

# Vodou Drumming + Songs of Haiti

- 1) Yanvaloy \* (Pambala) > opens Set
- 2) Parangol
- Rada Family { 3) Mahi \*
- 4) Zepaul \*
- 5) Combento
- 6) Nago \* (Papa Ogou)
- 7) Fla Vodoun
- 8) Dahomey (Ezili Freda)
- Rivra Family { 9) Djuba \* (Kouzin Zaka) (Kouzin Zaka)
- 10) Abitan Rada (Yoruba)
- 11) Ibo \* (Ibole) Ibo the character Djuba (Martinique)
- 12) Congo \* Ibo (Nigeria)
- 13) Peto \* Congo (Congo Basin + Angola)
- 14) Macandal Peto (African Slaves + Surviving Natives)
- Peto Family { 15) Mayoyo Gede (The Dead)
- 16) Mizone (Banda Family)
- 17) Gye
- Gede Family { 18) Boomba
- 19) Massari
- 20) Banda \*
- 21) Kita
- Carnival { 22) Merengue - Bambaché \*
- 23) Rara \*
- 24) Belero
- (Peto) 25) Salongo
- Jazz 26) Haitian Rhumba
- Jazz 27) Rhumba Merengue
- Gede 28) Banda (Sohn Amira)
- 29) Congo 6/8 ??
- 30) Peto ??

(\* Songs)

## Key

- Tone
- Base
- ∅ Muffled Tone
- X Slap
- / (Stick on side of drum)
- R Rim Zor Bell
- P Palm
- T Touch

⇒ Due to the tone symbol, there is no half note or whole note in this transcription

The image shows 13 staves of handwritten musical notation. The notation is organized into two main sections. The first section consists of the first seven staves, which are grouped by a vertical line on the right. The second section consists of the remaining six staves, which are grouped by a vertical line on the right. The notation includes various rhythmic symbols such as '7', 'z', and 'x', as well as musical notes and stems. Some notes have dots above them, and some stems have 'x' marks. The notation is written in a simple, hand-drawn style.

Ogan

Basse

Bula introduction (with sticks)

Bula entrance phrase

Bula root

Bula variation

chacha

Maman root "1" (with baquein)

Seconde root "1"

Maman root "2" "Ambatonnel"

Seconde root "2" "Ambatonnelle  
(bass tones should be soft - for timing)

Maman root "2  
variation

Maman root "3"

Seconde root "3"

The musical notation is organized into 12 staves, grouped into several sections:

- Staff 1:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 2:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 3:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 4:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 5:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 6:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 7:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 8:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 9:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 10:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 11:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7
- Staff 12:** Rhythmic pattern: 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7

Ogan

Maman root "4"  
"Minokan"  
(CAUS DIALOGUE) AREG

Seconde root "4"  
"Minokan"

Maman dialogue  
for Minokan  
(CAUS BE BERT)  
Seconde response  
for Minokan

Maman root "5"

Seconde root "5"

Var 1

Variation out of  
Maman root "1"  
(play a tone on 1 to rpt.)

Var 2

Same variation out  
of Maman root "2"  
(play a tone on 1 to rpt.)

Var 3

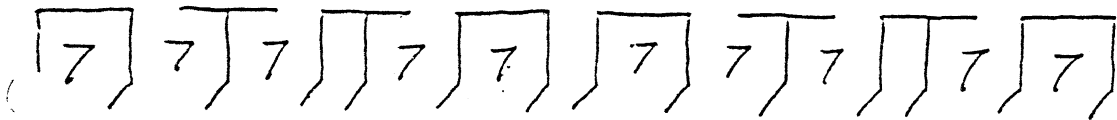
Variation out of  
Maman root "1"

To repeat above  
Variation

to return to root  
pattern

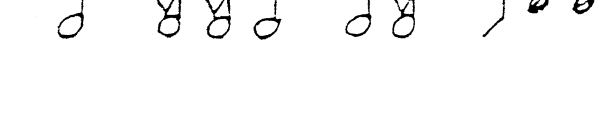
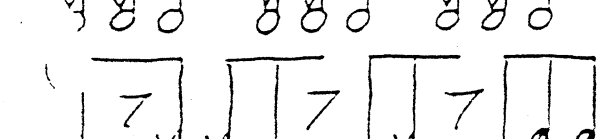
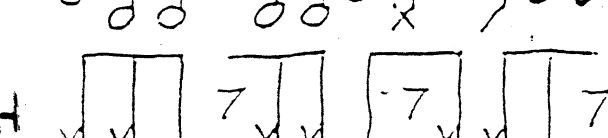
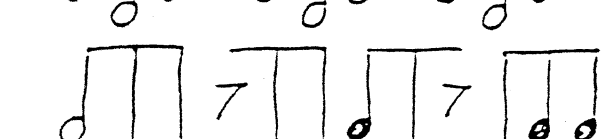
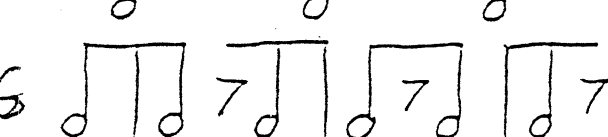
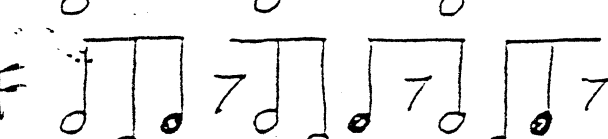
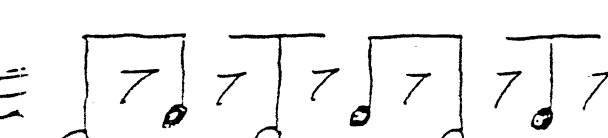
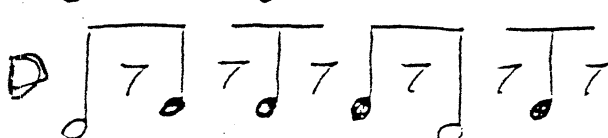
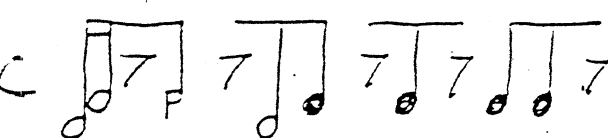
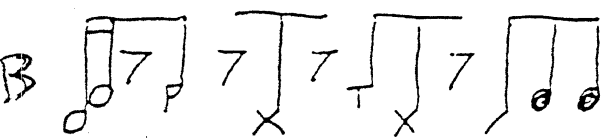
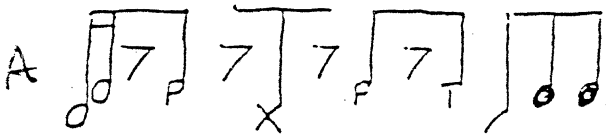
Seconde case

# Case for Yanvalou

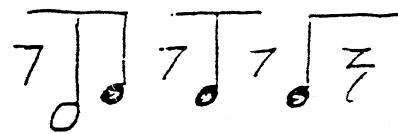


Ogan

call into case'

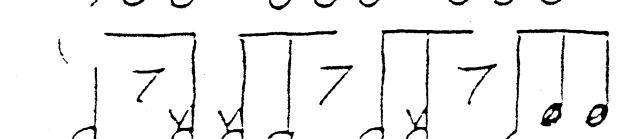
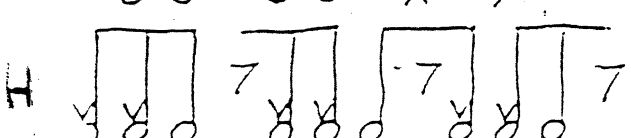
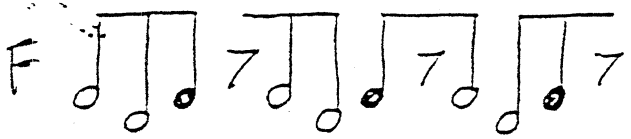
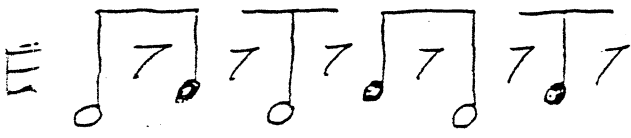


← CAN SUB. TONES FOR BASSES

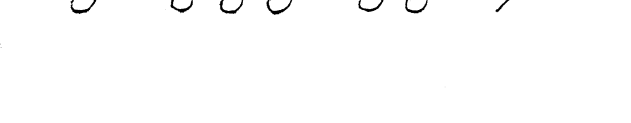


to exit from D back into A

can go directly into F, G, or H if you want to go on from D. <img alt="arrow" data-bbox="800 610 850 630"/>



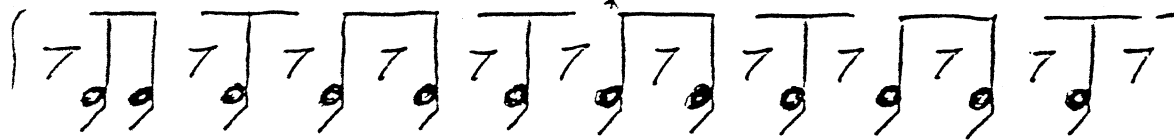
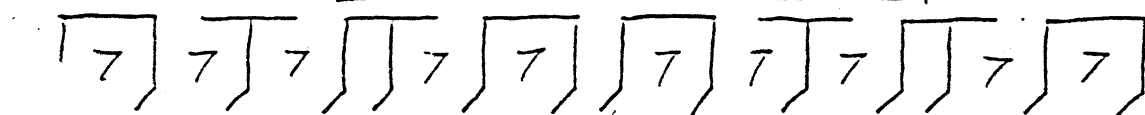
exit from F or G - goes back to A



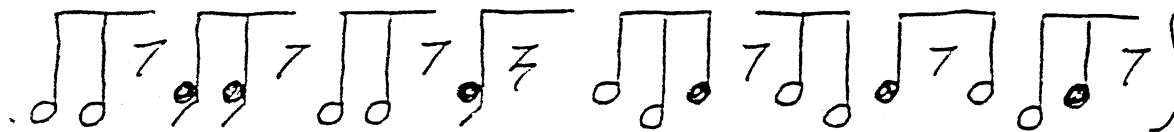
exit from H - goes back to A

Casé for Yanvalou

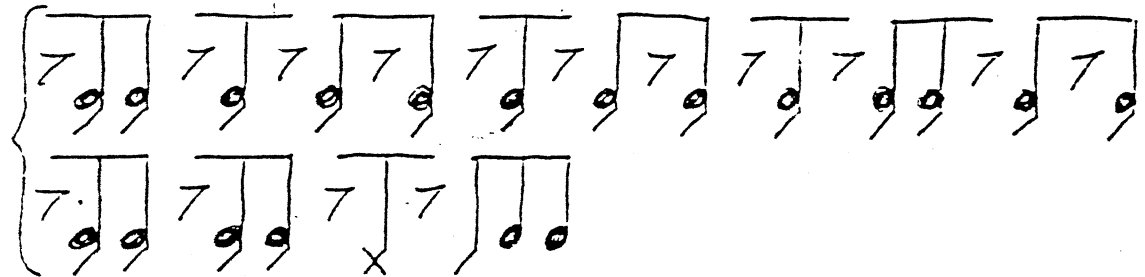
Ogan



entrance phrase  
into F, G, or H

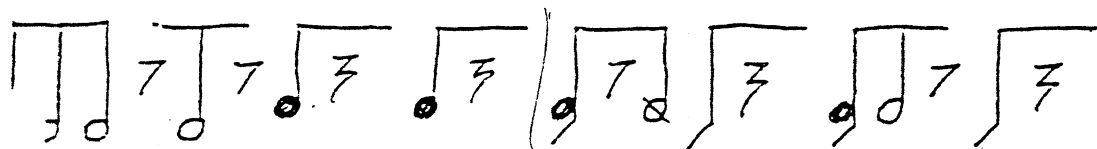


shown going into  
F

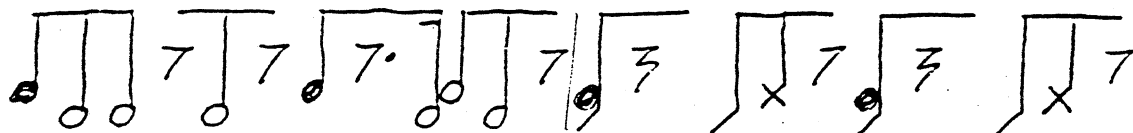


goes into  
A, B, C, or D

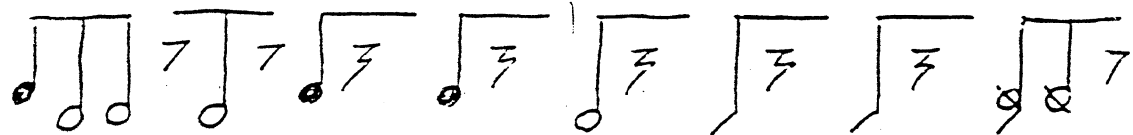
Calls out of casé



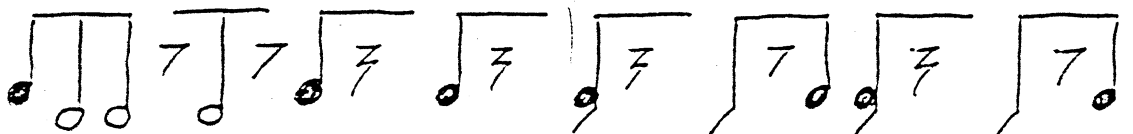
into "1"



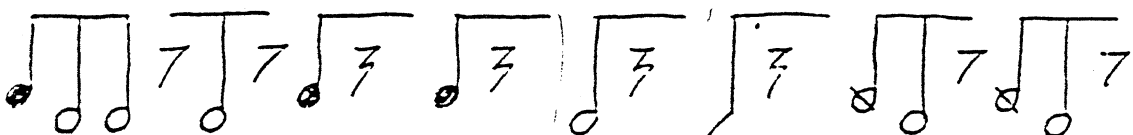
into "2"  
"Ambatonelle"



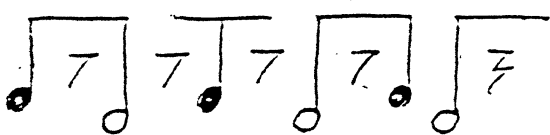
into "3"



into "4"  
"Minokan"



into "5"



Casé for seconde



Maman call to end piece

# Parigo / Frisner Augustine

Bell //: //

Assn //: //

Bus //: //

Boula //: //

Segone //: //

Maman //: //

## Kase

Bell //: //

Boula //: //

Segone //: //

Maman //: //

## Kase End Call

Maman //: //

## End Call

Maman //: //

## Boula Entrance

//: //

(ZEPOL) ZEPHAULES (LES EPAULES)  
 John Amura "THE SHOULDERS"

6 8		OBAU
		CIA PAS
		BOUA (AS YAWALOU)
		SEBON
		MAMAN
		MAMAN ALT
		CASSE SAMES YAWALOU
		Zepol
		<u>SEBON CASSE</u>
		<u>COMBETTO</u>
		MAMAN
		SEBONE
		BOUA

# NAGO

John Amoua

226

VAR.

SEGON ~~ACT.~~  
 STICK (JUDY)  
 (SENEGALISE?)

BELL  
 BAS

SGAN (COULD ALSO AD LONG BE)

SHAKER }  
 BAS } COULD BE PLAYED BY ONE PERSON (ALSO ANOTHER BELL)

BULA

SEGON (ROOT AND CASSE)

MAMAN (ROOT)

(CASSE)



MAH I

John Amura

VERY FAST

1/8

OGAN

CHA  
BAS

BAS (2nd)

BOLA (2 SACKS)

SEBON (MAIN)  
(w/ ADJ IDA)

MAMAN (MAIN)  
(BAGUETE)

ALT. MAMAN  
(SLOW TEMP II)

MAMAN-CASSE  
CALL

MAMAN-CASSE

SEBON-CASSE

MAMAN EXIT  
CASSE

MAMAN  
START + STOP  
CALL

fmp

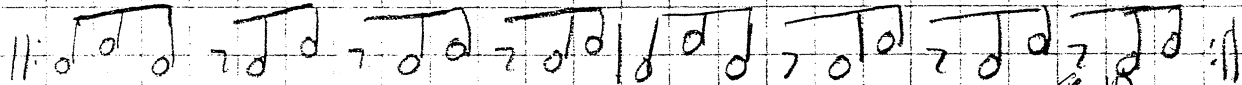
START

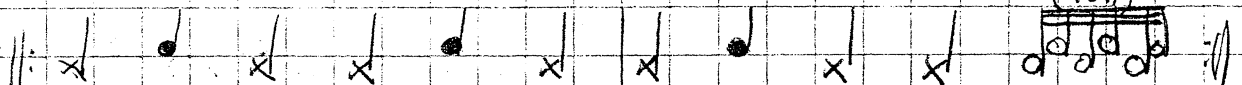
Fla Vodou (Prusner Augustine)

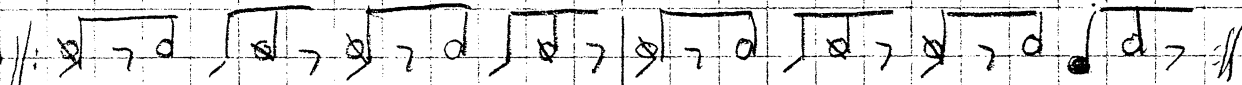
Ogan //: 1 7 1 2 7 7 7 7 7 7 | 1 7 7 7 7 7 7 7 7 7 :||

Ason //: 1. 1. 1. 1. | 1. 1. 1. 1. :||

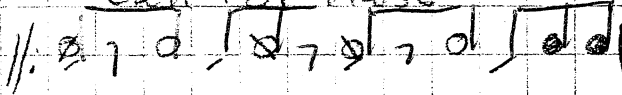
Bass //: d. d. d. d. | d. d. d. d. :||

Boula //:  :||

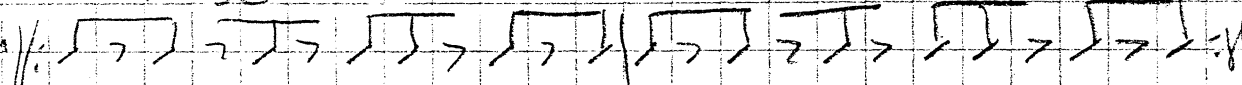
Segone //:  :||


Maman //:  :||


Call for Kase


Maman //:  :||

Kase

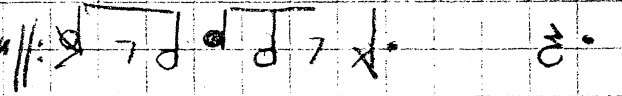
Ogan //:  :||

Boula //:  :||

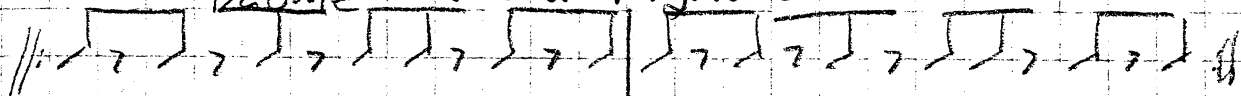
Segone //:  :||


Maman //:  :||


End call

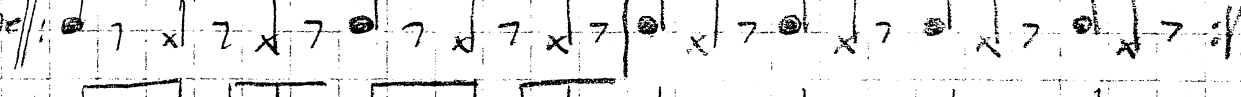
Maman //:  :||

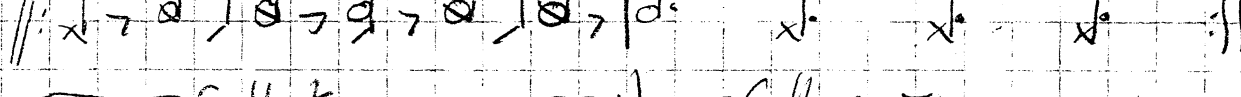
Raque    Fuisner    Augustme

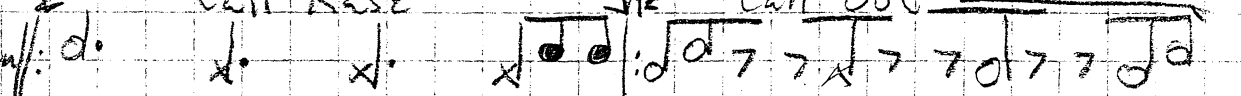
Ogan //:  ||

Ason //:  ||

Bas //:  ||

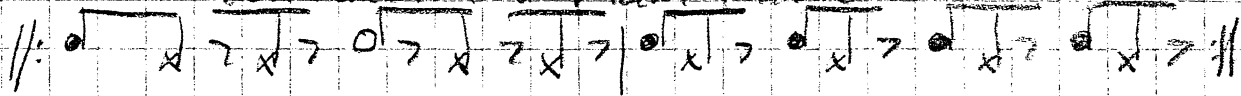
Segone //:  ||

Maman //:  ||

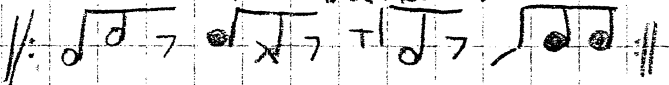
Maman //:  ||

Call Kase                      Call out

Kase Same as Fla Vodou  
Variation for Maman theme

Segone //:  ||

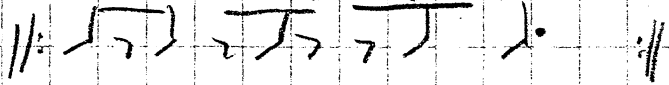
Kase Variation

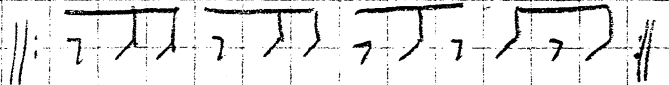
Maman //:  ||

End Call

Maman //:  ||

Bell Variation

//:  ||

//:  ||

# DA HOMOT CASSE

1 AMAN  
CALL  
IN

Handwritten musical notation for '1 AMAN CALL IN'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

MAMAN  
CASSE

Handwritten musical notation for 'MAMAN CASSE'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

SEBON  
CASSE

Handwritten musical notation for 'SEBON CASSE'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

2 AMAN  
CALL  
OUT

Handwritten musical notation for '2 AMAN CALL OUT'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

END  
CALL

Handwritten musical notation for 'END CALL'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

REPEAT  
AD LIB

(CALLED  
OUT OF  
ROOT)

Handwritten musical notation for '(CALLED OUT OF ROOT)'. It consists of two staves. The top staff has a treble clef, a 12/8 time signature, and a key signature of one flat. The bottom staff has a bass clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

SEBON -  
1ST LINE  
WILL BE SAME  
AS SEBON

Handwritten musical notation for 'SEBON - 1ST LINE WILL BE SAME AS SEBON'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

BEL -

Handwritten musical notation for 'BEL -'. It consists of a single staff with a treble clef, a 12/8 time signature, and a key signature of one flat. The melody starts with a quarter note on G4, followed by a quarter note on F4, then a quarter note on E4 with a '7' below it, and finally a quarter note on D4 with a '7' below it. There are some additional markings like 'x' and '7' above the notes.

Djouba Prismer Augustine

Djagan //: [Musical notation]

Maman //: [Musical notation]

Maman //: [Musical notation]

Segane //: [Musical notation]

Bula //: [Musical notation]

Ason //: [Musical notation]

Maman //: [Musical notation]

Kase

Bell //: [Musical notation]

Bula //: [Musical notation]

Segane //: [Musical notation]

Maman //: [Musical notation]

Segane //: [Musical notation]

Maman //: [Musical notation]

Bula //: [Musical notation]

Bula //: [Musical notation]

Alr Bells

Bell //: [Musical notation]



#BO

Bell ||: 3 7 3 7 | 3 7 3 7 ||

Bell Alt ||: 7 7 7 7 | 7 7 7 7 ||

Boula ||: 7 7 7 7 | 7 7 7 7 || A or B

Segone ||: 7 7 7 7 | 7 7 7 7 ||

Maman ||: 7 7 7 7 | 7 7 7 7 ||

Baseth ||: 3 3 3 3 | 3 3 3 3 ||

Ason ||: 7 7 7 7 | 7 7 7 7 ||

Alto #1 Segone ||: 7 7 7 7 | 7 7 7 7 ||

Alto #2 Segone ||: 7 7 7 7 | 7 7 7 7 ||

End Call Maman ||: x 7 x x | 3 x 3 3 | x

Call in Maman ||: 7 7 7 7 | x x 7 7 | 7 7 ||

Boula ||: 7 7 7 7 | 7 7 7 7 ||

Segone ||: 7 7 7 7 | 7 7 7 7 ||

Maman ||: 7 7 7 7 | x x 7 7 | 7 7 ||

Alto Call in Maman ||: 7 7 7 7 | 7 7 7 7 | 7 7 || (A) (B) (AAB)

Callout Maman ||: 7 7 7 7 | 7 7 7 7 ||

Cuse

Segone ||: 7 7 7 7 | 7 7 7 7 || Case II

Maman ||: 7 7 7 7 | 7 7 7 7 ||

# Congo

Bell or →

Ason Base

Boula

Maman

(Alt Segone)

(Segone)

Alt Boula

Call in Case Maman

(Case Same as IBO)

Root B-4 (AB)

Maman

Segone



SIMPLE PETWO

(~~UNUSUAL~~)  
Dave Lyons

4/4

BELL  
CHA  
BAS  
BULA  
SEBON (INTRO)  
SEBON (ROOT)  
SEBON (CASSE)  
MAMAN (INTRO)  
MAMAN (ROOT 1)  
MAMAN (ROOT 2)  
MAMAN (CASSE)

Parro Frisner Augustine

Bell //: | :||

Bouka //: | :||

Segone //: | :||

Maman //: | :||

Tobin Amira adds Skap

Segone //: | :||

Maman //: | :||

Maman //: | :||

Petro

Bell //: [Musical notation]

Ason //: [Musical notation]

Buka //: [Musical notation]

Segone //: [Musical notation]

Maman //: [Musical notation]

Base //: [Musical notation]

Segone Variations

//: [Musical notation]

//: [Musical notation]

Maman Variations

Alt theme //: [Musical notation]

//: [Musical notation]

//: [Musical notation]

Case

Segone //: [Musical notation]

Maman //: [Musical notation]

Segone [Musical notation]

Maman [Musical notation]

Alt theme [Musical notation]

1 LINE

(KEY SIGNATURE)

4/4

OLGAN

CHA CHA

BAS

BOLA (HANDS)

SEBON (HANDS)

MAMAN (HANDS)

CALL IN  
 MAMAN  
 CASSE

CALL OUT

SEBON  
CASSE

SHORT OUTROPE

LONG OUTROPE

$\Delta$  = RIM  
Ken Vogabe

MACANJAL

4/4

BOLA  
SENON  
MAMBO  
(PATATO)  
GUAGUANO  
SENON  
MID  
HI  
LO  
MID  
HI  
LO

## Mayoyo (Peewo Family)

Bell + Boula //: d ḍ ḍ e d | d ḍ ḍ e d //

Segone //: d T ḍ ḍ d | d e ḍ ḍ e //

Maman //: d (P T) R P R R | d ḍ T d //

Maman Kase //: x ḍ ḍ ḍ ḍ | ḍ ḍ ḍ ḍ //

## Marone (Banda Family)

Boula //: d ḍ ḍ ḍ ḍ | ḍ ḍ ḍ ḍ //

Segone //: d ḍ ḍ ḍ | ḍ ḍ ḍ ḍ //

Maman //: ḍ e ḍ ḍ | ḍ ḍ ḍ 0 //

Maman //: ḍ e ḍ R R | ḍ R R | ḍ R R //

Maman Kase //: ḍ ḍ ḍ ḍ | ḍ ḍ ḍ ḍ //

## Coye

Bell //: J ḍ e J | J ḍ e J //


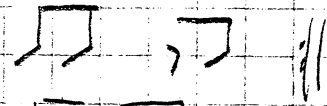
Boula Polras //: ḍ ḍ ḍ ḍ | ḍ ḍ ḍ ḍ //

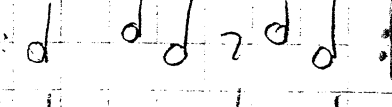
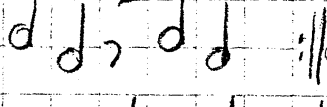
Segone //: ḍ R ḍ R | ḍ ḍ ḍ ḍ //


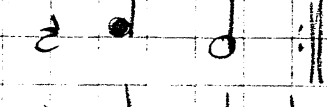
Maman //: x R ḍ ḍ | ḍ ḍ ḍ ḍ //




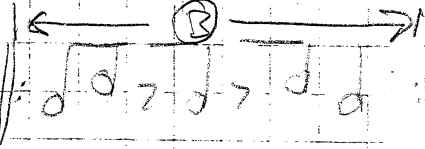
# Banda Pasmer Augustine

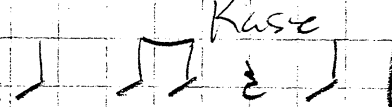


Ogan //:   //

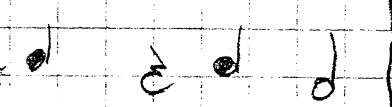


Segone //:   //

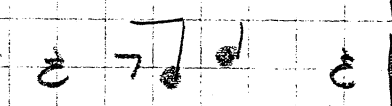
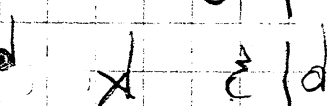

Maman //:   //


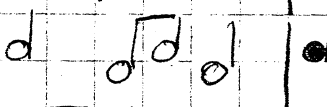

Call For Kase  //

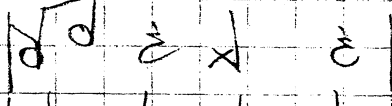


*(A+B) or B* 

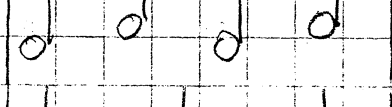
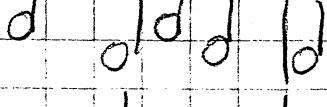
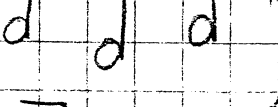
Ogan //:    //

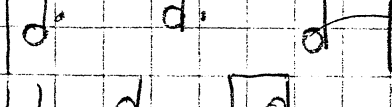


Segone //:    //



Maman //:    //

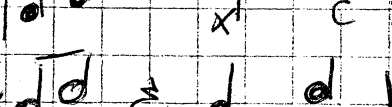

Segone    //



Maman    //

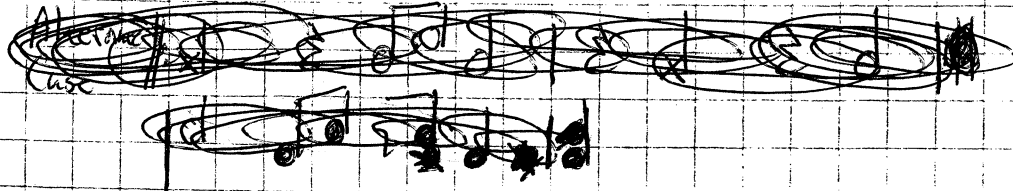
Segone    //

Maman    //

Segone   //

Maman   //

Segone //:   //

~~Allegretto~~  
~~lusc~~ 



# BANDA

OGAN 4/4

CHA 4/4  
CHA 4/4

BAS 4/4

BOLA 4/4  
(A+B Backstab or B)

SEBON 4/4  
ROOT 4/4

MAMAN 4/4  
ROOT 4/4

MAMAN 4/4  
CALL TO 4/4  
KASE 4/4

MAMAN 4/4  
KASE 4/4

SEBON 4/4  
ASE 4/4

# BANDA CONT.

MAMAN  
ALL OUT  
OF CASE

BOLA  
ALT.

SEBON  
VARIATION

(AAB)

MAMAN  
OT  
VARIATIONS

ALMOST ANYTHING SO LONG AS A TONE  
IS PLAYED ON BEAT 3

END  
ALL

five

# KITA

~~(PIT)~~

FAST  
(PITWO) DANCE  
??

300

OGAN

BULA

SELOW  
(ROOT)

(KASE)

MAKAN

(ROOT)

(KASE)

(KASE  
VARIATION)

(USE TO  
EXIT KASE)

EXIT CALL

(END  
CALL)

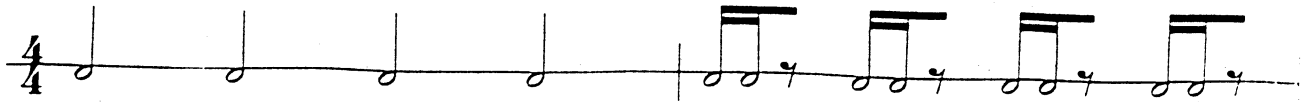
(FINE)

BACK

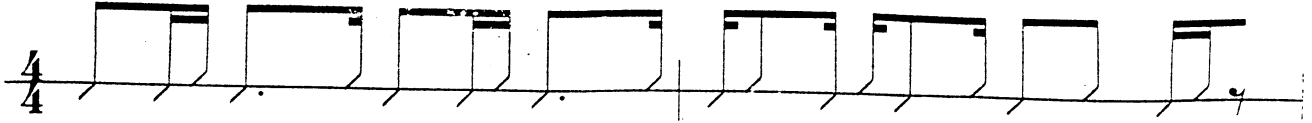
# Merengue

(Dominican Republic)

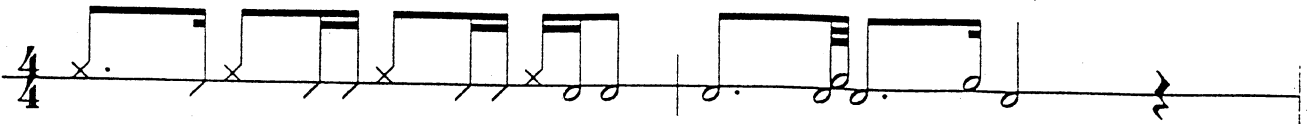
Cowbell, Alt.



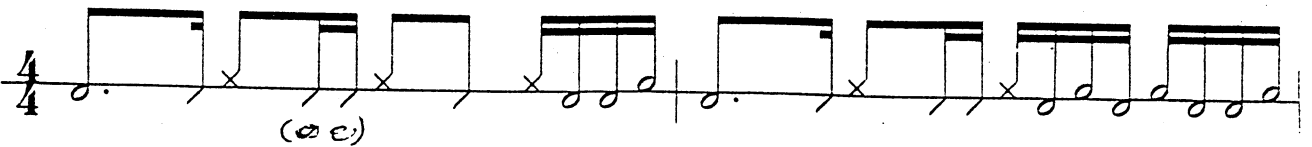
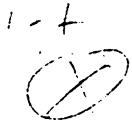
Guiro, Alt.



Tambora, Intro. Sig.



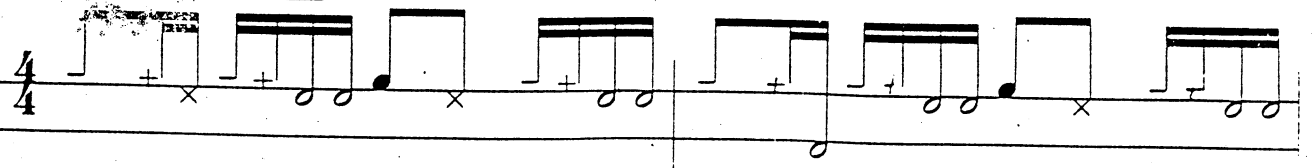
Tambora, Var. 1



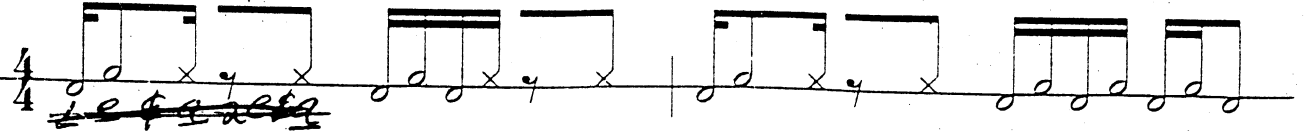
Tambora Alt., Var. 1



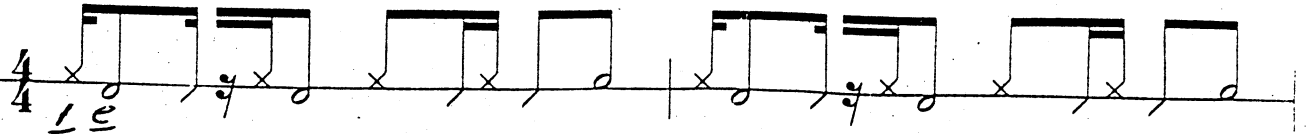
Tumba, Conga. Intro. Root



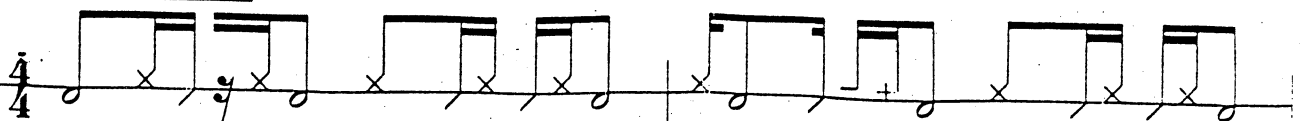
Conga (Bambiche), Var.



Tambora (Bambiche)



Tambora Intro. Var. 1



MERENQUE

Handwritten musical score for Merengue in 4/4 time. The score consists of 10 staves. The first two staves are for CAVE (SILENT) and GUITAR. The third staff is for BELL. The fourth staff is for CONGAS, with 'HI' and 'LO' markings. The fifth and sixth staves are for LEAD I (LOW) and LEAD 2. The seventh staff is for HI HAT, SNARE, and KICK, with 'TRAP SET' marking. The eighth, ninth, and tenth staves are empty.

CAVE  
(SILENT)

GUITAR

BELL

HI  
LO  
CONGAS

LEAD 1  
(LOW)

LEAD 2

HI HAT  
SNARE  
KICK  
TRAP SET

# Merengue

Bell ||: ♩ 8 ♩ 8 ♩ 8 ♩ 8 ||  
 Clave or Policos ||: ♩ 7 ♩ 8 ♩ 7 ♩ 8 ♩ 8 ||  
 Ason ||: ♩ 7 ♩ 7 ♩ 7 ♩ 7 ♩ 8 ||

Tambora ||: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ||

Frame Drum or Cow Drum  
 Played with hands

Quinto Conga ||: ♩ (T) ♩ (T) ♩ ♩ ♩ x ♩ ♩ ♩ ||

Tambora ||: ♩ ♩ 8 ♩ ♩ 8 ♩ ♩ 8 ♩ ♩ 7 ♩ x ||

End Call

Tambora ||: R ♩ <sup>(A)</sup> ♩ ♩ ||: A ♩ <sup>(B)</sup> ♩ 7 ♩ ♩ ||

A or B of AAAB  
 (B is muffled tones can  
 be tones in AAAB)

Alt Tumba Inco ||: x ♩ 7 x ♩ ♩ x ♩ ♩ x ♩ ♩ ||

Played with Baget

Tumba Rest ||: ♩ 7 x ♩ ♩ x ♩ x ♩ ♩ ||

# Bambreché (Alt Merengue)

Tumba ||: ♩ ♩ 7 x 7 ♩ ♩ x ♩ ♩ ||

Conga ||: ♩ ♩ 7 x 8 x | ♩ ♩ ♩ x 8 x |  
 ♩ ♩ 7 x 8 x | ♩ ♩ ♩ ♩ ♩ ||

## Additional - Merengue Parts

Quinto ||: ♩ ♩ ♩ ♩ ♩ ♩ ||

Lo Conga ||: ♩ ♩ ♩ ♩ ||

## Kara

**Bell** //: |  $\square$   $\square$   $\epsilon$  | |  $\square$   $\square$  | :||  
**Bouka** //: |  $\circ$   $\circ$   $\circ$   $\circ$   $\times$  | |  $\circ$   $\circ$   $\circ$   $\circ$   $\times$  | :||  
**Segone** //: |  $\circ$   $\circ$   $\square$   $\square$   $\times$  | |  $\square$   $\square$   $\times$  | :||  
**Maman** //: |  $\bullet$   $\square$   $\circ$  | |  $\bullet$   $\square$   $\circ$  | :||  
**Basse** //: |  $\circ$   $\epsilon$   $\circ$   $\epsilon$  | |  $\circ$   $\circ$   $\circ$   $\epsilon$  | :||

## Belero

**Bell** //: |  $\square$   $\square$  | |  $\square$   $\square$  | |  $\square$  | :||  
**Segone** //: |  $\circ$   $\square$   $\square$   $\circ$   $\square$   $\square$  | |  $\circ$   $\square$   $\square$   $\circ$   $\square$   $\square$  | :||  
**Maman** //: |  $\bullet$   $\square$   $\square$   $\bullet$   $\square$   $\square$  | |  $\bullet$   $\square$   $\square$   $\bullet$   $\square$   $\square$  | :||  
**Base** //: |  $\times$   $\epsilon$   $\circ$   $\epsilon$  | |  $\times$   $\epsilon$   $\circ$   $\epsilon$  | :||

## Salongo (Arawo)

**Bell** //: |  $\square$   $\square$   $\epsilon$  | |  $\square$   $\square$   $\epsilon$  | :||  
**Bouka** //: |  $\circ$   $\epsilon$   $\circ$   $\circ$  | |  $\circ$   $\epsilon$   $\circ$   $\circ$  | :||  
**Segone** //: |  $\circ$   $\circ$   $\square$   $\square$   $\square$  | |  $\square$   $\square$   $\square$  | :||  
**Maman** //: |  $\times$   $\epsilon$   $\bullet$   $\square$   $\square$  | |  $\epsilon$   $\bullet$   $\square$   $\square$  | :||  
**Basse** //: |  $\bullet$   $\epsilon$   $\bullet$   $\square$   $\square$  | |  $\epsilon$   $\bullet$   $\square$   $\square$  | :||

## Haitian Rumba

Bell H //: | | □ □ □ □ □ □ | | //

Conga //: d <sup>(A)</sup> x x x x | d d <sup>(B)</sup> d d // (A A A B)

Tumba //: d x x | d d d e // (A A A B)

Quinto (Spirited Rides) or use timbali like Congo

## Rhumba Marenque

Clave //: | □ □ e □ □ | e | | e //

Pelicos //: | □ □ | □ □ | | e //

Quinto //: d e d d e | d e d e // Quinto

Conga //: d d d x x | x x x | // or Conga H

Tumba //: d x d | d d | x x // Conga L

Base //: d | d | // Tumba

## Banda John Amira

Kasa //: | □ □ □ □ □ □ | | □ □ □ □ □ □ | //

Maman //: x x e d d | d d d d //

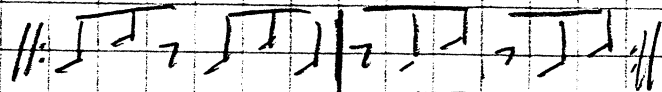
Segon Break //: d e d d | d d d d //


Maman Case //: x e d d | e x e d |

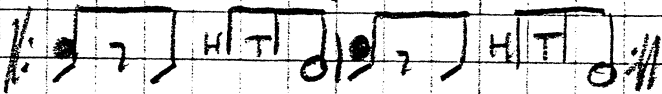
| d d x x x x | //



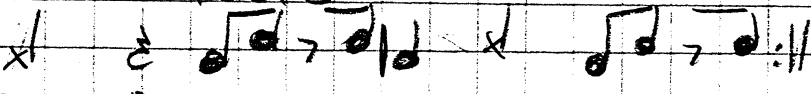
# 6/8 Congo

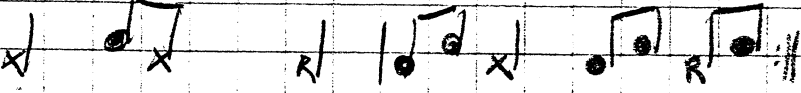
Kaca //:  //

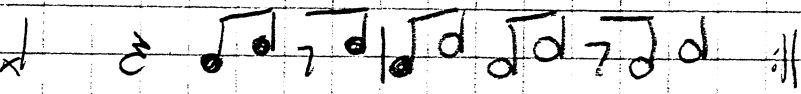
Segone //:  //

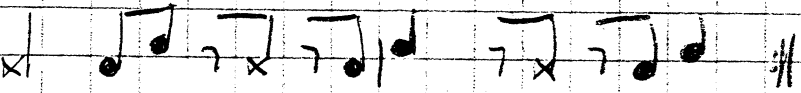
Mama //:  //

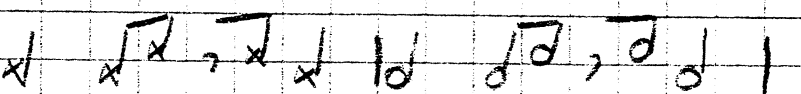
## Pacco

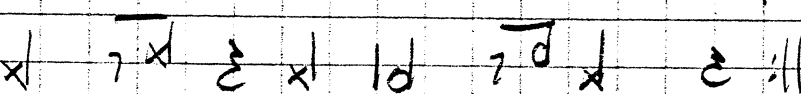
Mama //:  //

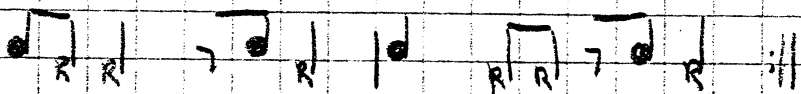
1 //:  //

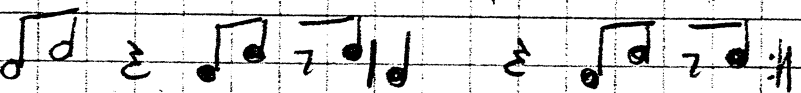
2 //:  //

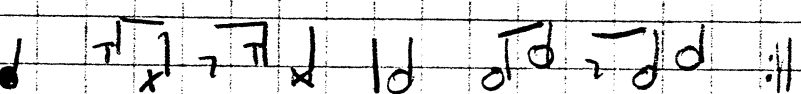
3 //:  //

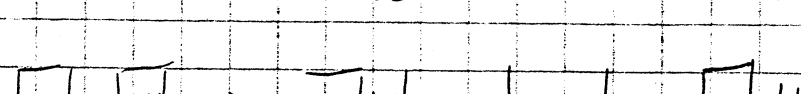
Casé //:  //

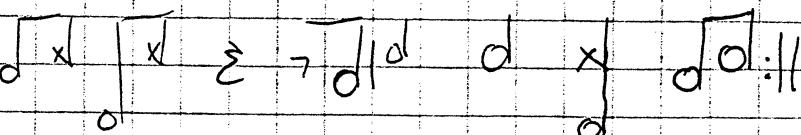
 //

Segone //:  //

Bauk //:  //

Segone //:  //

Casé //:  //

H Congo  
Tumba //:  //

YANVALOU - ZEPAULES

AY BOBO

- AY BOBO

HUNTO YE NA DOLE  
HUNTO YE NA DOLE HUNTO  
M PWALE DOLE, YE WE  
NA PIE SOGBAGI MWE

(Yanvalou)

- HUNTO YE NA DOLE  
YE AGO E
- HUNTO YE NA DOLE HUNTO
- M PWALE DOLE YE WE
- NA PIE SOGBAGI MWE

M PWALE DOLE YE WE

- NA PIE SOGBAGI MWE

\*PAPA LEGBA UVWI BAYE PU MWE YE AGO E

(Yanvalou)

PAPA LEGBA UVWI BAYE PU MWE  
UVWI BAYE PU MWE PAPA PU MWE PASE  
LE MA PASE MA YA WEMESI LOA YO

- PAPA LEGBA UVWI BAYE PU MWE  
YE AGO E
- PAPA LEGBA UVWI BAYE PU MWE
- UVWI BAYE PU MWE PAPA PU MWE PASE
- LE MA PASE MA YA WEMESI LOA YO

over →

LE MA PASE

- MA YA WEMESI LOA YO

YO PWA PAPA LEGBA YO METEL NA BAYE

YO PWA GWAN EZULI YO METEL NA UNFO

YO PWA PAPA LEGBA YO METEL NA BAYE

YO PWA GWAN EZULI YO METEL NA UNFO

LA PLI TOMBE TE YA GLISE

LA PLI TOMBE TE YA GLISE LA

LE YA BEZWE A LEGBA YA MASHE DEYE LI

- YO PWA PAPA LEGBA YO METEL NA BAYE
- YO PWA GWAN EZULI YO METEL NA UNFO  
YE AGO E

- YO PWA PAPA LEGBA YO METEL NA BAYE

- YO PWA GWAN EZULI YO METEL NA UNFO

- LA PLI TOMBE TE YA GLISE

- LA PLI TOMBE TE YA GLISE LA

- LE YA BEZWE A LEGBA YA MASHE DEYE LI

LE YA BEZWE A LEGBA

- YA MASHE DEYE LI

(Zepales)

Drummers  
change into  
Zepales as  
soon as they  
hear this  
song

Yanvalou

2x Nou Rivé ago'é Koa nu andré'

Dombata Wedo'

Nou Rivé ago'é nou Rivé ago'é

Koa nu andré' Dombata Wedo'

2x

Yanvalou

2x Mappwale olasovls

Map Kone Kite Map toune

2x La-sous o Danki Geye o do nou pwale pestre

2x Mappwale ola souso

Mapa Kone Kite Map toune

MAHI

AY BOEO

- AY BOEO

on 4

A WO MAWN NA SEN NIKOLA E On top of the mountain you will find  
DEYE MAWN NA SEN NIKOLA E In back of ... .. st. Nikolai

A WO MAWN NA SEN NIKOLA E

PASE DEYE MAWN NA WAP WE SE MA YE If you go around

- A WO MAWN NA SEN NIKOLA E

- A WO MAWN NA SEN NIKOLA E

- A WO MAWII NA SEN NIKOLA E

- PASE DEYE MAWN NA WA PWAN PLEZI AVEL O you ~~will~~ will find happiness with him

A WO MAWII NA SEN NIKOLA HE

NA GAD TWU MAWII HA SEN NIKOLA HE If you look inside the mountain

A WO MAWN NA SEN NIKOLA HE

PASE DEYE MAWN NA WA PWAN PLESI AVEL O

- A WO MAWN NA SEN NIKOLA HE

- A WO MAWN NA SEN NIKOLA HE

- A WO MAWN NA SEN NIKOLA HE

- PASE DEYE MAWN NA WA PWAN PLEZI AVEL O

WA PASE DEYE MAWN NA

- WA PWAN PLEZI AVEL O POS ESSITR

2nd note of cowbell

PALE MAL O PALE MAL AYE O Talking bad will break friend.

PALE MAL FE CASE ZAMI

PALE MAL FE CASE ZAMI

MOON MOOWI PA LEVE

people who die dont come back

- PALE MAL O PALE MAL AYE O

- PALE MAL FE CASE ZAMI

PALE MAL FE CASE ZAMI

MOON MOOWI PA YA YAY

- PALE MAL O PALE MAL AYE O

- PALE MAL FE CASE ZAMI

PALE MAL FE CASE ZAMI

MOON MOOWI PA LEVE

- PALE MAL O PALE MAL AYE O

- PALE MAL FE CASE ZAMI

PALE MAL O

- PALE MAL AYE O PALE MAL FE CASE ZAMI

PARLER MAL  
FAIT CASSES

AMIS

MOORIR PA LEVE

# NAGO

◁ O GWO BASE YA KI VOYE RELE MWE  
O GWO BASE YA KI VOYE RELE MWE LA  
MET OGOU BALA BALA  
MET SE AI BALA BALA  
O SE COULEV O KI VOYE RELE MWE

GWO BASE YA KI VOYE RELE MWE  
( E VAYE RELE WE MWE )  
GWO BASE YA KI VOYE RELE MWE LA  
MET OGUO BALA BALA  
SE COULEV O KI VOYE RELE MWE

( EMWE SE COULEV O ) - KI VOYE RELE MWE

OLISHA E MA RELE O ONIYE  
( O YE ONIYE NEG NAGO )  
OLISHA E MA RELE O ONIYE  
OGA MINA MINODE  
OGA MINA MINODE  
SIZOCA ODOUDOU YE  
O SIZOCA ODOUDOU YE  
OLISHA E OU PA WE OGOU MOVE ( VRE )  
( E OLISHA E ) - OU PA WE OGOU MOVE

DJUBA

ALASO

- ~~ALASO~~

1) Begins 2nd stroke of bell

ONE WESPE, ONE WESPE

ONE WESPE, ONE WESPE

SI MWE TE KONE NEG MWE M, PATA DI ONE, SILA

TA LEVE JUDA, YO NA DO MWE

- ONE WESPE, ONE WESPE

ALASO PITIT O

- ONE WESPE, ONE WESPE

- SI MWE TE KONE, M PATA DI ONE, SILA

- TA LEVE JUDA, YO SU DO MWE

(: SI MWE TE KONE NEG MWE M PATA DI ONE SILA

- TA LEVE JUDA, YO SU DO MWE :||

KUZAN ADIE, NEG AMBA O PA TWAVAY TE O

KUZAN ADIE, NEG AMBA O PA TWAVAY TE O

NEG AMBA O PA TWAVAY TE O

NEG AMBA O PA TWAVAY TE O

LE LA PLI A TOMBE O YA VA JWEN TE YA SESH

- KUZAN ADIE NEG AMBA O PA TWAVAY TE O

- KUZAN ADIE NEG AMBA O PA TWAVAY TE O

- NEG AMBA O PA TWAVAY TE O

- NEG AMBA O PA TWAVAY TE O

- LE LA PLI A TOMBE O YA VA JWEN TE YA SESH

NEG AMBA O PA TWAVAY TE O

- LE LA PLI A TOMBE O YA VA JWEN TE YA SESH



W= Guttural "R"

# CONGO

WOO<sup>3</sup> LE MA WOO<sup>1</sup> LE

( MA WOO LE CONGO AH )

WOO LE MA WOO LE

<sup>R</sup> - LA VEN CONGO ME KUVE LA PA WE

LA VEN O SE DWAL<sup>0</sup>

LA VEN CONGA ME KUVE LA PA WE

<sup>R</sup> - LA VEN O SE DWAL<sup>0</sup>

<sup>R</sup> WOO<sup>1</sup> LE CONGO AH PUM WE

SE NA KAFU AM TE YE

<sup>R</sup> WOO LE CONGO AH PUM WE

<sup>R</sup> WOO LE CONGO AH PUM WE

SE NA KAFU AM TE YE

<sup>R</sup> WOO LE CONGO AH PUM WE

SE LIMINE M'TAP LIMINE

SE LA PRIE M'TAP LA PRIE

NA KAFU AM TE YE LA

O LA CONGO A SULE MWE

<sup>R</sup> - SE NA KAFU AM TE YE LA ( WE )

<sup>R</sup> - O LA CONGO A SULE MWE

BEL CONGO CONGO YO BEL

YO BEL YO BEL CONGO

BEL CONGO CONGO YO BEL

MA M'DANCE BEL CONGO

Starts and ends  
with the song

Ibo m'gra moun o, o m'gra moun o

Ibo m'gra moun o, la fami Ibo gra moun o

- Ibo gra moun o, o gra moun o

- Ibo gra moun o, la fami Ibo gra moun o

Ibo m'gra moun o, o m'gra moun o

Ibo m'gra moun o, nachon Ibo mwe gra moun o

- Ibo gra moun o, o gra moun o

- Ibo gra moun o, nachon Ibo mwe gra moun o

Ibo mwe youn lo, o mwe youn lo

Ibo mwe youn lo, la fami Ibo mwe sèl o

- Ibo mwe youn lo, o mwe youn lo

- Ibo mwe youn lo, la fami Ibo mwe sèl o

La fami (Ibo gra moun o) Resp

Ibo lele lele, Ibo lele la

Ibo Ibo, sa ou ge, con shita tèt, ou mal èlve

- Ibo lele, Ibo lele

- Ibo Ayaman Ibo lele

Ibo lele lele, ou we Ibo a

Ibo Ibo, sa ki ge, consa ou we, ou mal èlve

- Ibo lele, Ibo lele

- Ibo Ayaman Ibo lele

Ayaman, sa consa Ayaman

Consa m'danse Ibo

- Ayaman sa consa Ayaman

\* Lele Ibo lele

- Ayaman sa consa Ayaman

Lele Ayaman Ibo

- Ayaman sa consa Ayaman

a = father

e = set

i = see

o = aux

u = you



Ouvwe põtla pou mwe pou m' entre  
 Ouvwe põtla pou mwe pou m' entre la  
 3 M sevi ti si la mo yo  
 Ouvwe põtla pou mwe pou m' entre  
 Lè m' sòti m'ap peye  
 - Ouvwe põtla pou mwe pou m' entre  
 E sevi si tona langa  
 - Ouvwe põtla pou mwe pou m' entre  
 - Sevi ti si la mo yo  
 - Ouvwe põtla pou mwe pou m' entre  
 - Lè m' bake m'ap peye  
*overlap* \* E sevi ti si la mo yo  
 - Ouvwe põtla pou mwe pou m' entre  
 - Lè m' bake m'ap peye  
 E sevi si tona langa  
 - Ouvwe põtla pou mwe pou m' entre  
 - Lè m' bake m'ap peye  
*long* 0 o ya o  
 - Ouvwe põtla pou mwe pou m' entre  
 - Lè m' bake m'ap peye

---

Vwayaje k'ap pase ya tan mwe la m'p'ap di ou aye  
 Vwayaje k'ap pase ya tan mwe la m'p'ap di ou aye  
 Mwe p'ap kouri dèyè ou  
 Mwe p'ap mache mòde ou  
 Wa rive pi deva  
 Wa blie youn bagay  
 Wa kase tèt toune yo pra ou na bizango  
 - Vwayaje k'ap pase ya tan mwe la m'p'ap di ou aye  
 - Vwayaje k'ap pase ya tan mwe la m'p'ap di ou aye  
 - Mwe p'ap kouri dèyè ou  
 - Mwe p'ap mache mòde ou  
 - Wa rive pi deva  
 - Wa blie youn bagay  
 - Wa kase tèt toune yo pra ou na bizango  
 Yo pra mwe  
 - Na bizango yo pra m'na bizango  
 Padon papa  
 - Na bizango yo pra m'na bizango  
 Padon mama  
 - Na bizango yo pran m'na bizango

CALL

KWA SIMBO

#1

- KWA <sup>anna je e gage</sup> <sup>gula is lara</sup> SEYE WAYO <sup>LA</sup> BANDA WIVE O SEYE WAYO BANDA WIVE
- SEYE BESE <sup>LA</sup> KWA YO BANDA WIVE
- SEYE WAYO BANDA WIVE O SEYE WAYO BANDA WIVE
- SEYE BESE LA KWA YO BANDA WIVE
- SEYE WAYO BANDA WIVE O SEYE WAYO BANDA WIVE

#2

- SEYE WAYO
- BANDA WIVE O SEYE WAYO BANDA WIVE
- O SEYE WAYO
- BANDA WIVE O SEYE WAYO BANDA WIVE

#3

- KWA SE KWA MWE KOMBIE TA WELE SE KWA PAM NA O
- KWA SE KWA MWE PAPIYO WELE SE KWA PAM NA O
- KOMBIE TA WELE TOOT TI MOON KI BEZWE BAMBOSHE
- VIN BAMBOSHE SU TET KWA O
- KWA SE KWA MWE KOMBIE TA WELE SE KWA PAM O
- KWA SE KWA MWE PAPIYO WELE SE KWA PAM O
- KOMBIE TA WELE TOOT TI MOON KI BEZWE BAMBOSHE
- VIN BAMBOSHE SU TET KWA O
- KOMBIE TA WELE TOOTS TI MOON KI BEZWE BAMBOSHE
- VIN BAMBOSHE SU TET KWA O
- PAPIYO WELE TOOTS TI MOON KI REZWE BAMBOSHE
- VIN BAMBOSHE SU TET KWA O
- KOMBIE TA MANDE KOT PITIT KI BEZWE BAMBINE
- VIN BAMBINE SU TET KWA O



Loa Loco ( wood carving )

Side II, Band 3--CONGO PAYETTE DANCE, played on three drums, with hands only. A secular dance, the "straw-Congo" derives its name from the straw costumes that are worn on carnival occasions when this music is performed. The wailing sound, resembling the tones of a friction drum, is made by sliding the fingers over the drumhead.

Side II, Band 4--CONGO LAROSE DANCE. Three drums, played with hands only with the same glissade technique as in the previous piece. The Congo Larose is also known as the Congo Creole and Congo Mazonne, and is a semi-religious dance. The term Congo Mazonne came into use when the Congo rites became intermixed with the secret society ritual of the Masonic order. Secret societies have always had a great appeal within African cultures.

Side II, Band 5--GANBOS. This music is played with bambi-boo stamping tubes, known as ganbos, probably from the Congo name for the instrument, dikanbo. The bamboo tubes, of different lengths and diameters, are open at the top, closed at the bottom. The tones are made by striking the closed end sharply upon the ground. Accompanying the ganbos is the ogan, or iron percussion instrument.

Side II, Band 6--VACCINES. Vaccines are simple bamboo trumpets, played in batteries of three or four. The players tap small sticks against the sides of the bamboo to provide percussion tones. This kind of music is generally associated with the Rara, or pre-Easter, festivities. Bands of dancers move through the villages following the orchestra of bamboo trumpets. Each trumpet gives one, or sometimes two, tones. The trick is for each player to come in with his note at precisely the right moment.

Side II, Band 7--BUMBA DANCE, played upon two drums, with hands only. This dance, closely related to the Pétró, takes its name from the Bumba people in the upper Congo region of Africa, and is part of the Congo-Guinée constellation of rites and music.

The first six selections in this collection were performed by the Ayida Group of Port-au-Prince. Whereas the recordings in Volumes I and II of this series are primarily documentary, emphasis in Volume III is on group performance under relatively good recording conditions. Under documentary conditions group singing is difficult to record, due to improper acoustic placing of drums and constant movement of dancers and singers. The Ayida Group is one of the modern folklore groups that have sprung up in Haiti since the basic folk patterns were finally accepted as a rich source for creative art forms. The Ayida Group, while performing as an integrated group in non-documentary settings, preserves the simplicity and directness of the folk music.

Haiti has become very conscious of its folk heritage in recent years, and as a result many so-called folklore groups have sprung up--most of them, unfortunately, enthusiastically dedicated to polishing, changing and "improving" the folk music for the benefit of tourists. While adaptation of folk themes and traditions to the stage could be a worthy objective, many efforts in this direction have been too conscious of the lure of professionalism. The Ayida Group, headed by Simeon Benjamin, is composed of ordinary Haitians with a background of close association with folk music in its natural setting. The members mostly come from the Belair section of Port-au-Prince. The drummers are Louis Celestin, Dalimar Celestin, and Pierre Desram-eaux. The singers are Catherina Clermont, Josianne Jean-baptiste, Anaise Valmé, Sidalise Dorcé, Dieudonné Pierre, Janine Dorcé, Elvire Ducasse, Estella Dorméla, André Celestin, Richemane Lalanne, and Gabriel Plaisidor.

The selections on side two of this record are documentary. Two of them -- carnival or Rara bands -- were recorded in 1952 by Marshall Stearns.

Side I, Band 1-- CÉ MOIN AYIDA (Zépaule Dance): This is religious music of the Dahomey or Vodoun family of rites. It is primarily a shoulder dance ("les épaules"), and is used during Vodoun services to supplicate the loa or spirit beings. The loa being addressed in this song is Ayida Wèdo, a member of the Dahomey pantheon.

Abobo!

Cé moin oh cé moin Manzè Ayida oh cé moin.  
Cé moin oh cé moin Manzé Ayida oh cé moin.  
Chita abord batiman ya pa' lé nou mal oh.  
Cé moin oh cé moin po'teau planté oh cé moin.  
Cé moin oh cé moin Manzè Ayida cé moin.  
Cé moin y'apé pa'lé.  
Cé moin oh cé moin Manze Ayida cé moin.  
Chita abord batiman y'a pa'le nou mal oh.  
Ce moin oh ce moin po'teau plante oh ce moin.

\* \* \*

Abobo!

It is I, it is I Mademoiselle Ayida, oh it is I.  
It is I, it is I Mademoiselle Ayida, oh it is I.  
Sitting on the boat they spoke badly about me.  
It is I, centerpost, it is I.  
Etc.

Abobo is a ritual beginning and ending for Vodoun songs. The centerpost referred to in the fourth line is the post which stands in the center of the dance court, usually holding up the roof. It is believed that the loa enter the ritual gathering by coming down this post.

Side I, Band 2-- AYIDA DÉESSE ARC EN CIEL (Mahi Dance): The Mahi, (or Maïs) dance differs from the Zépaule in rhythm, but it is an integral and important part of the Vodoun cycle. The deity invoked here is the same as in the preceding piece, Ayida Wèdo. She (like the loa Damballa Wedo) is identified with the rainbow and the snake. In Dahomey, where Ayida and Damballa were the same deity, it was believed that the rainbow was Ayida crawling out from under the world to drink. Ayida was conceived as a great serpent. The symbolism is preserved in this Haitian song:

Side I, Band 1--VODOUN DANCE, played on three vodoun drums, the manman, moyen, and bébé, with sticks and bare hands. The sharp tone that is heard is made by the player of the large (manman) drum by striking his stick on the wood. This is the main dance of the Vodoun cult, whose mythology is built mainly around the religious practices of the Nago and Arada people, from Nigeria and Dahomey respectively.

Side I, Band 2--IBO DANCE, played on three drums and ogan (iron percussion instrument). The small drum (bébé) is played with sticks, the two larger drums with the hands. This is the main dance of the Ibo cult, which takes its name from the Ibo tribe of southern Nigeria. Ibo cult activities are sometimes regarded as closely related to the Vodoun cult, sometimes to the Congo-Guinee cycle of rites. The Ibo dance is gay and lively, although it is definitely religious rather than secular in character.

Side I, Band 3--SALONGO DANCE, played on two drums with hands, with occasional use of sticks. This is a rest or relief dance belonging to the Congo-Guinée cycle of rites. It is used to break the tension in the course of a long ceremony. Nevertheless, even this music is tense compared to some of the secular drumming.

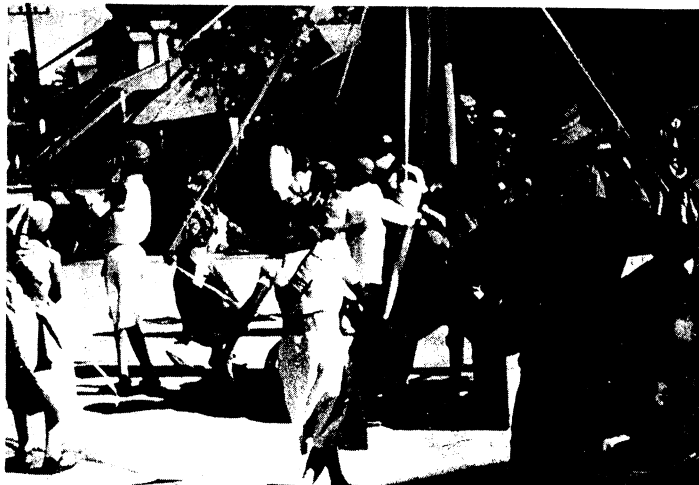
Side I, Band 4--JUBA DANCE. Two players on one drum. The drum lies on the ground, and one player straddles it and plays upon the head, using his heel for a damper; the second player beats sticks against the body of the drum. The Juba Dance, sometimes called the Martinique, is today a semi-social dance identified with rites for the dead. Some of the old people believe that the Juba was once associated with festivals held upon the completion of cultivating, planting, and harvesting, while the Martinique was a similar style of dance connected with death rituals. The Juba was at one time known throughout the Antilles, as well as in New Orleans. For some Haitians the Juba today has religious significance.

Side I, Band 5--PÉTRO DANCE, played on two drums with hands only. The Pétro Dance is associated with Pétro cult rites, and is one of many dances which are part of the Congo-Guinée group of rituals. Pétro music is always played on a battery of two drums with goatskin heads, and the use of sticks is never permissible. Occasionally in such music there may be an accompaniment of an ogan, but this is exceptional. There are several theories as to the origin of the cult name. The chief loa (spirit) of the cult is Dan Pétro. Some Haitians take the word Dan to mean snake, a significance it has in West African idiom. Early observers in Haiti, however, express the view that the cult was built around Dom Pedro, an emperor of Brazil. One aged informant suggested that the cult derived its name from one Don Pedro, a former slave and cult priest who lived in the Spanish-speaking part of the Island.

Side I, Band 6--QUITTA DANCE, played on two goatskin-head drums, with hands only. This dance, like the Pétro, belongs to the Congo-Guinée cycle of which Cymbi is the main loa (spirit).

Side II, Band 1--BABOULÉ DANCE, played on three drums with hands and sticks. A social dance related to the Juba. This is probably the same dance as the Bamboula, which was reported by early travellers in the West Indies, and which is still known in other West Indian islands.

Side II, Band 2--MASCARON DANCE, played on two drums and a basse (large tamborine), with hands only. The deep insistent tones, sometimes in the form of a glissade, come from the basse. This is a secular festival dance, particularly common during such occasions as the pre-Easter Mardi Gras gatherings.



Maypole Dance ( men performers )



Petro Dance



Congo Society Drummers

Ayida cé arc en ciel oh.  
Ou ap' vin' fai coulev!  
Ayida cé arc en ciel.  
Pas wè n'ap fai coulèv'?

\* \* \*

Ayida is a rainbow oh.  
You (Ayida) will come like a snake.  
Ayida is a rainbow.  
Don't you see I come like a snake?

Side I, Band 3-- AYIDA PAS NAN BÈTISE (Péto Dance):  
The Péto Dance belongs to another cult group, called Congo or Guinée. It has its own pantheon of deities and many distinctive rites and services. While the loa invoked here is named Ayida, she is not the same deity as in the previous songs. The same deity, theoretically, could not belong to the Vodoun and the Congo-Guinée cults. Where transference of a deity from one cult to another takes place, as it sometimes does, the loa acquires a different personality and different attributes in the new setting. He is regarded as distinct from the original loa by the same name. The Péto deities are generally regarded as stern and uncompromising if not altogether malevolent, though some Péto loa --like the Vodoun--are benevolent. In this song there is a warning that the loa will not stand for foolishness.

Bilolo!

Ayida pas nan bètise oh.  
Ayida pas nan bètise ave yo.  
Enlé, langaille oh.  
Ayida pas nan bètise oh.  
Ayida pas nan bètise avè yo.  
Ça qui vlé content content.  
Ça qui vlé passé passé oh.  
Ayida oh  
Ayida pas nan bètise avè yo.

\* \* \*

Bilolo!

Ayida is not joking oh.  
Ayida is not joking with them.  
Enlé, language oh.  
Ayida is not joking oh.  
Ayida is not joking with them.  
Those who wish to be satisfied will be satisfied.  
Those who wish to go will go.  
Ayida oh  
Ayida is not joking with them.

(In the first line, bilolo is ritual language used to commence a cult song, used in the sense of "attention" or "ready." In the fourth line, enlé is exclamatory; the word "language" is a literal translation of langaille, meaning "old tongue" or African ceremonial language. Bits of langaille appear frequently in the cult songs.)

Side I, Band 4-- VIVE LE ROI: This is a Martinique or Juba Dance piece. This type of dance is usually connected with celebrations marking the end of mourning for a deceased person.

Vive le roi cher la reine oh.  
Encore malheureux a pa'lé enro moin.  
Difé oh chaleur,  
Difé oh chaleur oh.  
Encore malheureux a pa'lé enro moin.

\* \* \*

Long live the king and dear queen oh.  
Again misfortune, they talk behind my back.  
Fire oh heat,  
Fire oh heat oh.  
Again misfortune, they talk behind my back.

The "king and dear queen" allusion is not clear, but the theme of protest against gossip is a standard one in Haitian life. "Fire and heat" is a reference to the fury of the gossip.

Side I, Band 5-- MAMBO AYIDA (Congo Dance):

Mambo Ayida é.  
Pral nan Guinée, pinga ou misé m' tendé.  
Si ou joint bon ouanga wa po'té.  
Si ou joint bon lotion wa po'té.

\* \* \*

Mambo (Priestess) Ayida é.  
(You) go to Africa, take care you do not stay, I am waiting.

If you find a good ouanga carry it back.  
If you find a good lotion carry it back.

It is believed that the loa go to Africa and return at will. The loa Ayida is here asked not to forget that her Haitian people are waiting for her return. And she is asked to bring back from Africa a ouanga (protective fetish) and a lotion for some unspecified purpose.

Side I, Band 6-- LEGBA AGUATOR (NAGO DANCE):

Legba Aguator is a member of the Vodoun pantheon of loa.  
Ochan Nago.

Legba Aguator yé oh qui loa ou yé? Ago loa'm na.  
Legba Aguator yé oh qui loa ou yé?  
Quitti-quitté oh Nèg' Nago loa'm na.  
Legba Aguator yé qui loa ou yé?

\* \* \*

Ochan Nago.

Legba Aguator, what loa are you? Ago, I am this loa.  
Legba Aguator, What loa are you?  
Wherever I go I am a Nago loa.  
Legba Aguator, what loa are you?

Side II, Band 1-- ANGÉLIQUE OH (JERICO): This is a popular Meringue-style song, sung by a blind minstrel. He plays a guitar and is assisted by a small boy who sings faintly and plays the cha-chas (rattles). In Creole the words go:

Allez caille manman ou,  
Allez caille manman ou,  
Pas vin ba'm désagrément.  
Allez caille manman cher,  
Allez caille manman cher,  
Allez caille manman mon cher,  
Pou pas ba'm désagrément.  
Ti fille qui pas con' lavé passé  
Allez caille manman ou,  
Ti fille qui pas con' lavé passé  
Allez caille manman ou.  
Jerico, Jerico, allez caille manman ou.  
Jerico, Jerico, allez caille manman ou.  
Etc.

\* \* \*

Go home to your mother,  
Go home to your mother,  
Don't come to quarrel with me.  
Go home to your mother, dear,  
Go home to your mother, dear,  
Go home to your mother, my dear,  
And don't quarrel with me.  
Little girl who doesn't know how to wash and iron  
Go home to your mother.  
Little girl who doesn't know how to wash and iron  
Go home to your mother.  
Jerico, Jerico, go home to your mother.  
Jerico, Jerico, go home to your mother.  
Etc.

There are variations on the lines throughout the song, with a certain admixture of double meanings. "Little girl who doesn't know how to wash and iron" has a double-entendre.

Side II, Band 2-- BALILÈ: This is a carnival song, sung during the Rara or pre-Mardi Gras festival. It was recorded in the town of Pétienville by Marshall W. Stearns. The group is a wandering Rara band which includes such instruments as a drum, a whistle and a trumpet. The words of the singers are difficult to transcribe, but the title -- Balilè -- signifies "give him room." One might reasonably guess that it is a reference to the main dancer of the group who has demanded that the crowd stand back while he performs. In the Haitian tradition, his words have become transformed into a song.

Side II, Band 3-- FIOLE: This is another Rara song, also recorded by Marshall W. Stearns. Like the preceding

Photos - Harold Courlander  
 Editor - Harold Courlander  
 Production Director - Moses Asch

piece, it is documentary, and was recorded in the town of Pétienville. The song is in praise of a certain Fiolé, a public official of Port-au-Prince who endeared himself to many people through his devotion to the welfare of the public. The words ask, "Fiolé, where are you going?" and then they describe what a fine fellow Fiolé is, an "elegant young man" and a man of learning.

Side II, Band 4-- BELLE MANMAN: A meringue played by a small cafe orchestra, the Jazz Majestic Group. This style of meringue is a relatively modern development, and as the name of the group would indicate, affected by influences of jazz. (For contrast with slow, concert-type meringues, see Folkways record FP 837, HAITIAN PIANO.)

# FOLKWAYS

★ ★ ★ The World's Leading Producer of

## FOLKWAYS AMERICANA

- 10" 33 1/2 RPM, LIST \$4.25
- FP1 SQUARE DANCES, *Pete Seeger*
  - FP2 DARLING CORBY, *Pete Seeger*
  - FP4 TAKE THIS HAMMER, *Lead Belly*
  - FP6 WASHBOARD BAND, *Sonny Terry*
  - FP9 ALL DAY SINGIN', *A. Van Wey*
  - FP10 LONESOME VALLEY, *Folk Songs*
  - FP11 DIRT BOWL BALLADS, *Woody Guthrie*
  - FP13 900 MILES (& OTHER RR SONGS), *Houston*
  - FP14 ROCK ISLAND LINN, *Lead Belly*
  - FP19 SEA SHANTIES & LOGGERS-MEN SONGS
  - FP21 SEEDS OF LOVE, *Andrew Rowan Summers*
  - FP22 COWBOY BALLADS, *Cisco Houston*
  - FP23 SOLOMON VALLEY BALLADS
  - FP23.2 OHIO VALLEY BALLADS, *Buckley*
  - FP24 LEAD BELLY'S LEGACY, Vol. 1
  - FP28 GET ON BOARD, *The Folkmasters*
  - FP30/2 BLUES, *Bronie's McGhee*
  - FP34 LEAD BELLY'S LEGACY, Vol. 4
  - FP35 HARMONICA SONGS, *Sonny Terry*
  - FP35/2 LITTLE FUGITIVE, *F. McGraw*
  - FP36 MORMON FOLK SONGS, *L. M. Hilton*
  - FP37 ANGLO-AMERICAN BALLADS, *Nye*
  - FP39 SMOKEY MT. BALLADS, *Lansford*
  - FP40 SMOKY MT. BALLADS, *Lansford*
  - FP40/2 NORTH CAROLINA FOLKSONGS, *Moser*
  - FP41 "LADY GAY", *Andrew E. Summers*
  - FP42 "HARD TRAVELIN'", *Cisco Houston*
  - FP43 PETS SINGER SAMPLER
  - FP43/2 GOING-OFF-SUITE, *Pete Seeger*
  - FP44 "FALSE LADY", *Andrew E. Summers*
  - FP46 AMERICAN NORTHWEST BALLADS
  - FP47/1 TEXAS FOLKSONGS, *Hermes Nye*
  - FP47/2 BAY STATE BALLADS, *Clayton*
  - FP47/3 VIRGINIA BALLADS, *Clayton*
  - FP48/1 BALLADS—REVOLUTION (1767-1775)
  - FP48/2 BALLADS—REVOLUTION (1775-1781)
  - FP48/3 BALLADS—WAR OF 1812 (1799-1812)
  - FP48/4 BALLADS—WAR OF 1812 (1812-1815)
  - FP48/5 FRONTIER BALLADS, Vol. 1, *Seeger*
  - FP48/6 FRONTIER BALLADS, Vol. 2, *Seeger*
  - FP48/7 BALLADS—CIVIL WAR (1830-1861)
  - FP48/8 BALLADS—CIVIL WAR (1861-1865)
  - FP48/11 HERITAGE U.S.A. 1, *Revolution*
  - FP48/12 HERITAGE U.S.A. 2, *Post-Revolution*
  - FP49 COURTIN' & COMPLAINT, *Peggy Seeger*
  - FP601 COUNTRY DANCES, *Washboard*
  - FP602 CROLE SONGS, *Streetcries*
  - FP604 SPANISH FOLKSONGS, *New Mexico*
  - FP616 PENNSYLVANIA DUTCH SONGS
  - FC741 SOUNDS OF MY CITY, *Schwartz*
  - FA2002 CHRISTMAS CAROLS, *Summers*
  - FA2136 KENTUCKY BALLADS, *Logan English*

- 2-10" 33 1/2 RPM, LIST \$8.50
- FP6001 FP48-1 & FP48-2 IN DELUXE ALBUM-BOX
  - FP6002 BALLADS—WAR OF 1812 (1799-1815)
  - FP6003 FRONTIER BALLADS, VOLS. 1 & 2
  - FP6004 BALLADS—CIVIL WAR (1830-1865)
  - FP6006 HERITAGE U.S.A., *Freedom*
- 12" 33 1/2 RPM, LIST \$5.95
- FP56 OLD HART SINGING, *East Tennessee*
  - FP58 NUOVA YORK, Doc. by *Tony Schwartz*
  - FP59 MILLIONS OF MUSICIANS (SCHWARTZ, DOC.)
  - FP61 HYMNS & CAROLS, *Andrew E. Summers*
  - FP62 EXCHANGES, Doc. by *Tony Schwartz*
  - FP64 UGAUDET GRAYE, *Andrew E. Summers*
  - FP72 FIVE JUBILEE SINGERS, *Spirituals*
  - FP76/1 NETHERLAND MUSIC, *Kunst*
  - FP74 RIVER ROUND THE BEND, *B. L. Burnham*
  - FP78/1 BOUND FOR GLORY, *Guthrie*
  - FP85/1 TALKING UNION, *Pete Seeger*
  - FP85/2 SING, *Pete Seeger with audience*
  - FP85/3 LOVE SONGS, *Pete Seeger*
  - FP86/1 RADIO PROGRAMME, Vol. 1, *Collage*
  - FP86/2 RADIO PROGRAMME, Vol. 2, *Alto*
  - FP86/3 RADIO PROGRAMME, Vol. 3, *Alto*
  - FP86/4 RADIO PROGRAMME, Vol. 4, *Alto*
  - FP850 MUSIC FROM THE SOUTH No. 1, *Brass Bands*
  - FP851 MUSIC FROM THE SOUTH No. 2, *Horse Sprott, No. 1*
  - FP852 MUSIC FROM THE SOUTH No. 3, *Horse Sprott, No. 2*
  - FP853 MUSIC FROM THE SOUTH No. 4, *Horse Sprott, No. 3*
  - FP854 MUSIC FROM THE SOUTH No. 5, *Song, Play and Dance*
  - FP855 MUSIC FROM THE SOUTH No. 6, *Bider Songsters No. 1*
  - FP856 MUSIC FROM THE SOUTH No. 7, *Bider Songsters No. 2*
  - FP857 MUSIC FROM THE SOUTH No. 8, *Young Songsters*
  - FP858 MUSIC FROM THE SOUTH No. 9, *Song and Work*
  - FP859 MUSIC FROM THE SOUTH No. 10, *Song and Work*
  - FP671 SIX AND 7/8 STRING BAND
  - FP2305 BALLADS RELIGIOUS, *Hermes Nye*
  - FA2310 VIKING-FOLKWAYS ENGLISH BALLADS, *Clayton*
  - FA2314 BANJO, *Scruggs Style*
  - FA2318 AMERICAN BALLADS, *Seeger*
  - FA2324 SONGS AND BALLADS, *E. Robinson*
  - FA2312 SONGS OF THE SPA, *Alan Mills*
  - FG3502 CANADIAN INDIANS, *Barbeau*
  - FG3505 NEWFOUNDLAND, *Pescocok*
  - FG3508 AMERICAN FOLKSONGS, *John Lomax, Jr.*
  - FH5251 AMERICAN INDUSTRIAL BALLADS, *Seeger*
  - FH5601 THE UNUSUAL POLITICIAN, *Documentary*
- 2-12" 33 1/2 RPM, LIST \$11.90
- FP241 LEAD BELLY'S LAST SESSIONS, Vol. 1
  - FP242 LEAD BELLY'S LAST SESSIONS, Vol. 2
  - FP251 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 1, *Anglo-American Ballads*
  - FP252 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 2, *Dances and Religious Music*
  - FP253 ANTHOLOGY AMERICAN FOLK MUSIC, Vol. 3, *American Ballads*

# RECORDS

AUTHENTIC FOLK MUSIC on Records ★ ★ ★

## SCIENCE SERIES

- 12" 33 1/2 RPM, LIST \$5.95
- FPX100 SOUNDS OF FREQUENCY (TEST RECORD)
  - FPX101 SCIENCE IN OUR LIVES (CALDER)
  - FPX120 SOUNDS OF AMER. TROP. RAIN FOREST
  - FPX121 SOUNDS IN THE SEA
  - FPX122 SOUNDS OF AMERICAN SOUTHWEST
  - FPX123 VOK HUMANA
  - FPX124 SOUNDS OF ANIMALS (ZOO & FARM)
  - FPX125 SOUNDS OF SEA ANIMALS (NO. 2 FLORIDA)
  - FPX126 THE CARNIVAL (THE MIDWAY AND MERRY-GO-ROUND)
  - FPX127 SOUNDS OF MEDICINE, *Body Sounds, Operation*
  - FPX130 SOUND PATTERNS
  - FPX140 SOUNDS OF SPORTS CAR RACE, *Watkins Glen*
  - FPX151 SOUNDS OF A SOUTH AFRICAN HOMESTEAD
  - FPX152 SOUNDS OF STREAM LOCOMOTIVES, No. 1
  - FPX153 SOUNDS OF STREAM LOCOMOTIVES, No. 2

## CHILDREN'S SERIES

- 10" 33 1/2 RPM, LIST \$4.25
- FP2 WHO BUILT AMERICA, *Folk Songs*
  - FP5 SONGS TO GROW ON, Vol. 1, *Nurs. Days*
  - FP7 MUSIC TIME, *Charley Bailey*
  - FP20 SONGS TO GROW ON, Vol. 2, *School Days*
  - FP27 Vol. 3, THIS LAND IS MY LAND, *Work Songs*
  - FP102 FOLK TALES FROM WEST AFRICA
  - FP103 FOLK TALES FROM INDONESIA
  - FP104 THE DREAM KEEPER, *Hughes*
  - FP105 IN THE BEGINNING, *Bible Tales*
  - FP106 JOSEPH AND HIS BROTHERS
  - FC107 UNCLE BOUDRI, *Baker*
  - FC108 KLONDIKE GOLD RUSH, *Burton*
  - FC109 RIDE WITH THE SUN, *Read*
  - FP700 THE REAL DAVE CROCKETT, *Bill Hayes*
  - FP701 AMERICAN FOLK SONGS, *Seeger*
  - FP703 STREET GAMES AND SONGS, NYC
  - FC704 ALABAMA RING GAMES
  - FC705 SAME AS FP5
  - FP706 FOLLOW THE SUNSET, *Charley Bailey*
  - FP708 FRENCH FOLK SONGS FOR CHILDREN, *Mills*
  - FP709 MORE SONGS TO GROW ON, *Mills*
  - FP710 BEASTS, BIRDS, BUGS & LITTLE FISHES (animal songs by *Pete Seeger*)
  - FP711 AND BIGGER FISHES, *Seeger*
  - FP712 FIRST ALBUM OF JAZZ, *Hughes*
  - FP714 GAME SONGS OF FRENCH CANADA
  - FC715 SONGS TO GROW ON, No. 6, *Guitaric*
  - FP721 ANIMAL SONGS, Vol. 1, *Mills*
  - FP722 ANIMAL SONGS, Vol. 2, *Mills*
  - FC723 ACTIVITY SONGS FOR KIDS, *Berman*
  - FC724 JEWISH CHILDREN SONGS, *Rubin*
  - FC725 SONGS FOR SCHOOL HOLIDAYS
  - FP728 CALM SONGS
  - FP729 SCIP SONG GAMES
  - FP730 SONGS FOR CAMP, *The Waggoners*
  - FP731 THE WORLD OF MAN, Vol. 1, *Man's Work*
  - FP740 RHYTHMS OF WORLD, *Langston Hughes*
  - FC741 SOUNDS OF MY CITY, *Tony Schwartz*
  - FC754 SOUTHERN MOUNTAIN SONGS, *Ritchie*
- 12" 33 1/2 RPM, LIST \$5.95
- FP61 DANCE-A-LONG, *Rhythms, Percussion*
  - FP752 AMERICAN NEGRO HISTORY, *L. Hughes*

## LITERATURE SERIES

- 12" 33 1/2 RPM, LIST \$5.95
- FP90 S. BROWN & L. HUGHES, *Readings*
  - FP91 ANTHOLOGY OF NEGRO POETS, *self-read*
  - FP91/2 ANTHOLOGY OF NEGRO POETS, *Readings by Arna Bonetama, Excerpts*
  - FP92 BHAGAVAD GITA & RAMAYANA, *Excerpts*
  - FP93 JOTCA MEETING, *James Joyce No. 1*
  - FP97 INFERNO IN ENGLISH (John Ciardi)
  - FP97/2 THE LATIN LANGUAGE, *Moses Hadas*
  - FP97/3 FIGURA "THE ANKER", *Moses Hadas*
  - FP97/4 HEBREW LANGUAGE, *Gaster*
  - FP97/5 CHORO, *Moses Hadas*
  - FP97/6 CARRAS, *Moses Hadas*
  - FP97/7 INFERNO IN ITALIAN, *de Nouri*
  - FP97/8 AS I, *John Ciardi*
  - FP97/9 PLATO-SOCRATES, *Moses Hadas*
  - FP97/12 ANTIQONE (GREEK), *Columbia Un. Playlets*
  - FP98/1 EARLY ENGLISH BALLADS, *K. D. Read*
  - FP98/2 ENGLISH LYRIC POEMS, *Read*
  - FP98/3 ELWATHIA, *Fleetwood*
  - FP98/4 BRET HARTE, *Kurtal*
  - FP98/5 WHITMAN, *Leaves of Grass*
  - FP98/6 ALBERT—SAM SMALL—UTHERS (House)

## JAZZ SERIES

- 2-12" 33 1/2 RPM, LIST \$11.90
- FP93/4 JAMES JOYCE SOC. *Finnegan's Wake*
  - FP95/6 FORMS MONTAGE, *100 yrs. of French poets*
- 12" 33 1/2 RPM, LIST \$5.95
- FP63 JAZZ, Vol. 1, *THE SOUTH*
  - FP65 JAZZ, Vol. 2, *THE BLUES*
  - FP67 JAZZ, Vol. 3, *NEW ORLEANS*
  - FP69 JAZZ, Vol. 4, *JAZZ SINGERS*
  - FP70 JAZZ, Vol. 5, *CHICAGO*
  - FP71 JAZZ, Vol. 6, *CHICAGO II*
  - FP72 JAZZ, Vol. 7, *NEW YORK (1922-34)*
  - FP73 JAZZ, Vol. 8, *BIG BANDS before 1935*
  - FP74 JAZZ, Vol. 9, *PIANO*
  - FP75 JAZZ, Vol. 10, *BOOGIE JUMP, K.C.*
  - FP76 JAZZ, Vol. 11, *ADDENDIA*
- 10" 33 1/2 RPM, LIST \$4.25 (deluxe pkg. (B) \$4.95)
- FP30 FOOTNOTES TO JAZZ, *Baby Dodds Drums*
  - FP32 FOOTNOTES TO JAZZ, *Mary Lou Williams*
  - FP33 FOOTNOTES TO JAZZ, *Art Tatum Trio*
  - FP712 FIRST ALBUM OF JAZZ

## INSTRUCTION

- 10" 33 1/2 RPM, LIST \$4.25
- FP303 5-STRING BANJO, *Pete Seeger*
- 12" 33 1/2 RPM, LIST \$5.95
- FP354 GUITAR INSTRUCTION, *Pete Seeger*
- 2-10" 33 1/2 RPM, LIST \$15.00 (with book)
- FP801 SPANISH—SELF-TAUGHT
- 2-10" 33 1/2 RPM, LIST \$8.50 (with text)
- FP803 FRENCH CHILDREN'S SONGS (for teaching French)
  - FP810 ENGLISH STRACH INSTRUCTION (Wallace Hoag)
- 6-10" 33 1/2 RPM, LIST \$37.50 (with book)
- FP802 THE MANDALIN PLAYER, *Dr. Yuen Ren Chao*

# FOLKWAYS RECORDS AND SERVICE CORP.

117 West 46th Street • New York 36, N. Y.

legba nan bayè-a (Rara)

legba nan bayè-a  
Se ou ki pote drapo  
Se ou kap pote solèy pou  
Lwa yo

legba is at the gate  
it is he who carries the flag  
it is you who shields the  
spirits of the sun

(Tr 2)

Chase + Kase

Danbala wèdo o Vodou n a wé yo O  
Ayida wèdo eya Vodou n a wé yo

(Danbala wèdo O spirit we'll see them oh)  
(Ayida wèdo eya spirit we'll see them)

Kebyesou Badji-m anwo badji-m anba, Kebyesou!

(Kebyesou! My temple is above my temple is below Kebyesou)

(Tr 3)

Nago Pa Piti

Nago pa piti nou pe pale Nago mal Nago e  
Nou pral pale Nago malo olicha Nago Nago e

(Nago is is not small (weak) and you)  
(You speak disparagingly of Nago)

(Tr 5)

Djab O (Kongo Rhythm)

Djab O gen de pawol m ta pale Avé yo

Djab-la nan bayè-a o Djab-O (O mezanmi)

O Djab O gen de pawol m ta pale Avé Xò

(Djab Oh there are some word I would  
say to them)

The spirit is at the gate O Djab-oh

Djab Oh there are some words I would

say to them

114

Se Zèkelè Yanyan (Mayi)

Se zèkelè Yanyan se loray mwa dawou

M a rekè kanwoulo Ezili Freda kanwoulo

O Kanwoulo met rès o Kanwoulo

(It is lightning Yanyan its the storms of August)  
(I'll call kanwoulo Ezili Freda kanwoulo  
(O Kanwoulo, mistress, O Kanwoulo

Tout kò-m se lò

Ezili sotin nan lamè-a

Tout kò-m se lò

(my body is gold  
(Ezili comes from the sea  
(my whole body is gold

116

Djouba Bonswa Kouzen - Waya Waya Waya

Bonswa Kouzen Bonswa Kouzin O

Kan yo wè mwen konsa mwen Dangere

(Good Evening Kouzen Good Evening Kouzin  
(When they see me like that I am dangerous

Waya waya waya lamiral o fè Djouba Maché

Pou la renn antrè (dance)

Waya Waya Waya the admiral oh

have the Djouba Play so the Queen can make

her Entrance (dance)



(17)

## Bawon Mande (Banda)

Sen Moyiz dezo m pral pale a Bwar-la  
tande Rete Bawon mande O, konbyen  
moun o ki nan lakou-a

Kouman n ap fè sa si se gason ak fanm O  
Se gason nou ye

(Saint Moses of the waters, I'm going to talk to Bwar  
Call Baron for me oh how many people are  
in the compound  
How shall we do that if we're men with women  
we're men

limbe O Port Margot

Neg-yo di y ap touye nou msye  
'm pral wè si se vre'

limbe oh Port Margot

Those guys say they'll kill us man  
'we'll see if its true'

## O non Zayilo yo tonbi Acupilo

O non Zayilo yo tonbi

Yo kite lapli mouye n Yokite soley seche n  
lapli mouye n Manman Soley seche nou Papa  
Vedite malpatan yo move vre Pouwa fin nan men-yo  
Y ap kache pou lwa tankou I pat fè anyen O  
Rete Djowou pou neg-sa-yo

(in the name of Zayilo they fell. let the rain soak us  
the left us to roast in the sun rain wet us Mama  
Sun dried us papa The betrayers are truly evil  
now that they have the power  
they're hiding from the spirits as if they've done nothing  
Oh call Djowou to deal with them

This album is sequenced according to the basic *reglemant*, or rules, of Vodou, to guide the listener through the proper "line" of spirit songs, from the "cool" Rada through the Ogouns, into "hot" Petwo and Banda and then to Bizango (secret societies) and Rara. But compact discs can be programmed to play in different orders. Here are some suggestions:

Rada rhythms: Tracks 1, 2, 3, 4, 5, 6, 7, 11, 12  
 Petwo-Bizango-Rara rhythms: 8, 17, 19  
 Countryside: 1, 2, 5, 8, 10, 11, 16, 19, 20  
 Port-au-Prince: 3, 4, 6, 7, 12, 17, 18  
 Women's Voices: 3, 14, 15, 18, 20  
 Men's Voices: 1, 2, 5, 7, 9, 12, 13, 16, 17  
 A capella songs: 1, 14, 15, 20  
 Rock 'n Roll and Jazz: 1, 4, 7, 9, 12

### Notes on the Selections

#### 1. Badè

Rara Machine, New York City 1994. From *Voudou Nwa*, Shanachie LC 5762, used with permission.

This song opens with the blowing of a conch shell (*lanb*) which is used in Haiti to signal to people far away. The song is adapted by a New York based band from a traditional prayer chant sung at the Lakou Souvenans—a spiritual compound known as the seat of Dahomean-based practices in Haiti. Some of it is in *langè*—an untranslated spiritual language. The first bit contains parts of the Priye Djò, a prayer sung right after the Catholic prayers. —Elizabeth McAlister

The bone, it walks, it walks, it walks (Chorus repeats) The body, it walks, it walks, it walks (Chorus repeats) Our life is in God's hands/ The body, it walks/Our life is in God's hands/ The bone, it walks/Our life is in God's hands/ Abolizagbadji-a oungan sye/Lisadole zo (repeat 2x)  
 E Zo E Zo E Zo E Zo/Badèkouloudjè o wan yole (lead repeats after each line)  
 Anye e ya badèkouloudjè badè wan yole (Chorus repeats after each line)  
 We want things to change/We gather the angels/We call all the children/We call all good people/We call all the children/We gather all

the good angels/Oh call the angels/We want things to change/We want our country to work/We want things to work well/We call the children of Ginen/We call the children of the house/We call the little children/We'll call all the children

#### 2. Azouke Legha (Dans Kanari)

Vodou Le, New York City, 1995. Recorded by Gregory (Azouke) Sanon, Harry (Aiyzan) Sanon, and Patrick (Yangadò) Pascal, at Funky Slice Studios, Brooklyn, N.Y. Produced by Holly Nicolas and Engineered by Randy Phipps and Yoichi Watanabe.

The instruments you hear in this song are funerary instruments. The low instrument is made out of a clay pot, called a *kanari*. The *gamel* water drum answers it. The *gamel* is made with a log you dig out, put water into, and float three small calabashes in. Then you play the calabashes with sticks. You control their tone with the amount of water. We play these instruments when somebody dies. After one year and a day, we call a dance to liberate the dead person's spirit, to take it out of the water (*retire mò nan dlo*). We play the *kanari* all night until it breaks in the morning. That means the spirit has gone. This is how it's done in the Artibonite.

I interpret this song as a critique about the influence money has come to have over people.

Money is such a heavy thing now that even though it's only paper, it can break rocks. People don't know how use the concept of money yet—they kill people for money. That's not really what money should be. It should be used for positive things. —Gregory (Azouke) Sanon

Azouke Parenn Legba ye/Azouke Parenn Legba ye/Parenn Legba, lajan kase wèch O/Azouke Parenn Legba ye

Azouke, Godfather Legba Ye/Azouke, Godfather Legba Ye/Godfather Legba, money cuts through rock, Oh/Azouke, Godfather Legba Ye

#### 3. Bosou Djo Eya (Mayi rhythm)

Société Jour M'alongè Foc Nan Point Dieu Devant, Carrefour, 1987. Recorded by David Yih.

This performance by the musicians of the *Société Jour M'alongè Foc Nan Point Dieu Devant* is under the direction of *Cèlité Esimè* (songleader) and Ynold Colin (lead drummer). In addition to the three Port-au-Prince Rada drums, this group uses four low-pitched frame drums called *bas* and an iron idiophone. You can hear also *Cèlité's* rattle and handbell (the sacred *ason* and *klòch*). This is a typical instrumentation for groups in the active Vodou scene of the Carrefour neighborhood of Port-au-Prince. —David Yih

[Lead]  
 Relé Bosou djo eya  
 Papa Bosou pale konsa

[Chorus]  
 Bosou Kenlendjo(3x)  
 Bosou dlo eya Bosou  
 Klendjo

Papa Bosou mache Konsa  
 Bosou Kenlendjo  
 Call Bosou djo eya  
 Bosou Kenlendjo(3x)  
 Papa Bosou talks like this  
 Bosou Kenlendjo  
 Papa Bosou walks like that  
 Bosou Kenlendjo

4. **Pale-m Mal (Mayi Rhythm)**  
 RAM, From *Aiyobobo*, 1993. Cave Wall Records,  
 P.O. Box 228, Princeton NJ 08542. Used with  
 permission.

This is a traditional song that reflects themes of  
 spying and betrayal that come up all too often  
 in Vodou. It also talks about being a stranger in  
 the area, which is another common theme, per-  
 haps because of migration within Haiti from the  
 countryside to the towns. The rhythm played  
 here is a Port-au-Prince Mayi from the Rada  
 rite. It is complemented nicely by the guitar  
 and bass in this arrangement by RAM. The  
 English rap is a translation of the Kreyòl lyrics.  
 —Elizabeth McAlister

Pale mal yo t'ap pale m mal/Zorèy-mwen la  
 m'ape koute yo  
 Pale mal yo t'ap pale m mal/Je mwen la m'ape  
 gade yo  
 Pale mal m' pa moun isit O/Papa, mwen nan  
 mitan yo

They're talking me bad/I'm not deaf I can hear  
 them  
 They're talking me bad/I'm not blind I can see  
 them  
 I'm not even from around here and  
 Daddy, I'm stuck right in the middle of  
 'em/Abobo

5. **Legba Plante/I Poto/Papa Loko Di Yo Sa  
 (Yanvalou rhythm)**  
 Master Drummer Coyote, Bon Repos c.1947.  
 From *Divine Horsemen: Vodoo Gods of Haiti*. Lyri-  
 chord LLST 7341, used with permission.

The gifted writer and filmmaker Maya Deren  
 recorded this music for her 1947–1951 field  
 collection made in Bon Repos, a community  
 located seven miles north of Port-au-Prince. You  
 can hear the voice of the *oungan*, or chorus  
 leader, introducing the songs to Legba, and then  
 to Papa Loko, two major *lwa* of the Rara rite.  
 The instrumental ensemble of three drums fea-  
 tures the late Philoclès Rosenbèr, a.k.a. *Coyote*,  
 hailed as one of the last authentic master drum-  
 mers of the old style. —*Gerdès Fleaurant*

Papa Legba plante i poto E/Plante i poto O/  
 Tibon Legba plante i poto E/Plante i poto O  
 Papa Loko di yo/Atibon Loko di yo sa yé(2x)  
 Se ou-menn ki soti Jakomèl, ou ap bay yo nou-  
 vèl O

Papa Legba plants his post Ey/Plants his post

Oh/Tibon Legba plants his post Ey/Plants his  
 post Oh

Papa Loko tell them/Atibon Loko tell them  
 that, Yé (2x)  
 You're the one who came from Jacmel, give  
 them the news Oh

6. **Vye Gran O Prete Mwen Chwal La (Zepòl  
 Rhythm)**  
*Société Soleil Levant*, Male Pandye Bon Oungan,  
 Port-au-Prince 1993. Recorded by Elizabeth  
 McAlister.

This is a song for a female *lwa* called Gran  
 Ezili. We sang it at a dance at Papa Mondy's  
 temple when two men were marrying both Ezili  
 Freda and Ezili Dantò (to marry only one  
 would unbalance you). In this part of the ser-  
 vice you can hear the *maman* drummer *kate*, or  
 "break" and slam the drum hard against the  
 rhythm. He saw that one of the *oungans* in the  
 chorus was ready to *pran lwa*, or get possessed  
 by Ezili. When Ezili came, she sprinkled Flori-  
 da Water on her grooms, and they all sat while  
 a Prèt Savanni, or "bush priest," said wedding  
 vows in Latin. After they were married, we all  
 ate some delicious pink cake. —*Elizabeth  
 McAlister*

Vye Gran O prete mwen chwal-la (3x)  
 Chwal-la malad nan do, ou pa wè l pa ka se!?

Old Gran Oh lend me your horse (3x)  
 The horse has a bad back, can't you see it  
 can't be saddled?

7. **Simbi Dlo (Yanvalou rhythm)**  
 Frisner Augustin and La Troupe Makandal,  
 Spring Valley, NY 1984. From *The Drums of  
 Vodou*, White Cliffs Media, Tempe Arizona  
 85282, WCM 9338, 1994, used with permis-  
 sion.

La Troupe Makandal was established in Port-  
 au-Prince and emigrated to New York City in  
 1981. They come out of the "folkloric" style of  
 performance that depicts and stylizes tradition-  
 al culture. The troupe now uses Euro-American  
 musicians and instruments (trombone and bass  
 guitar) but the Vodou battery remains central.  
 Here the trombone solos in the interplay with  
 the chorus. —*Lois Wilcken*

Simbi Dlo yaye Danbala Wèdo yaye (2x)/  
 Simbi ou poko konnen mwen/Simbi ou poko  
 konnen mwen la/Simbi Dlo yaye O

Simbi Dlo yaye Danbala Wèdo yaye (2x)/  
 Simbi you don't yet know me, Simbi you  
 don't yet know me/Simbi Dlo yaye O

8. **Guantanamo Song (Rara Rhythm,  
 Southern style)**  
 Rara Inorab Kapab, Citi Soleil, Port-au-  
 Prince, 1993. Recorded by Elizabeth McAlister.

This is a Rara band whose members came to live in Port-au-Prince from the southern coastal town of Jérémie. When they arrived in the capital, they found that making a living was still impossible. This song tells about how they decided to sell everything they had and leave Haiti by boat.

Rara is a form of spiritual work in which people parade to natural sacred spots, graveyards and into towns, singing and playing bamboo instruments during Lent, from Ash Wednesday until Easter. Single-note *banbou* instruments are played by three or more people, each playing one note to make up a melody in a technique called hocketing. The style you hear here—*banbou* and voices, without drums, is typical of Jérémien Rara.  
—Elizabeth McAlister

Frè-m yo m'prale (Mama-m, Sè-m) (3x)/Fanmi-m konnen mwen nan travay vre/Yo voye m toumen nan peyi-m/Pou lafen ka touye m O

Nou vann kochou nou vann kabrit/N'al Miami/Kote n rive n'retounen/Woy woy Guantanamo nou rive (2x)/Nou vann kochon nou vann kabrit/N'al Miami/Guantanamo nou rive/...Kontsyè zaumi pa bon Woy

My brothers, I'm leaving (Mother, Sister) (3x)/My family thinks I'm working/They sent me back to my country/So hunger could kill me Oh

We sold our pigs, we sold our goats/To go to Miami/Where we landed they returned us/

Whoah Whoah We ended up at Guantanamo(2x)  
We sold our pigs, we sold our goats/To go to Miami  
We ended up at Guantanamo/...Friends' advice is no good Whoah

#### 9. Konbit Zaka (Djoubba Rhythm)

Boukman Eksperyans, 1995. From *Libète*, Mango 162-539 946-2, 1995, used with permission.

This song is for Kouzin Azaka Medc, the spirit close to farming and country life. When Azaka possesses someone, he dresses in a blue denim outfit and carries a straw *djakout*, or sack, full of plant medicines. He likes to drink *kèren* cane liquor, with sweet spices in it like cinnamon, cloves and allspice. The rhythm and dance for Kouzin Zaka is Djoubba, and it is usually played by setting the mannan drum on the floor and using both the hands and feet to play. It is danced with the hands on the hips, the feet stepping elegantly. —Elizabeth McAlister

Travay m'ap travay O/Kouzin Zaka, m'ap travay avè ou, tande (2x)  
Kouto digo-m nan men-m/Djakout mwen sou do-m/M'ap sekile/Kouto digo-m nan men-m/M'ap sekile  
Vye alfo m sou do-m /M'ap sekile  
Jou m gen youn fann, l'alè kite m/Demen m'a jwenn youn lot O

Travay, m'ap travay m'ap travay avè w/Zaka mete' m travay (2x)

M' pa t'panse si' m te ka fe travay sa yo  
Zaka mete' m travay la nan bitasyon mwen  
Working I'm a' workin'/Cousin Zaka, I'm working alongside you, you hear(2x)/ My axe in my hand/A straw bag across my back/I'm sickling/My pickaxe in my hand/My old sack's across my back/I'm weeding/If my woman ever ups and quits me/Tomorrow I'll find another one Oh

Working I'm a' workin' I'm a' working with you  
Zaka put me to work (2x)/I never thought I could do this much work/Zaka gave me a job on my own farm

#### 10. Laserenal

Premye Nimewo Group, led by Womè Tès, Cavaillon, 1991. Recorded by David Yih.

*Laserenal* is an example of the music of *kò mizik menwat*—ensembles prevalent in the south of Haiti that specialize in European court and social dances of the past, ranging from the minuet through contradances and quadrilles to waltz and polka. These *menwat* ensembles perform at a type of event called *bal lwa* (spirit ball) held in honor of the family deities. The instruments are violin and two large tambourines (with jingles and bells); the dance caller keeps time on an old hoe blade. *Laserenal* is one of the few pieces that is not for dancing. It takes its name from the serenade music of early Haitian military bands. The spirit ball begins with a performance of *premye anons*.

music that derives from military signal drumming. Then the musicians play three *laserenals* and open the dancing with a *menwat*, just as eighteenth-century French court balls opened with a minuet.  
—David Yih

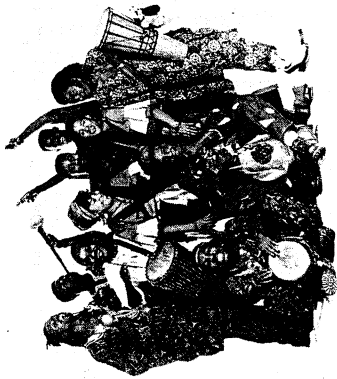
#### 11. Kadja Kadja Nou Tande (Grennadye Rhythm)

Lakou Souvenans (Gonaïves) Easter Holy Saturday, 1991. Recorded by David Yih.

Many Haitians consider the annual Dahomey Festival at Souvenans to be one of the most authentic, elaborate and beautiful rituals of Haitian Vodou. Its uniquely Haitian character is evident in the classification of the *deïtès* into two camps: Chasè and Grennadye—designations deriving from the Franco-Haitian military divisions. Each camp has its own cycle of songs. The song we include here is from the Grennadye cycle. Badè and Sobò are brothers, hence "we are two." Like many Vodou songs it includes African words and phrases from the sacred ritual vocabulary known as *langgè*. —David Yih

Kadja Kadja nou tande/Kebyesou manouba E (2x)  
Badè nou de/Sobò nou de/Kebyesou manouba E

Kadja Kadja we hear/Kebyesou manouba Eh (2x)/Badè we are two/Sobò we are two/ Kebyesou manouba Eh



Boukan Ginen

**12. Tante (Grennadye rhythm)**  
Boukan Ginen, Port-au-Prince, 1993. From *Jou A Riv*; Xenophile 4024, 1995, used with permission.

Listen to the quick cascade of elements that build the texture of this song: the bell alone, intoning the timeline of the *grennadye* rhythm, Eddy Francois' powerful and compelling voice singing vocals; the *manman* drum; rock guitars; chorus; and finally the insistent pulsations of a (synthesized) *ason* (sacred rattle.) —*Gage Averill*

Hey old brother/Look at the light, I'm telling you/I'm standing in the doorway/It's been a long time since we played/We're looking for the light of life/For everybody to go for-

ward/I'm standing at the gate/Open the gate and let us go ahead

Old brother/It's been a long time since we've talked/We're here/We hear you're there/We're looking for truth/It's been a long time since we've played/Deaf ears refuse to listen/We're looking for the truth  
If there's light, we have to go forward

Hey, light is what we want/Hey, Hey, give them light/Hey, that's what we demand/Hey Hey give them light/Hey, light for them, it's true/Hey Hey give them light/Mattsou Legba/Open the door for them  
Zilibo Papa/Light the light for them/Blaze a trail please/Agrou se  
the light for them

In Haiti we have our Vodou/In this country of rituals/Souvenans has good spirits, it's true/Soukri Danash O/Lakou Souvenans O/Lakou of the Petwos/Lakou Dahomey/ Ton-ton Nwèl papa/Talk to them/Talk to the children/Talk with the little ones

**13. Sen Franswa Di Priye Dye Fò (Mereng rhythm)**

Sel Bosou *Twa Kon temple in Cap-Haïtien*, 1990. Recorded by David Yih.

This song was probably originally a hymn and shows the extent to which Roman Catholic cul-

ture has influenced some Vodou repertoires. The last line is in French rather than Haitian Kreyòl. Notice, also, the Western melody and balanced phrases (every phrase is the same length and has the same rhythm). When you hear it, remember the lead drummer, Edris Pierre, who died of tuberculosis in 1991 in his mid-twenties.

—*David Yih*

Sen Franswa di "priye Dye fò (2x)  
Si nou priye avèk latwa/La foi de Dieu la foi de l'esperance..."

Saint Francis says "Pray strongly to God. (2x)  
If you pray with faith/The faith of God the faith of hope..."

**14. Chwal Sen Jak Mare Nan Poto (Song for Saint James)**

Micheline Forestal, Bois Laborde (Les Cayes), 1991. Recorded by David Yih.

This song shows you how we sing in our religion, in our way of life. Whatever you are doing—going to the market, making food, washing clothes or shelling peas—you sing. It's not like singing is only for the times you do a big ceremony and the other days you're "off." It's every day, every moment.

This song speaks in metaphors. It's saying that St. James' horse (the person who is a spirit medium for St. James) has a problem. The image of being tied to a post represents a problem. St.

James is saying, "I'm not asking anybody to help my medium. Even if you see her in a terrible state, I'm not asking anybody to help because I will help her." —*Mimerose Beaubrun*

Chwal Sen Jak mare nan poto/M'pa priye pèsoun O ba li lavi pou mwèn/ (2x)/Men I genyen vè nou wè I genyen maleng nan do/Sen Jak O ba li lavi pou mwèn

Saint James' horse is tied to the post/I'm not asking for anybody to set him loose for me (2x)/ He may have worms, you might see he has sores on his back/Saint James Oh, set him loose for me

**15. Ogou O Wa De Zanj (Song for Ogou)**

Mimerose Beaubrun, Port au Prince, 1995. Recorded by Mimerose Beaubrun.

This song came to my grandmother while Ogou was in her head [while she was possessed]. She was a market woman. Other women in the market were her rivals, and they used to do *magaj* [magic] against her. But she had an angel, a *lwa*. It's the *lwa* who wrote this song. Now they sing it in services in Ouanaminthe [in Northern Haiti]. The first verse of the song is traditional.

This song is sung in two voices. Ogou and his horse (medium) are talking. The horse is saying to Ogou, "The *djib* [trickster spirit] says he'll eat me." And Ogou says "It's not true, because there is God, the saints, and the angels." It's a conversation between a horse and the master of his

head. A "djab" doesn't have to be a person doing something to you. Whenever you face a problem, it's a "djab" who's "eating" you, your imagination, your intelligence, and that makes you unable to solve your problem. In this song Ogou is assuring his child that since he is there, the *djab* can't eat him; the problem will be resolved. —*Mimrose Beaubrun*

Ogou O, wa dè zani/Lè m sonje piti an mwen, chwal an mwe/Chwal an mwe parann Ogou chwal an mwe/Lè m sonje piti an mwen chwal an mwe

Ogou O, djab-la di lap manje mwen si se vre?/Pa fout vre/Ogou O djab-la di lap manje mwen si se vre?/Men gen Bondje O gen lèscn-ya/Djab la di lap manje mwen se pa vre/Se pa vre ti moun-yo se pa vre/Sa se jwèt ti moun-yo sa se blag

Ogou Oh, king of angels/I miss my child, my horse/My horse, Godfather Ogou, my horse/I miss my child, my horse

Ogou Oh, the spirit says he'll eat me, is this true?/It's not true/Ogou Oh, the spirit says he'll eat me, is this true?/But we have God, Oh we have the saints/The spirit says he'll eat me, it's not true/It's not true, children, it's not true/That's a game, children, that's a joke.

16. **Piè Aleman Batala Lemiso (Nago Rhythm)**  
Lakou Badjo, (Gonaïves) January 6 (Epiphany), 1995. Recorded by Gregory (Azouke) Sanon.

The Badjo mystical compound is based on the Nago rite. It is based on what our Yoruba ancestors brought with them. I recorded this song on January 6th, the day of the three magi. It is the day the kings saw the star of Jesus. But the kings and the star, for us, are actually Nago spirits. Each January 6th we have a feast and a dance. —*Gregory (Azouke) Sanon*

Piè Aleman Lemiso Batala yey (2x)/Aleman se nèg dife ou ye  
Piè Aleman Lemiso Batala yey (2x)

M'ap rele Piè Aleman Lemiso nèg Feray yey/  
Ogoun O se nèg dife ou ye  
Mwen Feray se nèg dife mwen ye/Piè Aleman Lemiso Ogou O Batala yey..

Piè Aleman Lemiso Batala yey (2x)/Aleman you are a man of fire  
Piè Aleman Lemiso Batala yey (2x)

I'm calling Piè Aleman Lemiso Man of Iron hey/  
Ogoun Oh you are a man of fire/I Feray am a man of fire/Piè Aleman Lemiso Ogou O Batala yey..

17. **Gangan Move Tèt O (Petwo Rhythm)**

Rasin Mapou de Azor, Port-au-Prince, 1994. From *Rasin Mapou de Azor*, Louis Records LR 001317, used with permission.

This music was recorded in the studio by a group of ouanis, or chorus members of a Vodou temple. This song, along with other studio recordings like it, are favorites of many Vodou-ists. People play them at home, as they do their housework, and sing along. Listen to the rich, full voice of Azor, the lead singer. —*Elizabeth McAlister*

Gangan move tèt O, m'a rele, Gangan move tèt O (x2)/Prete m fizi ou la pou m'al tire zwazo/  
Prete m fizi ou la pou m'al tire zwazo nan bwa/  
M'a pote ke-a bay yo, gangan move tèt O

Lè Azor mouri O, n'ap sonje dantan l'/Lè Azor mouri O, n'ap sonje dantan l' palmanan, O se pou jou-a

Se lwa k fè m sa anye/Se lwa k fè m sa wavy/Se lwa k fè m sa anmwè  
Se lwa manman m nan ki fè m mande charite

The healer—priest is mean, Oh I'm calling, the healer—priest is mean/Lend me your shotgun so I can go shoot a bird/Lend me your shotgun so I can shoot a bird in the woods/I'll bring its tail back to them, the healer—priest is mean

When Azor dies, Oh, you'll miss his good times/When Azor dies, Oh, you'll miss his good

times palmanan/O on that day

It's the spirits who did this to me Anye/It's the lwa who did this to me, Whoosh/It's the spirits who did this to me, help me/My mother's lwa made me go beg for charity

18. **Brave Guede Banda (Port-au-Prince Banda Rhythm)**

Wawa and his group, From *Le Kaudou Haïtien* Vol. 3, Marc Records, Marc 353, used with permission.

This rhythm and song are for Gede, the irreverent, worker-healer spirits who are mediators between life and death. Most *mambo* and *oungan*—priestesses and priests—work very closely with their own Gede spirits, whom they call to possess them when clients come to them in crisis. Gede's dance, also called Banda, is centered on the pelvis, which rotates and gyrates. When you hear the drum break, the dancer performs a move called "yas," and slams the pelvis from front to back. Drummers and dancers are locked in close communication for Banda. —*Elizabeth McAlister*

Ammwe mache, prese O kouri non, mache Djab-la nan baryè-a l'ap tann mwen

Help, walk, hurry, Oh run, walk  
The spirit is at the gate, he's waiting for me

19a. **Rara Ya Sezi (Rara)**  
Lakou Kanno (Vereettes, Artiboite), Easter Sunday, 1993. Recorded by Elizabeth McAlister.

This Rara band calls themselves "Ya Sezi," meaning "They'll be surprised," because their friends and neighbors doubted they could form a band. After they started, they were so good they were adopted as the personal Rara band of Papa Dieupè, a Sanpwèl (secret society) Emperor. Here you can hear them "animating" the Lakou, or compound, for Papa Dieupè on Easter Sunday.

In the mornings, Rara bands tend to sing prayer songs for the *lwa* from the Vodou repertoire. In the afternoon, the bands become silly and rebellious. The *bandou* here are playing a melody which has words that go along with it. It says "Grosè bagay sa, mwèn pa kapab avè l," which means "The size of that thing, I can't do it with that." It is one of the funny, sexual songs that Rara is known for. —Elizabeth McAlister

19b. **Bizango Song for Kalfou (Chika Rhythm)**  
Sossyete Mamio Sen Pyè, Arcahaie, February 1983. Recorded by Gerds Fleurant.

This song was recorded during a Bizango, or secret society, ritual in Arcahaie, a city some forty miles north of Port-au-Prince. The song invokes Mèt Kalfou, the spirit of the crossroads, and the first *lwa* of the Kongo-Petwo rite that must be saluted at the start of a secret society ritual. The instrumental ensemble consists of one

*tanbou*, one *kés*, and rattles which play in a series of dialogues in cross rhythms with each other and the chorus. —Gerds Fleurant

Kalfou O Toro bann mwèn/Nan pwen kote m rele ou Pou pa antrè/Kalfou1 Kalfou2 Kalfou3

Kalfou our protector/Whenever I call on you You always come/Kalfou1 Kalfou2 Kalfou3

#### 20. **Djab-la Fouye Twou-li**

Sung by Doudli's Sister, Pass Chemen ritual, Jacmel, 1987. Recorded by David Yih.

This song is from a private ceremony in Jacmel. A young *oungan* named Doudli offered to make a *pass chemen* for me—a kind of safe conduct or Vodou passport that would provide me with protection and access to Vodou gatherings wherever I might go. I agreed. Making the *pass chemen* involved holding a small ceremony.

After a few songs, a *lwa* (spirit) arrived, and interviewed me for a few minutes. Doudli then instructed me to eat some of the food offerings, and I tasted a delicious *akasan*—a cornmeal pudding; the remainder was scattered on the ground outdoors to be consumed by the spirits. The next day I had my *pass chemen*, an ornate document garnished with several elaborate signatures. —David Yih

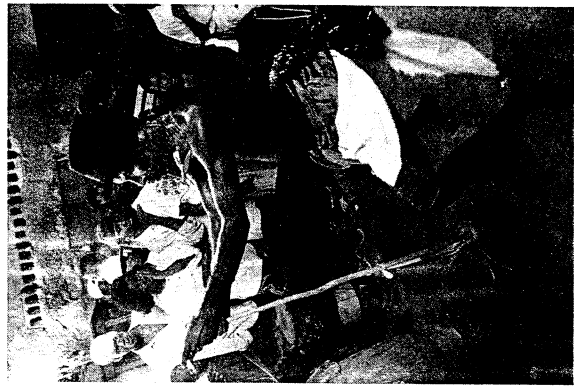
Djab-la fouye twou-li li rantré ladan li/Badési

fouye twou li li rantré ladan li/(repeat)M' di jou m'angaje m an kòlè/Jou m'angaje m kòlè la/Badési fouye twou li li rantré ladan li/

Pito pito se lwa leman e/Pito pito se lwa leman e/M'di ma rele mèt Osan-iy O/Ma rele mèt Féray O/M'pa vlc djab-la toumante m

The spirit digs his hole he crawls into it/Badési digs his hole, he goes inside (repeat)/I say, the day I have problems is the day I'm angry/When I have problems I'm angry/Badési digs his hole, he crawls inside

Pito Pito the spirit of magnet force/Pito Pito the spirit of magnet force/I say I'll call Master Ossangne Oh/I will call Master Feraille Oh/I don't want this problem to torment me.



A man possessed by a *Gele* spirit dances *banda*  
photo by Chantal Regnault