

BABATUNDE

OLATUNJI

DRUMS OF PASSION: THE INVOCATION



- 1 AJAJA 9:28**
- 2 KORI 5:59**
- 3 SANGO 6:04**
- 4 OBA IGBO 5:04**
- 5 ORERE 5:15**
- 6 OGUN LA
KA AIYE 10:35**

All words and music
by Babatunde Olatunji,
360° Publishing, ASCAP

BABATUNDE OLATUNJI — Lead vocal, Ngoma drum,
Ashiko drum, Djembe drum, Shekere
SARAH ABUKUSTA — Vocalist
SIKIRU ADEPOJU — Talking drum
IYALU AKANBI — Vocalist
ROTIMI BYRD — Djembe drum
FRANK EKEH — Agogo, Shekere, vocalist
MARIJA ESPECIALZE — Shekere, Agogo
SANGA FRANCIS — Djembe drum
C. K. GANYO — Bembe drum, Djembe drum
MICKEY HART — Hoop drum, Concussion stick
OLABISI HUNTER — Vocalist
SUNDIATTA KEITH — Djembe drum
J. BRUCE LANGHORNE — Agogo, vocalist
AIRTO MOREIRA — Caxixi
BABAFUNMI OHENE — Djembe drum, Log drum
SOJI RANDOLPH — Vocalist
GORDY RYAN — Junjun drum, bell, vocals
CAROLYN SEIBRON — Vocalist
AYISHA SHABAAZ — Vocalist
TAIWO SHABAAZ — Ashiko drum
YAO TAMAKLOE — Vocalist
BOBBY VEGA — Bass guitar

DRUMS OF PASSION: THE INVOCATION

(TO AJAJA, KORI, OGUN & ŞANGO)

WHAT IS ORIŞA?

The Orişas of Yoruba land are many in number. So many in fact that one cannot name all at once. But, what is the meaning of the word "Orişa?" The word means "He" whom Ori (Head) has picked out to create in a manner different from his fellow beings on earth (eniti ori sa da yato si awon elegbe re yoku). The Yorubas believe that the abode of God Almighty Spirit in human beings is the Ori. It is always referred to as an instrument of creation and that all things are under the control of Eleda – The Creator and Ori (Head) – have created them differently from the rest of us. It is for this reason that the Yoruba say that anyone who does something so great that can never be forgotten has become an Orişa – "Eniti Ori sa da." (He whom Ori – Head has singled out for special attention in his Creation.)

WORSHIPPING

Since these Orişa were once human beings who in their lifetime did significant things of such magnitude and importance that they cannot

be forgotten, there are several ways of commemorating them and praying through them to God. This is what is meant by "Bibo Orişa" Worshipping the Orişa.

This is done by either offering sacrifice at the shrine of the Orişa or giving gifts, or feasting in the Orişa's name. In this presentation, one will observe the villagers carrying gifts and offerings listed by the Ifa Priest, for the young woman who prays for a child to God through Kori – the Goddess of Fertility. Also, the worshippers of Ogun – The God of Iron and War And of Şango – the God of Thunder and Lightning, invoke the spirit of their god on the members at large, reaffirming their beliefs and steadfastness. As they chant, dance and sing songs of praise about their Gods, they become possessed and transformed to higher spiritual levels.

ORUNMILA OR IFA (Known as the Chief Prophet)

While other Orişas were also prophets or saints, they are mediators between God Almighty and Creatures.

AJAJA

The I Am Spirit. The calling of the I Am Spirit of all who gather to celebrate life and for a common good. The calling of the spirit of great ones in joyful remembrance of their contributions and presence at all times. The calling of the ancestral spirits to remind us of the one who cares.

AJAJA E E
EMI LO
AJAJA E E
OLO MI O BABA SIKE
OLO MI O BABA RABA
AJAJA E E
EMI LO

ŞANGO – THE GOD OF THUNDER AND LIGHTNING

Şango is one of the most important Orişas worshipped in Yoruba land, in Cuba, Trinidad and Bahia. He was a powerful warrior with a strong and generous character, but he was also quick tempered and often tyrannical. He seems to have been, according to legend, a most colorful personality, who fascinated both his friends and enemies. Different myths exist about his unfortunate end. The stories about him are too numerous to be told. Şango continued to inspire unusual loyalty in his close friends. To many, Şango did not hang himself (Oba ko so) in remorse and despair. Şango the powerful Alafin (King of Oyo) who knew much magic and acquired the art of making thunder, is not dead but transformed to another sphere of life. To explain the dual nature of his character one often hears his followers describe him as "one who covers his house with his neighbors roof, and one who can lend money without asking for it back."

The songs and dances to honor Şango have spread from Africa to South America, the Caribbean and even to North America. Many of our people from the diaspora who now live in many parts of the United

States still engage in the traditional practices. Şango is one of the most important Orişas being celebrated every year. The famous Lanku Dance performed during the Seven Day Annual Festival for Şango is presented tonight. Lanku is a vigorous dance performed at times with Bata drums.

ŞANGO

ŞANGO O O O O O O
ONIBODE ONA O LAAAAA
ONIBODE OKO ERO
ONIBODE OKO ERO
ERO LO L'ONI
ORARA WONU LABALA
GBA MI OLOGUN
OLE MU PO MU'JE
O LE MU'JE BI OLOGINI
O RE, RERE ILA, ORERE ILA OLOBE AYO
ONIBODE OKO ERO
B) OBA IGBO E,A,E,O
OBA IGBO ILE AIYE
BABA LAMIDE O
OBA MI O SO O
ASE RE

CHORUS –

OBA KO SO
OBA KO SO
ŞANGO OBA KO SO

KORI – GODDESS OF FERTILITY

The most important reason why a man and woman get married in most African societies is not only to perpetuate the process of creation and re-creation, but to leave the world a copy of themselves, as well as fulfill the wishes of the community in which they are a part. Everybody in the village expects Folasade to become an expectant mother almost a month after her marriage to Ayo, her first man ever. Three months, six months go by and gossip among the village women has become embarrassing and unbearable to the newlyweds. Something has to be done. Women in the immediate family of Folasade gather at an emergency meeting to help find a solution to the problem. They suggest consultation with Priest/Diviner of the village. Arrangements are made for Folasade and Ayo to consult Ifa Oracle; who might recommend a sacrifice to Kori, the goddess of fertility. During the visit to the Ifa Priest, the young couple are told to make sacrifices to Kori with a goat, a rooster, a pigeon and an assortment of fruits, including the first harvesting of yams. Folasade is accompanied by the women of the village with drummers, singing and dancing, carrying gifts to the Shrine of Kori – Chanting:

Kori o kori o
kori fun mi l'omọ ngbejo
kori o kori o o
j'owọ fun mi l'omọ jgbejo
fun mi l'omọ ngbejo
kori o kori o
j'owọ funmi l'omọ ngbejo

Kori give me a child to dance with
kori kori
please give me a child to play with
please give me a child to dance with
kori kori (Goddess of Fertility)
please give me a child to play with

The villagers dance with Folasade. The Priestess leads her to be in front of the Shrine, asking everybody to get on their knees. She blesses the gifts and Folasade. She starts singing the song once more while everybody is dancing, repeating what the priestess predicted "Kori a fun e l'omọ ngbejo" (Kori will give you a child to play with). The village women who were concerned about the young couple not having a child now rejoice with the family in celebration of the outcome of Folasade's visit to the Ifa Priest and the consequent result.

OGUN (GOD OF IRON AND WAR)

The Oriṣa who controls all wars, Ogun, the god of iron and war is supposed to be one of the sons of Ọbatala. In this presentation the worshippers sing his praises before and after war. His followers in Africa and in the diaspora still believe that he is in every home and everywhere; thus his universality. Those who swear falsely by his name are expected to be destroyed by him. Ogun's power and popularity extend to far places. In Trinidad, Ogun is called Karanga – his worshippers in this Caribbean country have kept the tradition intact. They too sing of his power and universality.

ORERE ORERE O
ILE GBOGBO L'OGUN WA
OGUN WA N'ILE
OGUN WA L'ONA
ILE GBOGBO L'OGUN WA O
FAR FAR AWAY
OGUN IS IN EVERY HOUSEHOLD
OGUN IS IN THE HOME
OGUN IS ON THE ROAD
OGUN IS IN EVERY HOUSEHOLD
ORERE ORERE
ORERE ORERE
ORERE ORERE
ORERE ORERE
ORERE ORERE

ORERE ORERE
ORERE ORERE
ORERE ORERE
ILE GBOGBO L'OGUN WA O
FAR FAR AWAY
FAR FAR AWAY
OGUN IS IN EVERY HOUSEHOLD

SONG B

OGUN LA KA AIYE
ILERE ỌKỌ
EDUN BABA IRIN
OGUN LA KA AIYE
ELERE ỌKỌ
EDUN BABA IRIN
KORIKO KORIKO
KORIKO KORIKO
KORIKO KORIKO
ODO TI NRU T'OJO T'ERUN

CHORUS

EDUN BABA IRIN
EDUN BABA IRIN
EDUN BABA IRIN
EDUN BABA IRIN

TECH NOTES:

Although recorded in a studio, we wanted this music to retain a "live" sound. Our approach involved careful placement of specially chosen condenser microphones to enhance the sound of the individual instruments, while an "overview concert miking" configuration was employed to capture the collective percussion sounds and their intermodulation with the excellent acoustics of Fantasy's Studio "D".

Drums of Passion was recorded on a Mitsubishi 800 digital 32 track, using 1" tape. Microphones were arranged in stereo pairs and quads for each performer. The primary microphones used in stereo pairs were Neumann U87s and AKG 414s. Sennheiser and Electrovoice dynamic microphones were used as needed for control of separation. Recording and mixing of this album was completed on a Neve

8108 console, with minimum use of effects and signal processing devices.

The album was mixed down from a Mitsubishi 850 digital 32-track to a Mitsubishi 80 digital 2-track using 1/4" tape, and finally converted through the Harmonia Mundi converter, from 48kHz to 44.1 kHz clock frequency to make it compatible with the Sony PCM 1630 that created the U-matic tape for the final transfer to com-

pact disc. The U-matic tape was also used to cut the final LP master as well as creating the master for the audio cassette.

All recording and mixing was monitored on Meyer 833 studio monitors, with sub woofers.

I would like to dedicate this album to my mother, who taught me so much...

Babatunde Olatunji
1988

Produced by:

Mickey Hart

Co-Producer:

Babatunde Olatunji

Associate Producer:

Airto Moreira

Recorded digitally at Fantasy Studios, Studio "D", Berkeley, California from January 3 - 14, 1986.

Engineer: Phil Kaffel

Assistant Engineer:

Tom Size, Michael Rosen
Remixed at Fantasy Studios, Studio "A", July 10, 1988

Engineer: Tom Flye

Assistant Engineer:

Tom Size

Digital Mastering:

Joe Gastwirt

Series Ethnomusic-

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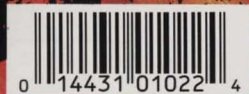
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THE
WORLD

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RYKO

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THE
WORLD

**RYKODISC
RECORDINGS**

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007

78
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"Since 1983"

The phonograph records
of Paul Lynde Photography



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OLATUNJI**

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