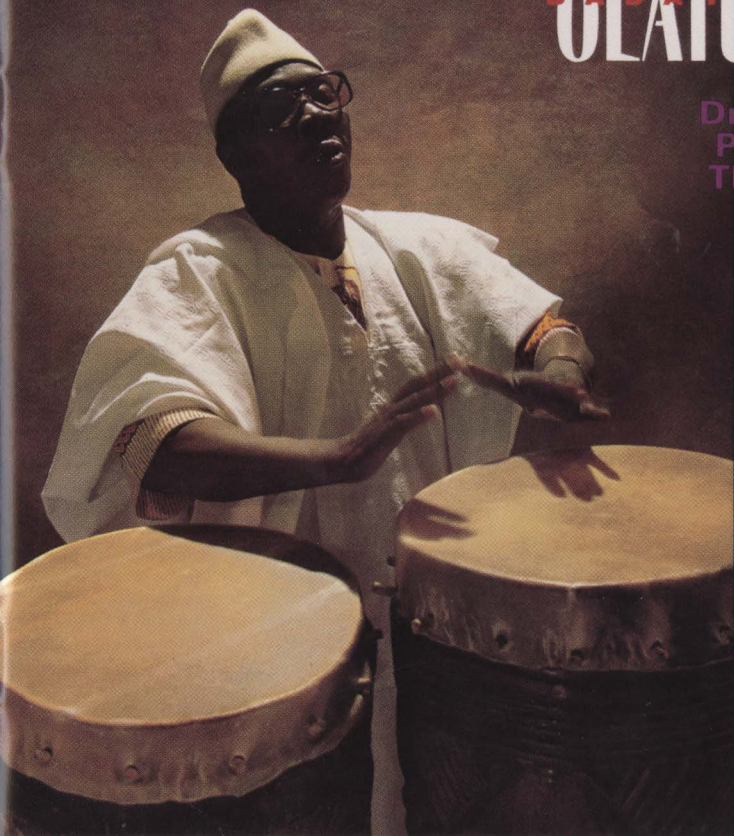


BABATUNDE
OLATUNJI

Drums of
Passion:
The Beat



Babatunde Ọlatunji

Lead vocal, lead drum, Ngoma drums

Sarah Abukusta

Vocals

Sikiru Adepoju

Talking drum

Rotimi Byrd

Ojembe drum

Frank Ekeh

Lead guitar, Agogo, vocals

Marijah Especialze

Agogo, Sekere, vocals

Sanga Francis

Djembe drum

C.K. Ganyo

Bembe drum

Ade Harris

Djembe drum

Sundiata Keita

Djembe drum

Joseph Bruce Langhorne

Guitar, Agogo, vocals

Airto Moreira

Caxixi

Babafunmi Ohene

Djembe drum, log drum

Iyalu Ọkanbi

Vocals

Soji Randolph

Vocals

Alfred C. Redwine

Guitar

Gordy Ryan

Junjun drum, Toke bell, vocals

Carlos Santana*

Lead guitar, Roland Midi guitar synthesizer

Carolyn Sebron

Vocals

Ayisha Shabaaz

Vocals

Taiwo Duvall Shabaaz

Ashiko drum

Yao Tamakloe

Vocals

Bobby Vega

Bass guitar

All vocalists, including Babatunde Ọlatunji, Frank Ekeh, Gordy Ryan, and Joseph Langhorne, perform on all songs.

The Drum — From the beginning of time man has recognized the evocative power of the drum. In Africa, the drum was one of the earliest instruments made and used, not only as a means of communication but as part and parcel of all traditional rituals.

Strangely, but not strange enough, the drum was a forbidden fruit among the first Africans who came to the New World, forbidden by their so-called masters.

For hundreds of years the drum was relegated to the background in early recordings in the U.S. Sifting through the diaries of early missionaries, playing the drum was described as “making discordant notes and loud noises.”

Today, we have discovered that with the beat of the drum and the syncopative rhythms that correspond to our heartbeat, it can and will propel us to high aesthetic realms, transform and stimulate, as well as soothe the mind.

Rhythm is the soul of life. The whole universe revolves in rhythm. Everything and every human action revolves in rhythm.



1 **THE BEAT OF MY DRUM** 7:09

2 **LOYIN LOYIN** 7:32

3 **IFÈ L'ÒJU L'AIYE** 6:49

4 **AKIWỌWỌ (a capella)** 1:40

5 **AKIWỌWỌ** 7:45

6 **ŞE ẸNI A FẸ L'AMỌ —
KERE KERE** 9:13

1 **The Beat Of My Drum** 7:09

The Beat Of My Drum is the title song of the album written in 1980 after a conversation with a friend who commented that whenever she listens to the beat of my drum she cannot stop dancing. “It does something to my soul and I can feel it in my heart.” That night after the concert I penned a rough draft of lyrics and basic rhythmic patterns. “When the world hears the beat of my drum — bun-bun-bun-bun-bun-bun-bun-bun then the spirit of the gods’ ancestors will descend. When you can tell it in your soul, feel it in your heart, see it in your eyes as well as feel it in your feet, you cannot help but dance to the beat of the drum. The universality and commonality we experience from phenomena such as the sun and the rain, the moon and the stars, the ocean and the waves; in the activities of the beasts and the birds are enough evidence that the world is the same, as well as all that dwelleth therein.”

2 **Loyin Loyin** (Honey, Honey) 7:32

This is a prayer for my country Nigeria and for its present leader: Babangida, the fifth head of state since independence from Great Britain in 1960.

“Babangida Gba dura Ki’Ku wa loyin-loyin Loyin ka’le” — Babangida pray that our country will be as sweet as honey forever. “Ore ye so’wo po, kaiye wa toro’ko wa toro k’ale” — Friends let’s join together so that our world can be better for ever.

Ko wa loyin — That it will be like honey
Ko wa sunwon — That it will be better
Ko wa dogha — That it will be together
Ko wa doyin — That it will be like honey

[3] Ifẹ L'ōju L'aiye (Love is The Greatest Thing
In The World) 6:49

Love is the subject of conversation most dear and
enduring in every society in our world. It is about the
only thing all saints and great minds from ages believe
can and will cure man's ills and crown his ceaseless
efforts in fulfillment of his main purpose in creation.

Ifẹ L'ōju L'aiye
Ani Ifẹ L'ōju
Love is the greatest thing in the world
We say love is the greatest
I say love
You say love
We say love, love, love, love, love.

[4] Akiwọwọ - A Capella 1:40

[5] Akiwọwọ
(Chant To The Trainman) 7:45

This is the song about the legendary conductor when
railroad trains were first introduced in Nigeria over
five decades ago. Originally recorded on my *Drums of
Passion* album, this is a new arrangement that will give
listeners an opportunity to learn the lyrics and know

how to pronounce the words, as we introduce the
song by doing it acappella.

Akiwọwọ Ọlọkọ Ilẹ
Akiwọwọ Ọlọkọ Ilẹ
Iqọw Gbe Mi Dele
Iqọw Gbe Mi Dele
Ile Baba Mi
Akiwọwọ Ọlọkọ Ilẹ
Chorus: Ọlọkọ Ilẹ
O Se O

Akiwọwọ conductor of the train
Akiwọwọ conductor of the train
Please take me home
Please take me home
To my father's house
Akiwọwọ conductor of the train
Chorus: Conductor of the train
Thank you

Millions still remember Akiwọwọ, who always made
sure that his passengers, mostly men and women
returning from their farms with their products
balanced on their heads, never missed the train, as
well as his warm welcome, broad smile and humor.
Akiwọwọ, now in his eighties, lives happily in the
village of Pa-Pa Lanto full of sweet unforgettable
memories of his service to his people and country.

6 Şe Ẹni A Fẹ L'Amọ – Kere Kere

(You Know The One You Love – Herald The News) 9:13

Universal proverbial sayings represent another way of communicating or expressing an opinion about a situation, people or things in general. In this composition I selected an old adage in Yoruba language which has a universal message.

Şe Ẹni A Fẹ L'Amọ
Ao Mẹni O Fẹ Ni
Ija Lode L'orin Dowe
Kere, Kere
Kere, Kere
Kere, Kere
Kere, Kere
Kere, Kere
Kere E E E E

You are the only one who knows the one you love
You don't always know the one who loves you
When arguments or disagreements occur between
two friends, songs become proverbs.
Herald the news. What the world needs now is
love. How to love indiscriminately.
Love is a lifetime process.

— Babatunde Ọlatunji

All music and words by Babatunde Ọlatunji, © 1986
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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: The Beat” was recorded on a Mitsubishi X-800 32-track digital recorder. Microphones were arranged in stereo pairs and quads for each performer. The primary microphones were Neumann U-87’s and AKG 414’s. Sennheiser and Electrovoice dynamic microphones were used as needed for control of separation. Recording and mixing of the compact disc was completed on a Neve 8108 console. The re-mix was accomplished from a Mitsubishi X-850 digital 32-track recorder to a Mitsubishi X-80 digital 2-track recorder, and finally the clock frequency was changed from 48 kHz to 44.1 kHz through the Harmonia Mundi converter for compatibility with the Sony PCM 1630. It was then transferred to another 1630 “D” to “D” through a Neve Digital Transfer Console for final mastering to compact disc and audio cassette. Recording and mixing were both monitored on Meyer 833 Studio Monitors with sub-woofers.

— Mickey Hart



Produced by: **Mickey Hart**
Co-Produced by: **Babatunde Olatunji**

Associate Producer: **Airto Moreira**

Recorded at Fantasy Studios, Studio "D",
Berkeley, CA, January 3 - 14, 1986

Engineer: **Phil Kaffel**

Assistant Engineer: **Tom Size**

Remixed at Fantasy Studios,
Studio "A", Berkeley, CA,
October, 1988

Engineer: **Tom Flye**

Assistant Engineers: **Michael Rosen,**
Tom Size

CD Mastering: **Joe Gastwirt**

Series Ethnomusicology Consultant:

Fredric Lieberman, Ph.D.

Photography: **John Werner**

Package Design: **J.E. Tully**

Management: **Olatunji Music, Inc.,**

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Special Thanks To: **Steve Keyser,**
Michael Peri, Ramrod, Billy Grillo,
Jim Loveless, Don Goldstein, L. Green,
Roy Segal, Andrea Salter,
Barry Melton, Mary, Sarah,
and Taro Hart.

*Carlos Santana appears courtesy
of Columbia Records



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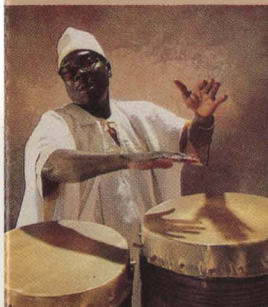
Drums of Passion: The Beat

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Babatunde Olatunji



Mickey Hart,



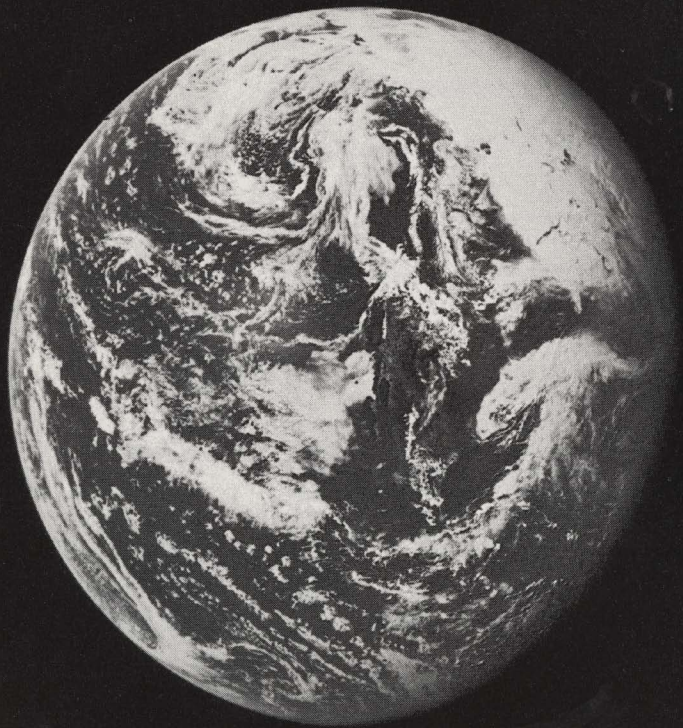
Bobby Vega, Frank Eken,
Alfred C. Redwine, Carlos Santana



Airto Moreira



Airto Moreira



Babatunde Olatunji
*Drums Of Passion:
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