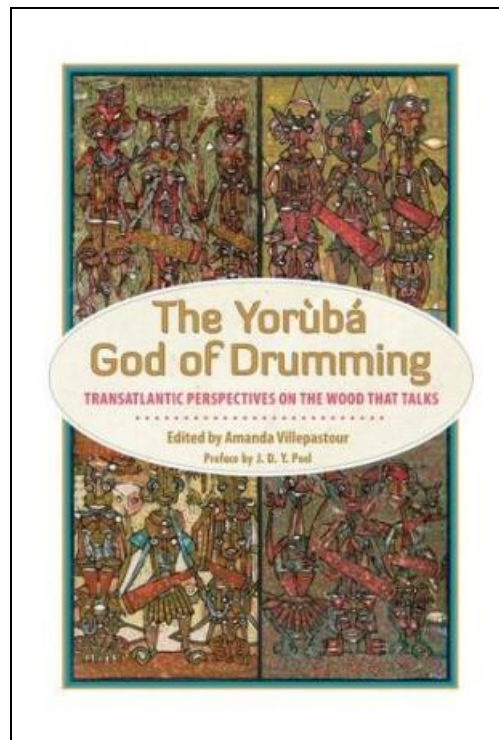


The Yoruba God of Drumming: Transatlantic Perspectives on the Wood That Talks (Hardback)



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Reviews

It is one of my personal favorite publications. It is actually really fascinating through reading through period of time. It has been printed in an extremely basic way in fact it is just after I finished reading through this ebook by which basically transformed me, change the way in my opinion.

(David Weber)

THE YORUBA GOD OF DRUMMING: TRANSATLANTIC PERSPECTIVES ON THE WOOD THAT TALKS (HARDBACK)



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



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