

Omar Sosa-Seckou Keita Track Notes: *Transparent Water*

1. **Dary** (5:09)

A reflection on – and continuation of – the song, “The Invisible Man” (Mikhi Nathan Mu Toma), dedicated to Seckou’s father, from his CD, “22 Strings”. The spirit of this song became manifest when Seckou named his youngest son after his father, Dary. This piece is also the first thing Seckou played for Omar when they met in the recording studio. Omar felt like it was a song of peace, reflecting each of their inner voices in one unique, common voice.

2. **In The Forest** (5:14)

This piece reflects a moment for Omar of gazing out from a balcony into the beauty of nature, out over the splendor of the sea and mountains... peaceful, reflective... completely improvised, and listening to each other’s musical voices.

3. **Black Dream** (5:24)

Based on a dream Omar had of something that goes on and on, never ending, like a waterfall, integrating the three colors of piano, kora and sheng... introspective.

4. **Mining-Nah** (4:11)

‘Mining-nah’ means “hold me tight” in Seckou’s native language, Wolof. Love can fall apart, even after a long run, but we can also prove everyone wrong. ‘Mining-nah sama-khol’ means “hold me tight, my love”. ‘Sama-khol’ refers to the heart, in Wolof.

5. **Tama-Tama** (4:55)

Originally, this piece came about through a tuning mistake, when Seckou was taking care of his daughter and trying to tune his kora at the same time. Tama-Tama is an open-minded journey - as sometimes we encounter pleasant surprises simply because we’re ready to receive.

6. **Another Prayer** (5:13)

Sometimes you ask for something, and there’s no answer. You’re waiting for an answer to come from some part of the universe... and then a musical note or phrase arrives and gives you the answer... another prayer is answered. Omar originally called this piece “11 11 11”, a day he was waiting for an answer...

7. **Fatiliku** (5:38)

Fatiliku means 'to remember' in Seckou's native language, Wolof. This song was part of Seckou's childhood, part of the kora repertoire. It traveled with him to his meeting with Omar and his encounter with folkloric Cuban traditions, and both artists reflected on the similarities, rather than the differences, between their musical cultures.

8. **Oni Yalorde** (3:53)

This song is dedicated to the Yoruba goddess of the river and fresh water, Ochun, who's always ready to give sweetness and love.

9. **Peace Keeping** (4:48)

A simple song about being peaceful through music, about finding peace inside through music, expressed in a blues-like form... always trying to express our devotion to peace. When Omar and Seckou arrived in the recording studio, there were so many conflicts and wars raging in the world, so holding their instruments and improvising together became their moment of peace.

10. **Moro Yeye** (4:36)

Another song devoted to the Yoruba deity of water, pleasure, sexuality, beauty and love, Ochun. When Omar was at Wu Tong's studio in Beijing, he heard the Bawu flute for the first time, and said, "here is another voice of Ochun".

11. **Recaredo 1993** (4:19)

Omar created this piece for a wine tasting in Catalunya, for a 1993 award-winning cava (a sparkling wine, like transparent water) from the Recaredo winery.

12. **Zululand** (3:01)

When Omar introduced Seckou to the melody of this piece, Seckou felt a settled groove on his 22-string kora. He felt like he was part of a busy South African village where daily conversations break into song from time to time.

13. **Thiossane** (4:09)

This word means culture / tradition. Seckou comments that culture and tradition should be kept alive in everyday life. This piece is a conversation between Omar and Seckou about translating the poetic aspects of life into musical form.