

# Yanna Momina

Contributed by Guillermo Escudero  
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Yanna Momina | "Afar Ways" | Glitterbeat Records | 2022

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Este es el décimo lanzamiento de la serie "Hidden Musics" del sello de Nueva York Glitterbeat que esta oportunidad lanza el disco "Afar Ways" de la cantante Yanna Momina, oriunda de la República de Djibouti, al este de África. Este país padece de hambruna y de una larga sequía que se extiende por la región.

Momina comenzó tocando con una teja de dos hilos tocada con clavos y una caja de fósforos para maracas. Se hizo de un nombre en la región por ser una mujer Afar (una de las etnias predominantes en ese país) que escribía sus propias historias, junto con su particular forma de cantar que deja un vibrato que sigue sonando, como si ese resonar contuviera palabras difíciles de pronunciar.

En este disco Momina estuvo acompañada por un elenco rotativo de amigos que se repartieron guitarras y una calabaza, además de coros y palmas. "Afar Ways" abre con "Every One Knows I Have Taken a Young Lover" que se mueve lentamente al sonido de una sola cuerda de la guitarra acústica, en tanto que Momina despliega un canto-hablado, como si fuera una plegaria. La canción que da título al álbum, incorpora un coro mientras nuestra protagonista le responde con su inconfundible vibrato que está al borde del clamor de justicia de su pueblo castigado por la sequía y hambruna. "Honey Bee" es una canción con un ritmo con estribillo pop, en el que Momina no muestra su voz temblorosa, sino que un registro más alto de su voz. En "Ahiyole (Clapping)" las palmas y la guitarra que insinúan una rítmica blues, se produce un precioso diálogo entre el coro y la voz resonante de nuestra protagonista. "Heya (Welcome)" con la incorporación de tambores agrega un halo de frescura con pulsaciones pop. En "The Donkey Doesn't Listen" con las palmas se produce un ritmo constante junto a un coro lúdico y creativo.

Para finalizar el álbum "My Family Won't Let Me Marry the Man I Love (I Am Forced to Wed My Uncle)" la

canta a capella en medio del silencio que se interrumpe con dos gritos ululantes (que sólo lo hacen las mujeres en el mundo árabe y que significa tanto alegría como pena, compartir entre mujeres, o despedirse de un ser querido, etc.) que evidencian el drama que significan los matrimonios forzados en esa parte del mundo.

Yanna Momina muestra su sensibilidad innata para dar a conocer a través de su canto, las complejidades de la sociedad en la que vive, así como mostrar su singular y única forma de cantar.

<https://yannamomina.bandcamp.com>,

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<https://glitterbeat.com/>

Guillermo Escudero

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This is the tenth release of the "Hidden Musics" series of New York label Glitterbeat that this time releases the album 'Afar Ways' by singer Yanna Momina, a native of the Republic of Djibouti, in East Africa. The country suffers from famine and a long drought that extends through the region.

Momina began playing with a two-string tile played with nails and a box of matches for maracas. She made a name for herself in the region for being an Afar woman (one of the predominant ethnic groups in that country) who wrote her own songs, along with her particular way of singing that leaves a vibrato that continues to sound, as if that echo contained words, difficult to be pronounced.

On this album, Momina was accompanied by a rotating cast of friends who shared guitars and a calabash, as well as choirs and clapping. 'Afar Ways' opens with 'Every One Knows I Have Taken a Young Lover' which moves slowly to the sound of a single string of an acoustic guitar, as Momina unfurls a spoken-song, as if it were a prayer. The album's title track incorporates a chorus while our protagonist responds with her unmistakable vibrato as she is on the verge of clamoring for justice for her people punished by drought and famine. 'Honey Bee' is a song with a pop chorus rhythm, in which Momina shows not her trembling voice, but a higher register of her voice. In 'Ahiyole (Clapping)' the clapping and the guitar hint at a blues rhythm, a beautiful dialogue takes place between the chorus and the resounding voice of our protagonist. 'Heya (Welcome)' with the addition of drums adds a halo of freshness with pop pulsations. In 'The Donkey Doesn't Listen' clapping produces a steady rhythm along with a playful and creative chorus.

To finish the album 'My Family Won't Let Me Marry the Man I Love (I Am Forced to Wed My Uncle)' she sings it a

cappella in the middle of the silence that is interrupted by two ululating cries (which only women do in the Arab world and that means both joy and sorrow, sharing between women, or saying goodbye to a loved one, etc.) that show the drama that forced marriages mean in that part of the world.

Yanna Momina shows her innate sensitivity to reveal through her singing, the complexities of the society in which she lives, as well as showing her singular and unique way of singing.

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