

Drumming The Gods: Selections from Traditional Santeria Drumming

Luis M. Núñez

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(Converted from HTML by Martin Blais)

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Chapter 1

Introduction

The purpose of this book is to make available a selection of Santeria rhythms to all percussionists as well as to provide bata drummers with a basic playing guide. Since a performer must go through initiations and offer sacrifices before being allowed to play in rituals, this is not a guide to playing in the religious ceremonies. The book provides enough material on the rituals, fetishes, dances and costumes to provide a background for theatrical performances. This work covers 92 of the principal rhythms and chants. The liturgical drumming repertory in Miami and New York exceeds 500 pieces so, it is not an exhaustive study. No attempt has been made to transcribe the nuances inherent in bata performance since they can only be communicated in a live teaching situation.

If your experience or research is at variance with this information, let me know. your input will be collated, credited and posted here. I'm interested in distribution, not authority.

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1.1 A note about the conversion

These pages have been converted from the author's set of HTML pages into a PDF document via conversion to \LaTeX to typeset the document and GNU Lilypond to typeset the music.

The HTML pages were first stripped with a script to remove tags and then cleaned up by hand. The little chunks of music were then scoped with a special \LaTeX environment. A Python script was written to extract, parse and convert the chunks to GNU Lilypond source format *without any human intervention*. Then each of these files were processed independently into PDF files, which were then included from \LaTeX .

Note that since the music notation was not written directly, the resulting note groupings may vary from what a human would have written.

The only editing that was performed on the chunks of music was in the rare cases where incongruities were found in the HTML pages, for example, a missing leading “|” character. Thus any errors in the music itself should match errors in the original notation. Should you find this is not the case, please contact me by email. I have not revised the content in any way, so the HTML page should match the music notation.

If for some reason you're interested in getting the scripts that were used for the conversion, contact me at *blais@iro.umontreal.ca*.

Martin Blais

Chapter 2

Overview of Santeria

The Cuban sugar plantations had an insatiable hunger for labor. For example, records of the Cuban slave trade indicate the importation of 350,000 African slaves between 1821 and 1860. The slaves were principally brought from Nigeria, the Ivory Coast, Angola, Senegal, Liberia, French Guinea and the Congo. The ones that were to have the greatest cultural influence on Cuba were the Yoruba from the Southwest of Nigeria. Yoruba religion was, and is, intimately tied to a concept of family, those living and the dead. Control over natural forces is attributed to the ancestors. Those with ashe, power, were transformed into divine beings, Orishas. According to the Yorubas, this metamorphosis happens during moments of emotional crisis. The individual's material self disappears, burned by passion and only his or her ashe remains, manifested as pure energy. These Orishas, and their liturgical drumming, chanting and dancing came to new world with the slaves.

The Spanish colonists were far more permissive than their English counterparts when it came to allowing the enslaved Africans to express their culture through festivals. Partly, this was done to maintain the differences and rivalries among the tribes and nations. Religion stole hours from production, but the plantation owners saw that it insured against the unity necessary for a rebellion.

A process of syncretism began when the African and Catholic belief systems met. The slaves accepted the Catholic saints as new guises for their Orishas. They noticed simple similarities, and melded together the figures of their divine ancestors with the church's hagiography. St. Lazarus became associated with Babalu Aye, Agayu with St. Christopher and Chango with St. Barbara. Elegua became the Holy Child of Atocha. With the abolition of slavery in 1880, Eulogio Gutierrez, an ex-slave from Matanzas, decided to return to Africa. He was possessed by Olofi on two occasions while in Nigeria. The Orisha demanded that he return to Cuba and found the Rule of Ifa, the sacred order of the babalawos.

Around 1900, a babalawo in Matanzas, Lorenzo Samá, became worried about the lack of unification among the Yoruba cults. Along with a "daughter" of Chango, Latuan, he worked to unify the different cults into a single liturgical body which he named the Rule of Ocha (La Regla de Ocha). His ideas gained general acceptance and modern Santeria was born.

Chapter 3

The Drums

3.1 The Drums

Santeria drumming is played on three double headed hourglass shaped drums, the bata. Six hands integrate a complex rhythm with nuances of tonalities.

The traditions state that the sacred bata drums have *aña*. They are supernatural beings in their own right and have to be fed. Animals and food are sacrificed to them as they are to the Orishas. The *aña* inside the drum is not at the mercy of the drummer.

Each *ilu*, or drum, has its specific name. The smallest drum is the *okonkolo*. The medium drum is the *itotele*. The largest bata drum is the *iya*. It is known as the “mother” of the drums. The *iya* must be played by the *olubata*, the best musician of the trio.

The bata are played by three seated drummers having the drums lying on their knees and held in place by a strap or cord under their thighs. If they happen to march, the drums are suspended from their necks by the straps.



3.2 The (Original) Notation

A tablature notation system has been used to make the interlocking of the different drum parts visually understandable. This is important because, even though each piece is written under a time signature, e.g. 6/8, the actual playing of the piece will tend to fluctuate somewhere between 6/8 and 4/4. This is due to an entrainment effect that occurs between the drummers.

Entrainment may be considered vital to liturgical drumming. The Dutch scientist, Christian Huygens, published his research on the subject in 1665: “If 2 rhythms are nearly the same and their sources are in close proximity, they will always lock up, fall into synchrony, entrain.”

As an example of the tablature, here is a portion of the first piece dedicated to Elegua in the oru del eya aranla:

```
| 1 & 2 & 3 & 4 & 5 & 6 & | :
```

Represents both the pulses within a measure and the time signature. All measures in 6's have the beat land on the “1” and the “4”. All measures in 4's have the beat land on the “1” and the “3”. Other signatures used are:

```
| 1 2 3 4 5 6 |
| 1 2 3 4 |
| 1 & 2 & 3 & 4 & |
```

Each bata drum is assigned two lines:

```
| 1 & 2 & 3 & 4 & 5 & 6 & | 1 & 2 & 3 & 4 & 5 & 6 & |
OKONKOLO
| S          S          | S          S          | l okon.
|           O          O          |           O          O          | r
ITOTELE
|   S          S          |   S          S          | l itot.
|           M O O          |           O          O          | r
IYA
|           S S          |   S          S          | l iya
| O          M          M          | O          M          M          | r
```

S=slap, O=open tone, M=muffled tone.

The left hand plays the chacha, the small head of the drum. Its line is designated “l”. The right hand plays the enu, the large head. Its line is designated “r”.

3.3 Example

Eleggua 1

```
y barago /o moyu /ba  /(rest)/
y barago /o moyu /ba  o/mo de ko ni/
y barago /o mo yu /ba le leg ba /cho lo ni/
```

Honor and prayers to the stick.

To he who teaches honor.
Honor the owner of life.
Elegua owns the way.

Llame

1	&	2	&	3	&	4	&	5	&	6	&		
		S						S					l iya
	O		O		O		O						r

Repeat as desired

1	&	2	&	3	&	4	&	5	&	6	&		1	&	2	&	3	&	4	&	5	&	6	&		
	S					S								S					S						l okon.	
			O						O							O					O				r	
		S				S								S					O			S				l itot.
			M		O		O							O						O					r	
				S		S								S							S				l iya	
	O		M				M							O					M			M			r	

Alternate (iya)

1	&	2	&	3	&	4	&	5	&	6	&		1	&	2	&	3	&	4	&	5	&	6	&		
			S		S		S									S		S		S					l iya	
	O													O											r	

This example can be broken down as follows:

Elegua 1:

The piece is dedicated to Elegua. The number 1 indicates that it is the first of a number of pieces to be dedicated to this Orisha during the *oru del eya aranla*.

y barago /o moyu /ba /(rest)/, etc:

A phonetic transcription of the chant as sung during performances. This is accompanied by a rough translation. A more accurate idea of the chants can be gained by listening to the recordings of Mr. Lazaro Ros (see discography). Orin Orisa by John Mason is another excellent source (see bibliography).

Llame:

(included in the *oru del igbodu*. not really used in the *oru del eya aranla*.) The measure that open the piece. In the *oru del eya aranla*, the *akpua*, the lead singer, begins by giving a chanted cue that tells the drummers to start a particular rhythm. The *iya* takes it up by playing the second measure of the part or by waiting for the first measure to come around again.. In the case of the *oru del igbodu*, unaccompanied *bata*, the *iya* tells the other drummers what piece is next by playing the Orisha’s *llame*, the brief identifying drumming phrase.

repeat as desired:

Repeat the measures as desired (along with the lead singer).

In the *oru del igbodu*, each section may be repeated more than once. The choice is up to the drummer playing the *iya*. The parts form the signature of the piece, the rhythmic pattern that makes it “belong” to a specific Orisha. While there are differences among *bata* ensembles and the *iya* may initiate conversations with the other drums, playing the sections will provide a common ground for the musicians most of the time.

viro (not shown):

A one measure phrase or “turn” played by the iya that changes the rhythm from one part to another or from a part to a conversation. It is, in effect the second measure of the next part to be played while the okonkolo and the itotele continue playing the second measure of the current part. The iya will then continue to play the next part while the other two drummers “catch up”.

If the ensemble is very tight, the “viro” only takes one measure to perform. If not, two or more measures may be necessary. If the okonkolo and itotele still do not catch up, the iya may yell at them by playing:

1 & 2 & 3 & 4 &	
	l iya
0 0 0 0 0	r

to get their attention.

Alternate:

Alternative ways of playing a part. They are usually more “generic” and can be played in the Bembe style.

3.4 Speed And Tempo

The speed of these pieces on a metronome averages to:

1/4 note = mid 60’s in 6/8

1/4 note = mid 50’s in 2/4

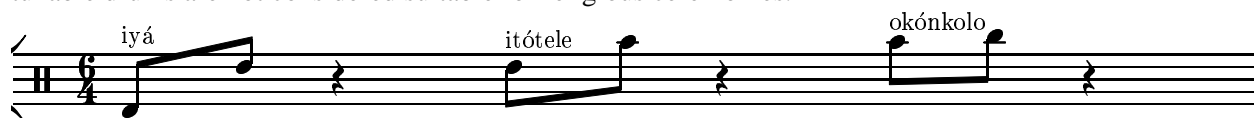
The fastest is Chango, in the mid 70’s. The speed of the performances in the oru del eya aranla, bata accompanied by singing, is set by the chief vocalist and may vary quite a bit. However, the averages given are a good place to start.

3.5 Formal Tuning

The tuning of the bata is as follows:

- The large head of the itotele has the same tone as the small head of the iya.
- The large head of the okonkolo has the same tone as the small head of the itotele.

The iya should have a ring of clay, the ida, molded onto its large head to lower the resonance. This is really not needed with modern bata drums such as those manufactured by Latin Percussion. However, these tunable drums are not considered suitable for religious ceremonies.



3.6 The New Notation

(This section was added by Martin Blais about that conversion from HTML)

In the printed form, we have converted the notation to standard musical notation, with a choice of notes and symbols similar to John Amira’s book.

Thus this:

1 & 2 & 3 & 4 & 5 & 6 &	l okon.
S S	r
O O	
S S S	l itot.
O M O M	r
S S S	l iya
M O O M	r

Becomes this:

The musical notation consists of three staves, each representing a different drum. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. Each staff begins with a treble clef and a 6/8 time signature. The notes are written in a rhythmic pattern that corresponds to the transcription above. Slurs and accents are used to indicate specific rhythmic groupings and stresses.

3.7 Playing Variations

This music is to be played by bata. Various instruments may be used to explore the rhythmic patterns, but the density of the pieces and their impact will be considerably lessened.

Here are some possibilities using the above musical excerpt as an example. The imaginative reader will be able to come up with many of his or her own.

Three players with a tumbadora three congas and a quinto: Properly tuned, each pair of drums would represent the two heads of the bata drums, e.g.: Tumbadora and conga = iya, two congas = itotele, conga and quinto = okonkolo. Although awkward, this would provide the maximum sound density without the expense of a set of bata.

Three players with a tumbadora, a conga and a quinto: Doubled strokes are eliminated and played as slaps “S” (mostly for the itotele and okonkolo) or open tones “O” (mostly for the iya), depending on the feel of the piece. The okonkolo is played on the quinto; the itotele on the conga and the iya on the tumbadora. The transcription would change to this:

1 & 2 & 3 & 4 & 5 & 6 &	1 & 2 & 3 & 4 & 5 & 6 &	l quinto
S S	S S	r
O O	O O	
S S	S S	l conga
M O	O	r

```

|           S   S           |           S           S           | l tumba.
| O           M           M | O           M           M | r
    
```

Two players with a tumbadora, a conga and a quinto: Doubled strokes are again eliminated. One player plays the conga and the quinto bembe style, combining the okonkolo and itotele parts:

```

| 1 & 2 & 3 & 4 & 5 & 6 & | 1 & 2 & 3 & 4 & 5 & 6 & |
| S           O   S           O | S           O   S           O | l quinto
|   S   M   O   S           |   S           O   S           | r conga
    
```

```

|           S   S           |           S           S           | l tumba.
| O           M           M | O           M           M | r
    
```

One player with a quinto and a conga: Doubled strokes are eliminated. The itotele part is eliminated. The left hand plays the okonkolo part on the quinto. The right hand plays the iya part or the iya variation on the conga:

```

| 1 & 2 & 3 & 4 & 5 & 6 & | 1 & 2 & 3 & 4 & 5 & 6 & |
| S           O   S           O | S           O   S           O | l quinto
| O           S   S   S           | O           S   S   S           | r conga
    
```

Three players, claves: If the sticks are chosen for their high, medium and low tones, this is the cheapest way to investigate the rhythms.

```

| 1 & 2 & 3 & 4 & 5 & 6 & | 1 & 2 & 3 & 4 & 5 & 6 & |
| X           X   X           X | X           X   X           X | clave 1
|
|           X   X   X   X           |           X           X   X           | clave 2
|
| X           X   X           X | X   X           X X           X | clave 3
|
    
```

Ideally, at least two musicians should play these pieces to approximate the feeling of bata. A single musician may learn each individual rhythm and then find that s/he is incapable of coordinating with another player.

Chapter 4

The Orus

4.1 The Orus

Each Orisha or "saint" has its own individual rhythms, which are played exclusively in his or her honor.

The lukumi musical liturgies in Cuba are known as oru. They consist of a series of hymns dedicated to the diverse Orishas in a ritual order. The sound oru could be the same as oro, which in Yoruba means "word" or "conversation". So, oru is to "speak" with the Orishas.

Santeria has three main liturgies. There is one of unaccompanied singing and chanting. The second, the oru del igbodu, is unaccompanied bata drumming. The third, the oru del eya aranla, is composed of drumming, singing, and dancing.

The singing oru seems to have precedence. It is only used in cryptic rites of operational magic, consecration or sacraments such as initiations and ebos (sacrifices).

The bata oru is also private and is performed in the igbodu, the inner sanctum. It is a series of drummed prayers played before the beginning of all solemn ceremonies and collective dancing, asking the Orishas for permission to hold the ceremony and their participation in it.

When the oru del igbodu ends, the oru del eya aranla, the public ceremony; which takes place outside the inner sanctum, begins. Most of the pieces in this oru are the same as parts of the oru del igbodu.

After that oru, there is the guemilere, in which the rhythms of the eya aranla can be played as desired, without regard to formal order. "Generic" rhythms, such as yakota, are played. The formal ceremonies turn into a celebration. All pieces may be played except for those dedicated to the Eggun, the spirits of the dead.

When the nervous convulsions which precede a possession are noted, the chants are repeated. The phrases and the tempo are speeded up, until one or more participants are "ridden" by an Orisha.

The ceremonies end with a closing oru. These pieces are again played solemnly in a formal order.

4.2 The Orishas

The information given with the oru del igbodu is as follows:

1. The Catholic saint: This is the syncretic combination between the original African deity and church orthodoxy. The feast day is also given.
2. The identifying characteristics of the Orisha and his or her relationship with the other Orishas.
3. Notes on playing.

4. Alternate rhythms that can be played in addition to, or instead of, the transcribed piece. The information given with the *oru del eya aranla* is as follows: (It is meant to help in setting up a folkloric theatrical performance. It is not a guide to religious practice.)
 - (a) The fetish: The specific object in which the Orisha resides, its house.
 - (b) Ornaments: The items associated with each Orisha. Usually, they are the things over which the Orisha has power.
 - (c) Power objects: When a participant is possessed, these objects are handed to him or her.
 - (d) Collar: The “children” of an Orisha wear collars and bracelets of a particular color and beading pattern “belonging” to the Orisha.
 - (e) Clothing: Both figurines representing the Orishas and the dancers are dressed in these costumes.
 - (f) Offerings: A brief listing of the items offered to the Orisha before or during a ceremony. Those possessed by the Orishas may be offered this food during their trance. Some of the sacrificial animals are also listed.
 - (g) Dances: When a person is possessed, he or she behaves in a stereotypical manner which “belongs” to the Orisha that has “come down”. These movements are also intentionally performed by designated dancers during a ritual (who may later be themselves possessed) Or by those in the audience who are moved by the rhythms.

Chapter 5

The Oru Del Igbody

5.1 The Oru Del Igbody

The room devoted to the Orishas is known in lukumi as the igbody.

The pieces in the oru del igbody are solely instrumental. Only bata drums are used. Ichoworo, bells threaded around the heads of the iya, accompany the drums. They fill the “empty spaces” in the rhythm.

The rhythms are approximated semantically by certain brief phrases played by the iya and known as llames. Each one of these phrases evokes the idea of one of the Orishas and is a shorthand call to him or her.

The llames are also used to call (llamar) the attention of the other drummers in the trio and indicate what piece is to be played next. Some of the llames are so brief that they only take up a quarter of a measure.

The oru del igbody is begun by playing the 23 llames in their order. This moyuba, prayer, is a liturgical warmup. All of the Orishas are rapidly invoked by their musical names.

While the iya plays the series of llames, the itotele and the okonkolo repeat, either in unison or in counterpoint, a very simple rhythm of di-de,di-de,di-de....

okónkolo

itótele

iyá

or:

The image shows a musical score for three parts: okónkolo, itótele, and iyá. The score is written on three staves, each with a treble clef and a 6/8 time signature. The okónkolo part consists of a sequence of eighth notes with rests. The itótele part consists of a sequence of eighth notes with rests, some of which are beamed together. The iyá part is empty.

okónkolo

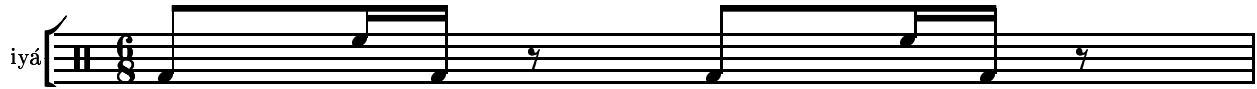
itótele

iyá

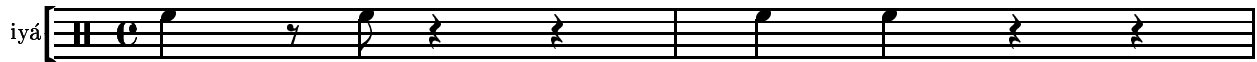
5.2 The Llamas of the Oru Del Igbodu (Iya only)

(Muffled tones (M) may be eliminated)

1. ELEGGUA



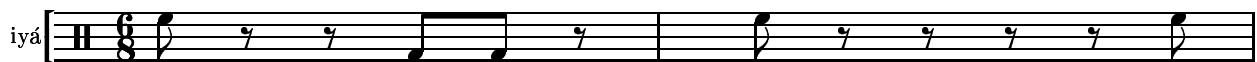
2. OGGUN



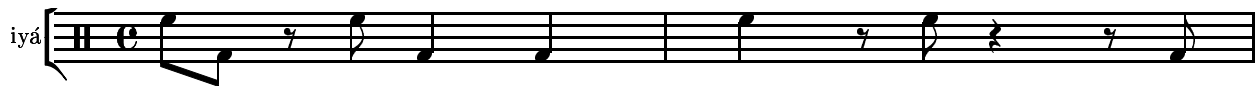
3. OCHOSI



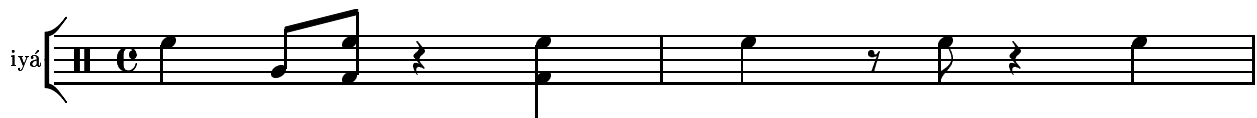
4. OBBALOKE



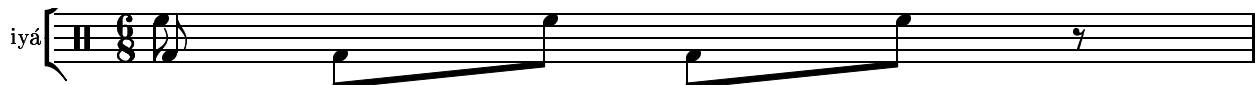
5. INLE



6. BABALU AYE 1



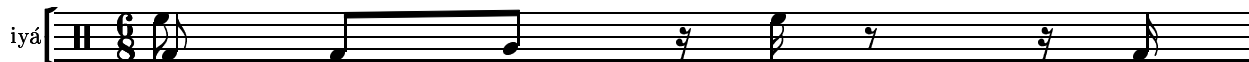
BABALU AYE 2



7. OSAIN



8. OSUN



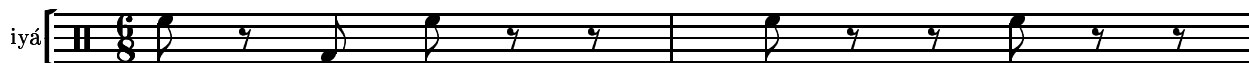
9. OBATALA



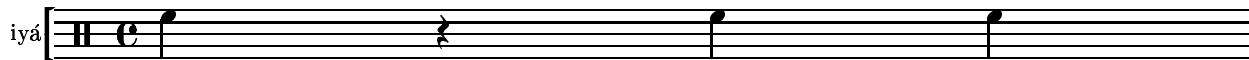
10. DADA



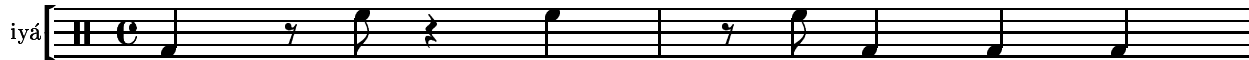
11. OGGUE



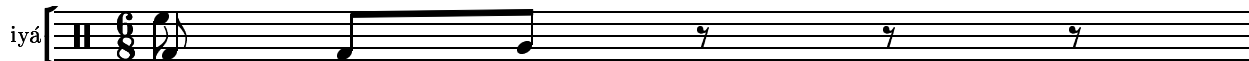
12. AGAYU



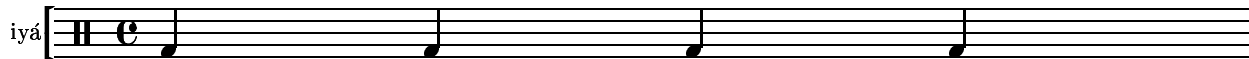
13. ORUNLA



14. ORISHA OKO



15. IBEDYI



16. CHANGO



17. YEGGUA

iyá

18. OYA

iyá

19. OCHUN

iyá

20. YEMAYA

iyá

21. OBBA

iyá

22. ODDUA

iyá

After the 23 llames are played, the drummers begin to play the 23 pieces of the oru to the same 22 Orishas.

5.3 Elegua

The Holy Child of Atocha (January 1)

Eleggua is first among the Orishas. He is the first to be called and offered sacrifices in any ceremony. He serves as the messenger to the Orishas.

Eleggua holds the keys of destiny. He opens and closes the door to luck or misfortune, personifying chance and death.

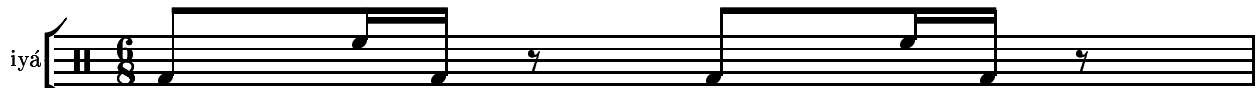
He is the first in the group of warriors (Eleggua, Oggun, Ochosi and Osun).

Eleggua is always closely related to Eshu (Eshu-Eleggua), the incarnation of humanity's problems. They represent the inevitable duality of good and evil.

This piece is known as Latokpa, (Lati: because of. Okpa: center of the cane). This refers to the stick or shepherd's crook which characterizes Eleggua and which is carried by the dancer in the oru del eya aranla.

ELEGGUA

Llame



Part 1

Repeat as desired

Alternative (iya):

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 5

Repeat as desired

okónkolo

itótele

iyá

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

The first system of music consists of three staves. The top staff, labeled 'okónkolo', contains a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth. The middle staff, labeled 'itótele', has a more complex pattern: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth. The bottom staff, labeled 'iyá', has a rhythmic pattern of eighth notes: quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth.

The second system of music continues the three staves. The top staff, labeled 'okónkolo', continues with the same eighth-note pattern. The middle staff, labeled 'itótele', continues with its complex pattern, including some rests. The bottom staff, labeled 'iyá', continues with its eighth-note pattern.

5.4 Oggun

St. Peter (June 29)

Oggun "owns" all iron, minerals, and tools. He is the patron of blacksmiths, mechanics, engineers, chemists and soldiers and has power over keys, locks, chains and jails.

He has two rhythms which may be performed and sung in public.

OGGUN

Llame

iyá

Part 1

Repeat as desired

Alternative (iya):

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

okónkolo

itótele

iyá

5.5 Ochosi

St. Norbert (June 6)

Ochosi is the patron of those in trouble with the law. Along with Oggun, he has power over jails. Ochosi is a great magician and seer; as well as a warrior, hunter and fisherman.

This piece is know as Agguere, (the base upon which the Ifa, the divination board, sits).

OCHOSI

Llame



Part 1

Repeat as desired

Musical notation for Part 1, consisting of three staves. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. All staves have a common time signature (C). The 'iyá' staff has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The 'okónkolo' and 'itótele' staves have a similar melody but with rests in the second measure.

Alternative (iya):

Musical notation for the alternative (iya) part. It begins with the syllable 'iyá' and a common time signature (C). The melody consists of eighth notes with accents: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 4

Repeat as desired (repeat these 2 measures 3 times)

okónkolo

itótele

iyá

Alternative (iya):

iyá

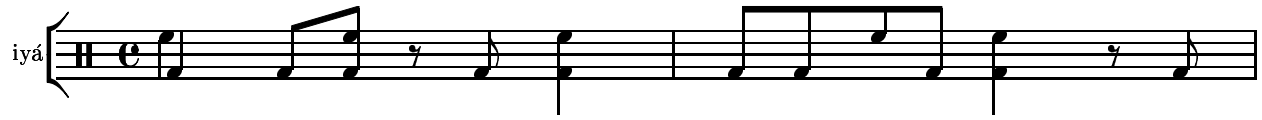
(and end with this measure)

okónkolo

itótele

iyá

Alternative (iya):



Viro

Part 5

Repeat as desired

Musical notation for Part 5, showing three staves: okónkolo, itótele, and iyá. The notation includes treble clefs, common time signatures, and various rhythmic values.

Alternative (iya):

Musical notation for the alternative (iya) part, showing a single staff with a treble clef and a common time signature. The melody consists of quarter notes and eighth notes with rests.

Viro

Part 6

Repeat as desired

Musical notation for Part 6, showing three staves: okónkolo, itótele, and iyá. The notation includes treble clefs, common time signatures, and various rhythmic values.

Viro

Part 7

Repeat as desired

Musical score for Part 7, featuring three staves: okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff has a melody of quarter notes. The itótele and iyá staves have a melody of quarter notes with rests.

Alternative (iya):

Alternative musical score for Part 7, featuring one staff: iyá. The score is in common time (C) and consists of two measures. The iyá staff has a melody of quarter notes with rests.

Viro

Part 8

Repeat as desired

Musical score for Part 8, featuring three staves: okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff has a melody of quarter notes. The itótele and iyá staves have a melody of quarter notes with rests.

Alternative (iya):

Alternative musical score for Part 8, featuring one staff: iyá. The score is in common time (C) and consists of two measures. The iyá staff has a melody of quarter notes with rests.

5.6 Obbaloke

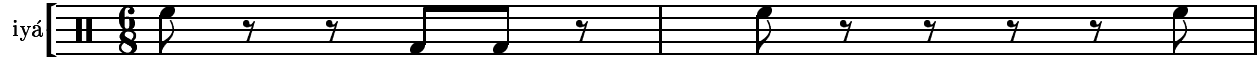
St. Santiago (July 25)

Obbaloke is the mountain, the patron of anything that is high. He's the strength of all the Orishas. His cult is not very widely spread.

This Orisha is not featured in the oru del eya aranla.

OBBALOKE

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

The musical score is written in 6/8 time. It consists of two measures. The first measure shows the initial notes for each part: okónkolo (quarter note G4, quarter rest, quarter note A4, quarter note B4), itótele (quarter note G4, quarter note A4, quarter note B4, quarter note C5), and iyá (quarter note G4, quarter note A4, quarter note B4, quarter note C5). The second measure shows the continuation of the melody: okónkolo (quarter note B4, quarter note C5, quarter note D5, quarter note E5), itótele (quarter note C5, quarter note D5, quarter note E5, quarter note F5), and iyá (quarter note G4, quarter note A4, quarter note B4, quarter note C5).

Alternative (iya):

iyá

The alternative notation for the iyá part is a single staff in 6/8 time. It shows a sequence of notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note G4, quarter note A4, quarter note B4, quarter note C5.

5.7 Inle

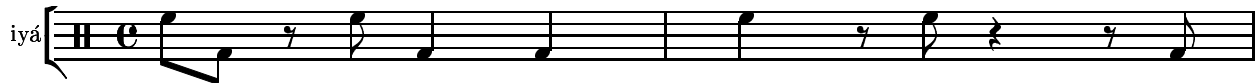
The Archangel Raphael (October 24 or September 29)

Inle is the healer of the Orishas and "owns", with Ochun, the rivers and fresh water fishes. He is the patron of doctors and fishermen.

Inle is the personification of the earth, provider of human sustenance.

INLE

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Part 5

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

5.8 Babalu Aye

St. Lazarus (December 17th)

Babalu Aye is the father of the world. He is a very venerated Orisha and "owns" smallpox, leprosy and venereal diseases.

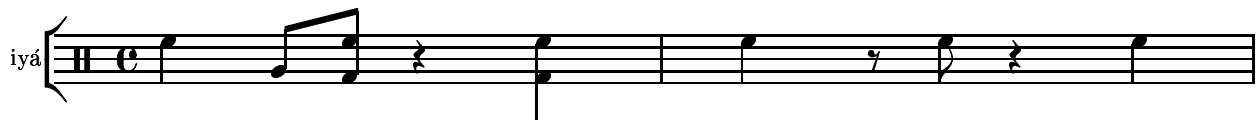
The first piece is known as iyankota, which means "don't fight".

The second piece is known as iba iba agguede ma, "gathering of the elegant lord that relieves pain".

5.8.1 Babalu Aye 1

BABALU AYE 1

Llame



Part 1

Repeat as desired


Alternative:

5.8.2 Babalu Aye 2

BABALU AYE 2

Llame

iyá



Part 1

Repeat as desired

okónkolo

itótele

iyá



Alternative:

okónkolo

itótele

iyá

The image shows a musical score for three parts: okónkolo, itótele, and iyá. The score is written in 6/8 time and consists of 8 measures. The okónkolo part is a melodic line with eighth and sixteenth notes. The itótele part is a rhythmic accompaniment with eighth and sixteenth notes. The iyá part is a rhythmic accompaniment with eighth and sixteenth notes. The score is written in a single system with three staves.

5.9 Osain

St. Silvester (December 31)

Osain is the personification of vegetative nature. He "owns" all herbs, medicinal plants and all vegetation with magical powers, ashe . He only has one hand, one leg and one eye. One of his ears is large and the other, the one that receives petitions, is small. Since all ceremonies involve some sort of herbalism, Osain must participate in them all.

This piece is known as kuru kuru be te "we worship he who drives away death".

This Orisha is not featured in the oru del eya aranla.

Fetish: Osain resides in a hanging gourd with four feathers above clay pots containing an amazing amount of things, according to which avatar is being worshipped. A turtle shell should also be nearby.

Collars: White, red and yellow. Repeat pattern: one white bead, followed by nine red beads and eight yellow beads.

Offerings: Tree sap and herbs. Goats, turtles, red roosters.

OSAIN

Llame



Part 1

Repeat as desired

Alternative:

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

The musical score is written on three staves. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. Each staff begins with a common time signature 'C'. The first measure of each staff contains a half note followed by a quarter note, then a quarter rest, and a quarter note. The second measure continues with a quarter note, a quarter rest, and a quarter note. The 'iyá' part has a longer note in the second measure, extending across the bar line.

5.10 Osun

St. John the Baptist (June 24)

Osun watches over the eleda, the spirit that resides in the heads of human beings. He "owns" witchcraft and secret ceremonies.

The piece is known as osun moyuba are, "we honor the Orisha of witchcraft".

This Orisha is not featured in the oru del eya aranla.

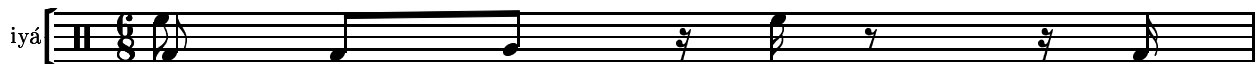
Fetish: Osun resides in a metal cup topped by a rooster (It could also be a dove, a dog or a lizard) and placed on a pedestal. The base is very heavy. Its perpendicular axis is threaded through a covered receptacle.

Collar: It is made up of blue, red, brown, green, yellow, black, and white beads. Dance: Very private and secret ceremonies.

Offering: All food offerings to the warriors. White doves.

OSUN

Llame



Part 1

Repeat as desired

Alternative (iya):

iyá

Viro

Part 2

Repeat as desired

The musical score is written for three parts: okónkolo, itótele, and iyá. It is in 6/8 time and consists of two measures. The notation is as follows:

- okónkolo:** The first measure contains a quarter rest, followed by a quarter note, a quarter rest, and a quarter note. The second measure contains a quarter note, a quarter rest, a quarter note, and a quarter note.
- itótele:** The first measure contains a quarter rest, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter rest, a quarter note, a quarter note, and a quarter note.
- iyá:** The first measure contains a quarter note, a quarter rest, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter rest, a quarter note, and a quarter note.

5.11 Obatala

Our Lady of Mercy (September 24)

Obatala created the earth and made humanity. His purity gives him power over all that is white. He also has power over the head, its thoughts and dreams.

Obatala is respected by all the Orishas. They seek him out to negotiate arguments. He does not like nudity or crude phrases.

This piece is known as jekua baba, "yes, wonderful father".

OBATALA

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 4

Repeat as desired

Musical score for Part 4, featuring three staves: okónkolo, itótele, and iyá. The score is in 6/8 time and consists of two measures. The okónkolo staff has a melodic line with eighth notes. The itótele staff has a rhythmic accompaniment with eighth notes and rests. The iyá staff has a melodic line with eighth notes and rests.

Viro

Part 5

Repeat as desired

Musical score for Part 5, featuring three staves: okónkolo, itótele, and iyá. The score is in 6/8 time and consists of two measures. The okónkolo staff has a rhythmic accompaniment with eighth notes and rests. The itótele staff has a melodic line with eighth notes and rests. The iyá staff has a melodic line with eighth notes and rests.

Alternative:

Alternative musical score for Part 5, featuring three staves: okónkolo, itótele, and iyá. The score is in 6/8 time and consists of two measures. The okónkolo staff has a rhythmic accompaniment with eighth notes and rests. The itótele staff has a melodic line with eighth notes and rests. The iyá staff has a melodic line with eighth notes and rests.

Viro

Part 6

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 7

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

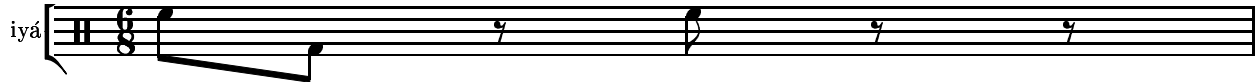
5.12 Dada

St. Raymond Nonnatus (August 31)

The patron of the newborn, especially those with curly hair. Also known as the Orisha of vegetables.

DADA

Llame



Part 1

Repeat as desired

Alternative (iya):

Viro

Part 2

A musical score for three parts: okónkolo, itótele, and iyá. The score is written in 6/8 time and consists of two measures. The okónkolo part has a steady eighth-note rhythm. The itótele part has a more complex rhythm with some eighth notes and rests. The iyá part has a simple eighth-note rhythm.

Alternative (iya):

An alternative musical score for the iyá part. It is written in 6/8 time and consists of two measures. The rhythm is simpler than the original, with a steady eighth-note pattern.

5.13 Oggue

Saint unknown

Chango's companion, the patron of all horned animals.

OGGUE

Llame

iyá

Part 1

Repeat as desired

okónkolo

5.14 Agayu

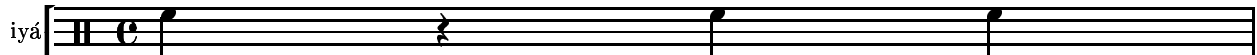
St. Christopher (July 25)

Agayu is the patron of walkers, travellers, stevedores and porters. He also protects all forms of transport, land or air.

He "owns" those rivers that serve as frontiers, lava, and earthquakes.

AGAYU

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative (okonkolo):

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

The musical score for Part 4 consists of three staves. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. The time signature is 6/8. The first measure contains the following notes: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter). The second measure contains: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter).

Viro

Part 5

Repeat as desired

okónkolo

itótele

iyá

The musical score for Part 5 consists of three staves. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. The time signature is 6/8. The first measure contains the following notes: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter). The second measure contains: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter).

Viro

Part 6

Repeat as desired

okónkolo

itótele

iyá

The image shows a musical score for three parts: okónkolo, itótele, and iyá. The score is written in 6/8 time and consists of two measures. The okónkolo part starts with a half rest followed by a quarter note, then a quarter note, and a quarter note. The itótele part starts with a quarter note, a quarter note, and a quarter note. The iyá part starts with a quarter note, a quarter note, and a quarter note. The score is written in a system with three staves.

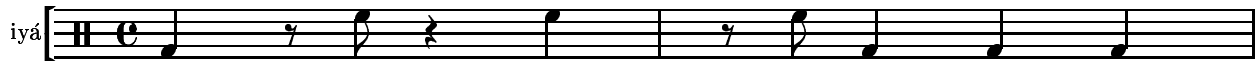
5.15 Orunla

St. Francis (October 4)

Orunla is the great benefactor of humanity and its principal adviser. He reveals the future through the secret of Ifa, the supreme oracle. Orunla is also a great healer. Whoever ignores his advice may suffer the curse of Echu.

ORUNLA

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

Musical score for Part 2, featuring three staves labeled okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The itótele staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The iyá staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note.

Viro

Part 3

Repeat as desired

Musical score for Part 3, featuring three staves labeled okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The itótele staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The iyá staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note.

Alternative:

Alternative musical score for Part 3, featuring three staves labeled okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The itótele staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note. The iyá staff begins with a half rest followed by a quarter note, then a quarter rest and a quarter note.

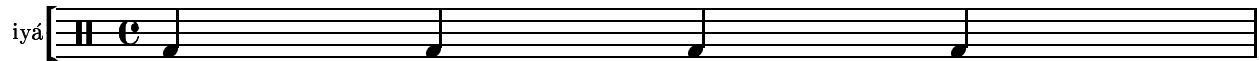
5.16 Ibedyi

St. Cosme and St. Damian (September 27)

The Ibedyi (Taebo & Kainde) are male and female twins. Playfull, gluttonous, mischievious; they receive the love of all the Orishas and are considered the patrons of all children.

IBEDYI

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

5.17 Orisha Oko

St. Isidro (March 22 or May 15)

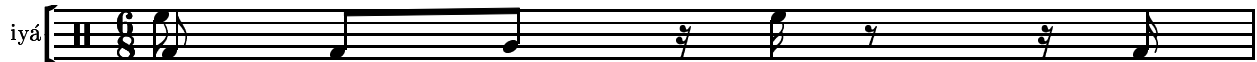
Orisha of the earth, agriculture and crops. He is the patron of agricultural workers.

Orisha Oko is the judge that settles disputes among the Orishas. On earth, he's an arbiter in arguments, especially among women.

He assures the prosperity of the earth and is responsible for all food. Sterile women turn to him for help.

ORISHA OKO

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

5.18 Chango

St. Barbara (December 4)

Chango "owns" fire, thunder and lightning. He also controls war and the bata drums. Chango is the patron of masculine beauty, music and dance.

He represents a great number of human virtues and imperfections: a hard worker, courageous, a good friend, a soothsayer and a healer. He is also a liar, womanizer, likes to provoke fights, is a braggart and a gambler. This piece is named didi la ro, "he who ties thunder".

CHANGO

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):



Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

The musical score consists of three staves. The top staff, labeled 'okónkolo', features a melodic line with eighth and sixteenth notes and rests. The middle staff, labeled 'itótele', provides a rhythmic accompaniment with eighth notes and rests. The bottom staff, labeled 'iyá', shows a bass line with eighth notes and rests. The time signature is 6/8, and the key signature has one flat (B-flat).

Alternative (iyá):

iyá

This block shows an alternative notation for the 'iyá' part. It consists of a single staff with a 6/8 time signature and one flat. The notation includes eighth notes, rests, and a final note with a downward-pointing stem.

5.19 Yeggua

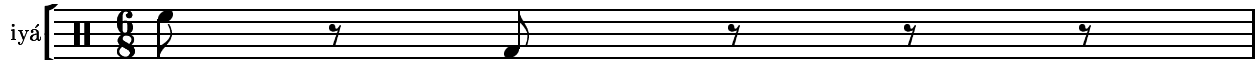
Our Lady of the Forsaken (October 30)

Yeggua "owns" the cemeteries, living among the tombs and the dead. She is in charge of turning over corpses to Oya.

Yeggua is old, a virgin and extremely chaste. Her oracles have great prestige and her "children" live lives of rigid austerities.

YEGGUA

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

5.20 Oya

Our Lady of Candlemas (February 2)

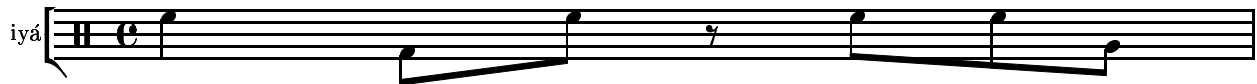
Oya "owns" shooting stars and the wind, whether breeze or hurricane. She is violent and impetuous, loves war and accompanies Chango on his campaigns.

Oya also "owns" the cemetery and lives at its door, being the gate of death.

The character of this piece is funereal. It is known as bayuba ka te, "reverently playing to worship".

OYA

Llame



Part 1

Repeat as desired

Alternative (iya):

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 3

Repeat as desired:

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 5

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

okónkolo

itótele

iyá

5.21 Ochun

Our Lady of Charity (September 8)

Ochun is the Orisha of love, femininity and rivers. She embodies coquetry, grace and female sexuality. She helps women give birth.

The name of this piece is chenche kururu, "the water that flows from the earth and flows everywhere". It is to be repeated as desired. This piece is also played outside the igbodu with more of a salsa feel.

OCHUN

Llame

iyá

Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

5.22 Yemaya

The Virgin of Regla (September 7)

Yemaya is the mother of all life and all the Orishas.

Yemaya has power over the ocean, likes to hunt and to use a machete.

She has a huge amount of avatars, each one with its own rhythm and characteristics.

This piece is known as alaro, "blue", which is Yemaya's color.

YEMAYA

Llame



Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 5

Repeat as desired

okónkolo

itótele

iyá

Viro

Alternative (iya):

iyá

Part 6

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 7

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 8

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 9

Repeat as desired

okónkolo

itótele

iyá

Viro

Part 10

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):



5.23 Obba

St. Catalina of Palermino (November 25)

With Yeggua and Oya, she "owns" the cemetery.

Obba has power over lakes and ponds. She symbolizes conjugal fidelity.

OBBA

Llame



Part 1

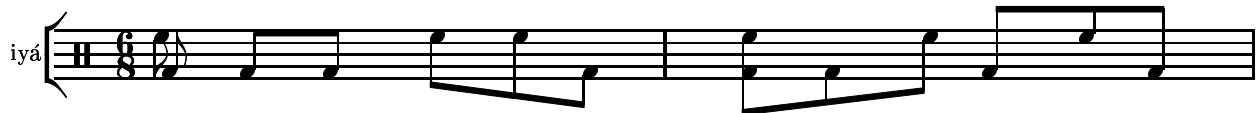
Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):



Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

okónkolo

itótele

iyá

The musical score consists of three staves. The top staff is labeled 'okónkolo', the middle 'itótele', and the bottom 'iyá'. All staves are in 6/8 time. The 'okónkolo' part has a melody of quarter notes with eighth rests. The 'itótele' part has a melody of quarter notes with eighth rests, including a rising interval. The 'iyá' part has a melody of quarter notes with eighth rests, including a rising interval.

Alternative (iya):

iyá

The alternative score for 'iyá' is a single staff in 6/8 time. The melody consists of quarter notes with eighth rests, including a rising interval.

5.24 Oddua

Jesus Christ

Oddua took part in the creation of the world side by side with God (Olofi), which makes him the oldest of Obatala's avatars, the one who created Obatala himself. Oddua is the creator and administrator of justice. He represents the mystery and secrets of death, and has power over solitude. This Orisha is not featured in the oru del eya aranla.

Fetish: A silver coffin containing a metal skeleton. It is covered with cotton and a sheet and placed in a high place.

Ornaments: Oddua "owns" two ivory balls, a white horse. An almond oil lamp which is lit every Thursday. A sword or machete, a globe. Two identical dolls. A rod made of white metal supported by a round base with a white metal dove on top. Jet, coral, amber, mother of pearl and ivory also "belong" to Oddua.

Power objects: A small broom made out of horse tail. It has a central handle consisting of eight rings of white, black red and yellow beads.

Collars: Mother of pearl and coral. Repeat pattern: sixteen mother of pearl beads followed by one coral bead.

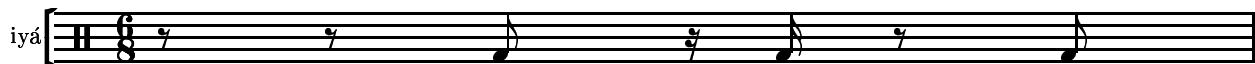
Clothing: White clothing with a red girdle. When the girdle is tied, the right end should be longer than the left. A hat or a kerchief covers the head.

Offerings: White animals, although some say that no animals should be sacrificed and that only food and flowers should be offered.

Dance: Oddua is very holy and dignified, brushing evil influences away with his broom.

ODDUA

Llame



Part 1

Repeat as desired

The oru del igbodu ends here. It does not close, as is usual in all ceremonies, with a piece to Elegua because this oru is considered an introduction to the public performance of the oru del eya aranla.

Chapter 6

The Oru Del Eya Aranla

6.1 The Oru Del Eya Aranla

The oru del eya aranla consists of dances and singing accompanied by bata drumming, in a traditional liturgical order. The chants are led by the akpuon, the chief vocalist. Each piece is repeated at the akpuon's discretion, and he will establish a call and response pattern with the chorus (see the discography).

When a person is possessed by an Orisha, a circle of dancers surrounds the individual and imitate his or her movements. Those Orishas who do not "come down" have dances performed in their honor. Every performance is slightly different. The last piece to be played "belongs" to the Orisha to whom the ceremony is dedicated.

6.1.1 Costumes

When possessed, a person will remove all clothing that is not congruent with ancestral African culture: shoes, socks, garters, hair ornaments, ear rings and everyday dress. He or she will then be dressed in a special costume. This costume will "belong" to the Orisha that has "come down". The Orisha's collars, jewelry and power objects will also be given to the possessed individual.

The male Orishas wear a vest or short coat, pants and hats or crowns. The females wear very wide dresses, and adorn themselves with collars, bracelets and ribbons. A male Orisha may possess a woman and a female Orisha may possess a man. If a female Orisha takes possession of a man, he keeps his pants, but puts on the rest of the female costume. If a woman is possessed by a male Orisha, she will wear the costume's pants.

The costumes are made out of the most expensive material that the worshippers can afford, preferably silk. It is hand embroidered with images of the ornaments and power objects that "belong" to the Orisha that is going to wear it.

6.1.2 The Chants

The chants are presented phonetically, as sung by someone who speaks Spanish. The transcriptions are not grammatical lukumi. They are the performance of an orally transmitted liturgy by everyday practitioners. When sung, they are understandable as lukumi.

The translations are only meant to convey the sense of the phrase. They are not a word for word translation. Those wishing a more traditional approach to transcription and translation should consult Orin Orisa by John Mason.

6.2 Elegua

Fetish: Elegua resides in a head shaped stone (they are now made of cement) with three cowrie shells making up the eyes and the mouth. The stone should be placed on the floor behind the front door. He may also be represented by a coconut.

Ornaments: Anything used by children in their games: kites, whistles, balls, dolls, etc., belongs to Elegua. He is also surrounded by: keys, a machete, a straw hat, lianas, deer antlers, hunting and fishing equipment; gold nuggets and silver coins; sticks collected in a wild place; decorated dry coconuts, large beer bottles, and goat horns.

Power objects: The garabato stick (a shepherd's crook, sometimes only a crooked stick or cane).

Collars: Red and black. Repeat pattern: Three red beads followed by three black beads, then a red bead alternates with a black bead three times.

Clothing: Elegua dresses in a frock coat and knickers with a big red chef's hat on his head. The costume is all in red and black. Sometimes, the colors alternate in stripes. The whole costume, especially the hat, is liberally ornamented with small bells and cowrie shells.

Offerings: Elegua likes strong colorless liquors (vodka, aguardiente, white rum), cigars, toasted corn, smoked fish, corajo butter, and sweets. Goats, roosters and mice are sacrificed

Dances: When Elegua "comes down", he will run and stand behind a door. He will leap and shake, making childish faces and playing children's games. Some of the movements may be quite erotic. He will joke with the audience and may disappear from sight only to return when least expected. A characteristic dance step is to stand on one foot and to twirl rapidly. Elegua is always handed a garabato stick. He will use it to mime opening a path through heavy bush. The other dancers imitate Elegua's movements, either individually or as a group moving counter clockwise.

6.2.1 Elegua 1

```
y barago /o moyu /ba  /(rest)/
y barago /o moyu /ba  o/mo de ko ni/
y barago /o mo yu /ba le leg ba /cho lo ni/
```

Honor and prayers to the stick.
To he who teaches, honor.
Honor the owner of life.
Elegua owns the way.

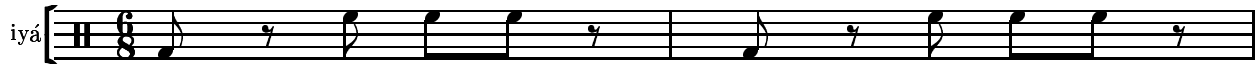
Repeat as desired

okónkolo

itótele

iyá

Alternate (iya):



Alternate 2 (iya):



6.2.2 Elegua 2

y chonchona/
 ---(repeat as desired)
 ...be /y chonchon a /be o da ra /
 o le ri e /yo /y chon chon a /be o da ra /
 o le ri e /yo la ro ye /chonchon a/...

 be/B

The knife, the knife.
 Don't mock the magician.
 Stop me.

Same as Elegua 1

6.2.3 Elegua 3

A bu/
 ---(repeat as desired)
 kenke a /bu ken ke /la ro ye la /to kan a bu/
 kenke a /bu ken ke /e chua la ro ye/nki o a bu/

Out of the way of little loud Laroye.
 Out of the way of little loud Echu.

Repeat as desired

okónkolo

itótele

iyá

5

Alternative:

okónkolo

itótele

iyá

5

6.3 Ogun

Fetish: Ogun resides in a small three-legged iron cauldron.

Ornaments: All iron tools, including weapons, belong to Ogun. Models of a machete, a shovel, a pick, a hammer, an anvil, a hoe, a knife, etc., are placed inside and around the cauldron. He is also accompanied by a black dog and a snake.

Power objects: A machete.

Collars: Green and black. Repeat pattern: seven green beads followed by seven black beads. Then, a green bead alternates with a black bead seven times.

Clothing: Ogun wears a tiger skin bag ornamented with cowrie shells on his shoulder. His coat and pants are purple. The hat is flattened out. He wears a belt festooned with long fringes of palm leaf fibers.

Offerings: Roasted yam, kola nuts and aguardiente. Goats and roosters.

Dances: When Ogun "comes down", he is known by two characteristic dances: In the warrior dance, he strikes the air with his machete while squatting down, advancing with one foot and dragging the other. In the laborer's dance, he harvests plants with his machete or mimes beating on the machete, using his fist like a blacksmith's hammer. The other dancers imitate Ogun's movements, dancing around him in a circle.

6.3.1 Ogun 1

<p>o gun de/ e /a re re /(rest) / y le /gbon gbon /lo ku a /o gun / gua ni le /o gun /gua lo na /(rest)/ y le /gbon gbon /lo ku a /e /</p>

<p>Ogun is here, everywhere. Ogun in the house. Ogun in the road. Ogun in the world's house.</p>

Repeat as desired 4 times:

Alternative (iya):

3 times:

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

6.3.2 Oggun 2

A cho e gue/o gun de/o gun a le re/gban gban/
 A cho e gue/o gun de/o gun meyeo/gun lor cho/

Oggun arrives to the house wearing herbs.

Oggun arrives wearing herbs.

Oggun adorned. We look for him.

Same as Oggun 1.

Alternative:

okónkolo

itótele

iyá

6.3.3 Ogun 3

E e/e e pkua/(rest)/
I e pkua/ke ye ke ye/mo dan so roa cho/
gun a la do/o ri sa/

Oh, oh, shout.

Honor, honor loud.

Ogun, owner of gourd and head.

Same as Ogun 2.

6.4 Ochosi

Fetish: Ochosi resides in a clay frying pan. It is always next to the fetishes belonging to Eleggua and Oggun.

Ornaments: Ochosi "owns" all things associated with hunting and fishing. Next to these, there should be: deer antlers, three arrows, three dog figurines, and a small mirror.

Power objects: A bow and arrow.

Collars: Green beads. Amber or brown beads. Also common are collars made up of dark blue beads alternating with coral beads.

Clothing: Ochosi's clothing is a combination of Eleggua's and Oggun's. The color is lilac or light purple. His hat and his shoulder bag are made of tiger skin. Ochosi always carries a bow and arrow.

Offerings: Smoked fish. Deer. All game birds.

Dances: When Ochosi "comes down" he shouts as if driving animals..."E.E.E", while mimicking the movements of a hunter looking for game. As Ochosi dances, he raises his left leg and mimes shooting an arrow. He dances with Ochun quite often.

6.4.1 Ochosi 1

ochosi/a yi lo/da a la/ma la de/
guo le guo/la o de/mata o/te o re/
yambo ra/i lo do/o de ma ta/ko ro ro/

Ochosi makes hunger run.
The brightness is here.
Come in. Come in.
Don't shoot your friend.
We beg you not to shoot your friend.

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

6.4.2 Ochosí 2

o de mata/i guara o de/fa o de ma ta/i gua ra o de/
 Hunter, don't shoot.
 May the hunter have luck.
 Hunter, don't shoot.
 We're not afraid. Arrive.

Same as Ochosí 1

6.4.3 Ochosí 3

fa o de de/e e e/e o de de/a fon fo o un/
 o ya o de de/fagno re ra kun/fora o de de/
 faguo re ra kun/fora/
 Good fortune.
 With the head we grow old.
 How good to be old.

Same as Ochosí 1

6.5 Orisha Oko

Fetish: Orisha Oko resides in a flat porcelain tray with a little pot placed on top.

Ornaments: He "owns" all farming tools. There should be a horizontal tile and a model of a plow with an umbrella pulled by two oxen next to his fetish.

Power objects: An achere, or large gourd covered in beads is shaken to call Orisha Oko. It is painted in dark red and white longitudinal stripes.

Collars: Pink and turquoise. Repeat pattern: seven lilac or pink beads alternating with seven turquoise beads.

Offerings: Orisha Oko likes everything that is cultivated. Goat, red rooster.

Dances: Orisha Oko does not "come down". There are dances in his honor, but they do not have a set choreography.

6.5.1 Oricha Oko 1

o ri chaoko o/gun fe ye/mogui mogui ma/gunfe ye mo le/
ki M-qa yo bi a/ra o ko o de/ya ma la bi o/misa go o de/
cha kuo de bi a/ra o ko mo ye/mi o a/
i i o mo ye/ni o a/i i o/

Landlord. Good medicine.
Look at the knower of secrets.
The pure gathers the children

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

6.5.2 Orisha Oko 2

<p>Yom ba le/i si le le/o/o/o/o/o/(rest)/ Yom ba le/i si le le/ko ko a/ro/ Yom ba le/i si le le/ko ko a/ro/ Meet the earth spirit. He grows. Meet the earth spirit. He grows.</p>

Repeat as desired

The musical score is written for three parts: okónkolo, itótele, and iyá. It is in 6/8 time. The first measure contains the following notes: okónkolo (quarter, quarter, quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter, quarter, quarter). The second measure contains: okónkolo (quarter, quarter, quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter, quarter, quarter). The notes are represented by stems and flags, with some beamed together.

6.6 Inle

Fetish: Inle resides in a soup toureen covered with a plate. His ornaments are placed on the plate. Next to the toureen is a little pot in which his companion Orisha's secret is kept.

Ornaments: A pedestal in the shape of a cross. Snakes and small fishes hang from each arm. Two snakes coil around the shaft of the cross, similar to a doctor's caduceus. Inle also "owns" two rings and a fishing hook made out of silver or white base metal.

Power objects: Fishing line and a net.

Collars: Dark green.

Clothing: Inle dresses in blue, yellow and white. His costume is heavily decorated with cowrie shells. He may also dress in deep green.

Offerings: He likes sweet wine and cake. Almond oil. White ram and white rooster.

Dances: Inle seldom "comes down". Dances are held in his honor. The dancers gather in a circle, bent over and moving the right hand from side to side, as if peering through shrubbery. They take zig zag steps. The dancers also imitate the movements of fishermen rowing in a canoe or pulling in nets.

6.6.1 Inle 1

e o ynle/o ynle o yn/le a ya ya/o ynle/
 Come to the elephant.
 The courageous elephant.

Repeat as desired

okónkolo

itótele

iyá

6.6.2 Inle 2

o yn le/keleago lo/ma o yn le/
 ke leago lo/na a go lo na/a go lo na ma da/
 o o in le/ke lea go lo/na/
 Prayer to the elephant.
 Make way. We are coming.

Repeat as desired

okónkolo

itótele

iyá

6.6.3 Inle 3

o in le/o o in/le o in le/ko ko ta ta/
ya ta ra ya/ko ko ta ra/ya ta ta ya/

Inle. The happy fierce dog.

Same as Inle 2

6.7 Babalu Aye

Fetish: Babalu Aye resides in a large clay frying pan, with another turned upside down on top as a cover. A gourd, in which guinea hen feathers from a sacrifice are inserted, is placed on top.

Ornaments: Two crutches and a rattle such as lepers used in the middle ages to warn passerbys. Two figurines of white dogs with yellow spots made out of any type of material.

Power objects: An aja, a corajo palm or coconut palm fromd broom held together by a piece of sackcloth. The broom is trimmed with cowrie shells and beads.

Collars: White beads with blue streaks.

Clothing: The typical dress of St. Lazarus as found in devotional images. It is made out of sackcloth covered with cowrie shells.

Offerings: Babalu Aye likes fermented corn meal. Stale bread. Water. A mottled rooster.

Dances: Babalu Aye always "comes down" as a sick person, with a bent back and gnarled hands. He limps and is very weak, falling down at times. His nose is full of mucus and his voice is congested and nasal.

His movements are those of a feverish person, shoing away flies that land on his open sores with the aja. Babalu Aye also makes sweeping gestures through the air to clean it of evil influences. Whoever is possessed will want to lick pustules or wounds on those watching the ceremony.

While bakini bakini bakini is being performed, water is poured on the floor. Everyone wets their fingers and pass them over their foreheads and the back of the neck. Later, the hand is kissed to protect against illnesses.

Babalu Aye is followed by a circle of dancers, who dance bent over and limping.

6.7.1 Babalu Aye 1

<p>ba i ba o gue/de mo mo le/yanta a/mole ya/ ka ke ka ke/ka ke mo le/yan ta a/mo le ya/</p>
--

<p>Meet the elegant one. That goes back and forth. Relieving the earth's pain. The arrogant protector. The earth's strength.</p>
--

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

6.7.2 Babalu Aye 2

a ga ga go go/bo re e le/ko.../.../(rest)/(rest)/
 ko o/ri ba ba/babalulu a ye/
 bo ri e le/ko o/ni ba ba/

The head is bound. Help us.
 Father of the world.
 The head is bound. Help us

Same as Babalu Aye 1

6.7.3 Babalu Aye 3

ba ba/e /a gua/
 so ron so/ba ba/e /
 ba ba o ri sa/so ron so/ba ba lu a ye/
 y yan fo mo/re ba ba/chi re chi re.../.../

 Give us relief.
 Do us good.
 Give us relief, father of the world.
 Do us good.

Repeat as desired

Alternative:

Alternative 2:

The image shows a musical score for the song "Babalú Ayé". It consists of three staves, each with a label to its left: "okónkolo", "itótele", and "iyá". Each staff begins with a treble clef, a common time signature (C), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The score is divided into two measures by a vertical bar line. The "okónkolo" staff has a melodic line with eighth notes and rests. The "itótele" staff has a more complex rhythmic pattern with many eighth notes and rests. The "iyá" staff has a simpler melodic line with eighth notes and rests. The bottom of the "iyá" staff has a bracket-like symbol.

6.8 Obatala

Fetish: Obatala resides in a white toureen.

Ornaments: Obatala "owns" everything white, including silver and white metals. He has a crown with 4 parrot feathers. A sun, a moon, a snake. six bracelets; all made out of silver. A silver hand holds up a white scepter. Two ivory eggs.

Power objects: An opa, a scepter of power. A silver bracelet. An iruke, a white horse tail whisk.

Collars: White beads. Also 21 white beads followed by a coral bead repeated to the desired length.

Clothing: Obatala always dresses in white. His warrior avatars have a red sash across their chest. Suns and moons are embroidered on his costume. Eight ribbons go around his waist.

Offerings: He likes white rice and all white foods. White chickens.

Dances: When Obatala "comes down", he does not dance. To honor him, the dancers imitate the cautious, slow movements of the very old. If the dance is in honor of a warrior avatar, they mime a rider brandishing a sword. He speaks very softly and makes predictions, brushing clean those present with his iruke.

6.8.1 Obatala 1

```
ba ba fu/ru ru/loe re re/o.../
o ke/M-qe M-qe/le yi bo/.../
e le/ri fun/mo si gua/sa guo/
e yi bo/re re/mo si gua/o.../
...o lu/a ye/ya gua o.../.../
e ya gua/guo ro e/le se ken.../.../
```

Father of the white cloud.
Master of the head, strike.
Master of the snake.
Yes, wonderful father.

Repeat as desired

The musical notation is presented in three staves, each with a treble clef and a 6/8 time signature. The top staff, labeled 'okónkolo', contains a melodic line of eighth notes. The middle staff, labeled 'itótele', contains a rhythmic pattern of eighth notes with rests. The bottom staff, labeled 'iyá', contains a rhythmic pattern of eighth notes with rests. The music is divided into four measures by vertical bar lines.

6.8.2 Obatala 2

i gue re/i ye/ye.../.../(rest)/(rest)/
 ye o lu/guo mi o/ba ta la.../.../
 o lu/gua mi o/bao ri sa/(rest)/
 i ba i/ba ba/i ba i/ye ye/
 i ba ka/ro guo o/da cho ma/me guo/
 o di ka/guoa da/che o/lo mi o/
 i ba ka/ro guo o/da cho ma/me guo/
 o di ka/guo a da/che o/lo mi o/
 sa o/lo fin o/ba ra ye/

Be calm, king of the white.
 King of the head.
 Honor the Father.
 Honor the Mother.
 Count money.
 Count cloth.
 King of the world.

Repeat as desired

The musical notation consists of three staves, each with a common time signature (C). The top staff is labeled 'okónkolo' and features a rhythmic pattern of quarter notes and rests. The middle staff is labeled 'itótele' and features a rhythmic pattern of quarter notes and rests. The bottom staff is labeled 'iyá' and features a rhythmic pattern of quarter notes and rests. The notation is arranged in two measures, with a repeat sign at the end of the second measure.

6.8.3 Obatala 3

babaoba/o ma se ye/do ma ba ba/
 o ma se ye/ba ba o ba/o ma se ye/
 do ma ba ba/o ma se ye.../.../

Father king.
 Father forever.

Same as Obatala 2

6.9 Dada

Fetish: Dada resides in a pumpkin decorated with cowrie shells. A ball of indigo is placed on top.

Dance: A group dance with no particular coreography.

6.9.1 Dada

da da/o mo lo guo/da da o mo/lu be yo/
da da ma/cho kun masele/da da ma/cho kun ma/

Child with curly hair. Rich child
Long life for the curly hair.

Repeat as desired

The musical notation is presented in three staves, each with a label to its left: *okónkolo*, *itótele*, and *iyá*. The time signature is 6/8. The first measure contains rhythmic patterns for all three staves, with notes and rests. The second measure continues the patterns, with some notes beamed together. The notation is a mix of eighth and sixteenth notes, with rests.

Alternative (*iyá*):

The alternative notation for the *iyá* part is shown on a single staff. It begins with a 6/8 time signature and contains a sequence of notes and rests that differs from the main notation. It starts with a half note, followed by a quarter note, and then a series of eighth notes and rests.

6.10 Oggue

Fetish: Oggue resides in a small calf's horn placed inside Chango's fetish.

Ornaments: Two calf horns painted with red and white stripes.

Offerings: Doves and horned animals.

Dance: He does not "come down". During a circular dance in his honor, the dancers put their forefingers up to their foreheads, simulating horns.

This might be the simplest piece in the bata repertory.

6.10.1 Oggue

o i cha e gue/mi lo do/kounko to/mi lo do/
 ko ri o/e le ko/kori o/e le ko.../
 o/lo yu lo yu/re o/lo yu ro ri/
 ko ko/ma la ma la a/de o gue/mala mala a/
 de o gue/bi o pka ma/la yen ye/e le gue mi/
 o o gue/bi o pka ma/la.../

The face. The good face.

The face of secrets.

Here is the shining one.

The one who saves mothers.

Repeat as desired

okónkolo

itótele

iyá

6.11 Agayu

Fetish: Agayu resides in a wooden or clay basin painted in seven colors (black, white, red, blue, yellow, green, and brown).

Ornaments: An oche, a double headed axe painted red and white with hanging decorations in yellow, green and blue. Two calf horns. A cane.

Power objects: The double headed axe and a cane.

Collars:

White, red and yellow. Repeat pattern: a big white bead followed by nine red beads and eight yellow beads.

Clothing: Agayu's coat and pants are dark red. Multicolored kerchiefs hang from his belt.

Offerings: Seven big crackers with corajo butter. All fruits. Roosters and doves.

Dances: Agayu takes very long steps and lifts his feet extremely high, as if stepping over obstacles. At the same time, he strikes out with his oche. He likes to lift children to his shoulders. The other dancers imitate his steps in a circle.

6.11.1 Agayu 1

o ke o/ke e/a ga yu lo/meguoi cha/(rest)/

He makes you feel good.

The jungle gave birth to the Orisha.

Repeat as desired

okónkolo

itótele

iyá

6.11.2 Agayu 2

o/ya o ya o/ta kpa o/
ya o ya/a ga yu cho la a/e ma che e ru/
o o/ya o ya o/ta kpa o/ya o ya.../

It overflows. Our business overflows.

The jungle makes wealth. It won't go away.

Same as Agayu 1.

6.11.3 Agayu 3

tererema a/te re i cho la/o yan sa ma/
te re re ma/te re re ma a/te re i cho la/

Don't be hard.

Maker of wealth.

Same as Agayu 1.

6.12 Ibedyi

Normally, this would be the place for Orunla, but since this ceremony is in his honor, he passes to the end, # 48.

Fetish: The Ibedyi reside in two little pots. One is painted red and white and the other blue and white.

Ornaments: They are represented by two small wooden dolls seated on miniature stools, tied together by a cord. The male doll wears Chango's collar. The female doll wears Ochun's collar.

Power objects: Two rattles. Two small drums. Two sets of bells. Two white gourds with crosses painted on the sides.

Collars: The same as Chango's and Ochun's.

Clothing: The twins do not "come down". There is no prescribed clothing.

Offerings: Sweets, popcorn, things kids like. Men suffering from impotency offer ram and goat testicles.

Dances: The circle of dancers imitate the small skipping steps of children at play, giving little hops forwards and back.

6.12.1 Ibedyi 1

be yi i mo be/kun i mo bi/M-qa re re/
ke le ke le/ya a la ba/M-qa ido un i/
M-qa re re/ke le ke le/ya/

Ibedyi, understand. Jump.
Busy here and there.
With the good fight. Jump.
Softly, lively.
AM-qa's companions.
The sweet.

Repeat as desired

okónkolo

itótele

iyá

6.12.2 Ibedyi 2

e yi/re e e dun/be yi/la a e dun/
be yi be yi/la o be kun o/ya re/

Rich who give birth to two.
Monkeys give birth in pairs.
Rich who give birth to two.
They make mothers happy.

Repeat as desired (Yakota-a generic rhythm)

The musical notation consists of three staves, each with a 6/8 time signature. The top staff, labeled 'okónkolo', shows a rhythmic pattern of quarter notes and rests. The middle staff, labeled 'itótele', shows a rhythmic pattern of eighth notes and rests. The bottom staff, labeled 'iyá', shows a rhythmic pattern of eighth notes and rests. The notation is in a simple, linear style with no accidentals.

6.12.3 Ibedyi 3

repeat as desired

be yi/la e se a/re mu be yi o/ro e se.../.../

Twins make you rich.
Play drums for the first.
Play drums for the second from heaven.

Same as Ibedyi 2.

6.13 Chango

Fetish: Chango resides in a wooden tub with a cover, preferably made out of cedar wood. It is painted red and white and may have the shape of a castle.

Ornaments: Chango's image, an indian warrior, carries a cedar and palm wood scepter. It ends in a sharp point or in the shape of a double hatchet as a symbol of divinity. He also "owns" a chekere made out of a turtle shell. His fetish is also surrounded by a black horse, a tambourine, a bright red flag, three hatchets a club, and a scimitar.

Power objects: A double headed hatchet, a cup, a sword.

Collars: Red and white. Repeat pattern: six red beads follow six white beads. Then, red and white alternate six times.

Clothing: Chango wears a loose shirt and pants with red and white stripes. Sometimes, he wears cut off pants with the legs cut in points. His chest is bare. He might also wear a short jacket with red and white stripes and a crown in the shape of a castle.

Offerings: Chango likes plantains, corn meal and okra. A ram, red roosters.

Dance: Chango will butt with his head and do three forward rolls towards the drums. He opens his eyes extremely wide and sticks out his tongue. Characteristic movements are waving his hatchet and grabbing his testicles. No other Orisha jumps higher, dances more violently or makes stranger gestures. He commonly eats fire. Chango's dances are either warlike or erotic. As a warrior, he waves his hatchet and makes threatening gestures. As a lover, he tries to demonstrate the size of his penis, bumps and grinds and acts very lasciviously with the women in the audience. The circle of dancers imitate his movements and join in his sexual exhibitionism.

6.13.1 Chango 1

a la/do lu be lu be/lu be yom ba/
la e lu be/lu be yom ba/la o o fu u/
sa go e/e a yagba mi/ra o ba ko so/

Red Chief. We're saved by the Red Chief.
Turn to the chief. Obakoso.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):



Alternative 2:

Repeat as desired

okónkolo

itótele

iyá

6.13.2 Chango 2

repeat as desired
 mo fo yu guo/re le chan go/mo fo yu guo/re le
 mo fo yu guo/re le o/a la yo ta/do bo le.../
 Cover my head. Chango is great.
 Cover my head. Great king.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá



Alternative 2:

okónkolo

itótele

iyá



6.13.3 Chango 3

repeat as desired
o go do/ e e/ a gua me/ to/
o go do/e/a gua lo/na/

We come for the palm. We're six.
We come for the palm. We come for the way.

Same as Chango 2

6.14 Obba

Fetish: Obba resides in a white toureen painted with flowers.

Ornaments: She owns a wooden anvil, two keys, a shield, a mask, a toothed wheel, a book, armor, ears. All items made out of wood and copper.

Power objects: Five golden bracelets like Ochun's.

Collars: Alternating yellow and pink beads.

Offerings: Doves.

Dances: Obba cannot dance. Dances are performed in her honor She does not "come down".

A designated "slave" in the center of the dancers' circle is whipped while the chorus sings. The face of the "slave" is covered with a mask.

6.14.1 Obba 1

o ba/o ba ko i/ma guo a la/mo bay che/
 You who increases.
 Continue the mystery.
 The knowledge saves us.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

6.14.2 Obba 2

o ba re le ko/a ya o si a/cha bo re le ko/a ya o si/
 a ba re le ko/lo mo ba a/cha bo re le ko/a ya o si a cha/
 bo e ku o ba/la mo ba o bi/ri i ga o ba/lo mo ma/
 ba ya o si/e le ko/i ya o ba/lo ma ba/
 e gue i ya/o.../e gue e gue/si.../
 egue i ya/o.../e gue e gue/si a cha/
 bo e gue e gue/ si la o fi/si o ku o de/i ma guo a da/
 fe re le kun/fe re e ru/la fi nda/fa ra guo/
 e yi o guo/(rest)/e yi o guo/a de/
 fe te le kun/fe re e ru/la fi nda/fa ta guo/
 ko ro e le/e le/ko e le ko a/da mi guo/
 ko ro e le/e le/ko/

Knowledge's owner. Misery's wife.
 Protect us. Knowledge's owner. Misery's wife.
 Knowledge's owner. Misery's wife.
 Suffering brings knowledge.
 Honor the one that makes grow.
 So we increase.
 Misery. Knowledge.
 Misery. Knowledge.

Part 1

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 2

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 3

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

Viro

Part 4

Repeat as desired

Musical score for Part 4, Viro, showing three staves: okónkolo, itótele, and iyá. The score is in 6/8 time and consists of two measures. The first measure contains the following notes: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter). The second measure contains the following notes: okónkolo (quarter, quarter, quarter, quarter), itótele (quarter, quarter, quarter, quarter), and iyá (quarter, quarter, quarter, quarter). The notes are written on a five-line staff with a treble clef and a 6/8 time signature.

Alternative (iya):

Alternative musical score for iyá. The score is in 6/8 time and consists of two measures. The first measure contains the following notes: quarter, quarter, quarter, quarter. The second measure contains the following notes: quarter, quarter, quarter, quarter. The notes are written on a five-line staff with a treble clef and a 6/8 time signature.

6.15 Yeggua

Fetish: Yeggua resides in a small doll house placed on a high shelf in an inner room of the house. It can also be nailed on the wall. Her house should be placed far from Ochun's fetish.

Ornaments: Her belongings are a doll, and a basket or a small pot.

Collars: Pink beads.

Clothing: Yeggua wears a pink dress. The wide skirt is bound at the waist by a sash of the same material. She wears a crown heavily decorated with cowrie shells.

Offerings: Female goats.

Dance: Yeggua seldom "comes down". When she does, she mimes tying a bundle with twine. Her demeanor is somber. She is very shy with men, since she is a virgin, and does not dance.

6.15.1 Yeggua 1

ym ba la ye/ko ro moi ye gua/ym ba la ye/ ngue i o o/ym ba la ye/ko ro moi ye gua/

Honor the world.

It teaches the children of the hard mother.

Repeat as desired

Alternative:

6.15.2 Yeggua 2

a fa kun/fe ne gba/si lo o/de/
 a fa kun/fe na gba/si lo o/de/
 o lo o/ye ba/o lo o/mo mi/
 a fa kun/fe na gba/si lo o/de.../

Teach us to blow the smallpox away.
 Teach us to blow the smallpox away.

Repeat as desired

6.15.3 Yeggua 3

i ye ye e ri/ko/i ye ye e ri/ko a ri guo/
 fi ko da a ma/guo ro noyegua/i ye ye ri/ko/
 e ki fa la o/ye o/e ro e ro ko guo/le o ya de/

Here we come. Knowledge stops the head from hurting.

Same as Yeggua 1.

6.16 Oya

Fetish: Oya resides in a porcelain toureen painted in nine colors.

Ornaments: Her image has a crown with nine points from which hang nine ornaments: a pick, a hoe, an Ochosi fetish, a lightning bolt, a scythe, a stick, a mattock, a rake, and a hatchet. She also "owns" a rainbow and a shooting star.

Power objects: A black horsetail whisk, an iruke. Nine copper bracelets.

Collars: Black and white. Repeat order: nine black beads followed by nine white beads. Then, black and white beads alternate nine times.

Clothing: Oya dresses in skirts made of the dried fibrous tissue found on the upper part of the royal palm frond, yagua, and the fan palm. She also wears an over skirt made of hanging kerchiefs in nine colors. The remainder of her costume is flowered crinoline. A strip of the same material, or multi-colored ribbons, is wound around her head.

Offerings: Oya likes white rice with eggplant. Black eyed peas. Black female goats. Black chickens.

Dances: When Oya dances, she shakes the black horsetail whisk to clean bad influences from the air. Her dance is very frenetic, very fast. It's a bacchanal, delirious. She carries a flaming torch in her right hand, making a fiery whirlwind as she spins to the left.

6.16.1 Oya 1

e ki fa la o/ye o/e ro e ro ko guo/le o ya de/

Save us.

The ripper of the palm.

The graves.

Ripper comes.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iyá):

iyá

6.16.2 Oya 2

i e i e pka/(rest)/o ya/
 si le kun fo ya/o ta gba de a la/pke ru ma i guo/o ya de.../

Marvel. The ripper is slowing.
 No destruction. The ripper is gone.
 Marvel. Look.
 The ripper is slowing.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

okónkolo

itótele

iyá

Alternative 2:

okónkolo

itótele

iyá

6.16.3 Oya 3

o ya o ya/o im ba/o kei mba/le ta pka/
 a ka ra o ye/o im be/o kei mba/le ta pka/

Call the ripper.
 The ancestor is strong.
 Keep the tradition.
 Call the ripper.
 The ancestor is strong.

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

6.17 Yemaya

Fetish: Yemaya resides in a blue and white soup toureen painted with large flowers.

Ornaments: Her fetish is surrounded by a sun, a full moon, an anchor, a life preserver, a boat, seven oars, seven silver rings, a key, and a star. All of these objects are made out of silver or white base metal. Her altar is decorated with nets, sea shells, sea horses, starfish and anything to do with the sea.

Power objects: An agbegbe, a peacock or duck feather fan decorated with mother of pearl and cowrie shells. A horsetail whisk with blue and white beads. A bell is rung when her worshippers call.

Collars: Crystal and blue. Repeat pattern: seven crystal beads followed by seven blue beads. Then, crystal and blue alternate seven times.

Clothing: Yemaya wears an embroidered crepe mantle. She waves her agbegbe. Her dress is navy blue and has blue and white streamers, with little tinkling bell sewn all over it. A wide cloth belt with a rhomboid stomacher goes around her waist.

Offerings: She likes watermelons, banana chips and pork cracklings. Lamb, duck, fish.

Dances: When Yemaya "comes down", she breaks out in loud peals of laughter. Her body moves like the waves of the ocean, first gently, then agitated as if by a storm. She proceeds to turn like a waterspout. She may mime swimming and diving into the ocean and bringing up treasures for her "children". She also mimes rowing. The other dancers circle around her. They make wavelike movements that grow faster and faster until they begin to twirl.

6.17.1 Yemaya 1

so ku ta a ni/bo/a gua se/si/
e gui ma a se/re/o lo o mi/de.../

We cannot move. We come to the water.
You do good. Come.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iyá):

iyá

6.17.2 Yemaya 2

guo li yo a/yo ye ma ya/
guo li yo a/yo o lo mi/(rest)/

See her. We swim to Yemaya.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iya):

iyá

6.17.3 Yemaya 3

bo da a se/su/o ki ye e ma/ya/
bo da a se/su/o ki ye e ma/ya/a
bo de pke le be/o/a gua se/si/
gue re gue re/a cho e gue/gue re gue re/
a cho e gue/gue re gue re/a cho e gue/

She creates water

Hail the mother of the fishes.

Water is mother of the fishes.

Long life to the one that flows.

We come to the flowing one dressed in leaves.

Dressed in leaves, fast.

Same as Yemaya 2

6.18 Ochun

Fetish: Ochun lives in a multicolored soup toureen full of river water. Yellow predominates.

Ornaments: Ochun's image has a halo with five sharp points. She is also surrounded by small gold fishes, shrimp, conch shells, small boats, mirrors, jewels, coral, embroidered sheets and kerchiefs rattles, chekeres, cowbells. Ochun "owns" all objects associated with female beauty: brushes, make up, etc.

Power objects: Ochun fans herself with a yellow sandalwood or peacock feather fan. She jingles her five gold bracelets. A half moon, two oars, a star, a sun, and five little bells are embroidered on her dress. These objects change according to which of her avatars is manifested.

Collars: Amber beads. Also coral and amber beads. Repeat pattern: five coral beads followed by five amber beads. Then, amber and coral alternate five times.

Clothing: Ochun wears a yellow dress cinched by a girdle with a rhomboid stomacher. The dress is hemmed in points with hanging jingle bells.

Offerings: She likes spinach and shrimp, honey and any type of sweets. Turtles, neutered goats, white chickens.

Dances: Ochun's dance is the most sensual. She laughs like Yemaya and shakes her arms to make her bracelets jingle. Ochun runs her hands over her body to emphasize her charms. As she dances, she makes very voluptuous movements and asks men for sex with extended hands and thrusts of her hips. She asks for oM-qi, honey, craving the sweetness of sex and life. She mimics rowing a small boat and grinding in a large pestle. When she combs her hair, admiring herself in a mirror, she is very haughty and looks down her nose at those around her.

6.18.1 Ochun 1

la de co yu lo/cha ra ka te mi o/guo ye te/
cha ra ka te mi o/guo o mi/da ra o da ra o/gue ye ye/
cho ra ka te mi o/guo o chun o/ba go mo ra la a/gue/

Ochun, bless me with money.
Ochun, bless me with money.
Water, you are beautiful and expensive.
Ochun, hurry with the money.

Repeat as desired

The musical notation consists of three staves. The top staff is labeled 'okónkolo' and features a complex rhythmic pattern with many eighth and sixteenth notes, some beamed together. The middle staff is labeled 'itótele' and has a simpler melody with quarter and eighth notes. The bottom staff is labeled 'iyá' and has a melody with quarter notes and rests. All staves begin with a common time signature 'C'.

Alternative:

okónkolo

itótele

iyá

6.18.2 Ochun 2

e o un ro/gue re gue re/gue re o un lo a/
 la de ko o yu/o o un ro/gue re gue re/gue re la ko le/
 a fu de co ma lo/gue o un ro/gue re gue re/gue re o un ro

You make riches.
 Owner of the crown.
 You make riches.

Repeat as desired

okónkolo

itótele

iyá

6.18.3 Ochun 3

ye ye o lu/be/che gba de o lu/be guasi/
 ma ri im ba/so ro ko/ye ye o lu/ba/
 cha gba de o lu/be gua si/ma ri im ba/so ro so.../

Mother owner of brass.
 Come down to our call.
 Mother owner of brass.
 Come down to our call.

Same as Ochun 1.

Alternative:

The musical score is presented in three staves, each with a label to its left: *okónkolo*, *itótele*, and *iyá*. The time signature is common time (C). The first measure contains the following notes: *okónkolo* has a half note on G4, followed by quarter notes on A4, B4, and C5; *itótele* has a half note on G4, a quarter rest, a quarter note on A4, and a quarter note on B4; *iyá* has a half note on G4, a quarter note on A4, a quarter rest, and a quarter note on B4. The second measure contains: *okónkolo* with quarter notes on A4, B4, and C5; *itótele* with a quarter note on A4, a quarter rest, and a quarter note on B4; and *iyá* with a quarter note on A4, a quarter note on B4, and a quarter note on C5. A brace on the left side of the staves indicates they are part of a single system.

6.19 Orunla

Fetishes: Both of Orunla's fetishes are consulted to obtain oracles. The ekuele, is a chain about 16 inches threaded through charms and talismans. The talismans are made of metal, coconut shells, seeds and pieces of tortoise shell. The ate, or ifa board, is a round piece of wood about 14 inches across. It is engraved with the four cardinal points and other symbols necessary for the babalawo's reading of the oracle.

Ornaments: Kola nuts, a balance, and deer antlers surround his fetish.

Power objects: The ifa board, which is used as a percussive instrument in some ceremonies. A horse hair whisk used to drive away evil.

Collars: Alternating yellow and green beads.

Offerings: Orunla likes yam puree. Black chickens.

Dances: He has no specific dance, since he does not "come down". Dances are held in his honor.

6.19.1 Orunla 1

yo ko mi lo bo/gui a ya ra guo/yo ko mi lo bo/ gui a ya ra guo/yo ko mi lo bo/gui/

The kola will save you. We go to buy the secret.

Repeat as desired

Alternative:

6.19.2 Orunla 2

o fe/ye gue de o lo/se ra do/
 e M-qi ki la ba/che o fe/ye gue de o lo/
 fe ri sio/e M-qi ki la ba a/che a guo/

Honor the big water gourd.
 Not the one with the secret.
 Who will watch over us?
 The one with the secret.

Repeat as desired

okónkolo

itótele

iyá

6.19.3 Orunla 3

o un ko/o/o run la/(rest)/
 o yu/e ye/lo gba la/i fa/
 fu un ko/o o/o run la/(rest)/
 o yu/e ye/lo gba la/do.../

The goat is saved.
 He can say no.
 Ifa's goat is saved.
 He can say no.

Repeat as desired

okónkolo

itótele

iyá

Alternative:

okónkolo

itótele

iyá

This is the last piece in the oru del eya aranla.

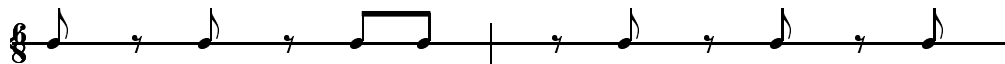
Chapter 7

The Guenmilere

The festivities are not over after the *oru del eya aranla*. An unstructured series of chants and drumming dedicated to various Orishas follows it. These pieces can be requested by those present, begun by the lead singer, or the drummers. They are, generally, repetitions of the formal "greetings" already made to the Orishas.

The drumming goes on much longer than in the *orus*, since the purpose now is not to salute the Orishas, but to call them so that they "come down" and possess those present. The rhythms are more insistent. The accelerated repetitions are meant to cause a hypnotic trance state in which "the saint will get hot" and "come down" taking possession of the devotees.

Each of these rhythms is usually accompanied by the percussion of the *agogo*, a small cow bell or iron hoe struck with a large nail, and the *achere*, a gourd within a network of beads (*chekere*). Typical patterns are:



and



The Orishas can "come down" and possess their followers during the *oru*, and this happens quite often. But, it is more common for the possessions to take place during this informal segment. When possessions occur, the Orisha is dressed and treated the same as during the formal *oru*.

Some of the most popular rhythms for this section are:

7.1 Bayuba

Repeat as desired

okónkolo

itótele

iyá

This musical score is for the piece 'Ebipkami'. It consists of three staves: 'okónkolo' (top), 'itótele' (middle), and 'iyá' (bottom). The time signature is 6/8. The 'okónkolo' staff features a rhythmic pattern of eighth notes with rests. The 'itótele' staff has a similar rhythmic pattern, often with beamed eighth notes. The 'iyá' staff provides a bass line with a mix of eighth and quarter notes.

7.2 Ebipkami

Repeat as desired

okónkolo

itótele

iyá

This is the second system of the 'Ebipkami' score. It continues the three-staff arrangement. The 'okónkolo' staff shows a continuation of the eighth-note rhythmic pattern. The 'itótele' staff features a more active melodic line with beamed eighth notes. The 'iyá' staff continues its bass line with eighth and quarter notes.

7.3 Yakota

Repeat as desired

okónkolo

itótele

iyá

This musical score is for the piece 'Yakota'. It consists of three staves: 'okónkolo' (top), 'itótele' (middle), and 'iyá' (bottom). The time signature is 6/8. The 'okónkolo' staff has a simple eighth-note rhythmic pattern. The 'itótele' staff has a similar pattern with some rests. The 'iyá' staff provides a bass line with eighth and quarter notes.

7.4 Biobayare

Repeat as desired

Musical score for Biobayare, featuring three staves: okónkolo, itótele, and iyá. The score is in common time (C) and consists of a single measure. The okónkolo staff contains a half note followed by a quarter rest, a quarter note, and another quarter rest. The itótele staff contains a half note, a quarter note, and a quarter note. The iyá staff contains a half note, a quarter note, a quarter note, and a quarter note.

7.5 Bembe

repeat as desired

Musical score for Bembe, featuring three staves: okónkolo, itótele, and iyá. The score is in common time (C) and consists of two measures. The okónkolo staff contains a half note followed by a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. The itótele staff contains a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The iyá staff contains a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

7.6 Idilantilanti

Repeat as desired

Musical score for Idilantilanti, featuring three staves: okónkolo, itótele, and iyá. The score is in 6/8 time and consists of a single measure. The okónkolo staff contains a half note followed by a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. The itótele staff contains a half note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. The iyá staff contains a half note, a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

The songs already performed, or new songs from the vast repertory, are sung to these new rhythms. It's up to the akpua.

Generally, a single Orisha "comes down" and possesses one or more of those present. If there is more than one person possessed, each one dances separately with a few friends and devotees. Sometimes two Orishas "come down" and dance together, which is the case with Yemaya and Ochun. Chango and Ochun will do a very voluptuous dance together. If Chango and Oggun "come down" together, they must be separated or they will fight.

Chapter 8

The Closing

8.1 The Closing

The guemilere ends with the cierre, the closing. It is a brief oru of drumming, singing and dancing which honors a set number of Orishas, usually those who are most feared. It is considered a solemn occasion.

8.2 Eggun

The Eggun are the spirits of the dead, the ancestors. They are under the power of their king, Oddua. The Eggun of evil or insane people can be manipulated to work black magic.

The Eggun are honored in all ceremonies. They are the ones that have the knowledge and the secrets.

The sacrifices to the Eggun are made in narrow channels of waste water and trash heaps.

Fetish: The pagugu, a cudgel about three feet long. Sometimes it may have a head on top similar to Elegua's, but with the cowrie shells facing inwards. It is placed in a corner of the bathroom, next to the toilet.

Offerings: Flowers, coconuts, water, tobacco, aguardiente and sweets. Roosters. The offerings should be placed on broken plates.

Ornaments: Male and female dolls. Photographs. Walking sticks.

Dances: The dancer holds the pagugu in his right hand and pounds out the rhythm on the bata drums on the floor.

8.2.1 Eggun 1

Repeat as desired

The musical notation consists of three staves, each with a treble clef and a 6/8 time signature. The first staff, labeled 'okónkolo', contains a rhythmic pattern of eighth notes and rests. The second staff, labeled 'itótele', contains a similar rhythmic pattern. The third staff, labeled 'iyá', contains a rhythmic pattern of eighth notes and rests. The notation is organized into two measures, with a vertical bar line separating them.

8.2.2 Eggun 2

Repeat as desired

okónkolo

itótele

iyá

The musical score for Eggun 2 consists of three staves. The top staff, labeled 'okónkolo', contains a sequence of quarter notes with stems pointing up, alternating between two different pitch levels. The middle staff, labeled 'itótele', contains a sequence of quarter notes with stems pointing down, alternating between two different pitch levels. The bottom staff, labeled 'iyá', contains a sequence of quarter notes with stems pointing down, alternating between two different pitch levels. The time signature is 8/8, and the key signature is one flat (F major/D minor).

8.2.3 Eggun 3

Repeat as desired

okónkolo

itótele

iyá

The musical score for Eggun 3 consists of three staves. The top staff, labeled 'okónkolo', contains a sequence of quarter notes with stems pointing up, alternating between two different pitch levels. The middle staff, labeled 'itótele', contains a sequence of quarter notes with stems pointing down, alternating between two different pitch levels. The bottom staff, labeled 'iyá', contains a sequence of quarter notes with stems pointing down, alternating between two different pitch levels. The time signature is 8/8, and the key signature is one flat (F major/D minor).

8.2.4 Eggun 4

Repeat as desired

okónkolo

itótele

iyá

Repeat as desired

okónkolo

itótele

iyá

8.3 Oya

It is danced, but not sung.

8.3.1 Oya

Repeat as desired

Musical notation for Oya (8.3.1) in 6/8 time. The piece is for three instruments: okónkolo, itótele, and iyá. The notation is presented in two systems, each with two measures. The okónkolo part consists of eighth notes and rests. The itótele part consists of eighth notes and rests. The iyá part consists of eighth notes and rests.

Alternative:

Alternative musical notation for Oya (8.3.1) in 6/8 time. The piece is for three instruments: okónkolo, itótele, and iyá. The notation is presented in two systems, each with two measures. The okónkolo part consists of eighth notes and rests. The itótele part consists of eighth notes and rests. The iyá part consists of eighth notes and rests.

8.4 Babalu Aye

These pieces are the same as Babalu Aye 1 and Babalu Aye 2 in the oru del igbodu. They are danced, but not sung.

8.5 Yeggua

This piece is the same as Yeggua in the oru del igbodu. It is danced, but not sung.

8.6 Osain

This piece is the same as Osain in the oru del igbodu. It is danced, but not sung.

8.7 Yemaya

This piece is the same as Yemaya in the oru del igbodu. It is danced, but not sung. It is played faster and with more energy here.

8.8 Elegua

8.8.1 Elegua 1

e le/yi re un ko/yan ko ro e le/
 yi re un ko/yan ko ro e le/gba tan de/
 yan ko ro i bo/ro ta ande ko i/ma ko i ma mi/
 dha ku ru ma e le/gba tan de/cha ku ru ma i bo/ru ta an de.../

The ruler of talk comes first.
 Elegua comes. The one who talks.
 The ruler of the road sits.
 Elegua comes to sit.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iyá):

iyá

8.8.2 Elegua 2

e le gba/a go lo na fu a/gua e le gba/
 a go lo na fu a/gua e chu/di na to bo i/
 ki M-qa e chu/ba ra a to ki i/ba ra e chu/
 ba ra a to ki i/ba ra e le gba/a go lo na fa a/gua e le gba/
 o ya o ya/o ya e le gba/o ya o ya/o ya/

Eleggua give way on the road.
 Echu let me pass.
 Elegua give way on the road.

repeat as desired

okónkolo

itótele

iyá

Alternative (iyá):

iyá

8.8.3 Elegua 3

e le gba ni/ta la ro ya/
so ku o/ e/e le gba ni/
ta la ro ye/so ku o/e/

The ruler of life has stone.
The ruler of talk will live forever.

Repeat as desired

okónkolo

itótele

iyá

Alternative (iyá):

iyá

8.9 Olokun

This piece is played as a continuation of the last Eleggua piece. There should be no pause as one rhythm changes into the next.

Olokun represents the awesome aspects of the ocean. It is the male avatar of Yemaya. Some say that Yemaya came from Olokun. He is terrible, powerful and extremely mysterious, the Orisha of the babalawos.

Rarely, his dance is performed by a masked babalawo who must immediately make a sacrifice so as not to die.

8.9.1 Olokun

o u ya/e.../o u ya/e le ku che/
 ku e te ru le/o e du/le ko e/le te ru le/
 e te ru le/o e du/le ko e/le re ru le/
 a grio ro le/te mi lea su/bo cho/i so fi/
 a guo ro lo/te mi lea su/bo cho/i so fi/
 o o lo kun/ba gua o/o gua so mu ga/ba gua o e/
 e o lo kun/ba gua o/o gua lo mu ga/ba gua o e/e.../

Be ready.

May your path be smooth.

We worship you. Maintain us.

Maintain the house.

King of the sea save us.

Repeat as desired

okónkolo	
itótele	
iyá	

okónkolo

itótele

iyá

6

8 times

okónkolo

itótele

iyá

This is the last piece in the closing ceremonies.

Appendix A

Where To Obtain Supplies

A.1 Where To Obtain Supplies

Look in the Yellow Pages under religious items and supplies. Any store called a botanica or featuring the name of an Orisha will have all the necessary supplies: toureens, images, ornaments, etc.

Bata drums may be obtained from:

LP Music Group, 160 Belmont Ave. Garfield, N.J. 07026 (201)478-6903.

Be aware that some people may enter an altered state of consciousness, or think that they have, when exposed to these materials in a performance setting. Keep on drumming. Gently blowing into the affected person's ears and spraying them with Florida water will usually calm them outside of a genuine ritual setting.

Appendix B

Bibliography

B.1 Bibliography

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Appendix C

Discography

C.1 Discography

AFRO-ROOTS; Prestige, PRCD-24018-2
AFRO-CUBA; Rounder, CD1088
BATA KETU; Bembe, CD2011-2
CONJUNTO FOLKLORICO NACIONAL DE CUBA; Bembe, CD2010-2
CUBA, LES DANSES DES DIEUX; Ocora, C 559051
CUBA, TAMBOURS BATA; Playa Sound, PS65138
ILU ORISHA; Iroko, PHONE (504)523-0855
ITO IBAN ECHU; Qbadisc, QB9022
LAZARO ROS, OLORUN; Xenophile, GLCD 4022 ASOYI, Discmedi 077
LES DANSES DES DIEUX; Ocora, C 559051
MOFORIBALE-TAMBORES BATA; 00-8901
MONGO SANTAMARIA, DRUMS AND CHANTS; Vaya Records, VS 56
THE MUSIC OF SANTERIA; White Cliffs Media Co., ISBN 0-941677-22-2
OUR MAN IN HAVANA; Fantasy, 3311
PERCUSSIONS CUBAINES; Playasound, PS 65084
REAL RUMBA; Corason, COCD110
RITUALES AFROCUBANOS; EGREM CD 0058
SACRED RHYTHMS OF CUBAN SANTERIA; Smithsonian Folkways SF CD 40419
SANTERIA CUBANA; Popular, P-142
SANTERIA ORO CANTADO, vols. 1&2; GO Productions, 10032
SANTERIA RELIGION AFROCUBANA; OLM Records, 10037
SANTERO vol. 2; TH-Rodven Reconrds, Inc., CDD/159
TOQUES Y CANTOS DE SANTOS, vols. 1&2; Cubilandia, C-CD 511