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## The Emergence of Female *Juju* Artistes in Southwestern Nigeria: An Appraisal

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### Abstract



It is observed that gender imbalance in Nigerian popular music studies, especially *Juju* music, over the years, was as a result of male chauvinism which is prevalent in popular music scene. This has contributed to the little scholarly attention paid on the female *Juju* artistes. Therefore, this paper assesses the emergence of female *Juju* artistes in Southwestern Nigeria. This is with a view to providing information on the involvement of female *Juju* artistes which has been largely neglected in research based on liberal feminist theory of Hook (1984). Both primary and secondary sources of data were employed for the study. The primary data includes unstructured oral interview with two purposively selected females and a male *Juju* artiste; Ayotunde Balogun, Titilayo Oguntoyinbo and Admiral Dele Abiodun. Interview conducted with the male *Juju* artiste, being one of the living legends of the genre, is to further unearth the period of emergence of the first female *Juju* artiste. The study

also examines one song each of the two purposively selected female artistes. The secondary source in form of books, journal articles, magazine and the internet were also consulted. Findings show that the appearance of Queen Oladunni Oduguwa (popularly called Mummy *Juju*) and her Decency Unity Orchestra *Juju* band in the early 1970s, marked the period of emergence of female artistes in the *Juju* music performance. The study concludes that the presence of female *Juju* artistes in musicological studies had reflected gender equity in the *Juju* music scene, thereby increasing women's opportunity for liberation in the African society.

**Keywords:** Emergence, Female artiste, Juju Music, Southwestern Nigeria, popular music

## 1. Introduction

Musical performances in Nigeria comprise a plethora of diverse genres as well as unique styles on which individual or societal contextual framework is premised. Hence, the geographical location of such musical performances helps in identifying some peculiar genres commonly associated with the people. One of such musical performances is *Juju* music of the Southwestern Nigeria. This region of Nigeria consists of *Lagos, Ogun, Oyo, Osun, Ondo* and *Ekiti* states where the *Yorùbá* speaking people predominantly occupy. They are also found in parts of *Kwara, Kogi* and part of *Edo* states. The precursor of *Juju* music according to Vidal (2012) is *Àbálábí* (recreational dance music of the *Yorùbá* people) which is similar to the *Agbadza* in Ghana and Togo and had since its inception, assumed the ethnic character of *Juju* music (p.18). Meanwhile, *Juju* music according to Ogisi (2010), is indebted to several musical traditions such as Western folksongs, European sea-shanties, church hymnody, soldiers' songs, minstrels and *Yorùbá* traditional music (p.27). This, according to Merriam (1955), resulted to *Juju* music which is a syncretic form of Nigerian and Western concept of guitar music. This genre is one of the popular dance music predominantly practiced among the *Yorùbá* people. *Juju* music represents one of the oldest preserved and highly influential popular music among the *Yorùbá* people of the Southwestern Nigeria.

The Yoruba people are music lovers and their musical practices constitute a central aspect of the life of the people. Adeola (2011) states that “music, being a very important aspect of the Nigerian culture, has sociological implications; while music can be examined through the society, the societies within which music is performed can also be studied through its music” (p.19). This further confirmed the fact that music is *sine qua non* in the cultural matrix of the *Yorùbá*, as exhibited in their daily activities. As a result, the conception of music being integral part of the *Yorùbá* culture constitutes predominantly, the musical practices realised and performed during social occasions in which *Juju* music is one. This is why the genre has continued to enjoy a robust scholarly attention. Looking at the Nigerian music industry, especially *Juju* music parlance from the past, there is no doubt that it has been dominated by male performers. Meanwhile, it is clearly evident that *Juju* music has in its practice both the male and female artistes. Various efforts made by erudite scholars in the advancement of popular music studies, especially in the area of *Juju* music have focused on the male performers. Nonetheless, that *Juju* music performance is dominated by male performers does not mean that the females are debarred from performing it.

It is pertinent to state that research on female *Juju* artistes have received relatively little attention over the years because of the patriarchal structure in the performance practices of the genre, as observed in the social construct of the Yoruba people. This is because the society sees *Juju* music as a male performance. This, likewise, contributed to the dearth of information on the study of female *Juju* artistes as research so far favoured male *Juju* artistes as against the female. The gender peculiarities and patriarchal construct observed by Ojukwu and Ibekwe (2020), in African society, remains the bane across virtually all spheres of life (p. 2). Peel (2002) also buttresses this patriarchal construct from the perspectives of the *Yorùbá* traditional religion when he explains that there is a clear gender distinction in religious practices among the *Yorùbá*; with the *Òrìsà* mainly engaging the attention of the women and *Ifá* among men (p.136).

There is no gainsaying that the *Yorùbá* culture and tradition tends to favour male gender in some activities while it sees female gender as weak. This is why Asigbo and Ibekwe (2015) notes that the subordination of women has actually exposed them to difficult obnoxious practices meted out to them in the name of culture and tradition (p.226). This confirms that socio-cultural subjugation of women is an irrefutable datum in African society, which has oppressed many to a helpless state. The elasticity of women in the quest for their voice to be heard

relied among other things, on musical expression which in this context, is the *Juju* music as performed by female artiste. As a matter of fact, their involvement in musical activities within the *Yorùbá* culture cannot be undermined. This is one area in which *Yorùbá* women cannot be neglected while they continue to register their presence in the performance practices of *Juju* music. In relation to the above, Jegede (2006) corroborates that *Yorùbá* women have immeasurable creative force and power which they exercise in diverse ways. One of such ways is demonstrated in the performance of *Juju* music by female artistes. The female *Juju* artistes, just like their male counterpart, have been making significant contributions to the development of *Juju* music in Nigeria, while their number is currently on the increase. Therefore, the presence of women in the *Juju* music scene is a breakthrough, as well as liberation into a domain believed to be a male gender affair. This propels the present study to appraise the emergence of female *Juju* artistes in Southwestern Nigeria. It is noteworthy that several studies on *Juju* music have focused on its origin, social history, transformation, function and structure with emphasis on male performers. However, little attention has been paid to the studies of female *Juju* artistes in Southwestern Nigeria. In spite of their active involvement in *Juju* music performance over the years, they have been largely neglected in research. It is observed that the gender imbalance in the studies of *Juju* music, over the years, is as a result of male chauvinism which is prevalent in Nigerian popular music scene, especially in *Juju* music parlance. This study intends to fill these gaps.

## **2. Review of Related Literature**

This study arises from the fact that existing research works on *Juju* music have focused mainly on the performance practices of male performers. These studies largely neglect the female artistes, thus ignoring their contributions to the development of *Juju* music. Preliminary investigation conducted in the course of this study, reveals that female *Juju* artistes are on the increase in the Nigerian music industry. Yet, women are culturally suppressed and marginalized in patriarchal societies. This is why Ojukwu and Ibekwe (2020) posit that “most African societies are patriarchal and the women’s roles are highly subordinate and redundant, thereby limiting women’s opinion and freedom in diverse areas to the discretion of men” (p.13). Today, it is observed that African women are far from being passive in their efforts to break out of the societal impediments and cultural beliefs which had, over the years, obstructed their inclusion in areas presumed to be male domain, which in this study is *Juju* music performance.

In relation to the above, Ajewole (2013) submits that a phenomenon of the Nigerian musical scene in this modern era, has been the upsurge of women's activities in musical performances.

Today, there are several women musicians, some of them trained in the classical idiom or as an apprentice, while some are talented artistes. In this light, the neglect of female *Juju* artistes on the part of research is the issue this present study intends to address. It also drew attention of researchers to factors responsible for the neglect of female representation in popular music studies. This paper employs, as its theoretical framework, liberal feminists' theory of Hooks (1984) as used by Akuva (2008). This theory, centres on the women's ability to show and maintain their equality. Tong (2009), in Enyew and Mihrete (2018) submits that liberal feminism is derived from the liberal political philosophy in the enlightenment period, and centres on the core ideas of autonomy, universal rights, equal citizenship, and democracy. Liberal feminist theory, being moderate plies to bringing about change, has been employed over the years to address domination and the imbalances within societies, especially among women. As a matter of fact, this theory does not need a revolutionary means to contest male chauvinism that is prevalent in cultures globally, which in this study, is the dearth of information on the female *Juju* artistes in research. Samkang (2015), attests to the fact that liberal feminism is a gradual reform through advocacy and policies that promotes equality, which in this study, is the inclusion of female *Juju* artistes in research (p.1174).

It is important to state here that feminists actually place a high value on freedom and self-determination of the female gender. It is not an overstatement to say that if women were provided with same rights and opportunities men enjoy, this may be sufficient to eliminating gender inequality that liberal feminists' stands for. This is why Sheila (1980) submits that feminists do not agree among themselves on one all-inclusive and universally acceptable definition of the term feminism. This is because liberal feminism is committed to overcoming the devaluation of women, which in this study is the inattention to the female *Juju* artistes of the Southwestern Nigeria in research. It is in view of this that Hooks (1984) sees women to be capable of asserting their ability and putting their creative ingenuity to achieve equality. This paper, however, supports Hooks' position on feminism as not only a struggle to end male chauvinism or movement, but also a kind of activism which ensures that women also have equal rights with men. In relation to the above, Uiku et al. (1995) substantiate those cultural images that denigrate women, social structures that treat women

as subordinate and behaviour that fails to accord women equality to what feminism rejects. Hence, the involvement of females in the performance of *Juju* music is not a struggle to deconstruct male chauvinism, but the general notion about the genre which has been assumed to be a male domain, as reflected in many scholarly publications such as Ogisi (2010) "The Origin and Development of *Juju* Music: 1900-1990", Vidal (2012) "Three Decades of *Juju* Music among the Yoruba People", Omojola (2014), "Popular Music in Western Nigeria: Themes, Style and Patronage", just to mention a few.

Idamoyibo (2008) observed that the culture of Africa encourages and appreciates musical activities of women particularly in singing and dancing and often depends on them for such roles. Therefore, in order to adequately justify the emergence of female in the performance of *Juju* music, liberal feminist theory is very pertinent. In that, it will help in establishing the period of involvement of women in the performance of *Juju* music as well as their inclusion in the musicological research. Gamble (1998) observes that the general belief of the society within this patriarchal paradigm is that, where men are known to be active, women are seen to be passive (p.8). This is why the present study is of the opinion that it is time for women not to see themselves as inferior to their men folks or limit their creativity to what the society has painted as men's domain. Gamble further submits that women are denied equal access to the world of public concerns as well as cultural representation of which feminism seeks to change. Application of this theory, however, helps in providing insights into the performance practices of *Juju* music through the selected female artistes as a complement to their male counterparts which creates a coherent view in the performance practice of *Juju* music. It is on this note that this theory is employed to further justify the emergence of female *Juju* artistes in Southwestern Nigeria and also to promote female involvement in the performance of *Juju* music.

### **3. Method and Process**

Both primary and secondary sources of data collection were employed for the study. The primary data includes unstructured oral interviews with two purposively selected females and a male *Juju* artiste; Ayotunde Balogun, Titilayo Oguntoyinbo and Admiral Dele Abiodun. The selection of the two female *Juju* artistes is based on their popularity in their respective locations rather than their place of birth, as well as their consistent performances in *Juju* music scene. In addition, interview conducted with the male *Juju* artiste (Admiral Dele Abiodun), being one of the living legends of the genre further ingrained

the period of emergence of the first female *Juju* artiste. This helps in gathering facts on the role played by female *Juju* artistes and their involvements in the performance of *Juju* music. The study also examines one song each of the two purposively selected female artistes mentioned earlier. The essence of this is not only to ingrain *Juju* music as performed by female *Juju* artiste in musicological discourse, but to serve as guide for scholars whose interest are on female artiste in popular music scene. Audio-visual recordings of some performances by the two female *Juju* artistes were made, using digital audio and video devices. This was with a view to having first-hand experience of *Juju* music as performed among the selected female artistes at various events. Furthermore, interviews were conducted with three randomly selected fans of each of the female *Juju* artistes at different performance venues during the fieldwork based on their long time experience with the two female artistes. The secondary source in form of books, journal articles, magazines and the internet were also employed in the study.

#### **4.0 Findings and Discussion**

That *Juju* music had been dominated by male artistes, right from its inception can never be disputed. At its inception, notable pioneers include: Kruman Sunday, Tunde King, Ayinde Bakare, C.A. Balogun, J.O. Oyesiku, Joshua Olufemi, J.O. Araba, Sumbo Jibowu, Akanbi Ege, just to mention a few. Meanwhile, other musicians whose performances practices also helped in the advancement of *Juju* music to a global recognition include: Chief Ebenezer Obey, I.K. Dairo, King Sunny Ade, Admiral Dele Abiodun, Kayode Fasola, Captain Jide Ojo, Sir Shina Peters to mention but a few. However, the first appearance of female artiste in *Juju* music scene was in the late 1970s.

According to Omolaye (2019), the first female *Juju* artiste was late Serifatu Oladunni Oduguwa popularly called Omowumi Decency or Mummy *Juju* (p.72). He further reveals that Serifatu was born in *Noforija*, Epe in 1949 and came into the limelight as *Juju* artiste in the late 1970s. In actual fact, the Nigerian civil war which ended in the 1970, gave rise to many innovations in the Nigerian music industry, as well as involvement of female bandleaders in the Nigerian popular music performance in which *Juju* music belong. Efforts made by the researcher to unravel how Serifatu Oladunni Oduguwa came to terms with her musicality during her lifetime cannot be ascertain because of inadequate studies on her early childhood background and her music in particular. Notwithstanding, based on her recorded musical works, there is no reservation to the fact that

she was a *Juju* maestro of high standard whose style of performance could be compared to any of the male artistes earlier mentioned (See figure 1).

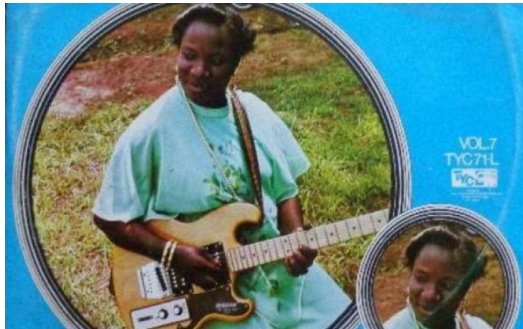


Figure 1. Queen Oladunni Oduguwa {Mummy *Juju*} and her Decency and Unity Orchestra *Juju* Band on her record art cover titled: *Àyànmó Lowó*, released in 1982. Source: <https://www.youtube.com/watch?v=sQuYIKEz4Hg>

Just like her male counterparts, Omowumi Decency is not just a bandleader, but also a professional guitarist whose dexterity and professionalism was attested to by her fans. Subsequently, her recorded works which can be assessed online also verified her mastery in the performance of *Juju* music. Before her demise in 1987, she had several live performances and six studio recorded albums to her credit namely: *Àyànmó Lowó* (Money is Destiny), *Nínú Ìgbàgbó Lèmí ó ma yan* (In Faith would I boast), *Àtùnpà Máikú* (My lamp don't go off), *Ìjèsà Progressive Union*, *Àwon Onísé owó* (To all Artisans) and *Ìgbékèlè èniyàn asán* (Putting trust in Man is vanity). The musical excerpt below which is in call and response form is a song from her album (*Àyànmó Lowó*) titled: *Mé lódó* (How Much).



## Excerpt 1.

*Call*

Lead Voice  
Female Voice 1  
Male Voice 1  
Female Voice 2  
Male Voice 2

Me lo ni unO ro lo ro mi, me-e lo-o ni unO ro lo ro mi

5

*Response*

LV  
FV 1  
MV 1  
FV 2  
MV 2

Me lo ni unO ro lo ro mi, me-e lo-o ni unO ro lo ro mi  
Me lo ni unO ro lo ro mi, me-e lo-o ni unO ro lo ro mi  
Me lo ni unO ro lo ro mi, la-ye, me-e lo-o ni unO ro lo ro mi  
Me lo ni unO ro lo ro mi ba-ba o, me-e lo-o ye, ni unO ro lo ro mi

Omwumi Decency's presence in the *Juju* music scene and its umbrella body (Association of *Juju* musicians-AJUMN) do not only reflect gender equity, but deconstructed gender imbalance in the *Juju* music scene. Her emergence in the performance of *Juju* music does not only serve as motivation for female gender, but sees to their influx in the performance practices of the genre. It is important to state here that the discrimination against female gender in Nigeria as observed by Lewu (2015) is predominantly based on patriarchy; where the roles of women and men have been socially constructed (p.564). There is no gainsaying that women in the Nigerian popular music scene, over the years, have been culturally suppressed to an extent that they are tagged prostitutes, especially when it comes to *Juju* music performance. This is as a result of the perception of the society on *Juju* music as 'Orin ayé' (secular music). It is assumed that the nightclubs where *Juju* musicians also perform is not viewed as a place where any decent woman should be found. This simply connotes that woman socialising in such places, unaccompanied by her husband tends to be wayward. This assumption has contributed to the restriction of women in the

popular music scene, thereby limiting their exploration into its practices. As a matter of fact, special qualities possessed by women that could have added to the advancement of the genre have been salient based on the societal belief. It is unfortunate that till now, women are forces to be reckoned with in terms of nation building and economic development, as rightly put by Fasina (2017 p.2). Today, we can categorically say that the general belief that *Juju* music is not a viable career for women or as a distraction has been deconstructed by the emergence of Oladunni Oduguwa Decency.

This development paved the way for many female artistes to venture into *Juju* music, especially from the 1980s till present. Two among the early female *Juju* artistes are Dupe Ogunmola (*Omó pénú*) and Ayotunde Balogun. During oral interview session with Admiral Dele Abiodun (*Adawa-Super* creator), he admits that women are the frontiers in the music-making and chanting among the *Yorùbá* people. He explains further that the view of the society and both the influence of the foreign religions and civilisation had contributed negatively, as well as restrains women from participating in *Juju* music performance. The traditional musical heritage of the *Yorùbá* people as observed by Emielu (2013) is embedded in numerous social musical performances, rituals, festivals and an established religious cosmology and cosmogony. This is evident in the content and context of *Juju* performance, in which the cultural belief and the philosophy of the *Yorùbá* people are extolled.

In terms of functionality, *Juju* music which is commemorative and panegyric music has continued to be an outstanding entertainment dance musical performance during social engagements-*Àrìyá* (social celebration). Since Oladunni Oduguwa's demise in 1987, many female *Juju* artistes have followed her footsteps and seen playing active roles in the *Juju* music scene. Some of which are; Titilayo Oguntinyinbo, Taiwo Ìjèbù, Yetunde Swift, Shola Vibrator, Bukunmi Sings, Janet Omotoyosi Kayode-Iyun (Saint Janet), Seun Aransiola, Esther Iwalewa, Folake Flakky, Queen Funmilola Atewogboola, Toyosi Akinya, Bola Sunshine, Ayotunde Balogun, just to mention a few. These female *Juju* artistes spread across the six States of the Southwestern parts of Nigeria. Therefore, to further ingrain *Juju* music as performed by female artistes in musicological discourse, the study examines two purposively selected artistes; Ayotunde Balogun and Titilayo Oguntinyinbo.

#### 4.1 Ayotunde Kofoworola Balogun

Ayotunde Kofoworola Balogun (nee Ogunlade) popularly called 'Queen Ayo Balogun' was born in *Ilesa*, Osun State on the 10<sup>th</sup> December, 1958. She spent her early childhood in Ibadan where she had her primary education at Agbeni Methodist Church Primary School in Ibadan before moving to Lagos in 1972. She proceeded to Benevolent High School at *Ojuelegba* and Victory High School in Ikeja both in Lagos State where she eventually completed her secondary school education. Her love for music was noticed by her parents, right from her early childhood. This makes her parent to have enrolled her in the children choir and later in the adult choir of the Cherubim and Seraphim Church Movement (*Ayò níó*). This denomination is one of the African based churches that placed emphasis on traditional drum playing, eulogy and employed African harmonic features above Western ideology. Her interest in the choir also prompted her to take correspondence examination from the Royal School of Music London where she bagged a Diploma certificate in Music. In actual sense, Cherubim & Seraphim Church Movement (*Ayò níó*) is known for their music-making and heavy percussive drum accompaniments during ministration. This further enriches Ayotunde Balogun's passion for heaving percussive accompaniments as a singer.

During oral interview session, Ayotunde Balogun states that she developed interest in *Juju* music as a result of her parents who constantly listen to the records of Idowu Animashaun, Tunde Nightingale, Queen Oladuni Decency, Kayode Fashola, Ebenezer Obey, King Sunny Ade, Ojoge Daniel, Admiral Dele Abiodun, and so on. This eventually prompted her journey into *Juju* music scene.



Figure 2. Ayotunde Balogun performing live during a wedding reception at Egbeda, Lagos State. Source: The Author.

According to Ayotunde Balogun, the music of the prominent *Juju* musicians mentioned above had great influence on her as she grew up with the music. She specifically notes that the music of Queen Oladunni Decency (Mummy *Juju*) had tremendous influence on her musical career. She added that Oladunni's live performances in the early 80s motivated her to becoming a *Juju* artiste, in spite of what the society placed on the female gender. She however, did not forget her religious background at the same time which is a significant factor in her musical career. Queen Ayotunde Balogun is the first female *Juju* artiste to become the President of the Association of *Juju* Musicians of Nigeria (AJUMN). As at the time of this study, the Lagos State chapter of the association is governed by a female *Juju* artiste; Seun Aransiola.

The socio-religious belief of the *Yorùbá* people especially in popular music spheres sees women who venture into such professions to be wayward or may eventually turn to a wayward woman. This limitation or restriction, as the case may be, has since been broken just as she stands the test of time to also prove to the society that women equally have the potentials and artistic-wit in *Juju* music performance without been wayward or constituting a nuisance in the society. Ayo Balogun has six albums to her credit and they include: *Jesus I love you this day*, *Olórùka*, *Hello Olólùfẹ*, *Queen Flavour*, *Goodness and One Life (Ayékan)*. To crown it all, Ayotunde Balogun have been married for 38 years as at the time of this study and is blessed with three lovely children.

## 1.2 Titilayo Oguntoyinbo

Titilayo Oguntoyinbo (Nee-Ajayi) also known as '*Titi Aláyò*' was born in 1963. She hailed from *Okitipupa* in Ondo State. Titilayo Oguntoyinbo was born to a music family. Her elementary education is at Santa Maria Primary School and later *Ojuwoye* public School, both in Lagos State where she obtained her first school leaving certificate in 1976. She attended New Era Secondary School Lagos in 1986. Also, she obtained Ordinary National Diploma (OND) in Mass-Communication from Lagos State Polytechnic in 1989. Right from her tender age, Titilayo showcases her interest in sport and music. She is one of the children that sang during Festac 77 in the year 1977. She always followed her father who is a Church Organist and her mother; an alto singer to choir practice. Titi Aláyò had over the years, work as backup singer at music studios such as Decca and Eko Remix, both in Lagos for many music artistes in the late 1980s. Some of which are late Majeck Fashek, Onyeka Onwenu, Orlando Julius, Femi Kuti, and late Fatai Rolling Dollar.

Titilayo Oguntoyinbo's experience and exposure as a backup singer with the musicians mentioned above, contributed immeasurably to her musical skills. Titilayo noticed her strength as a singer and entertainer early enough which impels her to source for avenue where she could showcase her talent and develop her career in music. Titilayo attests to the fact that though her parents are devoted Christians, they see nothing wrong in listening to other genres especially *Juju* music which is her fathers' favourites. Her interest for *Juju* music makes her to seek guidance from Queen Ayo Balogun and King Sunny Ade, both of whom she regarded as her role model before setting up her band known as Tee Ogunsjays' Band. (See the picture below)



Figure 3. Titi Aláyò (left) performing live at a burial reception in Ado Ekiti, Ekiti State. Source: The Author.

The music of the inseparable twins 'Lijadu sisters' and Queen Oladunni Decency in the early 1980s, also contributed immensely to the musical career of Titilayo Oguntoyinbo. Although the Lijadu sisters are not *Juju* musician, but their hybrid *Afro-funk* grooves music cut her attention. Titilayo believes that *Juju* music makes people feel relaxed. As at the time she was gathering momentum of becoming a *Juju* performer, she observes that whenever she performs, people usually call her 'Sunny *Obirin*'- meaning 'female Sunny Ade' due to her charisma and unique voice texture which resembles that of King Sunny Ade. Titilayo Oguntoyinbo is one of the most outstanding and famous female *Juju* artiste across the Southwestern Nigeria. Currently, Titilayo Oguntoyinbo has produced four recorded albums which include; *Oba olámìlékàn* (2002), *I Can't Shout Rara* (2005), *Special Advice* (2010) and *Ìrèè rè ti dé* (2013).

As at the time this research is being conducted, she is at the verge of releasing another album. One unique feature about the female *Juju* artistes generally is that their backup singers usually comprised two females and two male singers, unlike their male counterparts whose backup are mainly male singers. The composition of these backup singers is named: Female voices 1 & 2 and male voices 1 & 2. The female voices 1 and male voice 1 sing the melody in polarity-octave apart. This is employed by the female *Juju* artistes with the aim of reinforcing the melodic lines raised by the bandleader. More so, it gives room for the bandleader to freely eulogise his audience as well as an avenue to improvise on top of the established melody. The female voices 2 and male voice 2 provide the spontaneous harmony with intervals of 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> simultaneously. Harmony produced by both the female and male voices brings out the splendour of the *Juju* music in an appealing manner to the listeners.

Consequently, the chorus of the backup singers creates a homophonic texture and usually overlap each other. Homophonically, these four back-up singers (female voices 1&2 and male voices 1&2) produce the electrifying melody in which *Juju* music is known. For instance, the harmonic structure of 'A Line Director'; a song by Titilayo Oguntinyinbo and Èmi Àjò (I will Dance) by Ayotunde Balogun employ intervals of parallel 3<sup>rd</sup>s and 5<sup>th</sup>s between the successive parts while the intervals of 3<sup>rd</sup>s, 5<sup>th</sup>s and 6<sup>th</sup>s are more prominent between the male voice 1 & 2, especially at the cadential point. (See the excerpts below) Song 1 titled: 'A Line Director' by Titilayo Oguntinyinbo

## Excerpt 2.

**Chorus**

Lead Voice: A-line Di-rec tor, O-la-pa-de mo ba ro de,

Female Voice 1: A-line Di-rec tor, O-la-pa-de mo ba ro de,

Male Voice 1: A-line Di-rec tor, O-la-pa-de mo ba ro de,

Female Voice 2: A-line Di-rec tor, O-la-pa-de mo ba ro de,

Male Voice 2: A-line Di-rec tor, la - ye, O-la-pa-de mo ba ro de,

5  
 LV: A-line Di-rec tor, O-la-pa-de mo ba se re.  
 FV1: A-line Di-rec tor, O-la-pa-de mo ba se re.  
 MV1: A-line Di-rec tor, O-la-pa-de mo ba se re.  
 FV2: A-line Di-rec tor, O-la-pa-de mo ba se re.  
 MV2: A-line Di-rec tor, ba-ba o, O-la-pa-de mo ba se re.

### Text

### Translation

*A Line Director, Olápàdè mò bá rode,* A Line Director, *Olápàdè* I go out with, - **A**

*A Line Director, Olópàdè mò bá se ré,* A Line Director, *Olápàdè* I make friend with. - **B**

The textual structure of the song is Binary (AB)

Song 2 titled: Èmi Ájò (I will Dance) by Ayotunde Balogun

### Excerpt 3.

**Solo**  
*Lead Voice* - - - - -  
**Chorus Ref.** E mi a Jo E mi a ko,  
*Female Voice 1* - - - - -  
*Male Voice 1* I-jo a yo o-rin a  
*Female Voice 2* I-jo a yo o-rin a  
*Male Voice 2* I-jo a yo o-rin a  
 la-ye, I-jo a yo ba ba-o o-rin a

**Solo**  
*LV* - - - - -  
**Chorus Ref.** e ni ti o ji-jo a yo ti o-ko-rin a yo, o-rin ki lo fe ko, i-jo ki lo fe jo  
*FV1* e ni ti o ji-jo a yo, ti o-ko-rin a yo, o-rin ki lo fe ko, i-jo ki lo fe jo  
*MV1* yo e ni ti o ji-jo a yo, ti o-ko-rin a yo, o-rin ki lo fe ko, i-jo ki lo fe jo  
*FV2* yo e ni ti o ji-jo a yo, ti o-ko-rin a yo, o-rin ki lo fe ko, i-jo ki lo fe jo  
*MV2* yo e ni ti o ji-jo a yo, ti o-ko-rin a yo, o-rin ki lo fe ko, i-jo ki lo fe jo

Excerpt 2 above (A Line Director) by Titilayo Oguntoyinbo is on A<sup>b</sup> major, while excerpt 3 Èmi Ájò (I will Dance) by Ayotunde Balogun is on B<sup>b</sup> major. The two excerpts both employed  $\frac{4}{4}$  common time signatures.

	<b>Texts</b>	<b>Translation</b>	<b>Textual Structure</b>
<b>Solo:</b>	Èmi Ájò	I Will Dance	<b>A</b>
<b>Chorus:</b>	Ijó Ayò	Ayo's dance	<b>B</b>
<b>Solo:</b>	Èmi á ko	I will sing	<b>C</b>
<b>Chorus:</b>	Orin Ayò,	Ayo's song	<b>D</b>
	Eni tí ò jí jó Ayò,	He who does not dance Ayo's dance	<b>E</b>
	Tí ò kó' rin Ayò,	That does not sing Ayo's song	<b>F</b>
	Orin kí ló fé ko,	Which song will he sing	<b>G</b>
	Ijó kí lo fé jó	Which dance will he dance	<b>H</b>



The textual structure of excerpt 2 consist of a contrasting but in linear unit of binary (AB), while that of excerpt 3 is octenary. The text settings of the two songs are mostly syllabic which makes the melodies to be easily committed to memory without strains. More so, the texts are logically arranged in order to retain the tonal inflection of the *Yorùbá*, being the language used in *Juju* music performance. This is because *Yorùbá* language possesses three phonemic tones which are identified with the following signs; low ( \ ), mid ( - ) and high ( / ). The phonemic tones are put into consideration, with a view to ensuring that correct meaning of each of the words is retained over the melody.

As a matter of fact, not adhering to the tonal inflections of the *Yorùbá* language could nullify the meaning of the words, thereby, misinterpret the message. The articulation of each word of the two songs as observed in the excerpts also protects the text. There is no doubt that female *Juju* artistes, just like their male counterparts, perform their songs in such a way that reflects African mannerism with good diction of the words which adhere strictly to the time signature. More significantly, the melody of the two songs is short and repetitive, while it employs both disjunct and conjunct motions in simple and direct delivery- a traits peculiar to African melodies. The fact that African harmony does not adhere strictly to the Western harmonic principles makes African music, specifically *Juju* music, to be a unique performance with highly diversify spontaneous harmony. Hence, there is flexibility in the harmonisation of songs as exhibited between female voice 2 and male voice 2 as demonstrated in the two excerpts above in a spontaneous manner. The musical form of excerpt 2 above is 'Chorus form', while that of excerpt 3 above is in solo and chorus refrain pattern with an interjectory of occasional heterophony by the male voice 2 in-between. This harmonic type is the occasional or spontaneous breaking of a single melodic line into two parts and returning after few notes.

## **5. Conclusion and Recommendation**

This study has revealed that the emergence of Omowumi Decency in the 1970s, deconstructed the general notion and societal belief in which culture and other religious revile had placed on female participation, specifically in *Juju* music. The study also established the fact that her boldness and dexterity in *Juju* music parlance even in the midst of critics contributed to the liberation of many females into the practice, specifically from the 1980s till date. This is evident today as many female artistes took after her as noticed in the *Juju* music scene, not as hobby, but as profession. Even though she died as at the time her

fame was burgeoning, her works have continued to serve as guide for many interested and intending female artistes till date.

The study also revealed that *Juju* music performance had never ceased to be a musical practice which extols the cultural richness of the *Yorùbá* people through its philosophical, proverbial and thought-provoking lyrical contents which is also observed in the musical compositions of the female artiste. The saying that women are the salt of the world (*Iyò ayé*) gives the female artistes lots of impetus to exhibiting their musicality in *Juju* music scene. The study, however, concluded that the insight provided into the emergence of the female *Juju* artiste in Southwestern Nigeria has greatly shown the female involvement in popular music in Nigeria. Hence, the presence of female *Juju* artistes had also reflected gender equity in a domain believed to be exclusive to male gender, thereby, increasing women's opportunity for liberation in African society.

The fact that women are now seen participating actively in *Juju* music scene confirms a true sense of belonging of the female artistes in a male dominated musical performance. Therefore, the study recommends that more research should be conducted in this area to further showcase female *Juju* artistes as professional performers. If this is put into consideration, the neglect of the female artistes in the part of research would decrease.

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## Oral Interview

Names of Fans of the Female *Juju* Artistes Interviewed.

S/N	Name	Relationship	Place of Interview	Date of Interview
1.	Admirer Dele Abiodun <i>(Adawa Super)</i>	One of the foremost Juju Music Performers Based in Lagos Nigeria.	Lascofis cooperation Multi-purpose Hall, off Agidingbi, wemco road, Ikeja, Lagos.	26/12/2019.
2.	Mr. Adedokun Olusogo	Fan of Queen Ayotunde Balogun & Her Harmonic Voices.	Omole Phase1 Estate, Ikeja, Lagos State.	29/12/2019
3.	Mrs Agnes Bolarinwa	Fan of Queen Ayotunde Balogun & Her Harmonic Voices.	Omole Phase1 Estate, Ikeja, Lagos State.	29/12/2019
4.	Mrs Foluso Oluremi Adio	Fan of Queen Ayotunde Balogun & Her Harmonic Voices.	Lascofis cooperation Multi-purpose Hall, off Agidingbi, wemco road, Ikeja, Lagos.	26/12/2019
5.	Mr. Samuel Peters	Fan of Titilayo Oguntoyinbo & Her Tee Ogunsjay's Band	Excellent Hotels Limited, OGBA, Ikeja, Lagos State.	25/12/2019
6.	Mrs Funmilayo Ajoke	Fan of Titilayo Oguntoyinbo & Her Tee Ogunsjay's Band	Ado Ekiti, Ekiti State.	02/03/2020
7.	Engr. Samson Badmus	Fan of Titilayo Oguntoyinbo & Her Tee Ogunsjay's Band	Ado Ekiti, Ekiti State.	02/03/2020

## **About the Author**

Bamidele Vincent Omolaye is a lecturer at the Department of Music, Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria. He obtained his B.A., M.A., Ph.D. in (Music) from the same institution where he teaches Analysis of African & Western Music, African Music and Music Production and Management. His research areas include African Musicology, Performance Studies, Cultural Studies and Popular Music with special interest in Feminist Studies.

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