Communicating with the Orishas

Exploring cross-culturation and the creative process in two commissions on Yoruba Bata drumming music

Morgan Buckley
Eoin Flood

Performance Studies Network Conference, Bath Spa University, 16 July 2016
Talking Drums

Stephen Goss (2016)

Morgan Buckley
Eoin Flood

Performance Studies Network Conference,
Bath Spa University, 16 July 2016
Overview

• *Talking Drums*, Stephen Goss (2016), excerpt

• Creativity in the collaborative process

• Cross culturation

• *Two Études and a Fantasy on African Rhythms*, Mark Delpriora (2016)
Extrapolating the composer’s material
Goss, bars 1-8
Collaborative Creativity
Performing Collaborators

Performer contributions
Delpriora, bars 71-8, gtr II
Collaborative Creativity

Composing Collaborators
Collaborative Creativity

Composing Collaborators

Articulation pre-rehearsal

Articulation post-rehearsal

Characterizing Rhythmic Cells
Goss, bars 7-8
Collaborative Creativity

Composing Collaborators

Tresillo Patterns
Goss, bars 42-50
"Attached is a sketch of the ending section. Essentially the last "variation" and "coda" The bit starting at 77 can be changed to bring the piece to a big finish. I thought the essential thing is the harmonics bouncing between the guitar duo and some statement of the first notes. If there is any polyrhythmic African drumming thing you would like me try to incorporate instead of what's there (after 77) Let me know!"

Mark Delpriora, email dated 11 January 2016

Here it is, the second part [movement] finished. You can repeat measures or sections as you wish. Also, add dynamics and tone color, change register, …that is the collaboration part!

Mark Delpriora, email dated 1 March 2016

“Thanks for all of this. These are fine changes. Pretty much anything you do will be fine with me, especially the small changes you suggest.”

Mark Delpriora, email dated 28 May 2016
Beginning the project

- Source – Dropbox Folder
- Yoruba Bata Drumming
- Communication
- Cross - Culturation
Improvisatory
Iya drum

Metric
Modulation

Response to
Conversation

Rhythmic Cells

Polymeter

Call for
Conversation

Sectional
Rhythmic Call

Role of the Iya drum

Delprora, Mvmt.3 Bars 39 – 49

Guitar 1: Repeated Figure

Guitar 2: Improvisatory Iya Drum

Guitar 2: Improvisatory Iya Drum
Call for Conversation (Canon)

Delpiora, Mvmt.1 Bars 9-10

Call for Conversation

Answer
A 3/4 meter set against an implied 2/4 meter, creating a two bar phrase.
Exaggerated Polymeter

Delpiora, Mvmt.3 Bars 31-32
Emulating Communication and Frenzied Ceremony

Delpiora, Mvmt.3 Bars 47 - 64

Established

Broken

Established

Broken

Established
Sectional Rhythmic Calls

Talking Drums, Bar 86

Response

Rhythmic Call

Sectional Rhythmic Call

New Section
Polymeter

Goss, Bar 13

Staggered Downbeats
Metric Modulation

Talking Drums, Bar 58

Use of 8/8 bar modulates the metrical effect
Emulating communication

Conservatory of Music and Drama
Communicative events

Bata Performers

Orishas
Community
Sources
Composers
Audience
Performer
Performer
With thanks to

Stephen Goss and Mark Delpiora

Philip Carne and the Richard Carne Trust

DIT Conservatory of Music and Drama

Magdalene College, Cambridge

The Richard Carne Trust

supporting young talent in the performing arts
Two Études and a Fantasy on African Rhythms

Mark Delpriora (2016)

Morgan Buckley
Eoin Flood

Performance Studies Network Conference,
Bath Spa University, 16 July 2016