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**Fúji**

During the 1960s in post-independence Nigeria, Sikirü Ayindé Barrister (1948–2010) pioneered and coined the term fúji, a Yorùbá genre of popular dance music. While Barrister was a soldier in the Nigerian army in the late 1960s, he transformed wéré/ajísari music, songs performed by and for Muslims during the Ramadan fast, into this new style of dance music. Fúji is characterized by its Islamic-influenced vocal style, Yorùbá praise poetry (oríkì) and driving percussion. Fúji's popularity hit a peak in Nigeria and on the global stage in the late 1980s and early 1990s, and fúji bands continue to record their music and perform throughout Nigeria and across the globe into the twenty-first century.

After Barrister, fúji's most renowned and prolific bandleader is K1, King Wasiu Ayindé Marshal (b. 1957), credited with expanding the original fúji ensemble of Yorùbá drums, percussion and vocals. In the early 1980s Ayindé introduced synthesizer, saxophone, electric and pedal steel guitar, and drum set into his band. Fúji's rise to popularity in the 1980s coincided with the proliferation, marketing and pirating of audio and video recordings. From the 1980s through the early 2000s fúji recordings provided the soundscape for public markets, bus depots, restaurants and parties. In Nigeria, fúji's performers and fan base are predominantly Yorùbá Muslims, due to the cultural specificity of fúji's Yorùbá-language lyrics, praise song interludes and associations with Islam. Overseas fúji audiences are dominated by Yorùbá expatriates. However, the addition of synthesizer, saxophone and electric and pedal steel guitar to the fúji sound has made fúji more accessible to fans of highlife, jàjú and Afrobeat, the most popular genres of Nigerian dance music prior to fúji's emergence on the competitive Nigerian music scene.

**Origins**

During the yearly Ramadan fast, aspiring male vocalists created wéré music – vocals accompanied by harmonica, bells or drums – to wake up Muslims in their towns to prepare the morning meal, called wéré sari in Arabic, before sunrise. Wéré means ‘quick,’ referring to the music’s wake-up call function. Ajísari, an interchangeable name for wéré, means ‘waking up for sari.’ Toward the end of the colonial period, in the 1950s, Yorùbá kings began to invite town performers

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**Discography**


**Filmography**


MICHELE BANAL
to their palaces for wéré competitions to celebrate the end of the annual month-long fast. Whole towns attended to enjoy the show, judges were appointed and kings awarded the best groups with trophies. These annual competitions gave talented performers status and recognition, inspiring them to rehearse throughout the year. Wéré competitions became much-anticipated and competitive events, ultimately producing the first generation of fújí vocalists.

The origin of fújí is traced to what is believed to have been Barrister’s divine inspiration to transform wéré into a popular dance music that would exist alongside other forms of Yorùbá popular music. When Barrister was making the decision to leave the army for a career in music, his friends, mentors in the music industry (notably Ebenezer Obey and King Sunny Ade) and royal advisers (including the kings of Ìbàdàn and Ìlọrin) gave him their blessings and encouragement. They believed that Barrister’s talent was God-given and that he was destined to succeed as a professional musician and founder of fújí. Barrister was particularly inspired by the sákárà (round, single-skinned frame-drum) music of Yusuf Olatunji and the highlife-fújí fusion music of Ebenezer Obey. Barrister created the fújí sound by combining the sákárà drum, drums from the Yorùbá dùndún ensemble and wéré-style vocals.

After seeing a poster of Mount Fuji in an airport, Barrister is reputed to have named his new music after Japan’s mountain of love and peace. Nigerian newspapers often described fújí, upon its arrival on the music scene, as ‘high-energy trance dance music.’ In 1973 Kollington Ayinlá, one of Barrister’s best friends in the Nigerian army, started his own fújí band and became a prolific performer and Barrister’s musical rival. The competition between Barrister and Kollington became fújí’s original ‘big man’ rivalry and helped to propel it into national popularity.

The Fújí Sound

Fújí’s signature sound is dominated by vocals and percussion. In order to produce a full-bodied sound, bands include many members: several vocalists, often 15 to 20 percussionists and since the 1980s a keyboardist, saxophonist(s) and/or electric and pedal steel guitarist(s). Barrister’s first band, Alhaji Sikiru Ayinde Barrister and His Fuji Group, was a 25-piece band. Many fújí bands employ percussionists who have trained within Ayàn (the spirit of the drum) lineages, extended families whose boys and young men apprentice to the profession of drumming and perform in local ensembles. While most popular music in southwestern Nigeria incorporates drumming, fújí relies on its extensive and diverse drum section for its sound and ‘vibe.’

Ayàn lineages train professionals in two distinct drumming, singing and dancing traditions: bàtá and dùndún, each ensemble comprising at least three different drums in the same drum family. Each of these ensembles performs a repertoire whose rhythms interlock and create a rich sound for dancing and/or summoning the spirits. The supporting drums of each ensemble are responsible for the underlying rhythms that sustain and drive each song, while the master (lead) drums improvise within rigorous rhythmic structures and text frameworks. Both ensembles employ surrogate speech technologies to intone praise poetry and proverbs to communicate with the spirits and entertain. Rhythms and songs use binary (2/4 and 4/4) or ternary (12/8 and 6/8) meters, foundational patterns in West African musical styles.

Dùndún drums are the most numerous in any fújí ensemble, particularly the gángan, the smallest of the double-headed, hourglass-shaped drums. Players hold the drum, often with a strap over the left shoulder, under the left arm while striking the forward-facing goatskin head with a curved wooden stick called ọ.pà. Dùndún drums are commonly known as ‘talking’ drums; drummers mimic the tones of the Yorùbá language by squeezing and releasing the tension straps to change the pitch of the skin to imitate speech. In the context of a fújí band, however, dùndún drums do not normally intone speech; their role is to provide a fast-paced and constant groove.

Bàtá drums are double-headed and conical, said to have been commissioned by King Sàngó during his fifteenth-century reign of the town of Ò.yó. Since Sàngó’s death, bàtá drums have been played to invoke the Yorùbá spirits as well as for entertainment. Kollington introduced the bàtá rhythmic accompanying drum into the fújí ensemble during the 1980s. Since then several fújí bands include the bàtá omele aṣọ (two small drums joined together), played with two cowhide beaters called bílálà striking the upward-facing goatskin heads.
called sàsà. In the 1970s bátá drummers added another drum to the omele cluster, called omele mé.ta (three), so they could mimic the tones of the Yorùbá language. Fújì drummers have added even more drums to the cluster, increasing the melodic range. Like the dundún drums, however, the role of the omele ako (double) bátá drum is not to talk but to fulfill a rhythmic function. The inclusion of bátá in fújì bands can be controversial, particularly for devout Muslims who reject anything associated with the Yorùbá spirits. When Kollington added bátá drums to his band, he was celebrating his cultural heritage while experimenting with a new sound, for which he coined the term ‘Bàtá Fújì.’

The sákárà drummer, typically male, plays a key role in fújì bands; he constantly communicates with the lead singer/band leader, percussion section and dancers. He sits on a chair very close to the lead singer as they collaboratively determine the breaks and transitions throughout the performance. The sákárà is made of goatskin tightly stretched over a round frame. The sákárà drummer can produce different pitches by pressing his left thumb into the back of the membrane while striking the other side with a stick in his right hand. By varying the pitch in this way, skilled sákárà drummers ‘talk’ by mimicking the melodic contour of Yorùbá, a true-tone language with three relative pitches (Villepastour 2010, 51). Like the lead drummer in a bátá or dundún ensemble, the sákárà player often improvises and/or talks against the steady rhythmic accompaniment provided by the percussion section. The sákárà drummer also frequently decides when to break into a faster dance rhythm and when to pull back again into a slower-paced section that features vocals.

Fújì percussion often includes a drum set in addition to bells and rattles used in various styles of Yorùbá music. Most fújì bands include sè.kè.rè (gourd rattles), and many bands include agogo (metal gongs) and aro (a pair of circular iron idiophones clapped together). Syncopated chords played on the synthesizer often provide hooks, which help to make fújì songs and albums recognizable and memorable. Synthesized sound effects, such as strategically placed, high-pitched glides, were perceived as modern and edgy additions in the 1980s. Fújì saxophone and guitar styles borrow from jùjú pedal steel guitar (appropriated from country and western) and horn arrangements recalling highlife, creating a more laid-back vibe.

Fújì’s vocal style is typically melismatic (whereas most Yorùbá song is syllabic) and has a nasal timbre, characteristic of Arabic singing and Quranic recitation. Vocalists frequently employ glissandi, which are often imitated by synthesizers. While most fújì vocalists have informal or no vocal training, they have learned to sing in wèrè competitions, Quranic schools, prayer groups and/or social events. Teachers or group leaders often encourage talented vocalists to join competitions, after which aspiring singers may find sponsors to help launch their careers.

Many successful fújì vocalists are also skilled praise singers who have learned to sing oríkì, a Yorùbá performance genre that most Yorùbá speakers know and appreciate as part of the fabric of Yorùbá culture (Barber and Waterman 1995, 249). Since the spread of Islam into Yorùbá cities and towns from the late sixteenth century onward, Islamic singing and chanting have influenced and shaped preexisting vocal styles in the region. Thus fújì vocal styles are a synthesis of indigenous Yorùbá praise singing, Arabic singing and Quranic recitation. While many fújì songs, recordings and performances open with a prayer-like song in Arabic, often recited from the Quran, fújì’s popularity transcends boundaries of religion and culture.

Fújì lyrics include a wide range of themes concerning social and political issues, morality and audience members’ histories. Such themes emerge from artists’ everyday lives and are stylistically rooted in ewí, a neo-traditional style of moral and topical Yorùbá poetry. Ewí songs often begin with invocations of Allah, the ancestors and/or the oríṣà (Yorùbá gods and goddesses) and include praise songs, prayers, proverbs and stories. Some common ewí and fújì themes are wealth and poverty, success and failure, politicians and their legacies, good versus evil, people’s sources of power, infidelity, secrecy, magic, greed, pregnancy, money, loyalty, war and love. True to its wèrè and ewí roots, fújì artfully weaves its moral and spiritual foundation into its popular dance music themes about having fun on and off the dance floor.

Fújì as Performance and Profession

In Nigeria, in Yorùbá diasporic communities and in venues across the globe, fújì bands play for weddings,
funerals, baby-naming celebrations, birthday parties and other social events, and the more famous bands play concerts for ticket holders. In Nigeria, typical fújì performances start in the evening and end early in the morning, lasting from six to eight hours. In addition to charging their hosts a flat rate, fújì bands count on the cash they earn throughout their performances as audience members 'spray' (place bills on the band members' foreheads or on the stage) the performers in exchange for being praised and entertained.

Throughout Nigeria, fújì performers are unionized by the state under the umbrella of The Fújì Musicians Association of Nigeria (FUMAN). FUMAN is one branch of the larger union, The Performing Musicians Association of Nigeria (PMAN). FUMAN chapters are responsible for helping performers organize, negotiate fair pay and working conditions, launch new CDs and DVDs and discuss all aspects of their profession. Fújì bands revolve around their bandleaders who are responsible for hiring, managing and firing band members. Successful bandleaders work with managers and promoters to secure recording contracts, performance venues and marketing deals. Some managers collaborate creatively with bandleaders, helping them with album concepts and song content.

As in other Yorùbá musical genres, fújì 'songs' typically last for periods of 45 minutes to an hour; thus most fújì CDs contain only one, two or three tracks. Typical of Muslim forms, fújì vocal choruses are predominantly sung in unison and employ minimal harmony. Thus, fújì differs from other popular Yorùbá music styles, such as jùjú, where vocal choruses are performed in three- to four-part harmony, derived from Christian hymnal forms. Songs generally consist of an opening prayer, lyrics sung by the lead vocalist, sections of improvised text sung by the lead vocalist and a chorus sung by lead and backup vocalists in unison. The leader (usually male) and chorus sing in call-and-response style, typical of Yorùbá vocal music. Live performances and albums consist of expansive sections, which are almost always improvised praise songs for audience members. An exemplary fújì front man, Barrister released over 150 recordings (1966–2010) and is revered for the tone of his voice and his gift for poetic text improvisation.

Male musicians dominate fújì, reflecting fújì's origins in wèrè and drumming styles. However, female Muslim artists have developed fújì-related styles called Islamic, azikir and wákà. Islamic and azikir are interchangeable names for this genre of women's fújì-related music (particularly in and around the city of Ilórin, while wákà is a more general pan-Yorùbá term for this Muslim women's genre. While numerous labels reflect slight regional variations, these styles emerged in the late 1950s and were originally performed by women vocalists for Islamic events such as weddings and celebrations for pilgrims returning from Mecca. Since the 1980s professional Muslim women vocalists have forefronted their own bands and these are identical to fújì bands in their instrumentation. This genre differs from fújì in text content, aesthetics and in the gender of its performers. While its themes and aesthetics are more closely tied to Muslim morality than fújì, there is a significant overlap between this women's genre and fújì. The majority of azikir and wákà bandleaders and backup vocalists are women, while the rest of their bands are typically men. Unlike fújì, women performers of azikir and wákà have a dominant presence on stage and in videos.

Fújì appeals to young and old dancers alike. Signature dance steps and moves are rooted in Yorùbá dance styles that feature small and precise movements of the buttocks, hips and shoulders, while the torso is pitched slightly forward. Skilled dancers who recognize the drum breaks might choose to accentuate the drum parts with sharp movements of their buttocks, shoulders or feet. Guests often spray the hosts of the event on the dance floor with individual bills, thanking them for throwing a great party. Guests also spray other guests to compliment one another's dancing. Fújì videos are either mini-films, interpreting the theme of a song, or a series of dance scenes. Women dancers are often featured for their skillful and provocative dance moves. Videos are popular for their portrayals of luxury and excess through a proliferation of imagery featuring expensive clothing, cars, jewelry, clubs, nightlife and Nigerian and overseas cityscapes.

Conclusion

Fújì continues to be a favorite dance music genre for many Nigerians. Distinct from highlife, jùjú and Afrobeat, fújì grew out of Yorùbá Muslim communities. Diverse audiences appreciate fújì's
philosophical and moral themes as well as its infectious and danceable rhythms. New generations of fújì artists draw from hip-hop, rap and other popular genres to produce fusions for Nigerian and global markets, inspiring debate about the future of fújì's status, style and aesthetics. While its sound has changed since its birth in the 1960s – with the inclusion of synthesizer, electric and steel pedal guitar, horn sections and drum set in the 1980s – fújì is still rooted in Yorùbá percussion and vocal styles that emerged from nineteenth-century drumming and centuries-old vocal genres.

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Funaná

Funaná is an accordion-based dance music from the island of Santiago in Cabo Verde that is associated with the Badiu, residents of the interior who have stubbornly maintained their own traditions despite Portuguese repression. During the colonial era funaná was denounced by the Portuguese authorities for its ‘revolutionary’ content and by the Catholic Church for the perceived erotic nature of the accompanying dance.

Musical Features

Traditional funaná is played on the gaita, a two-button melodeon, and the ferro, a meter-long iron rasp that is scraped with a kitchen knife. When there are lyrics, the gaiteiro (gaita player) alternates between four bars of singing and four bars of playing. The performers are generally male, but occasionally the wife or daughter of the gaiteiro may sing or play the ferro.

The harmony is built on the alternation of the gaita’s two chords: one chord on the push, one on the pull. The rate of harmonic change is one chord per bar. Depending on the key of the gaita, the relationship between the two chords can be a whole step (I-VII or i-VII) or a perfect fourth (I-V or i-vm7). The melodic range is fairly narrow and disjunct, typically arpeggiation of the alternating chords.

The ferro player subdivides the pulse into a pattern that repeats every two beats and interlocks with the push-pull movement of the gaita (see Example 1).

Tempos are relatively quick and specifically chosen to match the accompanying couples’ dance, which can be very close or more chaste, depending on the occasion.

Traditionally funaná is sung in the Kriolu of Santiago, which is sometimes unintelligible to other Cabo Verdeans and certainly to the Portuguese. Prior to independence, lyrics dealing with the realities of Badiu life (such as hunger, starvation, lack of rain, difficulty of travel, romantic problems and sexual innuendo), based on concrete geographical references to Santiago’s countryside, were forbidden because they reflected negatively on the Portuguese administration and were believed to foment revolution.

History

Funaná is associated with the Badiu, descendants of slaves who escaped to the interior of Santiago from the fifteenth century onwards and who, owing to geography and distance, were able to retain a degree of cultural autonomy from the Portuguese government. The term itself is derived from the Portuguese verb ‘vadiar’, meaning ‘to idle or loaf’, and was applied derogatorily to a population considered backward and more African than other Cabo Verdeans. After independence the term came to be used with pride by those from the entire island of Santiago, not just the interior.

The gaita, initially called gaita de fole (literally ‘bagpipe’), may have arrived in the interior of the island as early as 1902. No doubt due to its portability and strident volume, it was quickly adopted to accompany dances at parties and life cycle festivities, often appearing in conjunction with the batuque dance. Initially the gaita was used to play waltzes, mornas, viras and marches, and by the middle of the 1920s a genre built around badjo di gaita (accordion dances) began to take form. Around the 1930s a rhythm known as camino de ferro (railroad), perhaps based on the march, developed from the badjo di gaita repertoire. This rhythm, along with adaptations of existing couples’