

## **Abstract of Paper**

### **The Evolution of the Technique of the Creativity of Fuji- A Nigerian Popular Music Genre**

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Out of so many popular music genres created in Nigeria, Fuji has emerged as one of the most prominent in the country. Its popularity has gone beyond national boundaries. It is internationally known as one of the current world's popular music forms to be reckoned with in the arena of entertainment. As the origin of highlife and juju could be considerably associated with the introduction of Christian religion in Nigeria, the origin of Fuji is aptly associated with Islamic religion. The focus of this paper is to trace the trend of the evolution of the technique of the creativity of Fuji as a popular music that originated from Yorubaland of Nigeria. The trend of the evolution from the use of African traditional musical instruments of Nigerian variety to a mixture of both African and Western musical instruments in Fuji music is highlighted. The changes that have occurred in both the instrumentation and the vocal style would be examined.

For the purpose of presenting an authentic report, the recordings of prominent Fuji exponents such as Ayinde Barrister, Ayinla Kollington and Ayinde Wasiu were collected, studied and analysed. Previously written documents by some other scholars such as Mosun Omibiyi-Obidike, Adegbite, Ewens and Olaniyan the author of this write-up were used as references. Interviews were also conducted with the prominent exponents of the music.

Based on the premise of the investigation conducted, it was found out that Fuji originated in Yorubaland in Nigeria. Its origin is traced back to the Islamic social and ceremonial events. This technique of creativity started with the idea of the use of simple musical instruments that could enable the musicians to move around as dictated by the events such as in *Were* and also to enable them to move around with the celebrants such as in the case of *Waka*. It is noted that the basic technique of creating Fuji music includes use of unaccompanied vocal declamation, solo, and chorus response, text mostly in Yoruba and occasionally mixed with Arabic or English, use of simple duple time in most cases, praise texts and texts based on current affairs, throaty vocal techniques and unison singing. The instruments used include talking drums, drum sets, conga, bell and rattles. The initial techniques of creativity of drumming accompaniment are the use of textually based ostinato background, rhythmic pattern for dance gestures (*alujo*) and drumming interludes with truncation. Currently, Fuji has become more hybrid as many more exotic musical instruments have been introduced. Instruments such as the digital keyboards, and western wind instruments are being used. In vocal rendition, a mixture of modal and tuneful styles is now used.

The modern trends in the development of electronics and computer systems have affected the creativity of Fuji music tremendously. The music has passed through several stages of evolution such that its original features of identification have changed with time. It is interesting to note that the borrowing taking place from one popular genre or the other has given room for the promotion of a Nigerian National identity while still moving on within a dimension that would continue to make the music internationally acceptable.