

Fuji Music as a Viable Tool for National Integration: *Wasiu Ayinde Song as a Case Study*

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Abstract

This paper examines the usefulness of fuji music as viable tool for the National Integration. It differentiates between song and music in their context. The paper also itemizes different types of Yorùbá Songs and further classification of Yorùbá entertainment Songs were also discussed briefly. The importance of Yorùbá music to the society was not left untouched, and it later focuses on Fuji Music. The extract from Wasiu Ayinde song as case study. “state of the nation “in particular was analyzed, National integration, Tribalism and religious intolerance were also discussed briefly, the paper recommends that tribalism should be avoided in all our dealings so as to have one Nigeria and concludes that Yorùbá music should not be seen as a means of entertainment alone but also problem solver.

Keywords: Song, integration, Tribalism, Religious intolerance

Introduction

Songs have become inseparable aspect of Yoruba society, most of the scholar that have worked on Yoruba Songs are Olúkojú, (1978), Sówándé, (1970) Adékòyà (2008), Láoyè (1959) and Rasheed and Eunice (2021). There are different types of songs in Yorùbá land, in fact, the type of song singing in a particular occasion do tell exactly the type of event going on there. The larger percentages of Yorùbá song are meant for entertainments while the remaining others are for God and goddesses. Series of changes have occurred to most of these songs nowadays that we do find them in entertainment music; most of Yorùbá hip hop singers have started taken most of these songs and remix them in such a way that one can hardly notice them in their songs. Not only this, Fuji, Juju and Gospel singers have also taken them into their songs.

Olúkojú (1978) in Olúwadòrò (2019) believes that songs and chants go hand in gloves that is they go together. Yorùbá songs and music should not be seen as a means of entertainment alone nowadays, because they encompass all philosophy of life as in orientating and prophesizing on the future of a country. It also enlightens and educates people on a particular issue, e.g., during the 1993 census, Chief Kollinton Ayinla, one of the Fuji icons sang on the importance of census to the public so that everybody will make sure they were counted. Also, King Wasiu Ayinde Marshal sang about the importance of voting to general public and advice electorate to desist on collecting money from aspirants if truly they want development. Yorùbá song has grown more than what anybody thinks in both home and abroad, that is why government do not hesitate in giving musicians National award for their contribution to the unity and integration of the nation. Yorùbá fuji music as a viable tool for National integration. Song is a branch of Yorùbá verbal arts which has no specific spot (venue) set aside for the rendition of the genre. Orimògùnjẹ (2003)

Song is a piece of music, usually employing a verbal text, composed for the voice, especially one intended for performance by soloist. Yorùbá songs play vital role in the society; its importance cannot be overemphasized. There are different ways by which Yorùbá do sing their songs, it may be sung in isolation, without instrument, it becomes music, and there are different types of music instrument in Yorùbá land, in fact, the instrument does determine the types of song taking place in a specific area or event.

Yorùbá songs are mainly for entertainment, and they also have songs for other happenings. The Yorùbá song has its origin, that is, where it came from, because there is no area in Yorùbá land that doesn't have a peculiar genre. Yorùbá language is very rich in songs and music, every Yorùbá situation as earlier stated has a corresponding song which is inspirational and educational.

Music is the art or science of combining Vocal or instrumental sounds (or both) to produce beauty of form, harmony and expression of emotion. The music of Yorùbá people of Nigeria and Benin are perhaps best known for an extremely advanced drumming tradition, especially using the dundun hourglass tension drums. Yorùbá folk music became the most prominent kind of West African Music in Afro-Latin and Caribbean musical styles.

Types of Yorùbá Songs

There are different types of Yoruba songs, apart from the one derived from Oral poetry, Ògúndèjì (1991) classified Yoruba songs into three according to their usefulness and Context.

- i. Traditional Festival songs (Orin Qdún Ìbilè). e.g Orin Qdún Qsun in Qsoḡbo, Orin Qdún Èdì in Ilé Ifè, Orin Qdún Qkè Ibadan in Ibadan, Orin Qdún igogo in Qwo e.t.c.
- ii. Lullaby (Orin Ìrẹmọ) e.g Qmọ mi o Akúrúbente kúbe, Ohun tó bá dára ma rà fómọmi e.t.c. Another song in this category is Folktales songs. E.g Rere o rere o ọmọ olúwo, àgbánmuréré. Qmọdé męta n seré, Eré o eré ayò e.t.c
- iii. The third types are song for occasion or entertainment such as: Orin Etíyerí, Orin sákára, Orin Wákà, Orin Àpàlà, Orin Dadakùàdà and Orin Fújì.

Classification of Yorùbá Entertainment Songs

- Àpàlà Song: This is one of the popular Yorùbá song around Ègbá, Ìjẹbú Qyó and Ìgbómìnà. It is always meant for entertainment. It doesn't have anything to do with religion except to amuse people. The people that are prominent on this song are: Hárúnà Ìshòlá, Àyínlá Qmọwùrà e.t.c. Àpàlà is a genre of Yorùbá music developed by muslims during the late 1930s and early 1940s in Ijebu region of Yorùbá land, the current Ogun State. It appeared as a form of religious entertainment developed by gangan drummers to counter the popularity of sakara (another Islamic genre) and etike (a dundun-based secular genre). Apala was originally linked to the month of Ramadan. It later became a form of general entertainment for the people of Yorùbá land. The main instruments in Àpàlà are talking drums, the sekere rattle, the agogo bell and the agidigbo e.t.c. the prominent people in this music are Lìgàli Mùkàíbà, Haruna Ìshòlá and Àyínlá Qmọwùrà.
- Sákàrà Music is a form of popular Nigerian music based in the traditions of Yorùbá music. It is a muslim-influenced style, mostly in the form of praise songs that uses only traditional Yorùbá instruments such as Goje (Violin) and the small round sakara drum, which is similar to tambourine and is beaten with a stick. Sakara music overlays the nasalized, melismatic vocals of Islamic music on the traditional perfusion instrument. The music is often brooding and philosophical in mood. The first performer of this type of music in lagos was Abiibu Oluwa others are; Salami Alabi, Yusuf Olatunji and Gboyega Lawal.
- Wéré Music is an indigenous Yorùbá music, which like ajísàrì, is a way of using music to arouse the Islamic faithful to pray and fast during Ramadan festival in Yorùbá land. Ajíwéré or Oníwéré means one who performs wéré music. The ajiwere's musicians do gathered together around 8pm in the night after Tarawih prayers. They will then roam the street singing dancing till about 4:00 am when they disperse to go prepare for that day's fasting. In early 1970s, wéré music genre became popular and forced it way into the mainstream Yorùbá culture alongside other popular genres like Sákàrà Àpàlà e.t.c the music was popularized by Alhaji Dauda Epo – Àkàrà e.t.c.
- Fújì Music is a popular Nigerian musical genre. It arose from the improvisation Ajísàrì/Wéré music tradition, which is a kind of music performed to wake muslims before down during the Ramadan fasting season. Wéré music/Ajísàrì itself was made popular by Alhaji sikiru Ayinde Barister, who people referred to as the creator of Fuji music. The name Fuji chosen for the new musical genre was conceived in a rather funny and unusual way. According to Alhaji Sikiru Ayinde Barrister "I came up with it when I saw a poster at an airport, advertising the mount Fuji, which is the highest peak in Japan".
- Jùjú Music is a style of Nigerian popular music, derived from traditional Yorùbá percussion. The name comes from word "juju" or "Jjú" meaning "throwing" or something being thrown". Juju music did not derive its name from jùjú, which is a form of magic and the use of magic objects or witchcraft common in West Africa, Haiti, Cuba and other south American Nations.

It evolved in the 1920 in urban clubs across the countries, and was believed to have been created by AbdulRafiu Babatunde king popularly known as Tunde king. The first juju recordings were by Tunde King and Ojoge Daniel from the same era of the 1920s when Tunde King pioneered it.

Following World War II, electric instruments began to be included, and pioneering musicians like Earnest Olatunde Thomas (Tunde Nightingale), Fatai Rolling Dollar, I.k Dairo, Ayinde Bakare, King Sunny Ade and Ebenezer Obey.

Afro – Juju is a style of Nigerian Popular Music, a mixture of juju music and Afrobeat. Its most famous exponent was Shina Peters, who was so popular that people called Shinamania. Afro – juju’s peak of popularity came in the early 1990’s.

- Wákà Music – is another form of Islamic Music common among the Ijebu, popularized by Bátilè Àlàké and Sàláwátù Abeni (the Waka Queen).
- Highlife is a genre which originates from Ghana. Because of the easy movement among the four former British Colonies of West Africa. Cultural assimilation soon became a way of life. Specifically, the introduction of highlife music into Yorùbá way of life by Ghanaians in early days of colonialism was example of cultural assimilation. Highlife combines certain African elements with western styled music, instruments include jazz horns e.t.c. Early Yorùbá highlife musicians were: Bobby Benson, Victor Olaiya, Fela Anikulapo-Kuti e.t.c.

Yorùbá Musical Instrument

Agbè: a shaker

Àshiko: a cone – shaped drum

Bàtá drum: a well decorated traditional drum, which produce sharp high tone

Gòjé: sort of violin like the shelian kora

Şèkèrè: a melodic shaker, beads or cowries shell beautifully wound a gourd

Gúdúgúdú: a smaller, melodic bàtá

Şákàrà: goat skin stretched over clay ring

Aro: much like a saworo low pitched

Seli: a combination of Aro, saworo and clapping.

Importance of Yorùbá music to the society

The importance of music in the society cannot be overemphasized, because it is a unique language which is understood by everyone in the society and there are many roles it plays in human settling. E.g.

- Entertainment, music helps to cheer everyone up. When people come home after a hectic day’s work and they need some entertainment, they play music and it calms them and they feel relaxed.
- Music also links us to our culture and tradition. Most of the musicians now take part some of our oral tradition and mix them up with other thing, which is helping some of our cultural heritage from going to extinction. Otherwise, under the influence of western culture people are forgetting their roots.
- Public Enlightenment, music has been playing this role in the society which government wants people to understand it; they can do it through music.
- Advertisement, music helps to advertise new products to the public, not only this, it also helps in orientating people on how to use a specific product.
- It also serves as motivational instrument on the society.
- Music serves as public speaker, because it helps the society in speaking out their mind on national or local issues.

For the purpose of this paper, the work will focus on Fuji Music especially the state of the nation album sang by music legendary King Wasiu Ayinde Marshall.

Excerpt from Wasiu Ayinde’s Song: state of nation

Wasiu ayinde marshal is one of fuji music icon in southwestern Nigerian, he has been in the fuji music for more than three (3) decades. He hailed from Ijebu Òde in Ogun state and settled in Lagos State, in one of his albums titled “State of the nation”

Extracts from the song;

- Lílé: Ọmọ Nàìjà ó, ẹ jẹ ká bá ara wa sọrò tó ẹ Pàtàkì tó ẹ kókó
Ègbè: Wáń Nàìjíríà, ohun n mo bá dúró
Lílé: Èyin Ọmọ Nàìjà o, Eyin ọmọ naija o, ẹ jẹ ka ba ara wa sọrò tó ẹ Pàtàkì tó ẹ kókó
Ègbè: Wáń Nàìjíríà, ohun n mo bá dúró
Lílé: Íbá ẹ pe a kàn-ánni tipá kí Yorùbá háúsá, káhúsá nàá fẹ yíbò, Ọrò wa ko ni rib o ti ẹ rí
Ègbè: Wáń Nàìjíríà, ohun n mo bá dúró
Lílé: Ojoojúmọ là n pariwo Èdè, ojoojúmọ là n pariwo Èdè, Èdè, Èdè la fi n túrawa je
Ègbè: Wáń Nàìjíríà, ohun n mo bá dúró
Lílé: Ìyẹn ma lò n dájà sílẹ, béléyíí bá máa wi a loun Yorùbá, bí tòhún bá máa sọ a l'áhúsá lòhun, biyẹn bá tún máa wí a mà lóun yíbé, a wá deleyà méyà, a wá fi n túrawa je.
Ègbè: Wáń Nàìjíríà, ohun n mo bá dúró
Lílé : Ti Musulumi tigbàgbò ọwà wa ohun ló yẹ ká tójú
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú lé
Lílé: Ti Musulumi tigbàgbò iwa wa lo ẹ Pàtàkì lo yẹ ka tójú
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú lé
Lílé: Atokunrin atobinrin ká tójú iwa wa, ká tójú ẹ pọ mọ ẹsìn wa
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú lé
Lílé: Emi ọmọ musulumi, mo lè fẹ ọmọ onígàgbò, ifẹ otitọ sa ló yẹ ká ní
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú lé
Lílé: Alemi ọmọ musulumi, mo lè fọmọ Onígàgbò, òtítọ ifẹ ló yá ju kókó
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú lé
Lílé: Jẹsù pẹlú muhamọdu ẹrúsin ọlọhun òtítọ ni wọn
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú le
Lílé: Jesus Christ Our Lord, Muhammodu Salalahu Alehi wa sálámọ, àwon mejeeji erúsin ọlọhun òtítọ ni wọn
Ègbè: Fẹsìn rọ mí lórùn ọlórun, iwọ ni mo gbójú le
Lílé : Èsìn méjèèjì má ẹ jà o, ọkan sošo sa lo lọhun mí.
Ègbè: Fẹsìn rọ mí lórùn ọlórun iwọ ni mo gbójú lé.

Translation

Singer: Naija people o, let us discuss an important issue

Chorus: One Nigeria for this I stand

Singer: Naija people, Naija people, let us discuss an important issue

Chorus: One Nigeria for this I stand

Singer: Had we made it a mandate that Yorùbá should married Hausa and Hausa should married Ibo, our situation wouldn't have been this

Chorus: One Nigeria for this I stand

Singer: Every day we are emphasizing on language, every day we are emphasizing on language, it is on language we cheat each other.

Chorus: One Nigeria for this I stand

Singer: That is causing conflict, this will say I am a Yorùbá, that would say I am an Hausa, other would say I am an Igbo, we now become tribalism, on this we cheat each other.

Chorus: One Nigeria for this I stand

Singer: Muslim and Christians should watch their characters

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: Muslim and Christians should take care on their behaviour

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: Both male and female should watch their behaviour and religion

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: I am a Muslim, I can marry Christian, and we should have a true love

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: I am a Muslim, I can marry Christian, true love is the most important

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: Jesus and Mohammed are true servant of God

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: Jesus Christ Our Lord, Muhammad Sala lahu Alehi Wasalam, both of them are true servant of God.

Chorus: Make the religion an easy for me, oh Lord, on you I depend

Singer: Both religious should not fight, my lord is one

Chorus: Make the religion an easy for me, oh Lord, on you I depend

King Wasiu Ayinde marshal noted three (3) factors that do lead to conflict in present Nigeria and gave advised on how we can overcome these problems to improve our National unity and integration.

National Integration

National integration is the awareness of a common identity amongst the citizens of a country. It means that though we belong to different tribes, religious and regions and speak different languages. We recognize the fact that we are one. This kind of integration is very important in the building of a strong and prosperous nation. Nigeria is a multi-lingual and multi religious country, where every ethnic groups and religious do not see themselves as one, instead, they allow problem of tribalism and religious intolerance to divide the unity of the country which is causing serious problem in the country today, especially the insecurity situation in the northern part of the country, which has sent over four thousand (4,000) people to early grave through indiscriminating killing by Boko Haram (Akinlabi 2015)

Tribalism

Tribalism is the state of being organized in, or advocating for, a tribe or tribes. In terms of conformity, tribalism may also refer in popular cultural terms to a way of thinking or behaving in which people are more loyal to their tribe than to their friends, their country, or any other social group.

Nigeria is a multilingual country that have more than three hundred (300) ethnic groups (Akinlabi 2015), but adopt three (3) languages out of these, that is Yoruba, Hausa and Igbo. These three (3) major languages have been dominating others and it is on this, Nigeria is divided. The Northerners are referring to as Hausa people, while the South Western people are Yorùbá and the people of South East are Igbo. These people don't tolerate each other on any National Issues, it arises, instead they would be criticizing and putting blames on the tribe and this is one of the major problems facing Nigeria. That is why Wasiu Ayinde emphasized it in his song, to stay away from this and work harmoniously together.

Lile: beleyii ba maa wi a lóun Yorùbá, bi tọhùn ba máa so a láhúsá lohun, biyen ba tun máa wi a ma loun yíbo, a wá deleyà méyà, a wa fi ñ túrawa je.

Singer: this one will say I am a Yorùbá, that one would say; I am Hausa, other will say I am Igbo, we become tribalism, and on this we cheat each other.

Religious Intolerance

Religious intolerance, is intolerance against another's religious belief or practices or lack thereof. The religious leaders are usually trusted as custodians of religious knowledge, more or less as ambassadors of faith. All their preaching is usually considered as the voice of God but now reverse is the case, they are no longer preach peace instead they teach their followers to hate adherents of other faiths. This why King Wasiu Ayinde mentioned it in his song for people to abstain from this act so that we can have unity between Christians and Muslims in Nigeria.

He mentioned inter-tribal and inter religious marriages as the best solution to the problems we are having Nigeria, so that it would be a cautionary way to curb Tribalism and Religious intolerance among the people of Nigeria, that was why he said;

Lile: Iba se pe a kàn-ánni tipá kí Yorùbá hausa, káhúsá nàà fẹ yíbo, ọ̀rọ̀ wa kò ní ri bó ti se ri

Singer: Had we made it a mandate that Yorùbá should marry Hausa and Hausa should marry Igbo, our situation wouldn't have been this.

And also,

Lilé: Èmi ọ̀mọ̀ Mùsùlùmí molè fẹ ọ̀mọ̀ Onígàgbó ifẹ ọ̀títọ̀ sá ló yẹ ká ní

Singer: I am a Muslim I can marry Christian; we should have a true love.

Lílé: “Jésù pèlú muhammòdu ẹrusin ọlọrun òtító ni wọn”
Singer: Jesus and Mohammed were true servants of God

Recommendation

Muslims and Christians should stay away from religious intolerance so that we can have love, peace and unity in Nigeria. Inter-tribal marriage should be encouraged for all Nigeria, so as to serve as cautionary method on inter-ethnic conflicts. Tribalism should be avoided in all our dealings so as to have one Nigeria. Curriculum planners should include teaching of peace in the curriculum at all stages of education. Religious leaders should dedicate more time on teaching of peace and intolerance both in the church and mosque.

Conclusion

Song as a means of entertainment in Yorùbá land also teaches national way of life, especially peace and unity and berates other social vices. Like king Wasiu Ayinde Marshal who always sing on National and international issues sang on the state of the nation on the issue bothering the country and proffer solution to them. It is on this we conclude that music should not be seen as a means of entertainment only but also problem solver.

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