

Yoruba-Pop: Did Beyoncé Create A New Genre of Music?



Beyoncé and the Orishas Thread



Oyá & Beyoncé



Oyá or Yansa or Iansán is a fierce and powerful female warrior in Santería. Orisha Oya dominates the winds, the rays and the torrential rains. She was born in the river. represented by the color red and sometimes pink.



After listening to and watching the visual album [*Black Is King*](#), I was mesmerized by the images, symbols and cultural relations with [*Yoruba*](#) and its [*Orisha Gods*](#). [*Beyoncé's Black Is King*](#) takes the audience on a spiritual journey to the roots of the ancestral plane, while connecting storytelling of the African continent to [*Pop Music*](#). It is easy for one to make the common mistake of classifying this as [*Afro-Beats*](#), however, there is a contrast. While the drums and percussions are similar, [*Afro-Beats*](#) share a distinct similarity to [*R&B*](#) and [*Hip-Hop*](#). Vocalist who use [*Afro-Beats*](#) tend to stick to the narrative of boy meets many girls who dance

salaciously for him, as he flashes them with his ‘drip’ and his fancy cars. Or girl sings and dance salaciously about a ‘fly guy’ with ‘dope drip’ who is her heartbeat. Besides the drumbeat, there is no reference to the ancestral plane. [Beyoncé](#), on the other hand makes it a point-of-duty to incorporate the soul of the ancestors in her lyrics, costume and landscape.

In the video, [Bigger](#), the lyrics coupled with the harmonic tones and drumbeats resonates a depth that surpasses [Pop Music](#). It is one that is esoteric and compels the listener to dig deep within themselves, in order to connect to a more profound meaning that in retrospect is bigger than life. It reminds us that *“We are part of something way bigger”*.

In this video, [Beyoncé](#) assumes the role of the [Goddess Yemoja](#), who not only controls the ocean, where life is said to form, but who is known as the Queen of Creation. She incorporates the [Dogon Tribe](#) of [Mali](#), who for 1000s of years, has been interpreting the [Sirius star system](#). With imagery and lyrics, she solidifies her point, that this album is to reclaim the [Yoruba culture](#) as her own and as ours, ‘Black People’ and to popularize it, for the culture.

With her unique artistic approach to storytelling, throughout the visual album of [Black Is King](#), [Beyoncé](#) embodies various African deities:

Ogun & Beyoncé



Ogun is the God of war , warriors, he's the creator of army .
He is dressed in blue fringes. He's Shangó's brother
(God of lightning and thunder. He is also the orisha of justice.)



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Beyonce dressed in a blue fringed catsuit , command "an army".
Their movements are synchronized representing strength , power and rage .
The choreographies are inspired by africans war :
•Bende war dance
•Zulu war dance

Babalú-Ayé & Beyoncé



Wrath of the supreme god” because he punishes people for their transgressions.
People hold Babalú-Ayé in great respect and avoid calling his actual name, because they do not wish to invoke epidemics.

Babalú-Ayé (omulu,Obaluaye), is the son of Yemoja , Father of The Earth. Lord of the spirits, mediator between the material and spiritual world . He knows sadness and pain as a person and is the proof that everything can be overcome.



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While the visual album [Black Is King](#), is quite fascinating for the culture and many black people are becoming ‘woke’ to [Yoruba](#), it is not [Beyoncé's](#) first day at the rodeo. The songstress’ [2016 visual album, Lemonade](#) was her debut of merging the [Yoruba Culture](#) in her music and claiming [Oshun](#) as her own feminine and divine energy.

In Lemonade, the theme for Beyoncé was Self Reflection. Through Afro-centric storytelling, the visual album depicted the shattered pieces of her marriage to the Billionaire Rap Mogul, Jay-Z and her inability to forgive him for his infidelity. Taking on the spirit of Oshun she undergoes deep reflection in order to reclaim herself as a strong, beautiful and forgiving wife.

In Yoruba culture, Oshun is beautiful and she carries a mirror not for her vanity but to show others their own reflection, so that they can see what is broken, what no longer serves them, and can reclaim their true identity with living a more purposely driven life.

In Hold Up, into The Love Goddess, begins with Beyoncé, dream like mirror state, herself sleeping in the Oshun and need to wake to the damaging question to Jay-Z “Are you Emerging in yellow with she breaks the windows in cameras, Beyoncé as her reflections, her love is broken. Finally face her heartbreak as last line in the video is “I look in the mirror and say wzup, wzup wzup wzup”.



Beyoncé transforms Oshun. The video submerged in a where she sees sweet water of up to get the answer about her marriage cheating on me?” a seductive grin, the cars and Oshun smashes all demonstrating that coming to grips to Oshun, Beyoncé’s

Beyoncé as Oshun in Lemonade and with expecting twins Sir and Rumi Carter.



Oshun is said to be a nurturing spirit for the birth of twins. Embracing the spirit of Oshun

As an artist, [Beyoncé](#) is using her platform to bring truth to her identity and to cement [Yoruba](#) energy within her music, without losing its pop quality. It is now consistent with her Brand Identity. She has layered [Pop Music](#) with [Yoruba culture](#), which is a whole new level of swag. Not just the couture fashion that [Yoruba culture](#) inevitably brings but she immortalizes the lyrics of her music, in a way that no other Pop-Diva has done. It is a whole new sound, a lane that she has created and currently exist in alone. She promises us that this is her:

Mood 4 Eva.



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