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All words and music by Babatunde Olatunji, 360° Publishing, ASCAP
DRUMS OF PASSION:
THE INVOCATION
(TO AJAJA, KORI, OGUN & SANGO)

WHAT IS ORİŞA?
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 Eleđa – 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.
ŞANGO – THE GOD OF THUNDER AND LIGHTNING

Şango is one of the most important Orisás 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 Orisás 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, RE RE ILA, ORÈRE 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 –**

QBA KO SO
QBA 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'omo ngbejo
kori o kori o o
jowo fun mi l'omo jgbejo
fun mi l'omo ngbejo
kori o kori o
jowo funmi l'omo 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’omo 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 Orisa who controls all wars, Ogun, the god of iron and war is supposed to be one of the sons of Obatala. 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'OOGUN WA
OGUN WA N'IJE
OGUN WA L'ONA
ILE GBOGBO L'OOGUN 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

**SONG B**

OGUN LA KA AIYE
ILERE OKO
EDUN BABA IRIN
OGUN LA KA AIYE
ELERE OKO
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
EDUN BABA IRIN
EDUN BABA IRIN
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 44.1kHz clock frequency to make it compatible with the Sony PCM 1630 that created the U-matic tape for the final transfer to compact 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 Kandel
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 Ethnomusicology Consultant: Fredric Lieberman, Ph.D.
Package Design: J. E. Tully
Front Cover: Paul Maxon
Photograph: John Werner

Special Thanks to Michael Peri, Ram Rod, Billy Grillo, Roy Segal, Andrea Salter, Barry Melton, Jim Loveless, John Meyer, and Mary, Sarah, and Taro Hart.

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