Babatunde Olatunji
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 O'kanbi
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 Olatunji, Frank Ekeh, Gordy Ryan, and Joseph Langhorne, perform on all songs.
1. **The Beat Of My Drum** 7:09
2. **Loyn Loyn** 7:32
3. **Ifé L'ōju L'àiye** 6:49
4. **Akiwọwọ (a capella)** 1:40
5. **Akiwọwọ** 7:45
6. **Șe Șeni a fé l'ámọ – Kere Kere** 9:13

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 male and female, used not only as a means of communication but as part and parcel of all traditional rituals. Strange, 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 syncopated 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
   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 that dwelleth therein.”

2. **Loyn Loyn** (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 loyn-loyn Loyn ka’le” — Babangida pray that our country will be as sweet as honey forever. “O ye so wo po, kaie wa too/Ku wa too Kole” — 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'ọju 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'ọju L'aiye
Ani Ifẹ L'ọju
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 acapella.

Akiwọwọọ Ọkọkọ Ilẹ
Akiwọwọọ Ọkọkọ Ilẹ
Iọwọ Gbe Mi Dele
Iọwọ Gbe Mi Dele
Ile Baba Mi
Akiwọwọọ Ọkọkọ Ilẹ
Chorus: Ọkọkọ 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.
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 Meni 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 Olatunji

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

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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.  
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