're, very private, their initiation, and the music is deeply tied to religious expression. In the Lukumi, you see that a music accompanies ceremonies, rhythms are specifically oriented toward Orishas and everything. Elegua opens and closes doors, is the Orisha of the ways. You see him expressed in the ceremonies being usually at the beginning and the end with different strokes for each arm. A very famous one: "Bara(...)" (sings). You know, these kinds of things. Also worth noting, like, I mean, it's, it is quite difficult going forward, like I really recommend you find, if you find a good transcription of these things, they would be really good to have just because I've also struggled to have exact transcriptions and translations of what we're saying. Yemaya the goddess of love as well, she's a really big one. And she has different songs, you know, one, there is another one as well: "Yemaya (...)" (sings). You know, like, in these sorts of little melodies, Chango is the god of thunder. He was actually he was syncretized with Santa Barbara, who is associated with Saint Barbara, she's associated with thunder in Catholicism, So little things like it, but even in the East in the Congo, or faith, you know, you have Paulo y muertos, you know, this, this sort of, it's a different type of religion. It's, if I can describe it, like I'm not an expert necessarily in Afro Cuban religions, but um, you'll see that, for instance, their ceremonies aren't necessarily based around saints, but on evoking these spirits, they may - real quick, I should have it here - that Nganga. Nganga is a special container, usually a bowl where you deposit human remains and wood and everything and you burn it ritually. The food is what it's called, and you put it in Nganga. And the idea here is that um, with singing and everything, you basically create this spirits that can be used for your benefit, or to make it a problem with others. You have basically two deities, the creator deity and the zombie and the negative deity Ngombe. In any case, music accompanies these ceremonies and these sorts of applications in the Spirit.

S: So still? Also until today?

M: Yes.

S: Okay, cool. I think that's good for now for religion. Now the question of the questions which folkloric Afro-Cuban artists come to your mind when you think about performances, voice and percussion specifically

M: Voice and percussion specifically? Afro-Cuban is tough. I'm not familiar with too many. There's famous examples I believe Tito Puente, I believe he was a Timbalero. He was playing and singing at the same time. If you listen to pretty much any Rumba group, you will have this element of like, in traditional Rumba, you have the claves being played by the singer.

If you want to look at really really really fantastic examples of Rumba groups, I recommend Rumberos de Cuba. They are, like, they're not so traditional in the sense of keeping to these sort of local styles of the Rumba because of course, they developed in each city and developed in Matanza, Santiago, Havana. They are post batá Rumba. There is influence of batá music coming into the Rumba again, which is something pioneered by groups like - I forgot their name right now but in any case. If you listen Rumberos de Cuba their melodies are really elegant and they're really skillful like that. There is this female singer she plays batá, let me see. She's known for playing three batá drums. I believe it is Lisette (?) But not sure. She sings and plays batá drums at the same time, the three of them. It's a pretty impressive setup, actually. Yeah, I believe it's Lisette Santiago. She's definitely worth checking out. She does that stuff. She has these really beautiful concerts, but I really just recommend you explore. In the end, like speech and rhythm are profoundly tied in Afro Caribbean traditions. Like you see, for instance, in Venezuela, we learn, we learned Tambor: "Bubaba (...)" (sings a rhythm). You learn this by a pentatonic phrase. So, like you imagine yourself singing and speaking so: "Componente Nina, componte" (speaks a rhythm). You know these things.

S: And that's really traditional.

M: It's how I was taught. So this connection between us speech and rhythm is profound like the Quinto player is, and he's usually in dialogue with the singer as well in these in these musical styles. So if you look at Quinto players, you look at the singer, you look at the singing with a clave, like you see that even if they aren't playing percussion instruments extensively while singing, they are thinking rhythmically. They're thinking like drums, they're thinking with a rhythm always. So putting percussion underneath that shouldn't be too hard of a concept.

S: Cool. Nice. Thanks. So another topic of this interview is a bit about lyrics and storytelling and community work. So how important are the lyrics in Afro-Cuban music?

M: Oh, they're important, but I think they're important in different ways. So I mean, it really depends on the style. I'll use them obviously in sacred songs the lyrics are very important. You know, there are specific chants where the language has been preserved, to evoke the gods and everything. In secular styles, like, like Rumba it's still important, but in the way that the *Pregones* or maybe the key thinker here. You know, it's the sort of capability of the singer to improvise and to, to build a narrative and to interact with the audience and with the *coro*. Even there, like you have the canto, the sort of them. The prepared section, the song section of the Rumba where you'll see that some of them, like they tend to focus on themes of the community. They tell, to give some examples there's a (?) Matanza "La Jitana": (sings), you know, like where's the poor little gypsy girl going that um, the unfortunate luck, that then depreciated luck, denied her the rights have country or God for being a gypsy.

So, things like that, that by Minakitos (?). You see these things, themes and pretty much everything like Rumberos di Cuba also have some notable examples of, things like: (sings). It's about, you know, asking the Rumbero, it's like, "oh, you weren't here in his solar, we were making the Rumba and you know, you come along, and you say that this is yours?"

S: What kind of topics? Is it like socio political stuff also? Or is it just daily life?

M: Some of them are. And you know, I think, I think it's this. I think, Rumba especially, has come to be associated with the Afro-Cuban tradition community of Cuba, like really significant, but it varies. It varies, like it's not specifically like protest songs.

I would say they tend to deal with what we call in Spanish La cote (?) de dia, you know, like the sort of the daily life, so not necessarily things. You'll see things like A Panadera as well. Or: (sings). Like last protest songs and more experiences of the community. Things like about the rhythm as well, like it's very similar to Salsa in that sense. Like you, you can find protests songs. There are some very famous ones, Plastico by Ruben Blades or Tiburon: (sings). Basically an anti-American protest song. Things like that.

S: 25:46

And is there a specific, like, elements here that they use to transmit the meaning of the song, the lyrical meaning. What comes to your mind when you think about Afro-Cuban music.

M: I wouldn't say so.

S: Improvisations, also no?

M: Like, I mean, well, there's the lyrics transmit them. Like, for me, it's more the lyrics than anything. The calls because they're improvised, they really vary. Like by the time you're improvising, like it's maybe less to do with the center of the song. I'd say the chorus maybe is the clearest communication of like, what the song is about. Because the chorus is what gets repeated even through the improvisation. The improvisation is a comment on it, but they're really free. Sorry, on the point real quick of protest. I recommend like what tends to happen is that usually non Rumberos, like non Afro-Cuban musicians tend to use Afro-Cuban music for protest a lot more. Like Guaguanco is really popular for these kinds of things. Another example that comes to mind is (?) from the Dominican Republic. If petroleum would come out of the ground, you know, like it doesn't do by how much money my town would have. Things like that, like really, really beautiful songs. Lamento Yoruba (?) By Havana d' Primera is an excellent, excellent song, which is a protest song about identity. I recommend as well Dayme Arocena, I can send you her later if you want. She has this beautiful song Rumba Me Llamo Yo: (sings). Like, about this, being a Rumbera like her, you know. She's very black as we would say, in Latin America, in the sense that like, she's, her skin color is very dark. So she is involved in this. She's from Cuba and like, this is something that's part of, and she makes that argument. Okay, sorry. We were talking about um (..)

S: Yes. Okay. Another question. How could the audience be involved in performances of folkloric Afro-Cuban music? How is it maybe already? How could it be?

M: Like, are we talking physically moves or emotionally moved?

S: Both. Anything.

M: Okay. Well, I mean, I think it's built into the music, this desire to dance to it, and to sort of interact. The rhythms sing to each other in a big way. And in Afro-Cuban folkloric music, I think the biggest strength here is the chorus. I have a chorus, I can communicate to the audience, you know, I mean, it depends where you are, if you're in the Netherlands, you know, like you're dealing with people who don't necessarily speak Spanish. But having a catchy choruses, can really do wonders for that, you know, like, an example that comes to mind is the chorus of the Elegua: (sings). You know, which is hail, you know, greetings to the Orishas, to the gods. Oh, you like these kinds of things? Like, I think something like that can be really powerful for communicating to the audience and getting them to move. But for the meaning in the lyrics, like I think it's just about melodies. Like I mean, having a good time with it and enjoying it like this. The way this music realises itself, it's profoundly meaningful for us. But I think for foreign audiences, there's the question of how much are they enjoying it? And how much are they paying attention to what we're saying, which I think are different things. I think if you as the artists were to communicate this before that this is the intention, something like what we've done with Mignon, for example, then it can be really meaningful, but otherwise, what you're gonna get is more physical movement than emotional movement.

S: And for example, could you imagine to work with folkloric Afro-Cuban music with communities?

M: Absolutely.

S: Also in the Netherlands?

M: But which communities are we talking about? That's the question. Are we talking about Latin communities? Are we talking about marginalized communities?

S: Maybe.

M: I think yeah, I mean, there's a lot of opportunities to do these things with this music, but it depends what you're aiming for, like any music can be done with any community. Hell, in Minnesota, we put classical music, you know, in the worst parts of cities, and it helped these kids. I think the issue here is more about what you're aiming for, you know, like, are you "Why do you want to bring this music to these communities?" Like what is what is the main thing here? Because after all, Afro-Cuban music is Afro-Cuban. Like it's not something that everybody is necessarily going to connect with, unless they're from that.

They can connect to the movement and everything and this sort of aspect of the dance and then what you put on top of it, you know what you do lyrics wise, how you innovate on, then yes. But in the end, I think if you're gonna play, you know, Lukumi traditional things to people who aren't Lukumi, who don't know about Santeria or Yoruba traditions, and like, it can be something that might even be a bit controversial to them, you know, like, why are you why are you showing this to us and to the Lukumi themselves? Like the, the problem, or the issue when playing this music outside of the communities without necessarily practicing, you know, being Lukumi means that like, these ceremonies are closed for a reason. Like it is something profoundly religious to them, it is it is for members of their community, and to play this outside, I think is something that can be really controversial, if it's just played, yes. You know, or with the intention of bringing people like outsiders into this, it has to be done well.

S: Nice, great Martin! This was the last question of the pure interview.

SUMMARY KEYWORDS

congo , drums , music , play , call , song , african , big , afro-cuban , cuba , rumba , chorus , venezuela , traditions , rhythm , protest , lyrics , island , influence

Transcribed with the help of <https://otter.ai>

4.3. Interview with: Thomas Altmann

4.3. Interview with: Thomas Altmann

Semi-structured Interview

24.10.2024, 14:00-15:30 with Thomas Altmann in Hamburg Germany

64min + 2min Recording

Questionnaire:

- How did you become interested in Afro-Cuban music?
- How would you describe the religious influences on Afro-Cuban music?
- When and how did your love for batá drums and música lucumí begin?
- How did the idea to transcribe the music come about?
- How do you perceive the relationship between the vocal lines, the batá drums, and the Clave in Música lucumí?
- What role does the soloist play? (Vocal soloist/batá soloist)
- How important are the lyrics in these songs?
- How was música lucumí interpreted in Cuba? Were there differences? Anything unexpected?
- Is the Clave always played explicitly?
- Can you name some rhythmic, structural, vocal, or melodic elements that are typical of música lucumí?
- As a percussionist, how have you benefited from música lucumí?
- How do you think the material can be used for original compositions or arrangements?
- In what ways can this material be used appropriately outside of the context of sacred music?
- Which song is your favorite, and why?
- Which batá artists come to mind when you think of performances that are primarily based on voice and percussion?

In German

Fragebogen

- Wie sind Sie auf die afrokubanische Musik aufmerksam geworden?
- Wie würden Sie die religiösen Einflüsse auf die afrokubanische Musik beschreiben?
- Wann und wie begann Ihre Liebe zu den Batá-Trommeln und der Música Lucumí?
- Wie entstand die Idee, die Musik zu transkribieren?
- Wie sehen Sie die Beziehung zwischen den Gesangslinien, den Batá-Trommeln und der Clave in der Música Lucumí?
- Welche Rolle spielt der Solist oder die Solistin? (GesangssolistIn/Batá-SolistIn)
- Wie wichtig sind die Liedtexte in diesen Stücken?
- Wie wurde die Música Lucumí in Kuba interpretiert? Gab es Unterschiede? Etwas Unerwartetes?
- Wird die Clave immer explizit gespielt?
- Können Sie einige rhythmische, strukturelle, vokale oder melodische Elemente nennen, die für die Música Lucumí typisch sind?
- Wie haben Sie als Perkussionist von der Música Lucumí profitiert?
- Wie denken Sie, kann das Material für eigene Kompositionen oder Arrangements genutzt werden?
- In welcher Weise kann dieses Material außerhalb des Kontexts der sakralen Musik angemessen verwendet werden?
- Welches Lied ist Ihr Favorit und warum?

Welche Batá-Künstler fallen Ihnen ein, wenn Sie an Aufführungen denken, die hauptsächlich auf Gesang und Perkussion basieren?

Transcription with the help of Transcribe.

Part I/ Erster Teil

Sarah • 0:00 - 0:04

Ja, aber das heißt, jetzt ist batá gar nicht mehr so das tägliche Brot?

Thomas Altmann • 0:04 - 0:20

Batá? Nein, überhaupt nicht. Also ich habe das letzte Mal vor Corona, hatte ich eine, ich weiß nicht, den dritten oder vierten Anlauf, eine Trommelgruppe zu gründen. Und ich habe jetzt einfach ein bisschen die Nase voll, ehrlich gesagt.

Sarah • 0:20 - 0:21

Oh schade.

Herr Altmann • 0:21 - 0:42

Weil man kommt einfach nicht besonders weit. Professionelle Trommler sind oftmals - für die ist das ja ein völliges Zusatzding! Also sie verdienen ja kein Geld damit. Also ist man oftmals auf Amateure angewiesen. Und da sind natürlich auch die Möglichkeiten begrenzt, musikalisch gesehen.

Sarah • 0:42 - 1:02

Ne verstehe ich. Ja da habe ich ein bisschen Glück jetzt mit Codarts, mit der Rotterdam-Universität.

Herr Altmann: Ja, bestimmt.

Sarah: Weil einfach so viele noch Alumni sind oder einfach Lust haben, noch connected zu bleiben, damit man eben doch noch was macht. Und die haben ja auch so eine riesige Batucada-Gruppe und so, wo man wirklich mitmachen kann. Und das ist dann schon auf hohem Niveau auch. Das ist ganz schön.

Herr Altmann • 1:02 - 1:12

Das ist ein super Platz. Ich habe auch, irgendjemand hat da auch einmal so eine Charanga aufgenommen. Ja, die ist fantastisch. Ja. Das ist fabelhaft.

Sarah • 1:12 - 1:16

Ich glaube auch, Marc Bischoff ist sehr, sehr aktiv mit Arrangements.

Herr Altmann • 1:16 - 1:17

Ja, kann sein.

Sarah • 1:17 - 1:20

Sie kennen einige, oder, von den Dozenten dort?

Herr Altmann • 1:20 - 1:40

Ich kenne Nils Fischer. Also, nur mal kurz gesprochen. Er gehörte auch zu denen, die damals ein Buch von mir gekauft hatten, irgendwie ganz zu Anfang. Ja, und natürlich kenne ich Martin Verdonk. Ja, also mit dem - ich glaube, wenn der hier in der Nähe wäre, wären wir fast befreundet. Ja.

Sarah • 1:40 - 1:41

Das ist nett.

Herr Altmann • 1:41 - 1:45

Ja genau. Und alle anderen kenne ich eigentlich mehr vom Namen.

Sarah • 1:46 - 2:02

Richtig. Ja. Also, ich meine, wer ist da noch? Maxim Zettel, auch ein Deutscher.

Herr Altmann: Hm, den kenne ich nicht.

Sarah: Der macht diese ganz brasilianischen Batucada-Geschichten. Äh, ich hatte jetzt viel Unterricht mit Denis Peralta vom Sintesís, von der kubanischen Band von Havana.

Herr Altmann: Ja, der Name sagt mir was. Was macht der?

Sarah: Und, ähm, der ist eigentlich Pianist und Composer. Ja. Aber hat auch Jahre, Jahrzehnte lang Batá gelernt. Und hat dann sozusagen mit mir so Fein-Tuning-Arbeiten gemacht mit äh, auch, das war wirklich klasse, weil der auch nochmal deutlich gemacht hat, wie, ähm ja, wie nennen die sozusagen den Toque Batá, also, welche, was ist die Melodie. Weil die sagen ja nicht, wie jetzt Nils oder so im Unterricht. Die würden sagen: "buka, buka" oder so; sondern die sagen ganz klar: Okay, das ist Ko-hi, das ist Ki-la. Also, die haben ein ganz anderes Phrasing für diese Begrifflichkeiten, für die Sounds.

Herr Altmann • 2:37 - 2:38

Andere Tonsilben, ne? Ja, ja, genau.

Sarah • 2:38 - 3:20

So, da hatte ich dann Glück. Und jetzt gehe ich ja nach Kuba, wenn alles klappt im Dezember, um dann die auch wirklich vor Ort kennenzulernen. Ich bin sehr gespannt.

Herr Altmann: Ja, sehr gut.

Sarah: Aber für mich ist es auch noch ein sehr neues Feld, weil, ich bin eigentlich Sängerin. Ja, ja. Und habe das erst vor drei Jahren gestartet, die Reise überhaupt, afro-kubanische Instrumente zu benutzen.

Herr Altmann: Mhm.

Sarah: Ähm, aber irgendwie Batá, ich weiß auch nicht, das hat irgendwie meine Leidenschaft so geweckt. Und auch dieses im Gesang dann zu verbinden, also die These, das ist vielleicht interessant zu wissen im Hintergrund: Die Master-These, die ich schreibe, hat eigentlich den ganzen Titel, dass ich schaue, wie die Beziehung jetzt ist zwischen Clave, Batá, Melodie und Rhythmus und der Gesangsmelodie, rhythmisch gesehen. Also, was kann ich auch lernen von der Clave und von den Batá, um meine rhythmischen Ausdrucksweisen zu erweitern. So. Und das ist auch noch nicht wirklich gemacht worden, weil nicht so viele Sängerinnen sich entscheiden, jetzt noch ein anderes Instrument, und dann wirklich sozusagen das umzudrehen, dass ich nicht als Sängerin vorgebe, was ich trommle, sondern andersrum: Die Trommeln geben mir vor, was ich tun kann. Ich finde das wirklich spannend, aber ja.

Herr Altmann • 3:49 - 3:51

Wie rum gehen Sie daran?

143Sarah • 3:51 - 4:13

Äh, dass eigentlich ich sozusagen verbalisiere, was auf den Trommeln passiert oder auch die Clave sozusagen versuche so sehr zu verinnerlichen, dass mein Phrasing rhythmisch auch vielmäßig auf die Clave bezieht oder, äh ja, sehr viel genauer auch dann ist mit dem Spielen. Also, dass es wirklich sozusagen eins wird miteinander, gell?

Herr Altmann • 4:13 - 4:14

Mhm, ja, ja.

Sarah • 4:14 - 5:02

Ja. Und da, ja, deswegen interessiere ich mich so ein bisschen rumzureisen und Experten zu fragen, die viel in der Musik waren, und jetzt bei Ihnen ist ja so das Besondere, dass Sie nicht nur Perkussionist sind, sondern eben auch Batá Priest geworden sind, ähm, also wirklich auch wissen, von was Sie reden, spirituell, um was geht's da bei den Sachen, und das ist sicher auch was, was ich hier heute gerne abfragen will, weil -

Herr Altmann: Ja, ja.

Sarah: Das ist für mich, das ist noch ein Feld ist, wo ich noch zu weit weg bin, sagen wir es mal so. Ja, ich hab's in der Schule gelernt.

Herr Altmann: Ja. Das wird sich in Kuba noch ändern.

Sarah: Hoffentlich.

Herr Altmann: Wahrscheinlich. Ja, ja.

Sarah: Genau, aber erstmal zum einen, zum Beginn würde ich gerne wissen, wie hat das bei Ihnen gestartet, Herr Altmann, die Reise zu afro-kubanischer Musik, weil Sie sind ja auch Deutscher und jetzt nicht wirklich von dort, gab's da Momente oder irgendeine Situation, die Sie dorthin geführt hat, zu afro-kubanischer Musik?

Herr Altmann • 5:03 - 5:34

Tja, also ich hab mit Schlagzeug angefangen, da sind ja viele -, ja, gerade im modernen Jazz wird oftmals irgendwie "Latin" aufgerufen, und ich wusste schon immer: "Latin", das ist irgendwie ein riesiges weites Feld, äh, die sollen sich mal besser ausdrücken, dass nicht - ich weiss gar nicht, wo ich anfangen soll. Naja, und dann hab ich angefangen, das einfach mal zu recherchieren, was es da überhaupt so alles gibt. Also, brasilianische Sachen, das ist eine Geschichte, kubanische Sachen und, äh, ich bin da wie so ein Typ, glaub' ich, generell, der versucht, irgendwie den Dingen auf den Grund zu gehen, also immer weiter, immer tiefer, bis ganz zum Anfang irgendwie, und deswegen hab ich mich eben nicht damit zufrieden gegeben, zu wissen, was ein Mambo ist und wie der gespielt wird, und, äh, was ne Rumba ist und all diese Dinge, sondern: Was sind die Ursprünge, wo kommt das wirklich her, was sind vor allen Dingen die afrikanischen Ursprünge, weil, aus Europa komm' ich ja schon; also hat mich am meisten das Afrikanische interessiert, und ja, da hab ich eben gesehen: Okay, also wenn du richtig, wenn du richtig einsteigen willst, dann musst du, musst du wirklich zu den Roots zurück. Und, und da bin ich auf die Batá gekommen und auf Chékere und diese ganze afro-kubanische, also im engeren Sinne jetzt "afro-kubanische" Musik und Kultur. Denn das hängt ja alles zusammen, das hab ich auch recht bald gelernt, dass es von der Kultur nicht zu trennen ist, in diesem Fall auch von der von der Religion nicht zu trennen ist. Und ich hab das immer so ein bisschen mit Abstand betrachtet, die Verbindung zur Religion, weil, ich war gerade irgendwie vor zehn Jahren aus der protestantischen Kirche ausgetreten und hatte damit überhaupt nix am Hut. Aber ich hab dann irgendwann gemerkt: Okay, diese Art von Religion aber hat, äh, die besitzt sowas wie einen anthropologischen oder, oder tiefenpsychologischen Kern, der für alle irgendwie doch gilt. Also, ich hab mich dann - auf einmal hab ich gedacht: "Nee, Moment, das geht mich auch was an". Ja. Und dies beides zusammen hat dann dazu geführt, dass ich angefangen hab, ein paar Sachen zu transkribieren oder Kollegen zu fragen, damals Ralf Moufang in Darmstadt zum Beispiel, Leute, die schon ein bisschen weiter waren, oder Otti Köhler in Berlin, und die haben, haben also Sachen geteilt. Ralf hat mal einen Workshop hier in Hamburg gegeben, ich hab hier ihn eingeladen, ja, und hab einfach - ach, wissen Sie: Wenn, wenn man sich wirklich für was interessiert, dann dann schwitzt das aus den Wänden, nicht?

Sarah: Ja.

Herr Altmann: Und ich hab, also, ich hab also, pfff Monate, Jahre damit zugebracht, irgendwie damals noch Zigarette rauchend, irgendwie Kopfhörer drauf und dann irgendwie jedes einzelne Chaworó-Geklingel und jeden Tap irgendwie versucht abzulauschen von Aufnahmen, die ich hatte. Und, äh, das war nur der Anfang irgendwie. Dann hab ich in Kuba ein bisschen was gelernt, äh, 1984, Rumba Iyesá und und Chachalokpafun. Ähm ja, dann hab ich das irgendwie alles so zusammen<geflickt>. Ich weiß gar nicht, was war dann eigentlich? Als ich nach Kuba geflogen bin 2005, um mich, äh, möglichst in Añá einweihen zu lassen, was ich dann ja auch, was mir dann, äh, geglückt ist, und mehr über Batá zu lernen, da wusste ich eigentlich schon das meiste.

Sarah • 8:57 - 8:58

Ja wow.

Herr Altmann • 8:58 - 9:16

Also, irgendwie, ich weiß auch nicht, woher das kam, aber ich hab dann einfach irgendwie, ich hatte dann auch selber eine Gruppe, "Ayé Ilu", hier in Hamburg, mit Amateuren, aber auch mit Chor, und wir haben dann irgendwie einen Sänger dazu genommen. Ja, und dann, also, das war einfach so, äh, die hatten keine Lust, mich zu unterrichten, weil sie, weil sie das Gefühl hatten, irgendwie, dem kannst Du ja nichts mehr erzählen. Also, auch weil, ich hab dann auch Fehler aufgedeckt und so, irgendwie, also, das war einfach so. Naja, und dann hab ich aber wirklich jede Gelegenheit wahrgenommen, also, Pancho Quinto, als der hier in in Deutschland war, mit, äh - das mag auch ein Grund dafür gewesen sein - wie hieß der immer noch, Navarro, ein Typ aus Santiago, Felix, Felix Navarro! Genau. Mit wem noch? Dann hier den Deutschen aus, äh, wie heißt der denn noch? Also, Sie müssen ein bisschen nachsichtig sein mit mir, ich bin manchmal wie ein bisschen denkfaul geworden, ich steh im Moment so ein bisschen neben mir, seit sechs Wochen eigentlich geht's mir nicht so doll. Ähm, der wohnt in Köln, der ist ganz bekannt. Andreas Molino, genau, so nennt er sich, Andreas Müller eigentlich. Ähm Ja. Ja, und so, so hab ich irgendwie einfach versucht, Lücken zu schließen.

Sarah • 10:31 - 10:38

Und dieser religiöse Kontext, wurde der deutlich hier in dem, in Deutschland in den Netzwerken? Oder erst in Kuba?

Herr Altmann: Es gab hier ja damals keine Netzwerke. Wir reden hier von - wann hab ich angefangen, äh die Sachen zu transkribieren, 1989 vielleicht oder sowas, ja? Nee, 'n bisschen früher sogar schon. Bisschen früher sogar schon. Ich weiß nicht mehr genau, wann. Und da gab's hier keine Netzwerke. Also da, äh, da gab's ein paar Leute, die das irgendwie auch interessierte und so, und, äh, aber man hat, ich mein', ich bin auch nicht andauernd in Berlin gewesen zum Beispiel oder in Darmstadt oder so, also -.

Sarah • 11:12 - 11:15

Also das war dann in Kuba, dass das deutlich wurde?

Herr Altmann • 11:15 - 11:46

Nee, das war mir hier schon deutlich. Aber, äh, in Kuba ist es, war's natürlich, ähm -, das war dann einfach die direkte Erfahrung, dass nichts - dass das eine ohne das andere nicht ging. Also für mich jedenfalls. Ich hätte natürlich auch einen Workshop machen können beim Conjunto Folklórico, da wär das dann alles sehr, sehr, ähm, kulturell, ethnologisch, ähm, im höchsten Fall, oder einfach instrumentalmäßig gelaufen. Aber ich hab das halt anders gemacht. Ich bin irgendwie dahin gefahren und hab da einen jungen Mann getroffen, der in der Batá-Szene war, und der sich dann so ein bisschen an mich rangehängt hat. Oder mich ins Schlepptau genommen hat. Der hätte mein Sohn sein können. Und, ähm, da bin ich so ein bisschen reingekommen. Und der hat dann auch die Gelegenheit klar gemacht, dass ich auf das, äh, Set von Adofó eingeweiht wurde in Regla, in Havanna. Und der hat mich auf auf, äh, auf alle möglichen Toques geschleppt. Ja. Was ich, also teilweise, schon abgelehnt hab. Also, weil, fast jeden Tag war da irgendwas los. Und dann hatte ich eben auch, als ich in Añá eingeweiht wurde - da brauchte ich dann eben auch die Guerreros, ja? Sagt Ihnen das was?

Sarah: Ja.

Herr Altmann: Gut. Ähm, und die Mano de Orula. Sagt Ihnen das auch was?

Sarah • 12:40 - 12:41

Nee. Das zweite nicht.

Herr Altmann • 12:41 - 13:12

Ja, die, das ist äh, auch so eine, eine Einweihung. Und den Orisha Orumila, oder Orula, das ist der, der Patron von Ifá. Ja? Ja Das ist aber, da klingelt's?

Sarah: Ja.

Herr Altmann: Okay. Genau. Da kriegt man dann also, da kriegt man dann also so ein so ein so ein kleines Töpfchen irgendwie, mit einer halben Ladung Palmmüsse und, ähm, noch allerlei anderen Sachen und, äh, also so ein Stein drin und, ähm, und, und so ein Armband (zeigt sein Armband). Also nicht so was wie das hier, das ist äh das ist nur so ein Alltagsdings. Ich hab noch ein richtiges. Ja, genau. Ja, das musste man also machen vorher und, äh dann kriegt man - wenn man die Mano de Orula bekommt, bekommt man auch gleichzeitig ein Orakel gestellt und, es ist jetzt kein großes Wunder, dass dann festgestellt wurde, dass ich sofort Santo machen sollte und Ifá machen sollte.

Sarah: Oh, wow.

Herr Altmann: Und, äh, das ist allerdings auch nachvollziehbar, weil ich hatte nur Meyis, also nur Zeichen die - also Doppelzeichen. Ja, und dann fällt das an. Ja. Dann allerdings ein bisschen nach eigenem nach meinem, nach meiner eigenen Zeitplanung bin ich das angegangen. Also ich hab mich da grundsätzlich nicht irgendwie in die Ecke drängen lassen. Aber ich hab dann beides gemacht. Das war erst in Obatalá, das war mein Orisha. Und dann, ein paar Jahre später, 2012, bin ich dann in Ifá eingeweiht worden.

Sarah • 14:11 - 14:21

Schön. Und diese Aufnahmen, äh, die, äh die genannt worden sind, von wegen, welche man hier transkribiert hat, die waren aber dann aus der kubanischen Zeit, Aufnahmen oder Aufnahmen, die es hier gab?

Herr Altmann • 14:21 - 14:23

Nee, Aufnahmen, die, die ich von überall her hatte.

Sarah • 14:23 - 14:26

Wow. Das stell ich mir kompliziert vor allerdings? 80er Jahre?

Herr Altmann • 14:26 - 14:59

Ja, allerdings. Also das war - was gab's denn da? Da gab's irgendwie, Conjunto Folklórico, ja, 'ne Platte die hieß "Lucumí", ja. Die ist heute im anderen, unter einem, unter einem anderen Namen als CD raus. Es waren, es waren meistens LPs damals oder Kassettenaufnahmen, richtig. Also, dann, äh natürlich auf alle Fälle, ähm, Giraldo Rodríguez. Ja. Dann sogar auf allen möglichen Aufnahmen, zum Beispiel vom Grupo Folklórico y Experimental. Da gab's irgendwie zwei, drei Aufnahmen. Dann gab's eine Platte von, von Patato Valdés bei, über LP Ventures, diese "Batá y Rumba" oder irgend sowas. Ja.

Sarah: Ja.

Herr Altmann: Und, und dann alles mögliche. Und dann, man kriegt dann so Sachen auf einmal in die Hand. Und da hat einer so Feldaufnahmen gemacht. Otti Köhler in Berlin hat so Feldaufnahmen mir zur Verfügung gestellt. Super! Und, äh, und die Aufnahmen von Lydia Cabrera, die später über Folkways nochmal rausgekommen sind. Ähm, also, das waren auf einmal -. Und dann Sachen aus New York. Da hab ich auch ein paar mit, als CD allerdings, ähm, die aufgenommen sind von Onelio Scull, und auch Patato Valdés war auch mit von der Partie. Also, ganz so frühe Sachen aus den, ich glaub, 60er Jahren oder sowas. Klingt, äh, nicht doll und, und -. Aber, so sind sie - so kam eins zum anderen.

Sarah • 15:56 - 16:06

Spannend. Ja. Ja Schön. Ähm, die nächste Frage wär so bisschen, wie würden Sie die religiösen Einflüsse auf die, äh, música lucumí beschreiben?

Herr Altmann • 16:06 - 16:08

Auf die, auf die, was?

Sarah • 16:08 - 16:11

Auf die Musik, auf die Songs, auf die Toques.

Herr Altmann • 16:13 - 16:47

Also, ich würd' die Frage einfach umkehren, ja? Erst ist hier die Religion da. Ja, okay. Ja, und dann, wie eigentlich fast alle westafrikanische Musik, ist auch diese Musik einfach funktionale Musik, ob die gespielt wird oder gesungen oder: getanzt wird! Die Sache, die man nie hört, und die super wichtig ist, ja? Ähm -, also, es gibt zum Beispiel in den, in den in den Odu-Ifá gibt's, da hat fast jedes Zeichen halt irgendwie ein bestimmtes Suyere, so heißt das. Das ist ein Lied, was in diesem, in diesem Zeichen geboren wurde und was sich an einen bestimmten Orisha richtet und auch im Zusammenhang mit diesem Odu steht. Ähm, dann gibt es die, äh, Oriki, das sind, das sind so, äh, so Loblieder, im Grunde genommen. Ja. Also, für einen bestimmten Orisha, der wird dann mit Beinamen versehen, die sich auf seine mythologische Vergangenheit beziehen, auf seine Eigenschaften die er hat. Und das hat so ein bisschen den Charakter eines Gebetes, eines Rezo. Und all diese ganze Musik ist letztlich, sofern Batá im Spiel sind - auch Batá werden ja für die Ehrungen gespielt - haben die die Hauptfunktion - also die Musik hat die Funktion, zu kommunizieren mit den Orishas und mit den Egungun, also mit den Toten.

Sarah: Ja.

Herr Altmann • 17:56 - 18:30

Und letztendlich, wenn man auf einem Toque Batá ist, dann steht im Mittelpunkt, den Orisha zu rufen. Das ist der Sinn der ganzen Aktion. Und wie das überhaupt zustande kommt, ja -. Das wird oftmals durch eine Orakelbefragung 'bestimmt'. Also, jemand hat irgendwie Probleme, denkt: "Okay, dies hilft nicht, das hilft nicht, jetzt gehe ich doch mal zum Babalawo, und mal sehen, was der so ermittelt." Und eine der größten Opferleistungen, die einem da verschrieben werden können, ist ein Toque zu geben. Ja, also richtig ein Toque de Fundamento mit geweihten Trommeln, wo man dann vorher die Orisha so drapiert auf so einem Altar. Dann ein Vorhof mit lauter Kuchen und Zeugs, also was sie am liebsten essen und so weiter, ja. 'Plaza' heißt das, glaube ich, genau! Genau, und so kommt das überhaupt zustande. Und dann wird halt irgendwie ein Sänger angerufen oder eine Batá-Gruppe und die kennen einen Sänger oder so, die häufig zusammenarbeiten. Und dann findet das statt. Also, der Ausgangspunkt ist immer religiös, ja. Insofern kann man auch nicht sagen -. Nee, hier ist es andersrum.

Sarah • 19:18 - 19:44

Ja, ist gut.

Herr Altmann: Ja.

Sarah: Und gibt es da eine bestimmte Beziehung, denken Sie, Herr Altmann, zwischen was zuerst war, die Trommeln, also die Toques, also was genau da rhythmisch passiert, die Clave, weil die ist ja auch unterschiedlich hier nach Song, oder die Melodie, die dann diese Lobpreisung beinhaltet mit den Lyrics für den Orisha. Kann man da irgendwas zu sagen?

Herr Altmann • 19:44 - 20:14

Also da müssen wir mal kurz nach Afrika zurückgehen. Es gibt jede Menge Batá - Toque sagt man da natürlich nicht, also Batá-Spiele, in denen sozusagen schon die Sprache enthalten ist. Die haben ihre eigene Trommelsprache da. Ja? Das wird übersetzt, Amanda Villepastour hat ein Buch darüber geschrieben, das hab ich auch dabei, kann ich Ihnen mal zeigen. Und das allein ist schon, - oder kennen Sie das?

Sarah: Nee ich kann es nicht.

Herr Altmann • 20:28 - 21:08

Und da gibt es davon unabhängig Lieder. Und ich bin mir jetzt nicht ganz genau sicher, weil ich nicht so ein wahnsinniger Spezialist für die afrikanische Seite bin, aber da könnten Sie durchaus mal recherchieren. Das gibt bestimmt auch Gelegenheiten irgendwie, wo Lieder und Trommeln zusammen laufen. Die Clave ist davon unabhängig. In Afrika ist die Clave eine Geschichte für sich, im Grunde genommen. Die Clave bezieht sich auf alle möglichen Arten von Musik in Westafrika, unabhängig davon auch, und davon rede ich jetzt.

Also West- und Zentralafrika, auch der Bantu-Bereich der Kongo-Bereich.

Sarah: Ja.

Herr Altmann: Und das ist eben rübergeschwappt durch die Sklaven, Sklaven-Deportationen nach Amerika, in die Karibik und Brasilien. Und das, alles, alle möglichen Lieder laufen da drüber. Also das, ob das nun die fünfschlägige Clave ist, die übrigens der Pentatonik entspricht, oder ob das die siebenschlägige Clave ist, die der Diatonik entspricht. Das ist immer der Grundbaustein, ja? Und deswegen ist es das Natürlichste von der Welt, dass eben die Liturgie sich auch an der Clave orientiert. Das hat sich also in die neue Welt übergerettet. Man kann nicht sagen, dass die Clave zuerst war oder sowas. Das verliert sich ja sowieso. Ja. Sie müssen sich vorstellen, Afrika, da hat ja niemand damals aufgeschrieben: So, jetzt haben wir die Clave kreiert, vor was-weiß-ich, tausend Jahren. Und auch in Kuba - es ist so, es gibt Toques, die sind unabhängig von den Gesängen, ja? Ich rede jetzt gar nicht mal von den Rumbitas, wie Nyongo, Chachalokpafun oder lyesá oder diese Geschichten, ähm, das sind ja wirklich wie, das sind ja einfach nur so Tanzrhythmen im Grunde genommen, wo Lieder vor allen Dingen aus der Bembe-Tradition drüber gesungen werden. Sondern ich meine auch solche Toques wie die, wo Sprache irgendwie, ähm, kodiert wird, ja? Wenn Sie zum Beispiel, äh ... Sie kennen wahrscheinlich Lalubanché, ja? Das, das ist "La lu ban ché", ja? Und das ist aber nicht das, was der Gesang singt, ja, das wissen Sie alle ja. "Bara su Ayo": Das ist der Gesang, ja, und, ja, und darüber sprechen praktisch die Trommeln dann was anderes, ja, da hängt's, also sozusagen, da hat jeder seinen eigenen Kurs, und dann gibt es aber diese bekannten Fälle, wie zum Beispiel Babalú Ayé, wo das der Gesang direkt mit dem Toque zusammenläuft, ja, ja da wird sozusagen das Prinzip, dass die Trommeln sprechen, ohne diese Zwischenschaltung der reinen, dieser reinen Trommelsprache, die hat auch einen Namen, ich weiß nicht mehr genau, was der war - steht ja drin -, äh, also ohne diesen Zwischenschritt, ja, wird versucht, den Gesang irgendwie direkt wiederzugeben. Und was interessant ist, während in Afrika die lyá diejenige ist, die die Sprache kodiert, hauptsächlich, während die ltótele folgt - die "ltótele" heißt ja "die, die folgt", ja - ähm, ist es so, dass in Kuba die ltótele diejenige ist, die spricht, da drin findet man im Grunde genommen die Gesangsmelodie wieder und die Aussage die, die Wortaussage, ja.

Sarah • 24:12 - 24:13

Anders als in den afrikanischen Trommeln?

Herr Altmann • 24:13 - 24:34

Ja, genau. Und in, in Kuba ist es dann eher so, die, die Lyá spricht zwar auch, aber die spricht irgendwie direkt, sozusagen die - Durch die Variationen um die Sprachmelodie, die die Itotele formuliert, herum, äh, kann sie alles Mögliche machen, das ist ja, da gibt's einen großen Variationsspielraum, der sich auch immer mehr erweitert mit der Zeit.

Sarah • 24:34 - 24:38

Aber der Call, also diese Llama ist ja trotzdem noch von der Lyá ausgegeben.

Herr Altmann • 24:38 - 24:59

Ja ja, das stimmt.

Sarah: Das schon.

Herr Altmann: Ja, ja. Also erstmal kommt der - fängt der Sänger an, und dann, dann kommt die Lyá an einer bestimmten Stelle raus und die anderen Trommler müssen auch wissen, wie, um welches Toque es sich handelt, ja? Und im Oru Seco ja, das ist auch so. Da kommt eine Llamada von der Lyá, genau, und dann geht's los. Ja.

Sarah • 25:00 - 25:07

Das stimmt, bei Babalú Ayé, das hab ich auch mal gelernt mit dem, wo, wo man dann sozusagen es eigentlich verbalisiert und das ist schon Teil des Rhythmus.

Herr Altmann • 25:07 - 25:13

Ja, das ist so typisch. Das Ding wird immer zitiert. Es gibt noch andere Beispiele.

Sarah • 25:13 - 25:26

Das heißt, im Prinzip hat man eigentlich beides. Manchmal, dass diese, äh, Melodiestimme der Batá-Trommel genutzt wird in dem Song als Lied, äh, ja, als Fundierung des Liedes und, ne.

Herr Altmann • 25:26 - 25:27

Nee. Das Lied ist zuerst da.

Sarah • 25:27 - 25:31

Das Lied und dann die Batá spielen dazu ihre eigene Geschichte.

Herr Altmann • 25:31 - 26:03

Ja. Es ist ja auch so, wenn - auf'm Toque ist es auch so, da ist der Sänger derjenige, also wenn wir vom Oru cantado und vom Güemilere sprechen, vom zweiten und dritten Teil, äh, da ist der Sänger derjenige, der die Songs angibt. Und, ja, also das kommt, das ist Nummer eins. Der, das ist im Grunde genommen der Master of Ceremonies. Das ist der Typ, der das Sagen hat da. Und der muss wissen irgendwie, was er wann anstimmt, um Trancen zu erzeugen, oder um's religiös auszudrücken: den Orisha zu rufen, ja, das ist sozusagen das religiöse Pendant in der Ausdrucksweise.

Sarah • 26:07 - 26:19

Und die Batá Spieler wissen dann immer genau, ah, es ist...

Herr Altmann: Das sollten sie.

Sarah: Also, okay. Aber spielen die dann auch manchmal was verkehrtes, also was anderes als das, was jetzt der, der Liedsänger will?

Herr Altmann • 26:19 - 26:53

Ähm, es kann passieren, dass Leute was Verkehrtes spielen, ja, oder falsch einsetzen. Ich hab mal erlebt zum Beispiel, auf'm Toque, das war ein ziemlich kompliziertes Lied für für Oya. Äh, wie heißt der immer noch? Armando, "El Zurdo", genau. Also, der - Armando, wie hieß der denn weiter? -, ein ganz famoser, also berühmter Typ auch. Añá-Spezialist, der auch Batá gebaut und geweiht hat. Und den haben sie immer alle verehrt. Okay, dem, von dem haben sie versucht immer zu lernen und so, und haben mit ihm im Kreis gesessen. Ich hätte mir gewünscht ich hätte damals besser Spanisch verstanden. Vor allem kubanisches Spanisch. Ja. Da konnte ich dem also wirklich nicht folgen. Ähm, Armando. Und, äh, und der hat es tatsächlich mal gemacht: Der hat irgendwie ein Lied angefangen zu singen, irgendwie im *Oru Cantado*, und die Trommler haben falsch eingesetzt. Er hat das Toque abgebrochen, ja. Hat die zur Sau gemacht, ja? "Wenn du das nicht kannst, warum sitzt du dann hier?" Ja. Das, äh, das war aber extrem. Ja. Ich glaube, das würden die wenigsten tun. Aber es gibt auch für einige Toques - oder für einige Lieder gibt es Optionen, was für Toques man darunter legt. Ja richtig. Und das hängt auch ein bisschen vom Tempo ab, wie schnell der Sänger das irgendwie konzipiert. Aber ob da nun jemand irgendwelche Präferenzen hat und die dann auch, äh durchsetzen will, dafür habe ich zu wenig Erfahrung auf Toques.

Sarah • 27:52 - 27:57

Das heißt, wenn, wenn Sie sagen, die Toques, das sind sozusagen die Zeremonien, wo man Gesang und Batá spielt.

Herr Altmann • 27:57 - 28:13

Ja. Die Bedeutung Toque ist natürlich einmal das Toque Batá, die verschiedenen Spielstücke. Ja. Aber Toque wird auch im Sinne von Tambor benutzt. Also Tambor heißt ja auch nur Trommel, aber heißt eben auch irgendwie das Fest, wo die Trommel spielt. Ja.

Sarah • 28:15 - 28:19

Schön. Das Fest, wo die Trommel spielt.

28:32 - 28:43

Und was würden Sie sagen, Herr Altmann, was für eine Rolle spielt der Solist, also eine sehr große jetzt, vor allem der Gesangssolist? Weil, er gibt eigentlich an, was da los ist, wie ein DJ, der sagt, das ist jetzt die Atmosphäre, ich nehme jetzt das, -.

Herr Altmann • 28:43 - 28:49

Der hat die Hauptverantwortung dafür, dass das Toque gelingt. Das heißt also, dass wirklich der Orisha kommt.

Sarah • 28:50 - 28:50

Ja.

Herr Altmann • 28:52 - 29:24

Und was nicht von der Hand zu weisen ist natürlich auch: Was wirklich auch Trance fördert, ist der Chor! Ja. Wenn der also mit Überzeugung singt -. Ich habe - also, die Sänger waren oftmals irgendwie total genervt davon, dass die so vor sich hingesungen haben, ja? Der hat die angefeuert und: "Nun mach mal richtig!" Ja also, und das, dieser Chor, das können Sie sich nicht vorstellen wie hier ein Chor, sondern das sind einfach Laien, die partizipieren. Ja, also partizipatorische Musik, und das klingt manchmal enorm falsch. Aber "wrong but strong". Ja.

Sarah • 29:27 - 29:31

Ja. Ich kann mir das vorstellen. Ich habe ein bisschen in Kenia gelebt. Ah, wo es auch so Kirchenchor gab, aber dann vierstimmig und boom. Das klang echt cool auch, ja.

Herr Altmann • 29:36 - 29:38
Aber intensiv, nicht?

Sarah: Ja intensiv.

Herr Altmann • 29:38 - 29:49
Das ist die Hauptsache.

Sarah: Ja. Genau. Glaube ich. Und es gibt doch auch, ich meine eigentlich, die lyá, würde ich behaupten, hat auch so ein bisschen eine Solistenrolle, weil sie auch vorgibt wann was sich wechselt oder wann eine Variation gespielt wird.

Herr Altmann • 29:49 - 29:50
Ja, genau.

Sarah • 29:50 - 29:57
Aber das ist dann nur für das Batá-Team sozusagen wichtig. Eigentlich reagieren sie ja auf den Gesang, wann.

Herr Altmann • 29:58 - 30:33
Ja, genau. Genau. Es gibt aber auch bestimmte Konversationen zum Beispiel, aber dazu muss man ja wirklich ausgebildeter Tänzer sein, oder wirklich Ahnung vom Tanz haben, die werden mitgetanzt. Es handelt sich ja bei dem Tanz maßgeblich um pantomimischen Tanz, wo bestimmte Aktivitäten des betreffenden Orishas oder sein Wesen irgendwie dargestellt werden. Allein schon, indem man in diese Rolle reinschlüpft durch den Tanz, und wie das ja auch schon Trance fördert, man kommt da immer mehr rein. Das sind verschiedene Trigger-Momente, die dazu führen, dass einer wirklich: zack, dann kippt er um, sozusagen.

Sarah • 30:46 - 30:55
Und das eigentlich ist wahrscheinlich wie beim Flamenco, dass man sich gegenseitig anfeuert, also dass ein Tänzer was Bestimmtes angibt und die vielleicht auch da mitgehen und andersrum?

Herr Altmann • 30:55 - 31:35
Also das ist hauptsächlich allerdings bei der Rumba so. Und bei den Batá: Sicherlich guckt der lyá-Spieler auch auf die Tänzer und achtet da drauf irgendwie, wie bewegt sich jemand, oder ist die Trance nahe, ja, und dann macht er irgendwelche Variationen, die die Person noch mehr verunsichern sozusagen in dieser Welt, und sie sozusagen sich nur noch in der anderen Welt wohlfühlt, wenn man so will, ja, und dann da reinrutscht, ja. Also das ist schon - also es geht wirklich immer wieder, sehen Sie, um diesen einen Aspekt; das ist, das ist der, das ist das Hauptmotiv bei der ganzen Geschichte.

Sarah • 31:35 - 32:06
Spannend, ja. Gut, und die Liedtexte, da hatten wir ja schon mal kommuniziert drüber, wie schwierig das ist, da jetzt Übersetzungen zu finden aufgrund von dieser ganzen Geschichte, historisch, Yorubá, die Sprache, Elemente, die sich jetzt mit Spanisch mischen und so weiter, manche wissen gar nicht mehr, was jetzt wie ist. Sind diese Liedtexte an sich als Text wirklich noch so wichtig oder ist es mehr als alles andere, was wir schon genannt haben, der Song, wie es gesungen ist, mit welcher Kraft, die Batá, Toque Batá spielt?

Herr Altmann • 32:08 - 32:42
Also, sagen wir mal so: Die Einbildung, dass sie, dass diese Texte etwas bedeuten und auch eine Vorstellung davon, was sie genau bedeuten, irgendwie, das ist sicherlich wichtig; aber ich glaube letztendlich, dass das auch schon reicht. Das ist dann nicht mehr irgendwie die verbale Semantik direkt, sondern das ist eigentlich mehr die Vorstellung

davon, was es zu bedeuten hat und es ist also viel - wie soll ich sagen - es ist viel vergeistigter im Grunde genommen.

Sarah • 32:42 - 32:57

Ja ja, da hatte ich auch das Gefühl. Und gab es da jetzt Unterschiede, hatten Sie das Gefühl, es gibt einen Unterschied, wie diese Música Lucumí hier in Europa praktiziert wird zu wie sie in Kuba praktiziert wird?

Herr Altmann • 32:57 - 32:58

Erst mal seltener! Und dann ist natürlich, können Sie sich ja vorstellen, wie ich eben schon gesagt habe: Wenn die Religion wirklich der Ausgangspunkt ist, das gibt ja hier ganz wenig davon. Das meiste ist in Spanien, ein bisschen in Italien. Da gibt es Kubaner, und da gibt es auch sicherlich Einheimische irgendwie, die mehr jedenfalls als hier, die so eine Art kleine religiöse Community haben, bilden. Und da werden dann auch, hat man dann natürlich auch Jobs. Ja. Ansonsten steht das, wenn wir das hier gemacht haben, also ich -. Unsere Aktion war eigentlich eine ziemlich, eigentlich war das eine ziemlich spektakuläre Geschichte. Ich habe das als -. Ich war damals schon im Grunde genommen mit der Birne, auch wenn ich nicht eingeweiht war, war ich religiös sehr beeinflusst davon, fast mehr als jetzt.

Sarah: Ja.

Herr Altmann: Ich hatte eine Vorstellung von dieser ganzen Geschichte und sowas, ich war so richtig, ich dachte, ja, "Mensch, wow, das ist es eigentlich". Und ich habe aber trotzdem, als ich damals meine Batá-Gruppe hatte, die veranstalteten Toques, die wir gemacht haben, das waren keine Toques, das waren kulturelle Events, sozusagen: "Ich stelle euch hier jetzt mal die Musik vor", so, ja. Und so habe ich die Sachen praktisch - ich will nicht sagen: getarnt, aber so habe ich sie ausgegeben, und wer wollte, konnte irgendwie sich auch damit zufrieden geben und das als bloße Kunst, als Musik hören. Ja. Aber ich hatte eben auch ein Altar da stehen, also mit verschiedenen Opfergaben und dann - Einer von uns war schon eingeweiht in Orisha - in Ochún-, und hat dann was darüber erzählt, richtig, also das war sozusagen als Einleitung. Aber das, im Grunde genommen war das natürlich eine rein kulturelle Geschichte. Ja. Was anderes ist es aber sofort, sobald man Santeros dabei hat, also Olorishas, die eingeweiht sind, denn bei denen besteht eine große Chance, dass die besessen werden. Ja. Also ich hatte einmal eine Erfahrung in Freiburg, sehr gute Schweizer Trommler - es gibt ja wirklich sehr gute Trommler da -, und genau, die haben - ich habe in dem Moment nicht mitgespielt - die haben dann für Obatala gespielt und so, und ich war eingeweiht in Obatala, aber ich bin nicht in Trance gefallen, ja, also weder in Kuba noch hier, okay. Ausprobiert. Ich war einmal kurz davor, aber ich glaube, mein Babalawo hat denen eingeschärft, dass sie da nicht so insistieren sollen. Das ist nur meine Vermutung. Okay. Denn wenn das einmal freigepustet ist, der Kanal im Hirn, dann kommt es immer wieder. Ja, und in diesem Fall, in diesem Fall war das so, dass wirklich ein Kubaner da war, der auch Sohn von Obatala war, und der Zeichen zeigte, irgendwie besessen zu werden, und den mussten wir wieder zurückholen. Ja. Denn das war gar nicht -, der Kontext war gar nicht da! Ja. Also mit so Sachen muss man dann aufpassen, ja.

Sarah • 36:11 - 36:24

Ja, kann ich mir vorstellen. Aber ist es mal passiert, dass Sie auch gespielt haben bei einer Zeremonie, wo das passiert ist, wo das jemand passiert ist, der nicht wusste wie ihm geschieht, oder ist das immer bei denen, die eingeweiht sind, also die auch ein Stück weit wissen, wie sie damit umgehen?

Herr Altmann • 36:24 - 36:30

Meistens. Meistens. Also die wissen dann - in dem Moment wissen sie nicht, wie sie damit umgehen, weil, die sind ja in Trance.

Sarah • 36:30 - 36:30

Ja, ja klar. Logisch .

Herr Altmann • 36:30 - 37:08

Das ist ja klar. Aber das, der ganze zeremonielle Kontext ist ja so: Man hat andere Olorishas, also andere Eingeweihte, man hat Babalawos, man hat die - das ganze Environment ist einfach so, dass da ein Orisha gut aufgehoben ist, wenn er, wenn er zu Besuch kommt. Ja. Da gibt's was zu essen für ihn, was er gerne mag, da gibt's die Klamotten, die er anzieht und so weiter, und er kann sich austoben und tanzen und so, weil die Leute haben einfach Repertoire ohne Ende, die können spielen und singen und so weiter, und das ist hier nicht vollständig gegeben einfach, ne? Und mir ist es auf den Veranstaltungen, die wir gemacht haben, in unserer Gruppe hier nie passiert.

Sarah: Okay.

Herr Altmann: Ja. In Kuba natürlich schon, wenn ich da gespielt hab, irgendwie ist es da alle Nase lang passiert. Ja. Und da hab ich meistens Okónkolo gespielt, weil ja die Konversationen zwischen den Leuten, die sind einfach - Mann, da, da kommste nicht hinterher. Ja, das ist so avanciert, was die machen, da wollte ich nicht stören, ehrlich gesagt.

Sarah • 37:35 - 37:42

Ja, verstehe ich. Und es ist ja auch so ein bisschen die Hierarchie, wie ich das richtig gelernt hab, dass man dort eigentlich erst Okónkolo lernt in allen Songs -.

Herr Altmann • 37:43 - 38:01

Stimmt schon. Und dann, sozusagen, man hat mir öfter die Itotele angeboten, aber ich, ich war mir nicht sicher, okay? Ich, ob ich wirklich jeden Ruf der Iyá auffangen würde oder auffangen könnte. Und, äh, ja, und hier hab ich meistens die Iyá gespielt, ne. Weil, weil's auch so ging.

Sarah • 38:01 - 38:35

Ja, ich verstehe. Und, äh aber wie ist es jetzt mit dieser Frage, ist es sozusagen kulturell in Ordnung, dieses Material zu benutzen, um es wirklich als Kunst, als Musik zu benutzen und auch vorzustellen oder auch, äh eigene Songs auf, äh, diesen Toque zu basieren, die davon sozusagen weggehen. Also in der modernen kubanischen Musik findet man das ja schon, oder auch schon früher mit Chucho Valdés, Irakere oder Sintesís.

Herr Altmann: Noch früher.

Sarah: Genau. Auch noch früher, dass man sozusagen diese ganzen Música Lucumí-Elemente auch in die modernen Songs, äh in den Einfluss gefunden hat. Entweder mit Batá zusätzlich oder.

Herr Altmann • 38:38 - 39:00

Es gibt bestimmt Leute irgendwie, die das nicht goutieren, also Leute, die sehr, sehr streng religiös, fundamentalistisch sind. Ja? Aber, das wird einfach gemacht! Und warum sollte man christlicher sein als der Papst, ja? Also wenn die das machen und die sind auch eingeweiht und singen auf Toques, und im nächsten Moment haben sie einen Job mit dem Conjunto. Ja, ja. Weißt du -.

Sarah • 39:00 - 39:15

Ja, es gibt jetzt auch große, auch gerade Frauen, die erst ja viel, viel später zum Batá spielen kommen, wie äh Brenda Navarrate. Kennen Sie? Ja. Also, die macht ja ganz, ganz viel total drumherum, eigene Kompositionen draus und ist auch in Kuba anerkannt. Aber das, ja, das interessiert mich irgendwie.

Herr Altmann • 39:15 - 39:49

Navarrete heisst die, glaube ich? Ja, genau. Und, äh ja, Frauen gibt es hier. Das ist noch ein extra Thema, nicht, weil, äh da ranken sich natürlich, äh, in der Zeit des Feminismus eine ganze Menge Ressentiments um diese ganze

Geschichte, weil: Frauen können nicht in Ifá eingeweiht werden und können nicht in in Añá eingeweiht werden, ja? Das heißt, sie können keine geweihten Trommeln spielen. Da gibt es natürlich - das ist natürlich heutzutage ein Aufreger. Aber ehrlich gesagt, ich bin froh, dass ich keine geweihten Trommeln hier habe, weil äh die muss man dann auch immer versorgen, und, äh -.

Sarah • 39:50 - 39:50

Ach ja?

Herr Altmann • 39:52 - 40:09

Und diese Trommeln kann jeder spielen, ist egal. Da kommen die Orishas genauso, genauso wie wenn man wenn man Bembé spielt, ja? Mit Chékere. Ja. Also, ist halt so. Das ist halt in dieser Religion so. Wenn einem das nicht gefällt, dann ist das nicht das richtige Verein, nicht?

Sarah • 40:09 - 40:12

Und das ist bis heute so, dass die Frauen da nicht eingeweiht werden?

Herr Altmann • 40:12 - 40:13

Ja.

Sarah • 40:13 - 40:15

Wow. Spannend. Ja. Okay.

Herr Altmann • 40:15 - 40:47

Ist einfach so. Und das ist keine, muss ich dazu sagen, äh, das ist keine -. Nicht, dass ich das irgendwie vertreten würde; das einfach wie es ist. Ja. Aber, ähm, ich will zumindest dem Irrglauben vorbeugen, dass Frauen da missachtet sind. Im Gegenteil. Also, als Santeras sind die sehr, sehr angesehen, wenn sie ihre Sache gut machen, das heißt, gute Rituale machen, äh, mit den Muscheln umgehen können und so weiter und so fort, äh, und ihre, sozusagen ihre religiöse Familie irgendwie, wenn die sich um diese, um sie kümmern. Das ist das eine. Da gibt es zahlreiche Beispiele. Und äh und in Ifá, was Ifá angeht ist es ist es auch so, dass, äh Ifá, in Ifá ist alles doppelt. Ja. Und alles ist dual. Und alles ist geschlechtlich. Also deswegen, also ein, ähm, Babalawo darf zum Beispiel auch nicht schwul sein.

Sarah: Ja.

Herr Altmann: Ja, weil, weil immer dazugehört irgendwie, dass dieser Dualismus aufrechterhalten wird, das Mann-Frau-Dings in diesem Fall. Ja. Das ist also total eingebaut in die Kosmologie und deswegen auch in die Ritualistik, wo sich das widerspiegelt. So muss man es sehen. Und dass es dann zu solchen Geschichten kommt, dass Frauen nicht Batá-, oder, oder zumindest nicht *tambores de fundamento* spielen können, irgendwie, ist halt so gekommen.

Sarah • 41:44 - 42:14

Ja. Das ist so ein bisschen wie Yin und Yang im Chinesisch-Medizinischen. Ja, dass man den Ausgleich schafft. Und Daoismus, okay.

Herr Altmann: Genau.

Sarah: Spannend. Gut, ähm wie ist Ihre Erfahrung mit der Clave gewesen? Ist die sozusagen immer explizit gespielt, auch jetzt bei den Zeremonien, die Sie gegeben haben, oder die Konzerte, oder auch äh in Kuba? Oder ist die Clave eigentlich gar nicht unbedingt so anwesend, sondern schon internalisiert? Weil, ich kenne es nur von unseren Kursen, wir spielen die immer schön mit.

Herr Altmann • 42:14 - 42:22

Das ist auch bestimmt am Anfang ganz gut. Ähm, Clave hat ganz verschiedene Bedeutungen. Einmal sind es die Claves, ja?

Sarah • 42:22 - 42:22

Ja.

Herr Altmann • 42:23 - 42:33

Ausgehend von Fernando Ortiz, der hat das mal ausgeführt, waren Claves früher so Holznägel, mit denen Schiffe auf den Docks gebaut wurden.

Sarah: Ja.

Herr Altmann: Ja? Sprechen Sie eigentlich Spanisch?

Sarah • 42:33 - 42:38

Wenig, aber ich habe Fernando Ortiz schon viel gelesen.

Herr Altmann • 42:38 - 42:39

Ja, okay. Für Kuba?

Sarah • 42:39 - 42:42

Ja, ich werde vor Ort auch noch Spanischkurse machen, ja.

Herr Altmann • 42:42 - 43:01

Ja. Ähm, also das ist das eine. Dann ist es der Rhythmus, der darauf gespielt wird, ja? Dann ist es die Timeline, die aus so einem Rhythmus wird: Also, indem man diesen Rhythmus immer wiederholt, und indem sich alle Leute auf diese gespielte Timeline beziehen, wird es zu so einer - naja, so ein ständiger Kontrapunkt. Ja. So ein Gleichbleibendes, man nennt das Timeline. Und, äh, wenn diese Timeline eben aber nicht mehr gespielt wird, dann ist es wirklich nur noch, ist es wirklich nur noch die geistige Struktur, die, das ist, man hört, man kann es innerlich hören, diese Timeline. Ja, man kann die auch ausschlagen, man kann es aber auch bleiben lassen. Ja. Und in dem Fall hat dann Clave wirklich auch diese andere Bedeutung von, von Clave wie Clef, der Schlüssel. Ja, und da ist es wirklich wie so ein rhythmischer Schlüssel, wie unsere Tonartvorzeichnung im Grunde genommen. Ja? Auf rhythmische Weise, ja? Und dass es da nur 2-3 und 3-2 gibt, ist eine totale Vereinfachung. In Afrika gibt's - kann's an jeder Stelle anfangen. Oder fast an jeder; es gibt da auch irgendwie eine bevorzugte Position. Und das bezieht sich ja auf alle Arten von Musik.

Sarah: Ja.

Herr Altmann • 43:57 - 44:28

Ja. Wenn man eine Salsa-Nummer spielt, dann muss auch nicht immer die Clave gespielt werden. Der Timbalero spielt das vielleicht auf der Cáscara, oder wenn man eine Son-Gruppe hat irgendwie, ja, da ist ja kein Timbalero dabei. Entweder der Sänger spielt die Clave, oder da kann man das eigentlich im Grunde genommen auch lassen. Denn in allem, in der Phrasierung, in der rhythmischen Phrasierung des Liedes, da steckt die Clave eigentlich schon drin, ja? Vorausgesetzt, sie ist auch wirklich so komponiert worden oder konzipiert worden. Denn diese Songs, die in diesem kulturellen Kontext gespielt werden, die sind ja nicht von einer bestimmten Person irgendwie zu diesem Zweck irgendwie komponiert worden, wie sie hier ein Komponist als Auftragsarbeit schreibt oder so was.

Sarah: Richtig, ja, ja.

Herr Altmann: Sondern das verliert sich irgendwie im Dunkel der Geschichte. Ja? Die sind irgendwann entstanden, diese Songs. Vielleicht auch nur als Text, und dann ist es automatisch irgendwie gesungen worden, irgendwie, weil das was Spirituelles ist. Ja? Und allein dadurch, dass in der afrikanischen Yoruba-Sprache ja auch schon drei Töne an sich verwendet werden, ergeben sich ja schon Melodien. Ja.

Sarah • 45:06 - 45:16

Ja. Und ich meine, Sie haben hier bei den Transkripten die Clave immer mit aufgeschrieben.

Herr Altmann: Ja.

Sarah: Aber war das dann auch so, dass bei den Beispielen die Clave mitgespielt war, also völlig klar war, was da die Clave ist?

Herr Altmann • 45:16 - 45:46

Nein, nein. Die habe ich drüber geschrieben, nur zur Orientierung, ob die gespielt wurde oder nicht.

Sarah: Okay.

Herr Altmann: Und auch auf den Toques ist es so, dass, manchmal wird die Acheré gespielt. Ja? Das ist so ein Shaker mit Clave-Funktion. Aber die spielt auch nicht immer die Clave; manchmal spielt die nur das Geräusch! Ja, und ist auch ein Mittel, um den Orisha zu rufen.

Sarah: Aha.

Herr Altmann: Ja. Für bestimmte Orishas. Andere Orishas haben eine Glocke, und bestimmte Orishas haben eine Acheré. Und Acheré ist das, was auf den Toques gespielt wird. Man kann es aber auch lassen.

Herr Altmann • 45:46 - 45:57

Ja. Es gibt Sänger, die spielen die nicht, oder irgendjemand aus dem Publikum spielt die vielleicht. Oder auch nicht. Und es gibt auch durchaus Toques die sind nicht in Clave. Ja.

Sarah • 45:58 - 46:00

Ja. Free, oder? Ich habe es schon gesehen, ja.

Herr Altmann • 46:00 - 46:06

Ja. Also, Orisha Oko, Osun, <diese Toques> sind hier nicht in Clave. Ja.

Sarah • 46:09 - 46:19

Also im Prinzip ist die Clave ja auch eine Form von Orientierung.

Herr Altmann: Absolut.

Sarah: Und wenn man sie nicht braucht, also weil die Orientierung innerlich ist, ist es auch okay, sie wegzulassen.

Herr Altmann • 46:19 - 46:20

Richtig. Ja, ja. Die muss nicht gespielt werden.

Sarah • 46:20 - 46:54

Weil, ich mache so viele Übungen jetzt mit dieser Clave, aber lasse sie dann eben auch, wenn ich auf der Bühne stehe, weg. Und dann habe ich mir schon anhören müssen: "Hä? Aber du machst die ganze Zeit wissenschaftlich mit der Clave rum, und dann lässt du sie weg." Weil ich aber, ja ich glaube, das ist dann auch nicht die Musik, die Clave, sondern ist die Orientierung. Das ist so, wie wenn ich sehe, wo ich im Pitch bin als Sängerin. Ja. Aber dafür muss ich jetzt nicht den Pitch vorher hören dann irgendwann.

Herr Altmann: Ganz genau.

Sarah • 46:55 - 47:01

Okay. Und wenn man jetzt diese Musik, música lucumí anschaut, gibt es da jetzt ganz bestimmte rhythmische, strukturelle oder melodische Elemente, die wirklich supertypisch sind? Wo Sie sagen würden, ah, das ist, wenn ich das Fragment höre weiß ich sofort, das ist aus dieser Kulturecke.

Herr Altmann • 47:02 - 47:24

Hm. (Atmet tief). Also, wenn ich, wenn ich was, ein Lied jetzt? Dann höre ich natürlich vor allem zu Anfang den Text, und den Text kenne ich sofort, das weiß ich sofort, das ist Lucumí, wenn ich nicht sogar das Lied kenne. Ja. Ich habe ja eine Zeit lang fast nur so etwas gehört. Also, ich war auch besessen eine Zeit lang davon.

Sarah • 47:24 - 47:25

Ja.

Herr Altmann • 47:26 - 47:57

Also, daran erkenne ich das in erster Linie. Aber ansonsten wenn es, das wäre mal eine interessante Frage, so bestimmte Eigenheiten rauszuarbeiten. Also, ich habe -. Manchmal, wenn mein Padrino irgendwie irgendwelche Súyeres von den von den Odu gesungen hat. Irgendwie da steht ja, da gibt's ja Textbücher darüber, bestimmt nur der Text. Ja. Aber der hat automatisch das zur Melodie gemacht. Und es kam mir irgendwie so vor, als ob das, als ob es da auch so Stereotype gibt. Ja? Aber ich kann das ehrlich gesagt nicht beim Namen nennen, wie gesagt. Also, rhythmisch: Es passiert alles Mögliche da rhythmisch. Ja, und melodisch gibt es auch viele interessante Sachen, gerade in Kuba eben, auch durch den europäischen Einfluss. Ja, also, konkrete Elemente kann ich jetzt nicht beim Namen nennen. Aber das wäre für Sie vielleicht mal interessant. Ja?

Sarah • 48:30 - 49:00

Ja,ja. Also, eine Sache habe ich schon rausgefunden, dass eigentlich die Coros, ja, vor allem die, wo es dann eine schnellere Call-Response-Reaktion gibt, wie eine kleine Phrase, ja, dass die eigentlich immer auf Clave geschrieben sind, rhythmisch.

Herr Altmann: Richtig.

Sarah: Und das ist eigentlich schon interessant, weil das ist nichts, was ich, wenn ich jetzt als Komponistin rangehe, was ich unbedingt tun würde, ne in meinem, äh like, äh, wie sagt man, Chorus in meinem Refrain. Mhm, so. Also, das wäre so was Typisches, was man rauslesen kann.

Herr Altmann • 49:01 - 49:13

Ja. Das ist, das ist zweifellos so. Das ist aber auch bei anderen Songs so. Aber diese kleinen, aus der Bembé-Tradition, diese Geschichten, ja, da hört man die Clave gut raus. Ja, ja.

Sarah • 49:14 - 49:21

Aber ja, ich versuche da jetzt mit meinen Experimenten auch mehr rauszufinden. Aber ich dachte, vielleicht gibt es was wo Clave-Haja (?), das habe ich schon immer so gehört oder, okay. Ja,

Herr Altmann • 49:21 - 49:40

Es ist einfach so. Das ist nicht, da muss man gar nicht. Das gehört einfach zusammen. Also, wenn, so ein so ein Song ist meistens in Clave. Also, ich kenne eigentlich nur ein Beispiel, wo so ein Song nicht in Clave ist. Mhm. Es sei denn, es handelt sich um Rezos, die wirklich auch rhythmisch frei sind, ja, die so hymnisch darüber gesungen werden. Ja.

Sarah: Ja. Gut. Ich glaube eigentlich, dass ich mit den Fragen so gut wie durch bin. Gibt es vielleicht noch einen Liedtipp, irgendwie jetzt in dieser Lied-, ja, Batá-Tradition oder auch irgendwas música lucumí. Ja, was ist ein spezieller Song für Sie, den man auf jeden Fall kennen sollte oder hören sollte?

Herr Altmann • 50:03 - 50:34

Da gibt es ganz viele, die man kennen sollte. Wenn man Batá spielt irgendwie und sich auf den Toque getraut irgendwie, dann muss man eigentlich so gut wie alles kennen. Ja, das ist ja eigentlich auch so fast unmöglich. Ja, es gibt ja erfahrene Sänger irgendwie, die wollen mal richtig zeigen, wo Bartel seinen Most holt. Und auf einmal stimmen die das Lied an, und keine Sau kennt das Ding. Ja. Und dann, ja. Das ist, habe ich damals schon und so. Also, man versucht dann auch die Tradition so ein bisschen aufrechtzuerhalten. Das ist ein ganz wichtiges Motiv auch irgendwie. Ja. In der Diaspora mehr noch als in Afrika selbst. Ja, ja. Man muss so viel kennen, wie man will. Also, wie es geht. Das ist wichtig.

Sarah • 50:47 - 51:02

Ja, Wahnsinn. Also, ich habe jetzt, glaube ich in dem einen Jahr, ich glaube, von zwölf verschiedenen Göttern die Toques dazu gelernt. Und das ist ja nur so ein Bruchteil von denen, die wo ich auch dachte: "Oh mein Gott. Viel." Es gibt sehr viel Material.

Herr Altmann • 51:05 - 51:08

Die Bezeichnung Götter ist nicht unbedingt zutreffend.

Sarah • 51:08 - 51:09

Orishas?

Herr Altmann • 51:09 - 51:10

Orishas oder Gottheiten.

Sarah • 51:10 - 51:11

Ja, Gottheiten. Ja.

Herr Altmann • 51:12 - 51:21

Denn Gott gibt es eigentlich da nur einen. Das ist Olodumare. Oder Olorun, Olofin. Nee, das ist -. Die Orishas sind sozusagen Emanationen.

Sarah • 51:22 - 51:22

Ah.

Herr Altmann • 51:22 - 51:47

Ja. Deswegen, das ist so eine -. Man kann nicht direkt sagen, dass es polytheistisch ist. Das ist irgendwie so ein spezieller afrikanischer Polytheismus, der eigentlich - es gibt also einen Chef, ja? Ja, das ist genau so. Das ist das monotheistische Element. Aber der hat dann sozusagen seine einzelnen Sachbearbeiter für die Bearbeitung für die Ressorts.

Sarah: Aha sehr schön. Ja klar. Das war mir nicht ganz klar. Ich meine Olodumare ist mir ein Begriff. Aber Ich hatte jetzt gedacht, Obatalá wird auch so ein bisschen als der Vater aller gesehen. So wie Yemayá die Mutter aller ist.

Herr Altmann • 52:03 - 52:20

Yemayá ist nicht unbedingt die Mutter von allen. Also ja, sie ist eine archetypische Mutter. Ochún wird auch manchmal als archetypische Mutter gesehen. Das haben alle diese ganzen weiblichen Gottheiten, die haben alle irgendwie Bezug zur Mutterschaft und zum Wasser.

Sarah • 52:21 - 52:24

Ja. Das Element ist ja auch Yin. Ist auch wieder im Daoismus total gleich.

Herr Altmann • 52:28 - 52:59

Ja. Also es gibt zum Beispiel -. Es ist diese, wie heißt sie nochmal? Yemmú! Das ist ein weiblicher Aspekt von Obatala. Ja. Ist auch so eine alte Gottheit. Und dann natürlich Odu. Die mythische Ehefrau eines jeden Babalawo. Der Behälter, der die Weisheit, die gesammelte von Olodumare umschließt.

Sarah • 53:14 - 53:15

Aha.

Herr Altmann • 53:16 - 53:25

Und Obatala. Ja, der war ziemlich zu Anfang da. Aber der ist auch - der steht in der zweiten Reihe nach Olodumare.

Sarah • 53:26 - 53:28

Also auch wieder eine Vaterfigur, aber nicht Ursprung.

Herr Altmann • 53:28 - 53:47

Und Olorun ist der Himmels-Chef, Olofin der Herr des Gesetzes. Olofin drückt es am besten aus, das Gesetz, das Weltgesetz, das Naturgesetz. Das ist wirklich entrückt. Es gibt ja auch keine - also Olofin verkörpert sich nicht in einer Trance.

Sarah • 53:59 - 54:01

Ah okay. Das gibt es es nicht.

Herr Altmann • 54:01 - 54:05

Das wird sozusagen auf der nächsten Etage.

Sarah • 54:06 - 54:37

Ah. Interessant. Ich hatte mal ein tolles Jugendbuch in den Händen, wo es tatsächlich aus dieser Zeit, aus nigerianischer Zeit geschrieben ist. Als es losging mit dem ganzen Sklavenhandel. Und da wird die ganze Zeit Bezug genommen zu den ganzen Göttern. Da geht es aber am meisten um die Meerjungfrauen, die Yemoja dienen. Wie heißen die nochmal? Ah. Mir fällt es nicht ein, aber die haben auch einen Namen eigentlich. Mami Wata?

Herr Altmann • 54:38 - 55:02

Ach so, das ist mythologisch gesehen sozusagen der Oberbegriff für all diese weiblichen Gottheiten, Wassergottheiten. Und die, die es da gibt. Olokun auch. Olokun ist mal männlich, mal weiblich. Und das auch über Yoruba hinausgehend. Also auch Fon, Ewe, diese ganzen westafrikanischen Kulturen.

Sarah • 55:03 - 55:17

Ja. Sehr, sehr spannend. Aber das bedeutet eigentlich, so wie ich jetzt hier verstanden habe, dass es die Lieder gibt für die Orishas, um sie sozusagen anzuziehen. Und darunter Toques, die sich an dem Lied orientiert, um das zu begleiten.

Herr Altmann • 55:19 - 55:26

In Kuba ja. In Kuba ja. Manchmal kann man die Lieder so singen. Oder man kann es mit Bembé begleiten. Ja?

Sarah • 55:26 - 55:34

Ja. Richtig. Und ich könnte theoretisch auch Toque Batá spielen für einen bestimmten Gott, weil es die ist, die normalerweise auf die Lieder passt, für diesen Gott.

Herr Altmann • 55:34 - 55:39

Würde ich so machen, ja. Das macht dann manchmal nicht so wahnsinnig viel Sinn.

Sarah • 55:39 - 55:44

Deswegen haben die eher Namen, wie zum Beispiel Chachalokuafun oder Yesa oder Rumba Obatalá.

Herr Altmann • 55:44 - 55:46

Ja. Die sind ja für keinen bestimmten Orisha.

Sarah • 55:46 - 55:58

Richtig, die kommen dann einfach nur vor bei den verschiedenen Liedern, je nachdem. Das heißt, ein Orisha kann eigentlich mehrere Toque Batá haben und auch mehrere Lieder. Aber die Lieder geben an, welche Toque Batá gespielt werden?

Herr Altmann • 55:58 - 56:03

Ja. Und das muss nicht unbedingt eins sein, es gibt auch mehrere Optionen da.

Sarah • 56:03 - 56:03

Ja gut.

Herr Altmann • 56:04 - 56:13

Aber wie gesagt, es gibt auch in Afrika ... da werden die auch so gespielt, die Batá. Ohne das da irgendwie <gesungen wird>, weil, die haben ihre eigene Textmessage sozusagen, ja.

Sarah • 56:13 - 56:17

Ja. Ja, spannend.

Herr Altmann • 56:17 - 56:49

Und irgendwie, ja, wenn man den Oru seco nimmt in Kuba, da ist es ja auch noch so, ja? Da wird wirklich nur über die Trommeln kommuniziert. Und da ist ja auch weiter niemand im Raum, außer den Leuten irgendwie, die da zufällig wohnen, oder der das Toque veranstaltet. Steht dann vielleicht dabei, da wird nichts gesungen und nichts irgendwie, sondern da sind einfach nur die Orishas, da ist der Altar und so alles Mögliche. Und dann sitzen die drei davor. Und da wird nur getrommelt. Also 20 Minuten, eine halbe Stunde dann reine Trommeln.

Sarah • 56:52 - 56:58

Ja, genau. Aber das wäre auch für Orishas. Das heißt, spielen einfach ein paar Sachen durch, die dann an die verschiedenen Orishas gehen.

Herr Altmann • 56:58 - 57:00

Genau. Das ist eine festgelegte liturgische Ordnung.

Sarah • 57:00 - 57:13

Das ist das, was wir haben mit, wir fangen an mit Elegua. Genau das. Dann haben wir sozusagen ...

Herr Altmann: Das ist es.

Sarah: Dann geht's weiter mit den *Guerreros*.

Herr Altmann: Ja, genau. Okay.

Sarah: Und das wäre quasi die Zeremonie ohne Gesang.

Herr Altmann • 57:13 - 57:17

Genau. Das ist der erste Teil eines Toques oder eines Tambors.

Sarah • 57:17 - 57:19

Aha. Ja.

Herr Altmann • 57:19 - 57:55

Ja. Das ist dann nur Oro Seco, also oder Oro de Igboḍú, wo nur die Trommeln für die Orishas spielen. Ja. Und dann gehen die Trommler erstmal schön essen. Ja. Und dann kommen sie wieder raus und dann gehen sie ins Wohnzimmer sozusagen. Ja. Und dann wird der Oru cantado gesungen und hinterdrein irgendwie dann, da werden noch die Olorishas begrüßt, ja? Die reinkommen irgendwie, dann wird für ihren Orisha gespiegelt und so. Und dann im Güemilere, das ist dann der dritte Teil, da treten dann die meisten Trancen eigentlich auf. Da wird dann wirklich gesungen, was das Zeug hält, auch wirklich mit Schwerpunkt auf die einzelnen Orishas, die gerufen werden sollen. Also wenn meinetwegen ein Toque für Changó gegeben werden soll, irgendwie, dann baut man das auf, ja? Möglichst so langsam, langsam, langsam. Ja? Steigende Intensität und dann einfach dem Zweck entsprechend.

Sarah • 58:18 - 58:31

Ja, das bedeutet, dass dieses ganze Paket an nur Trommeln, wo man durch die ganzen Orishas durchtrommelt, das wird nicht das Gleiche sein, wenn ich jetzt einen Sänger habe, weil der aussucht was jetzt dran ist.

Herr Altmann: Genau.

Sarah: Und man folgt dann der, dieser neuen Reihenfolge?

Herr Altmann • 58:31 - 58:44

Richtig. Ja. Also das ist, nee! Es gibt ja schon eine Reihenfolge. Auch der Oru cantado, da wird - in einer bestimmten Reihenfolge werden die Orishas angerufen, genau wie im Oro seco, und das ist nicht dieselbe Reihenfolge. Oftmals nicht. Manchmal ja, aber oftmals nicht. Ja?

Sarah • 58:46 - 58:48

Gut.

Herr Altmann • 58:48 - 59:04

Aber die Songs, die er anstimmt, irgendwie, danach richtet sich auch da schon, wie welche. Manchmal sind das dieselben Toques, die man dafür benutzt, die auch im Oro de Igboḍú gespielt worden sind, aber manchmal sind das auch andere. Ja. Manchmal ist es auch ein Nyongo. Ja. Für Inle zum Beispiel oder so, ne?

Sarah • 59:05 - 59:38

Aha. Schön. Gut. Super. Ja. Das war es mit dem Interview erstmal. Einmal vielen Dank. Es gibt mir sehr viele Insights auch so, um das alles zuzuordnen und nochmal ein bisschen zu verstehen, worauf es zu achten ist und wo man vielleicht noch ein bisschen in die Tiefe gehen kann mit dem Material. Und dieses Buch (zeigt auf ein Buch vor ihr), ja, ich habe es mal, ich habe was davon gehört, aber ich habe es nicht selber bearbeitet, auch nicht, weil bei mir das in der Schule so wichtig ist, dass ich mich auf das kubanische Feld beziehe und nicht auf die ursprüngliche westafrikanische Zeit.

Sarah • 59:38 - 59:41

Ja. Waren Sie mal dort? Westafrika?

Herr Altmann • 59:41 - 59:45

Nee. Da habe ich irgendwie - das ist mir zu fremd. Da habe ich ein bisschen Angst vor. Ich habe keine Lust, nach Afrika zu fahren.

Sarah • 59:45 - 1:00:00

Okay. Ja, super, weil ich glaube schon, dass man sich ja noch viel beziehen kann auf diese, also auch sprachlich, dass man da mehr herausfinden kann, weil man eben so ein bisschen Bezug behält.

Herr Altmann • 1:00:00 - 1:00:43

Das ist total interessant, weil, es gibt auch Lieder, die zum Beispiel - also textlich kann man wirklich Textfragmente in der kubanischen Liturgie wiederfinden, die in Afrika auch gesungen werden.

Sarah: Ja.

Herr Altmann: Auch musikalisch. Das Toque für Oyá zum Beispiel, da höre ich ein Motiv wieder, das ich, allerdings im doppelten Tempo gespielt, in Kuba auch höre. Oder es gibt zum Beispiel ein Lied, es gibt bestimmt noch mehr, aber eins fällt mir gerade ein, was in dem brasilianischen Candomblé, was da irgendwie gesungen wird für Elegua oder Echu, wie sie da sagen, und was denselben Text und auch Melodieanklänge hat wie in Kuba. Und was darauf schließen lässt, dass es einen gemeinsamen Ursprung gibt. Ja. Und der kann heute in Afrika unauffindbar sein, weil, in Afrika hat sich das ja alles verändert, ja, und zwar ungehindert, und während in der neuen Welt immer noch so dieses bewahrende Motiv da war.

Sarah • 1:01:02 - 1:01:21

Ja richtig. Wobei es gibt ein ganz tolles Kulturzentrum für Kultur Yorubá und auch Música Lucumí in Nigeria. Und die sind noch aktiv. Also die sind noch so ein bisschen verstreut, haben so zwei, drei Stellen und machen auch immer wieder Kulturaustausch, laden ein um Konzerte anzuhören und so weiter.

Herr Altmann • 1:01:21 - 1:01:23

Ach so, also auch transatlantisch.

Sarah • 1:01:23 - 1:01:49

Ja. Und das aber, das fand ich sehr, sehr spannend und da habe ich erst, das habe ich zuerst sozusagen gesehen, als ich angefangen habe zu recherchieren, bis ich dann darauf gelenkt wurde, dass es sich ganz anders entwickelt hat und ich doch bitte eher zu Kuba hin mich orientieren soll. Aber da dachte ich auch so, ja, ja da ist schon auch so was, eigentlich wie man es sich auch vorstellen kann, ne dieser Kulturaustausch, dass diese Kultur eben nicht ganz ausstirbt. So ist dieses Kulturzentrum, glaube ich, auch gedacht.

Herr Altmann • 1:01:49 - 1:02:16

Ja, es gibt dieses Motiv, und John Mason zum Beispiel ist einer von den Leuten, die das versuchen zu re-afrikanisieren. Man mag dazu stehen, wie man will, also man kann das skeptisch sehen. Aber es gibt da Austausch, es gibt Festivals, die gemacht werden irgendwie, wo Leute, Orisha-Anhänger aus der ganzen Welt irgendwie da zusammenkommen, gerade in Afrika.

Sarah: Wow. Spannend.

Herr Altmann: Ja, Ja.

Sarah • 1:02:17 - 1:02:46

Ja, ich hoffe sehr, dass es mit Kuba klappt wegen jetzt diesen ganzen Elektrizitätsproblemen, die sie haben. Das wird leider gerade jetzt immer sehr viel schlimmer, und man wird so langsam darauf hingewiesen, dass man vielleicht lieber nicht hinreisen sollte. Weil ich habe ja ein Scholarship bekommen, und die würden es auch wieder entziehen, wenn die Situation zu gefährlich ist. Was ja auch klar ist; aber ich hoffe sehr, dass es klappt und dass ich dann durch, über Kontakte zu so ein paar Zeremonien mit kann, weil da wird mir auch schon gesagt, so einfach ist das gar nicht, dahin eingeladen zu sein, als Fremde, die nicht wirklich von da ist.

Herr Altmann • 1:02:46 - 1:02:49

Man muss einfach Leute kennen, die da hingehen, die sagen: "Komm mit!"

Sarah • 1:02:50 - 1:03:03

Ja genau. Also vielleicht klappt es über Denis Peralta, weil er wohl jemanden kennt. Sein Batá-Lehrer ist auch Priester, also ist er auch aktiv. Und er hat die Hoffnung, dass ich da mitgehen kann.

Herr Altmann • 1:03:03 - 1:03:05

Ganz sicher. Ja, ja. Das ist kein Problem.

Sarah • 1:03:06 - 1:03:10

Das ist ja dann auch extra die Weihnachtszeit, die ich ausgesucht, weil ich dachte, das passt ganz gut, da wird viel los sein.

Herr Altmann • 1:03:12 - 1:03:33

Ja. Ja, viel los ist eigentlich im Herbst, weil da sind die ganzen Namenstage der katholischen Heiligen, die mit dem synchronisiert werden, mit den Orishas. Also Obatala, Yemayá, Ochún. Changó ist im Dezember. Ja, Anfang Dezember. Vierter.

Sarah • 1:03:33 - 1:03:48

Da bin ich noch nicht da. Also was ich gehört habe, ist, dass eben halt auch so ein bisschen wegen der christlichen Glauben in dieser Zeit, anstatt christliche Sachen, eher eine Zeremonie für die Orishas ist, aber ich bin mir nicht sicher darüber.

Herr Altmann • 1:03:53 - 1:03:56

Naja, können Sie ja mal berichten.

Sarah • 1:03:58 - 1:04:13

Gut, super. Ja. Dann stoppe ich mal das Interview hier. Sehr schön. Also wenn Sie das interessiert kann ich auch gern was von meiner Thesis mal teilen.

Herr Altmann: Sehr gerne.

Aufnahme 2/ Part II:

Sarah: Interessant ist auch, dass die Geschwindigkeit der toque batá von dem Orisha abhängig sind. Das ist etwas, was ich nur von meinem kubanischen Lehrer gelernt habe.

Herr Altmann: Das ist aber falsch, bzw. europäisch. Die Geschwindigkeit hängt in den Zeremonien viel mehr von dem Geschehen ab, von den Sängern und der Trance.

Sarah: Das heisst, es kommt gar nicht aus Kuba, dass die sagen sie nehmen die Kultur des Orishas mit rein in wie das gespielt wird.

Herr Altmann: Es mag Trommler geben, die darauf Rücksicht nehmen, aber das ist nicht primär. Primär ist die Textaussage des Liedes und der Trommel. Also - Babalú Ayé z.B., ich habe mich manchmal gewundert, das wurde auch schnell gespielt und das passt auch, weil der Gesang einfach relativ schnell ist.

Sarah: Ja. Aber wenn kein Gesang ist?

Herr Altmann: (beginnt zu singen), Ja? (Singt auch die Trommel Melodie), das ist schon relativ schnell, ja? Das kann man machen. Das ist, - diese zusätzliche Dimension, dass man dann sich vorstellt, okay, der hinkt da jetzt über die Straße, ja, das ist europäisch. Ja.

Sarah: Ah, interessant.

Herr Altmann: Ja, Amira hat das auch geschrieben in seinem Buch, dass man darauf achten soll. Hab ich früher auch. Ist ja auch - kann man auch berücksichtigen, ist ja auch nicht verkehrt, im Gegenteil, aber es ist nicht primär.

Sarah: Ja, das sind aber genau so die Diskussionen, die man dann hat. Witzigerweise, dass ich das jetzt von meinem kubanischen Lehrer höre, der nicht aus der europäischen Kultur kommt, eigentlich.

Herr Altmann: Ja, was mal wieder zeigt, es ist egal.

Sarah: Ja, dass es sich vermischt. Gut. Perfekt. Vielen, vielen Dank.

4.4 Q and A with: Pedrito Martinez

Masterclass with Pedrito Martinez and his group, February 2025, Fabrica del Arte, Havana Jazz Plaza 2025

Sarah: Yo puedo preguntar en ingles?

Pedrito: Klaro.

Sarah: Si? Perfecto! I also study batá and singing and I was wondering how do you think does it influence, your singing your percussion playing and the other way round? Does your percussion playing influence how you sing, especially rhythmically?

Pedrito: I mean it is complementary. Actually I came from the - you know - folklor world and most of my arrangements are based in Yoruba melodies, in Yoruba chants, you know, in Yoruba dialect. So basically that's what I have been doing, that's the ambition I have to keep alive the legacy of Cuban music. It's a long way to go, it is hard, it is not easy because we don't normally live in Cuba. Back in the days, you know, for many people, being a folclorist was not liek,

we were not like respected musicians. So for me, that was something that really inspires me, to continue, trying to find the source of information, to incorporate it in my music. And all the records that I have been performing, in all the collaborations with different other people, I was trying, trying hard, to that, some Rumba, you know, some Makuta, some Yuka, some Yoruba chants, some Arara, you know? And this, - for me it is a beautiful journey cause through all these years I saw them sold. It took me many years to prove that what I am doing is right. And that people will follow me by, you know, by folklor. And it is beautiful. It feels so happy. And actually tonight, I will have some of the Rumba the way I learned it. So, I hope this answered your question.

Sarah: And do you think, Pedrito, that it is appropriate to also use Yoruba songs if you are not Cuban, if you are -

Pedrito: Say it again?

Sarah: Do you think it is appropriate to use Yoruba song material for people outside of Cuba, who are not Cubans, who did not grow up with it?

Pedrito: Of course!

Sarah: Si?

Pedrito: Music is, is a vocabulary that everyone can understand no matter where you are from.

Sarah: Okay.

Pedrito: You know, it is a universal language. And sometimes we are wondering: "Wow, Japan, people will not understand what I am saying, not even in Spanish." Now I do find out that a lot of people speak Spanish. And the same thing happened with Yoruba. You know, now there is a big community of Yoruba people in New York, in Puerto Rico, in Miami, in Mexico, in Brazil, Venezuela. So, it's getting big and big and bigger. I just did a masterclass in Italy. You know, they blow my mind. I was like "Wow, what's going on here?" A lot of people dance, train Rumba, Columbia, batá, they know all the chants, it is amazing. So we need to do that. We need to do that. We can not be afraid of sharing different cultures with the world. So that's actually what is gonna keep music, you know and open people and peoples mind to do some ideas like that, you know, with the music, no matter where you are coming from. Thank you!

Appendix 5: Transcriptions, (annotated) scores, analyses

Clave Pattern *in Yoruba influenced Afro-Cuban music*

Claves ||| $\frac{2}{4}$ SON CLAVE 3:2 | $\dot{\text{m}}$ m m | m m | SON CLAVE 2:3 | m m | $\dot{\text{m}}$ m m | m m |

Clv. ||| RUMBA CLAVE 3:2 | $\dot{\text{m}}$ m m | m m | RUMBA CLAVE 2:3 | m m | $\dot{\text{m}}$ m m | m m | $\frac{6}{8}$

Clv. ||| $\frac{6}{8}$ 6/8 CLAVE (forward) - 7 strokes | $\dot{\text{m}}$ m m | m m m | 6/8 CLAVE (reverse) - 7 strokes | m m | $\dot{\text{m}}$ m m | m m |

Clv. ||| ABAKUÁ BELL (6/8 Clave - 5 strokes) | $\dot{\text{m}}$ m | m m | m m | m m |

Moro Koro Ko Mo De Moro

transcribed by Thomas Altmann

Toque Bata: Wardo (Rumba Obatala)

A Solo & Coro

Piano

Claves

Pno.

Clv.

Mo ro ko - ró ko - mo dé mo 'ró

La - ye La - ye ko - mo - dé mo da

o ta-ni o - ma ma-ro-ra o ta-ni o - ma O -

ba - ta la la - gue-de o - ba le - ri si

le - ri - si o - dun a - fe - le yá sa - ka - ki o - ma

fe - ri'o bá ba-ba ki - ni ya wo ko-mo ya-wa - ra ke ya-wa - ra

2

1. 2. *last coro/solo*

Pno. *mo - ro ko - ró ko - mo de mo - 'ró de mo - 'ró E - ri - ki*

Clv.

B *coro solo*

Pno. *Ya - na E - ri - a - yé*

Clv. */Eriomó*

Yemaya Asesú

transcribed by Thomas Altmann

Toque Bata: Yakota
Solo = Coro

Piano

Ye-ma-ya A-se - sú A-se-sú Ye-ma - ya Ye-ma-ya A-se -

Claves

Pno.

sú A-se-sú Ye-ma - ya Ye-ma - ya o-lo do O-lo-do Ye-ma -

Clv.

Pno.

ya Ye-ma - ya o-lo do O-lo-do Ye-ma - ya Ye-ma-ya A-se

Clv.

Yemaya

Celia Cruz

♩ = 120
Cha Cha Cha

Voice
 Claves
 Bass Guitar
 Piano

Vo.
 Clv.
 B. Guit.
 Pno.

Vo.
 Clv.
 B. Guit.
 Pno.

Vo.
 Clv.
 B. Guit.
 Pno.

Vir-gin de reg-la-
 Ah Ah

Vo. *hoy es tu di-a ma-dre de a-gua*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *di-o-sa mi-a Ye-ma - ya*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *la re-i-na'e res es pa-ra ti es tos*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *break* *break*
can - ta res que te brin - da - mos o ma - dre

Clv.

B. Guit.

Pno.

Vo.
mi - a, ma - dre mi - a ma - dre mi - a ma - dre mi - a Ye - ma -

Clv.

B. Guit.

Pno.

Vo. $\text{♩} = 120$
ya! Oh vi - va mi Ye - ma - ya!

Clv.

B. Guit.

Pno.

solo *coro*

Vo. *Ye - ma - ya e, o - lo - do A-bo-yo Ye-ma - ya. Ye - ma - ya*

Clv.

B. Guit.

Pno.

solo - variation 1

Vo. *e, o - lo - do A-bo-yo Ye-ma - ya. Ye-ma - ya e — O — lo -*

Clv.

B. Guit.

Pno.

coro

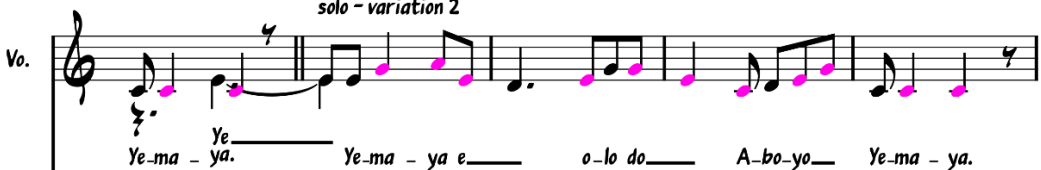
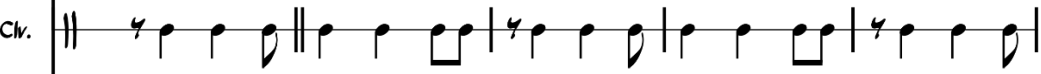


Vo. *do A-bo-yo — Ye-ma - ya. Ye - ma - ya e, o - lo - do A-bo-yo*

Clv.

B. Guit.

Pno.

solo - variation 2

Vo. 
 Clv. 
 B. Guit. 
 Pno. 

coro *solo-variation 3*

Vo. 
 Clv. 
 B. Guit. 
 Pno. 

Vo. 
 Clv. 
 B. Guit. 
 Pno. 

coro

Vo. do A-bo-yo— Ye-ma - ya. Ye - ma - ya e, o - lo - do A-bo-yo

Clv.

B. Guit.

Pno.

solo - variation 4

Vo. Ye-ma - ~~ya~~-a-re ke te pi-a-re Pi-a - re ke-te pi-a tu-ko Pi-a-re

Clv.

B. Guit.

Pno.

coro

Vo. ke to-lo mi-ta-ra ooh O-lo - do A-bo-yo— Ye-ma - ya. Ye - ma - ya

Clv.

B. Guit.

Pno.

Vo. *solo* *coro*

e, o - lo - do A-bo-yo Ye-ma - ya. Ye - Ye ma-ya 'lo-de, A-bo-yo a

Clv.

B. Guit.

Pno.

Vo. *solo 2* *coro*

e, A-bo - yo. Ye - ya' 'lo-de-ya 'lo-de, A-bo - yo a e,

Clv.

B. Guit.

Pno.

Vo. *solo 3* *coro* *solo 4*

A-bo - yo. Ye - ya mo-ya-ya 'lo-de, A-bo-yo a e, A-bo-yo.

Clv.

B. Guit.

Pno.

coro

Vo. *A-bo - yo a e, A-bo - yo. A-bo - yo a e,*

Clv.

B. Guit.

Pno.

Vo. *A-bo-yo. A-bo-yo a e, A-bo - yo. Ye - ye - ma - ya 'lo-de*

Clv.

B. Guit.

Pno.

Vo. *A-bo-yo a e, A-bo - yo. Ye - ya 'lo-de ya 'lo-del A-bo-yo a e,*

Clv.

B. Guit.

Pno.

Vo. 
 A - bo - yo. Ye - yo ma-ya ya 'lo-de! A-bo - yo a e, A-bo - yo. Ye - ye

Clv. 

B. Guit. 


Pno. 


Vo. 
 ma-ya ya 'lo-de! A-bo-yo a e, A-bo-yo. Ye - ma - ya!

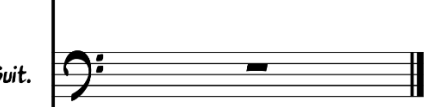
Clv. 

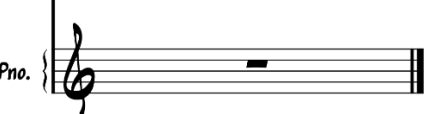
B. Guit. 

Pno. 

Vo. 

Clv. 

B. Guit. 

Pno. 

Yemaya

Singer Mayra C. Valdés

Chucho Valdés

♩ = 100
Afro

A Cm7 Cm7

Piano

Claves

Ye — ma — ya O — lo — kun — Ye — ma —

Gm7 Gm7

Pno.

Clv.

ya Ye — ma —

Cm7 Cm7 Gm7

Pno.

Clv.

ya a — se — su — Ye — ma —

Gm7

Pno.

Clv.

ya Ye — ma —

E7(b13,#9) A13(b9) D7(#9) Gm7

Pno.

Clv.

ya o — ku — té Ye — ma — ya

2

Db9(#11)

Pno. *Ye* *ma* -

Clv.

B Cm7 Cm7 Gm7

Pno. *ya* *la grand-io* *sa del*

Clv.

Gm7

Pno. *mar* *Ye* - - - *ma* -

Clv.

Cm7 Cm7 Gm7

Pno. *ya* *mi re zo'es* *cu - cha* -

Clv.

Gm7

Pno. *rás* *Ye* *ma* -

Clv.

3

E \flat 13 **A13(\flat 9)** **D7(\sharp 9)** **Gm7**

Pno. *ya* *as - es - u* *Ye - ma - ya*

Clv.

Gm7

Pno. *Ye - ma -*

Clv.

E \flat 13 **A13(\flat 9)** **D7(\sharp 9)** **Gm7** 1. **D \flat 9(\sharp 11)**

Pno. *ya* *o - ku - té* *Ye - ma - ya*

Clv.

2. **Gm7** **Cm7** **Cm7**

Pno. *Ye* *ma - ya* *O - lo - kun Ye*

Clv.

Gm7 **Gm7**

Pno. *ma* *ya* *Ye* *ma -*

Clv.

4

Pno. Cm^7 Cm^7 Gm^7

ya la grand-io sa del

Clv.

Pno. Gm^7

mar Ye - ma -

Clv.

Pno. $E7(\#9)$ $A13(b9)$ $D7(\#9)$ Gm^7

ya a - se - su Ye - ma - ya

Clv.

Pno. $D\flat 9(\#11)$ $A13(b9)$ $D7(\#9)$

Ye - ma - ya a - bo - yo

Clv.

$\text{♩} = 170$
D New Tempo

Pno.

Ye - ma - ya

Clv.

Pno.  || 8

Clv.  || 8

E


Pno.  || 8

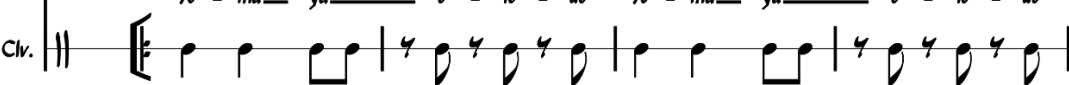
Clv.  || 8

Pno.  ||

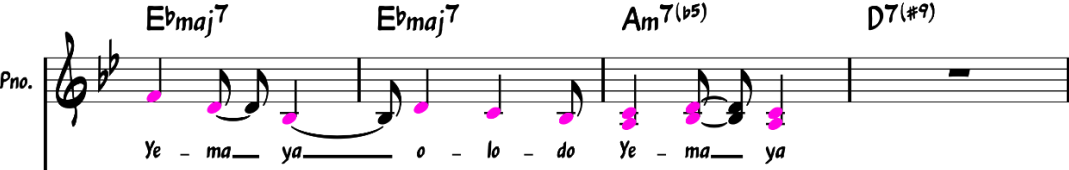
Clv.  ||

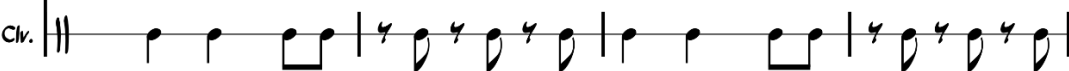
F Gm^7 Gm^7 $Bb^7_{sus^4}$ Bb^7

Pno.  ||

Clv.  ||

$Ebmaj^7$ $Ebmaj^7$ $Am^7(b^5)$ $D7(\#9)$

Pno.  ||

Clv.  ||

Gm^7 Gm^7 $Bb^7_{sus^4}$ Bb^7

Pno.  ||

Clv.  ||

Trumpet Improvisation

E \flat maj 7 **E \flat maj 7** **A m^7 (\flat^5)** **D 7 (\sharp^9)**
 Pno. 
 Clv. 
 Coro
G m^7 **G m^7** **B \flat^7 _{sus 4}** **B \flat^7**
 Pno. 
 Ye - ma - ya - o - lo - do Ye - ma - ya - o - lo - do
 Clv. 
E \flat maj 7 **E \flat maj 7** **A m^7 (\flat^5)** **D 7 (\sharp^9)** Solo
 Pno. 
 Ye - ma - ya - o - lo - do Ye - ma - ya
 Clv. 
G m^7 **G m^7** **B \flat^7 _{sus 4}** **B \flat^7**
 Pno. 
 Ye - ma - ya eh Ye - ma - ya o - lo - de
 Clv. 
E \flat maj 7 **E \flat maj 7** **A m^7 (\flat^5)** **D 7 (\sharp^9)**
 Pno. 
 a - se - su a - se - su mi Ye - ma - ya
 Clv. 
 Coro
G m^7 **G m^7** **B \flat^7 _{sus 4}** **B \flat^7**
 Pno. 
 Ye - ma - ya - o - lo - do Ye - ma - ya - o - lo - do
 Clv. 

E^bmaj⁷ E^bmaj⁷ Am⁷(^b5) Solo D⁷(#9) 7

Pno. *Ye - ma ya o - lo - do Ye - ma ya Yeah Yeah Oh*

Clv.

Gm⁷ Gm⁷ B^b7_{sus}⁴ B^b7

Pno. *A la bi - na son Yeah Yeah*

Clv.

E^bmaj⁷ E^bmaj⁷ Am⁷(^b5) D⁷(#9)

Pno. *Yeah Yeah A la Je - so - na - a*

Clv.

Gm⁷ Gm⁷ B^b7_{sus}⁴ B^b7

Pno. *Ye - ma ya o - lo - do Ye - ma ya o - lo - do*

Clv. *16 + 6 + 8 bars*

E^bmaj⁷ E^bmaj⁷ Am⁷(^b5) D⁷(#9)

Pno. *Ye - ma ya o - lo - do Ye - ma ya Yeah Yeah Yeah*

Clv.

Gm7 Gm7 Bb7sus4 Bb7
 Pno. 
 Clv. 
 Yeah a la pin
 Ebmaj7 Ebmaj7 Am7(b5) D7(#9)
 Pno. 
 Clv. 
 a la so na
 Gm7 Gm7 Bb7sus4 Bb7
 Pno. 
 Clv. 
 Ye - ma ya o - lo - do Ye - ma ya o - lo - do
 Ebmaj7 Ebmaj7 Am7(b5) D7(#9)
 Pno. 
 Clv. 
 Ye - ma ya o - lo - do Ye - ma ya Ye
 Gm7 Gm7 Bb7sus4 Bb7
 Pno. 
 Clv. 
 ma ya mi Ye - ma ya o - lo - de a - se -
 Ebmaj7 Ebmaj7 Am7(b5) D7(#9)
 Pno. 
 Clv. 
 su a - se - su mi Ye - ma ya

9

K on cue break **L** **M** Coro Gm^7 Solo Bb^{sus^4}

Pno. 6 bars 8 bars

Ye - ma - ya Eh A - bo - yo

Clv.

$Ebmaj^7 D7(\#9)$ Coro Gm^7 Solo Bb^{sus^4} $Ebmaj^7 D7(\#9)$

Pno. mi Ye - ma - ya! Ye - ma - ya Eh!

Clv.

Coro Gm^7 Solo Bb^{sus^4} $Ebmaj^7 D7(\#9)$ Coro Gm^7

Pno. Ye - ma - ya Eh! Ye - ma - ya Eh!

Clv.

Solo Bb^{sus^4} $Ebmaj^7 D7(\#9)$ Coro Gm^7 Solo Bb^{sus^4}

Pno. Ye - ma - ya Eh!

Clv.

$Ebmaj^7 D7(\#9)$ Gm^7 Bb^{sus^4} $Ebmaj^7 D7(\#9)$

Pno. Ye - ma - ya Eh!

Clv.

10 **Mambo 2 on cue**
Gm7 Bb7_{sus} Ebmaj7 D7(#9)

Pno.

Clv.

Gm7 Bb7_{sus}⁴ Ebmaj7 D7(#9)

Pno.

Clv.

N
 ♩ = ♩. Drums, Percussive *ad lib*

Pno.

Clv.

Pno.

Clv.

Mambo 3 on cue
 ♩. = ♩ **Gm7 Bb7_{sus} Ebmaj7**

Pno.

Clv.

D7(#9) Gm7 Bb7_{sus}⁴ Ebmaj7

Pno.

Clv.

11

D7(#9)

Break

6 bars

Pno.

Ye - ma - ya

Clv.

transcribed by Thomas Altmann

A

Solo & Coro

189

2

1. 2. *last coro/solo*

Pno. *mo - ro ko - ró ko - mo de mo - 'ró de mo - 'ró E - ri - ki*

Clv.

B *coro solo*

Pno. *Ya - na E - ri - a - yé*

Clv. */Eriomó*

Yemaya Asesú

transcribed by Thomas Altmann

Toque Bata: Yakota
Solo = Coro

Piano

Ye-ma-ya A-se - sú A-se-sú Ye-ma - ya Ye-ma-ya A-se -

Claves

Pno.

sú A-se-sú Ye-ma - ya Ye-ma - ya o-lo do O-lo-do Ye-ma -

Clv.

Pno.

ya Ye-ma - ya o-lo do O-lo-do Ye-ma - ya Ye-ma-ya A-se

Clv.

Yemaya

Celia Cruz

$\text{♩} = 120$
Cha Cha Cha

Voice

Claves

Bass Guitar

Piano

Vo.

Clv.

B. Guit.

Pno.

Vir-gin de reg-la

Ah Ah

Vo. *hoy es tu di-a ma-dre de a-gua*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *di-o-sa mi-a Ye-ma - ya*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *la re-i-na'e res es pa-ra ti es tos*

Clv.

B. Guit.

Pno. *Ah Ah Ah Ah Ah Ah*

Vo. *break* *break*
can - ta res que te brin - da - mos o ma - dre

Clv.

B. Guit.

Pno.

Vo.
mi - a, ma - dre mi - a ma - dre mi - a ma - dre mi - a Ye - ma -

Clv.

B. Guit.

Pno.

Vo. $\text{♩} = 120$
ya! Oh vi - va mi Ye - ma - ya!

Clv.

B. Guit.

Pno.

solo *coro*

Vo. *Ye - ma - ya e, o - lo - do A-bo-yo Ye-ma - ya. Ye - ma - ya*

Clv.

B. Guit.

Pno.

solo - variation 1

Vo. *e, o - lo - do A-bo-yo Ye-ma - ya. Ye-ma - ya e — O — lo -*

Clv.

B. Guit.

Pno.

coro


Vo. *do A-bo-yo — Ye-ma - ya. Ye - ma - ya e, o - lo - do A-bo-yo*

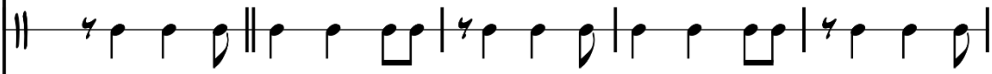
Clv.


B. Guit.


Pno.

solo - variation 2

Vo. 
Ye - ma - ya. Ye - ma - ya e o - lo do A - bo - yo Ye - ma - ya.

Clv. 

B. Guit. 

Pno. 

coro *solo - variation 3*

Vo. 
Ye - ma - ya e, o - lo - do A - bo - yo Ye - ma - ya. Pi - a - re ke - te pi - a - re

Clv. 

B. Guit. 

Pno. 

Vo. 
pi - a - re - ke - te pi - a - tu - ko Pi - a - re ke to - lo mi - ta - ra O - lo -

Clv. 

B. Guit. 

Pno. 

coro

Vo. do A-bo-yo— Ye-ma - ya. Ye - ma - ya e, o - lo - do A-bo-yo

Clv.

B. Guit.

Pno.

solo - variation 4

Vo. Ye-ma - ~~ya~~-a-re ke te pi-a-re Pi-a - re ke-te pi-a tu-ko Pi-a-re

Clv.

B. Guit.

Pno.

coro

Vo. ke to-lo mi-ta-ra ooh O-lo - do A-bo-yo— Ye-ma - ya. Ye - ma - ya

Clv.

B. Guit.

Pno.

Vo. *solo* *coro*

e, o - lo - do A-bo-yo Ye-ma - ya. Ye - Ye ma-ya 'lo-de, A-bo-yo a

Clv.

B. Guit.

Pno.

Vo. *solo 2* *coro*

e, A-bo - yo. Ye - ya' 'lo-de-ya 'lo-de, A-bo - yo a e,

Clv.

B. Guit.

Pno.

Vo. *solo 3* *coro* *solo 4*

A-bo - yo. Ye - ya mo-ya-ya 'lo-de, A-bo-yo a e, A-bo-yo.

Clv.

B. Guit.

Pno.

coro

Vo. *A-bo - yo a e, A-bo - yo. A-bo - yo a e,*

Clv.

B. Guit.

Pno.

Vo. *A-bo - yo. A-bo - yo a e, A-bo - yo. Ye - ye - ma - ya 'lo-de*

Clv.

B. Guit.

Pno.

Vo. *A-bo - yo a e, A-bo - yo. Ye - ya 'lo-de ya 'lo-del A-bo - yo a e,*

Clv.

B. Guit.

Pno.

Vo. 

Clv. 

B. Guit. 


Pno. 


Vo. 

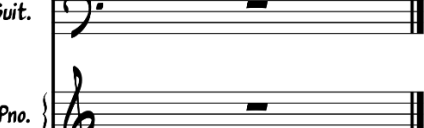
Clv. 


B. Guit. 

Pno. 

Vo. 

Clv. 

B. Guit. 

Pno. 

Yemaya

Singer Mayra C. Valdés

Chucho Valdés

♩ = 100
Afro

A Cm7 Cm7

Piano

Claves

Ye — ma — ya O — lo — kun — Ye — ma —

Gm7 Gm7

Pno.

Clv.

ya Ye — ma —

Cm7 Cm7 Gm7

Pno.

Clv.

ya a — se — su — Ye — ma —

Gm7

Pno.

Clv.

ya Ye — ma —

E7(b13,#9) A13(b9) D7(#9) Gm7

Pno.

Clv.

ya o — ku — té Ye — ma — ya

2

Db9(#11)

Pno. *Ye* *ma* -

Clv.

B Cm7 Cm7 Gm7

Pno. *ya* *la grand-io* *sa del*

Clv.

Gm7

Pno. *mar* *Ye* - - - *ma* -

Clv.

Cm7 Cm7 Gm7

Pno. *ya* *mi re zo'es* *cu - cha* -

Clv.

Gm7

Pno. *rás* *Ye* *ma* -

Clv.

3

E \flat 13 **A13(\flat 9)** **D7(\sharp 9)** **Gm7**

Pno. *ya* *as - es - u* *Ye - ma - ya*

Clv.

Gm7

Pno. *Ye - ma -*

Clv.

E \flat 13 **A13(\flat 9)** **D7(\sharp 9)** **Gm7** 1. **D \flat 9(\sharp 11)**

Pno. *ya* *o - ku - té* *Ye - ma - ya*

Clv.

2. **Gm7** **Cm7** **Cm7**

Pno. *Ye* *ma - ya* *O - lo - kun Ye*

Clv.

Gm7 **Gm7**

Pno. *ma* *ya* *Ye* *ma -*

Clv.

4

Pno. Cm^7 Cm^7 Gm^7

ya la grand-io sa del

Clv.

Pno. Gm^7

mar Ye - ma -

Clv.

Pno. $E7(\#9)$ $A13(b9)$ $D7(\#9)$ Gm^7

ya a - se - su Ye - ma - ya

Clv.

Pno. $D\flat 9(\#11)$ $A13(b9)$ $D7(\#9)$

Ye - ma - ya a - bo - yo

Clv.

$\text{♩} = 170$
D New Tempo

Pno.

Ye - ma - ya

Clv.

Pno.  || 8

Clv.  || 8

E


Pno.  || 8

Clv.  || 8

Pno.  ||

Clv.  ||


F Gm^7 Gm^7 $Bb^7_{sus^4}$ Bb^7

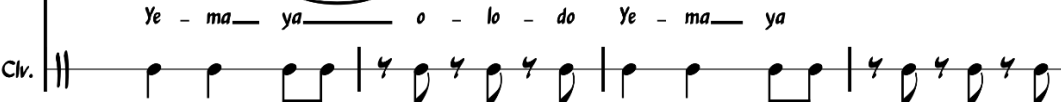
Pno.  ||

Clv.  ||

Ye - ma - ya - o - lo - do Ye - ma - ya - o - lo - do

$Ebmaj^7$ $Ebmaj^7$ $Am^7(b^5)$ $D7(\#9)$

Pno.  ||

Clv.  ||

Ye - ma - ya - o - lo - do Ye - ma - ya

Gm^7 Gm^7 $Bb^7_{sus^4}$ Bb^7

Pno.  ||

Clv.  ||

Trumpet Improvisation

E \flat maj 7 **E \flat maj 7** **Am 7 ($\flat 5$)** **D 7 ($\sharp 9$)**
 Pno. 
 Clv. 
 Coro
Gm 7 **Gm 7** **B \flat 7 _{sus 4}** **B \flat 7**
 Pno. 
 Ye - ma - ya o - lo - do Ye - ma - ya o - lo - do
 Clv. 
E \flat maj 7 **E \flat maj 7** **Am 7 ($\flat 5$)** **D 7 ($\sharp 9$)** Solo
 Pno. 
 Ye - ma - ya o - lo - do Ye - ma - ya
 Clv. 
Gm 7 **Gm 7** **B \flat 7 _{sus 4}** **B \flat 7**
 Pno. 
 Ye - ma - ya eh Ye - ma - ya o - lo - de
 Clv. 
E \flat maj 7 **E \flat maj 7** **Am 7 ($\flat 5$)** **D 7 ($\sharp 9$)**
 Pno. 
 a - se - su a - se - su mi Ye - ma - ya
 Clv. 
 Coro
Gm 7 **Gm 7** **B \flat 7 _{sus 4}** **B \flat 7**
 Pno. 
 Ye - ma - ya o - lo - do Ye - ma - ya o - lo - do
 Clv. 

7

E^bmaj⁷ **E^bmaj⁷** **Am⁷(^b5)** **Solo D⁷(#9)**

Pno. *Ye - ma - ya - o - lo - do Ye - ma - ya Yeah Yeah Oh -*

Clv.

Gm⁷ **Gm⁷** **B^b7_{sus}⁴** **B^b7**

Pno. *A la bi - na son Yeah Yeah*

Clv.

E^bmaj⁷ **E^bmaj⁷** **Am⁷(^b5)** **D⁷(#9)**

Pno. *Yeah Yeah A la Je - so - na - a*

Clv.

Gm⁷ **Gm⁷** **B^b7_{sus}⁴** **B^b7**

Pno. *Ye - ma - ya - o - lo - do Ye - ma - ya - o - lo - do*

Clv.

16 + 6 + 8 bars

E^bmaj⁷ **E^bmaj⁷** **Am⁷(^b5)** **D⁷(#9)**

Pno. *Ye - ma - ya - o - lo - do Ye - ma - ya Yeah Yeah Yeah -*

Clv.

Gm7 **Gm7** **Bb7_{sus4}** **Bb7**
 Pno. 
 Clv. 
 — Yeah — a la — pin

Ebmaj7 **Ebmaj7** **Am7(b5)** **D7(#9)**
 Pno. 
 Clv. 
 a la so na —

Gm7 **Gm7** **Bb7_{sus4}** **Bb7**
 Pno. 
 Clv. 
 Ye - ma ya — o - lo - do Ye - ma ya — o - lo - do

Ebmaj7 **Ebmaj7** **Am7(b5)** **D7(#9)**
 Pno. 
 Clv. 
 Ye - ma ya — o - lo - do Ye - ma ya Ye —

Gm7 **Gm7** **Bb7_{sus4}** **Bb7**
 Pno. 
 Clv. 
 — ma ya mi Ye - ma - ya o - lo - de a - se -

Ebmaj7 **Ebmaj7** **Am7(b5)** **D7(#9)**
 Pno. 
 Clv. 
 su — a - se - su mi Ye - ma - ya

Agó Eleggua Bukenke

Toque batá: Latopka Part III with transition to Part IV

Cantos Lucumií

Alternatively you can play the Rumba clave

Cowbell

The arrows indicate on which strokes the cowbell aligns with the toque batá.
The colored notes in the melody (Solo or Choir) indicate when a note aligns with the clave.

Soloist

Choir

Okonkolo

Iya

Itotele

Iya can play two eighth notes or one quarter note

5

Cowbell

Soloist

Choir

Okonkolo

Iya

Ito

The blue drum notes indicate when they align with the melody

-go E-leg-gua A - bu - ken - ke A - go E-leg-gua A - bu - ken - ke

A -

2

9

Cowbell

Soloist

Choir

Oko

Iya

Ito

-go E-leg-gua A - bu - ken - ke A - go E-leg-gua A - bu - ken - ke

A

13

Cowbell

Soloist

Choir

Oko

Iya

Ito

Transition from Part III to Part IV

2

Abukenke

Toque batá: Latopka Part IV

Cantos Lucumií

The arrows indicate on which strokes the clave aligns with the toque batá.

The colored notes in the melody (Solo or Choir) indicate when a note aligns with the clave.

Claves

Soloist

Choir

Okonkolo

Iya

Itotele

A - bu - ken - ke, A - bu - ken - ke

The blue drum notes indicate when they align with the melody

Detailed description: This system contains the first four measures of the piece. The Claves part is in 6/8 time, showing a pattern of eighth and sixteenth notes with pink arrows pointing to specific strokes. The Soloist and Choir parts are in 6/8 time; the Soloist has pink notes with lyrics 'A - bu - ken - ke, A - bu - ken - ke' aligned with the Claves arrows. The Choir part is currently silent. The three drum parts (Okonkolo, Iya, Itotele) are in 6/8 time, with blue notes indicating alignments with the Soloist's melody.

5

Clv.

Soloist

Choir

Oko

Iya

Ito

O - gun ya to pa a lo - wo

A - bu - ken - ke, A - bu - ken - ke

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a '5'. The Clv. part continues the Claves pattern. The Soloist part has pink notes with lyrics 'O - gun ya to pa a lo - wo' in measures 5 and 6, followed by a repeat sign. The Choir part has pink notes with lyrics 'A - bu - ken - ke, A - bu - ken - ke' in measures 7 and 8. The drum parts (Oko, Iya, Ito) continue with blue notes indicating alignments.

2

9

Clv.

Soloist

Choir

Oko

Iya

Ito

11

Clv.

Soloist

Choir

Oko

Iya

Ito

15

Clv.

Soloist

Choir

Oko

Iya

Ito

Ba - ra La - gua - na nki - o

- ken - ke, A - bu - ken - ke A - bu

Aguanile O

Toque Bata: Chachalokuafun

Cantos Lucumi

$\text{♩} = 80$

Claves ext.

Rumba clave

Soloist

Choir

Okonkolo

Iya

Itotele

3 **A** The arrows indicate on which beats the clave aligns with the toque batá

Clv. Ext.

R. Clv.

3:2 (6/8 Feel vs. 2/4)

Solo

A-gua-ni-le o' O-gun ma-ri - wo

Choir

O.

I.

It.

Clv. Ext.

R. Clv.

Solo

Choir
A-gua-ni-le o' O-gun ma-ri-wo

O.

I.

It.

19

Clv. Ext.

R. Clv.

Solo

Choir
A-gua-ni-le o' O-gun ma-ri-wo O-gun a fo-mo-

O.

I.

It.

Clv. Ext. 

R. Clv. 

Solo 

Choir 
-de o i - le-a - fe - re a - ri___ bo O___gun de___ bam - ba.

O. 

I. 

It. 

27 **B**

Clv. Ext. 

R. Clv. 

Solo 
free in phrasing
A - gua-ni-le A-gua-ni-le ko-man-se i-ya___ wo A - gua-ni-le

Choir 
A

O. 

I. 

It. 

Clv. Ext. 

R. Clv. 

Solo 
 A-gua-ni - le____ ko-man - se i - ya____ wo
 O-gun a - re - re

Choir 
 A - gua-ni - le

O. 

I. 

It. 

37

Clv. Ext. 

R. Clv. 

Solo 

Choir 
 A - gua-ni - le ko-man - se i - ya____ wo A - gua-ni - le!

O. 

I. 

It. 

Clv. Ext.

R. Clv.

Solo
E a - ri - bo ya - - ya

Choir

O.

I.

It.

43
Clv. Ext.

R. Clv.

Solo
A - re-re a - re-re o

Choir
E a - ri-bo ya - ya.

O.

I.

It.

Exercises

Clave

Sarah Raabe

Exercise 1: 3 against 2 practice- common pulse
 Son clave 3-2
Instead of singing you can start with foot stomps, the metronome can be replaced by active playing

♩ = 80

Voce

Claves

Hand Clap

Congas

Cowbell/Metronome

Exercise 2: 3 against 2 practice- common pulse
 Rumba clave 3-2

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Exercise 3 + 4: Cross rhythms in 6/8
 2 against 3 3 against 2 3 against 4 4 against 3

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Dotted eight note against 6/8 clave 6/8 clave against dotted eight note

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Exercise 5: Rumba clave in eight notes, upbeats

Vo. *One two three four five six seven eight*

Clv. *spoken*

Hd. Clp.

Con.

Cwb./Metr. *start on 90 bpm, speed it up during practice*

Vo. *One two three four five six seven eight*

Clv.

Hd. Clp.

Con. *l r r l r r r l r r l r l r r r*

Cwb./Metr. *left hand= open slap on quinto; right hand = open slap on tumba*

Vo. *Bab bab bab bab bab bab bab bab*

Clv.

Hd. Clp.

Con. *l r r l r r r l r r l r l r r r*

Cwb./Metr.

Exercise 6: Rumba clave in eight notes, upbeats, alternating hands

3

(played one conga open slaps and bass note or two congas open slaps)

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

start on 90 bpm, speed it up during practice

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Up beat emphasized

Vo.

Clv.

Hd. Clp.

Con.

Cwb./Metr.

♩ = 90

Exercise 7: Abakuabell - 6/8 (5 stroke) clave in eight notes over 4/4, alternating hands

Vo. *One two three four five six seven eight*

Clv. *spoken*

Hd. Clp.

Con. *alternating hands triplets/eight notes, no accents first*
start on 90 bpm, speed it up during practice

Cwb./Metr.

Vo. *One two three four five six seven eight*

Clv.

Hd. Clp.

Con. *Accents in 6/8 (5 stroke) clave* *Accents in 4/4 Rumba clave 3:2*

Cwb./Metr.

Vo. *One two three four five six seven eight*

Clv.

Hd. Clp.

Con. *Accents in 6/8 (5 stroke) clave*

Cwb./Metr.

Vo. *Bab bab bab bab bab bab bab bab*

Clv.

Hd. Clp.

Con. *l r l r l r l r l r l r l r*

Cwb./Metr.

Vo. *Bab bab bab bab Bab bab bab bab*

Clv.

Hd. Clp.

Con. *l r l r l r l r l r l r l r l r l r*

Cwb./Metr. *Accents in 6/8 (5 stroke) clave* *Accents in 6/8 (5 stroke) clave*

Exercise 9: Yemaya Assesu Practice
Play clave while singing

Vo. *Ye - ma - yá a - se - e -*

Clv. *Clapped or played clave*

Hd. Clp. *In this case foot stomps*

Con.

Cwb./Metr.

6

Vo. *sú* *a - se - sú Ye - ma -*

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Vo. *yá*

Clv.

Hd. Clp.

Con.

Cwb./Metr.

Exercises

AR II - 2024-2025

Verbalisation quarter and eighth notes on clave

♩ = 80

Rumba clave 3:2

Claves

Voice

The Claves part is written in 4/4 time. It starts with a double bar line, followed by a 4/4 time signature. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The third measure contains a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The fourth measure contains a quarter note on A3, a quarter note on G3, a quarter note on F#3, and a quarter note on E3. The Voice part is written in 4/4 time. It starts with a double bar line, followed by a 4/4 time signature. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The third measure contains a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The fourth measure contains a quarter note on A3, a quarter note on G3, a quarter note on F#3, and a quarter note on E3.

Verbalisation of the Rumba clave on quarter/eighth notes

Clv.

Vo.

The Clv. part is written in 4/4 time. It starts with a double bar line, followed by a 4/4 time signature. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The third measure contains a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The fourth measure contains a quarter note on A3, a quarter note on G3, a quarter note on F#3, and a quarter note on E3. The Vo. part is written in 4/4 time. It starts with a double bar line, followed by a 4/4 time signature. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure contains a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. The third measure contains a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The fourth measure contains a quarter note on A3, a quarter note on G3, a quarter note on F#3, and a quarter note on E3.

Toque Batá Omolodde, dedicated to Yemaya

Audio-visuals Yoruba cantos for Yemaya with dance before we start (Obini Batá)

Voice (Akpwon)
 Choir
 Piano 3
 Violoncello
 Claves
 Okonkolo
 Iya
 Itotele
 Electric Bass
 Drum Kit

6

Vo.

Ch.

Pno. 3

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

possible answer

2

The musical score for page 2, measures 6 and 7, is as follows:

- Measure 6:** Vo., Ch., Pno. 3, Vc., and El. B. have whole rests. Clv. plays a whole note. Oko, Iya, and Ito have whole rests.
- Measure 7:** Vo., Ch., Pno. 3, Vc., and El. B. have whole rests. Clv. plays a half note. Oko, Iya, and Ito play eighth notes. The Ito part is marked *possible answer*.

8 OPEN x times

Vo.

Ch.

Pno. 3

B

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

8

OPEN x times

B

12 Batá call

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

Canto I

16

Part I, Marcha

Vo.  O - mo - lo - de O - mo ti - ti - yo E - le - yo - la - te
O - mo - lo - de wi - ban - ke - i - yo ya E - gun ya yo

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

20

Vo.

Ch.

O - mo - lo - de O - mo ti - ti - yo E - le - yo - la - te

Pno. 3

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

24 Batá call to Part II

Vo.

Ch.

Pno. 3

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit.

mp

Canto II

28

Part II

Vo.  E-mi O de O-mo O de O-mo O-de E-mi O-de A -

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

32

Vo. 
-yum-ba ma - i - ya cu-el-le - i - yo

Ch. 
E-mi O-de O-mo O-de

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

36

Vo. 

Ch. 
O-mo O-de E-mi O-de A - yum-ba ma - i - ya cu-el-le - i yo

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

40 Batá call to Part III

Vo.

Ch.

Pno. 3

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

Canto III

44 Part III

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

48

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

52

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

56

Vo. Yang Yang Oh A la Mon - tan - ze.

Ch. Yang Yang Oh A la Mon - tan - ze.

Pno. 3

Vc.

Clv. Yang Yang Oh A la Mon - tan - ze.

Oko Yang Yang Oh A la Mon - tan - ze.

Iya Yang Yang Oh A la Mon - tan - ze.

Ito Yang Yang Oh A la Mon - tan - ze.

El. B. Yang Yang Oh A la Mon - tan - ze.

D. Kit

58 Call for Part IV

Vo.  O-lug-ba

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

Canto IV

Part IV

62

Vo. *f*
chik - wi - ni O - lug - ba

Ch. *f*
A la Mon - tan - ze

Pno. 3 *f*
A la Mon - tan - ze
sing

Vc. *f staccato*

Clv.

Oko

Iya

Ito

El. B. *f*

D. Kit

64

Vo. chik - wi - ni O - lug - ba

Ch. A la Mon - tan - ze!

Pno. 3 A la Mon - tan - ze!

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

Canto V

Last round: only choir, no solo line

66

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

70 **A** Free tempo

Vo. O-mo-lod-de fi-na, fi-na-a O-mo-lod-de ca-si, ca-si

Ch. Humming on Bm, soft and piano

Pno. 3 Free, only Bm minimal input in 2x 3/8 pulse
Bm

Vc. arco *p* legato

Clv.

Oko

Iya

Ito

El. B. legato *p*

D. Kit

74

Vo. *O - mo-lod-de fi na, fi - na — O - mo-lod-de ca - si, ca - si*

Ch.

Pno. 3

Vc. *mp pulse 6/8 — mf*

Clv.

Oko

Iya

Ito

El. B. *legato p*

D. Kit *Drum Fill on call 1--2--*

78 **A**

Vo. *O-mo-lod-de fi - na, fi - na - a O-mo-lod-de ca - si, ca - si*

Ch.

Pno. 3

Play the chords
Bm Bm Bm/A Bm/A

Vc. *p*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

82

Vo. *O - mo de fi - na, fi - na - a O - mo - lod - de ca - si, ca - si*

Ch.

Pno. 3 *Bm Bm Bm/A Bm/A*

Vc. *p*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

86

Vo. *Bm Bm Bm/A Bm/A*

V1. Wenn wir uns dem E - ndenäh-ren, wissen wird dann, wer ge - winnt

Ch.

Pno. 3 *Bm Bm Bm/A Bm/A*

Vc. *p*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

90

Bm/G Gmaj7 Bm/E Em7

Vo. Wenn wir uns-re Ah-nen e - hren — e-hren wird dann auch das Kind?

Ch.

Pno. 3

Bm/G Gmaj7 Bm/E Em7

Vc. *p*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

94

Bm Bm/G Bm/A Bm/E

Vo. 
V2. Weiss ich heu-teschon von mor-gen_ wird Ma-ma Wa-ti bei mir sein

Ch. 

Bm Bm/G Bm/A Bm/E

Pno. 3 

Vc. 
staccato

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

98 Bm Gmaj7 A7 Em7

Vo. Wer-den-mich Was - ser - we-sen or - ten, ze-i-gen wie die See__ le reist

Ch.

Pno. 3 Bm Gmaj7 A7 Em7

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

102 **C** Bm Bm/G Bm/A Bm/E

Vo. O-mo-lod-de fi - na, fi - na — O-mo-lod-de ca - si, ca - si

Ch.

Pno. 3 Bm Bm/G Bm/A Bm/E

Vc. legato with the pulse of 2x 3/8 *mp* *mf*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

106

Vo. *D/F#* *G* *G#dim* *Bm*

Fi-na Fi-na, fi-na O-mo-lod-de Fi-na, Fi-na, fi-na O-mo-lod-de!

Ch. *D/F#* *G* *G#dim* *Bm*

Fi-na Fi-na, Fi-na Fi-na,

Pno. 3

Vc. *mp*

Clv.

Okō

Iya

Ito

El. B.

D. Kit

110 Batá call, Drums starts too **D** Bm Bm/G

Vo. 

Ch. 

Pno. 3 

Vc. 

Clv. 

Oko 

Iya 

Ito 

El. B. 

D. Kit 

114

Bm/A Bm/E Bm Gmaj7

Vo. als al-les um uns si-cher-war. Dein Strah-len Her-zen er-reich-te

Ch.

Pno. 3

Vc.

Clv.

Oko

Iya

Ito

El. B.

D. Kit

118

A7 Em7 D/F# Bm/G

Vo. Und die See-le Tö-nesang V4. Welch-che We-ge, füh-ren zu-rück zu mir,

Ch.

Pno. 3

Vc.

Clv.

Oko Break, also in the drums

Iya

Ito

El. B.

D. Kit Drum Break Fill

122

G G#dim Bm Gmaj7

Vo. zu Dir und alln, die mich be-we - gen. We-lche See wird mich ru-fen...

Ch.

Pno. 3

G G#dim Bm Gmaj7

Vc. *mp*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

126

Vo. *A7* *Em7*
um dem Ho - ri - zont zu be - geg - nen?

Ch.

Pno. 3 *A7* *Em7*

Vc. *f*

Clv.

Oko

Iya

Ito

El. B.

D. Kit

E

Vocal Adlibs in repetition, open x times, at some point audience participation without Batá

128

Vo. *D/F#* *G* *G#dim* *Bm*

Fi-na Fi-na, fi-na O-mo-lod-de Fi-na, Fi-na, fi-na O-mo-lod-de!

Ch. *D/F#* *G* *G#dim* *Bm*

Fi-na Fi-na, Fi-na Fi-na,

Pno. 3

Vc. *mf*

Clv.

Okó

Iya

Ito

El. B.

D. Kit

F
♩ = 130

132 On cue (Batá) SON CLAVE in 2-3, 4/4 Bata Iyessa, Montuno starts

Vo.

Ch.

Pno. 3

G D/F# Em7(9) Asus4(7)

Vc.

mf
(Fi - na Fi - na, fi - na O - mo - lod - de

Clv.

Okó

Iya

Ito

El. B.

D. Kit

Toque Iyessa

134

Vo.

Ch.

Pno. 3

G D/F# Em7(9) Bm7

Vc.

legato

Fi - na Fi - na, fi - na O - mo - lod - de)

Clv.

Oko

Iya

Ito

El. B.

D. Kit

136 **G** Vocal Adlibs with cue for choir
G

Vo. *f*
Ye-ma - ya —

Ch. *f*
Ye-ma - ya —

Pno. 3
G D/F# Em7(9) Asus47 G D/F# Em7(9) Bm7
f

Vc. arco
f
Ye-ma - ya —

Clv. 2

Ok. Toque Iyesa
f

Iya

Ito

El. B. *f*

D. Kit Forte

140

Vo. 
Ye-ma-ya ____

Ch. 
Ye-ma-ya ____

Pno. 3 

Vc. 
Ye-ma-ya ____

Clv. 

Ok. 

Iya 

Ito 

El. B. 

D. Kit 

144 **H** On cue (Batá call)

Vo.

Ch.
Ye - ma - ya — Ye - ma - ya — Ye - ma - ya — Ye - ma - ya

Pno. 3
G D/F# Em7(9) Asus47 G D/F# Em7(9) Bm7

Vc.
Ye - ma - ya — Ye - ma - ya — Ye - ma - ya — Ye - ma - ya

Clv.

Okó

Iya

Ito

El. B.

D. Kit

Troubled water

Sarah Raabe

Intro

1st only spoken syllables in rhythm, pitch not important, only the relation high or low, then with batá drums joining

Claves

Voice

Choir

Violoncello

Bass Guitar

Bata

Kling la - king kling la ki - la ki - la king la ki - la.

Kling la - king kling la ki - la ki - la king la ki - la.

Kling la - king kling la ki - la ki - la king la ki - la.

Kling la - king kling la ki - la ki - la king la ki - la.

Kling la - king kling la ki - la ki - la king la ki - la.

Clv.

Vo.

Choir

Vc.

B. Guit.

Bata

$\text{♩} = 100$

There is

2

B

Clv. ||

Vo. *no - where go! There is no - where to be. There is*

Choir

Vc.

B. Guit.

Bata

Clv. ||

Vo. *no - where to fall — There is no - more to see — Trou - bled*

Choir

Vc.

B. Guit.

Bata

C

Clv. ||

Vo. Gm *2nd time vocal freedom* Cm
 wa - ter wa - ter Trou - bled

Choir

Vc.

B. Guit.

Bata

Clv. ||

Vo. $Am^7(b^5)$ $Cm^7(b^5)$ D^7
 wa - ter Trou - bled wa - ter Trou - bled

Choir

Vc.

B. Guit.

Bata

E

Clv. 

Vo. 
 I don't know where to go, cause you're not here with me. And I know you wont show

Bata 

Clv. 

Vo. 
 when I cry out and plead. Yes I want to shine And I long to be seen

Bata 

Clv. 



Vo. 
 but I cant call it mine if I cant be free.

Bata 

Troubled water


Sarah Raabe


Intro


6 x  = clave, 4x  = vocals


1st only spoken syllables in rhythm, pitch not important, only the relation high or low, then with batá drums joining, constantly getting louder


Claves 

Voice 
Kling la-king kling la ki - la ki - la king la ki - la.

Choir 
Kling la-king kling la ki - la ki - la king la ki - la.

Violoncello 
Kling la-king kling la ki - la ki - la king la ki - la.

Bass Guitar 
Kling la-king kling la ki - la ki - la king la ki - la.

Bata 
Kling la-king kling la ki - la ki - la-king la ki - la.

A ♩ = 80
Bata Call

Civ. 

Vo. 

Choir 

Vc. 
Bata Call

B. Guit. 
Cello starts arco

Bata 
Chachalokuafun on Drumset

Civ. 

Vo. 

Choir 

Vc. 
Cello starts arco

B. Guit. 

Bata 

Clv. ||  ||

Vo.  ||

Choir  ||

Vc.  ||

B. Guit.  ||

Bata  ||

Clv. *Verse 1* ||  ||

Vo.  ||
Trou-ble-dwa - ter - sur-rounds my skin, re-minds me of the old pain.

Choir  ||

Vc.  ||

B. Guit.  ||

Bata  ||

Clv. || 

Vo. 
Trou - bledwa - ter — re - cal - ling my guilt, the pres - sure and the — shame —

Choir 

Vc. 
mp

B. Guit. 
mp

Bata 

Clv. || 

Vo. 

Choir 

Vc. 
mp

B. Guit. 
mp

Bata 

Verse 2

Clv. || 

Vo. 
 When could I serve enough their aim? They threatened me with death, their own but in my name.

Choir 

Vc. 

B. Guit. 

Bata 

Clv. || 

Vo. 
 It last - ed un-til I thought my life needs an end. And I'm willing to—

Choir 

Vc. 

B. Guit. 

Bata 

The complete arrangement of “Troubled Water” can be found here: [Complete Arrangement Troubled Water from Sarah Raabe](#)