

TRAVERSING CULTURAL TRANSMISSION IN YORUBA MUSICAL GENRES BETWEEN 1970 AND 2000: AN EXAMINATION OF THEMATIC VALUES

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Abstract

This study investigates the role of Fuji and Juju music in transmitting Yoruba cultural heritage from 1970 to 2000. As key musical expressions, these genres function as repositories of language, moral values, historical narratives, and religious beliefs. The study combined content analysis of 74 tracks from 66 albums of selected popular Fuji and Juju musicians with three sessions of focus group discussion of eight participants each and a total of 24 participants. Using textual analysis of lyrics and Focus Group Discussions (FGDs), the research explores their contribution to cultural continuity amid globalization. Findings reveal these genres preserve language through proverbs, idioms, and storytelling; impart moral education emphasizing respect, diligence, and communal living; document historical events and traditional rulers; and integrate Islamic, Christian, and traditional Yoruba beliefs for socio-religious reflection. Despite hybridization with Afrobeat and hip-hop due to generational and technological shifts, Fuji and Juju remain central to Yoruba identity. The study concludes that targeted efforts in documentation, education, and balanced modernization are essential for preserving their cultural integrity. Future research should examine digital media's impact on their accessibility and adaptation.

Keywords: Yoruba music, Fuji, Juju, cultural transmission, functionalism.

Introduction

In recent times, foreign musical genres like hip-hop are overshadowing the relevance of African music through which cultural heritage were transmitted in the 70s, 80s and 90s. Most youth from the millennia and GenZ generations no longer find values in African Music such as Fuji and Juju that are very rich in cultural values and heritages. This trend points to a situation of extinction of Nigerian musical brands serving as tools for cultural value transmission among from the older to younger generation. Music as a fundamental component of human culture could serve crucial roles for preserving traditions and reinforcing communal values. This fundamental role of music is transnational in nature giving significance to music even during international events like World Cup, Olympic and other global events. Even at war, music has historically served motivator for

armies to forge ahead into enemy's terrain. In African societies with strong oral traditions, music ensures the continuity of indigenous knowledge systems, functioning as an archive of collective memory and worldview.

Among the Yoruba of southwestern Nigeria, Fuji and Juju genres serve as powerful instruments of cultural expression, preserving and transmitting linguistic, social, and moral values. Cultural transmission refers to the process by which cultural knowledge and values are passed intergenerationally through mediums like music. Fuji and Juju emerged as distinct genres in the 20th century. Fuji evolved from Islamic devotional chants (*Wéré*), characterized by percussive rhythms and lyrics addressing societal issues. Juju developed from traditional drumming patterns and highlife influences, incorporating stringed instruments for a refined sound. Both genres are socio-cultural markers of Yoruba identity.

In the face of globalization and technological

change, the sustainability of such indigenous expressions is challenged. The dominance of Western influences, youth preferences for hip-hop and Afrobeat, and declining use of indigenous languages in urban settings raise critical questions. This study examines whether contemporary iterations of Fuji and Juju retain their historical function or have been diluted by commercialization and modern trends. It explores how audiences engage with these forms in the digital age.

A key focus is understanding music as an informal yet effective educational resource. Yoruba musicians use songs to educate on history, proverbs, and social expectations. Legendary Fuji artists like Alhaji Sikiru Ayinde Barrister and King Wasiu Ayinde Marshal (KWAM 1) incorporate philosophical reflections on discipline and resilience. Juju icons like King Sunny Ade and Ebenezer Obey blend traditional storytelling with contemporary themes to maintain the relevance of customs.

Furthermore, these genres are vital for linguistic preservation. The continued use of Yoruba in their lyrics, proverbs, and poetic expressions reinforces the language against the dominance of English and Pidgin, countering erosion from globalization and urban migration. By analyzing lyrical content, audience engagement, and socio-historical contexts, this research provides a comprehensive understanding of the genres' contemporary relevance. It highlights their enduring role in maintaining cultural identity and ensuring the intergenerational transfer of indigenous knowledge, contributing to broader discourses on the preservation of African heritage amidst modernization.

Statement of the Problem

This study addresses a significant gap in contemporary media and communication studies by investigating the specific

mechanisms through which Fuji and Juju music transmit Yoruba cultural heritage, a role that remains underexplored beyond their established entertainment value. This concern was raised by Hesmondhalgh (2013) and Ayeyemi and Eluwole (2026) who found that Nigerian indigenous musical genres were suffering from a sideline as a result of overwhelming western music.

However, Fuji and Juju musical genres in Nigeria are integral components of Yoruba cultural heritage, serving as vital conduits for language, values, and social norms. This, as noted by Onebunne (2023), confers on music a virile source of knowledge and philosophical status standing as fountain of classical values even in the early years of Greece and Rome among classical philosophers like the Sophists, Socrates, Aristotle and even classical writers like Shakespeare. In Nigeria, for instance, Fuji music originated from Yoruba Islamic devotional forms like *ajisaari* or *ajiwere*, used during Muslim fasting periods, blending Islamic devotion with rhythmic tradition (Covenant University Mass Communication, 2022; Florida International University News, 2024). Juju music, on the other hand, developed syncretically from Christian congregational singing, Yoruba percussion, and various popular genres (Britannica, n.d.). Both genres are central to social events like weddings and festivals, functioning historically as vehicles for social commentary and cultural expression (Odusanya, 2024).

Recent scholarship acknowledges the socio-cultural impact of music in activation and reactivation of cultural heritage (Bahi, 2024), noting their role as agents of cultural heritage preservation, blending religious and traditional values (Covenant University Mass Communication, 2022), and highlight Fuji's continued evolution and relevance both in local and global musical industry (Florida International University News, 2024). Understanding this role is, therefore, crucial

amidst globalization and western cultural influences, which challenge indigenous traditions including music (Odusanya, 2024).

While recognized for entertainment and commentary (Ògúnyemí, 2025), the function of Fuji and Juju musical versions and other popular music genres in systematic cultural continuity is under-examined (Youngblood, 2019), indicated by a paucity of research persists regarding the precise mechanisms of cultural transmission. This study therefore seeks to provide a nuanced understanding of Fuji and Juju from lived experience of major audiences and fans of the identified music as essential preservers and promoters of Yoruba heritage. This transcends the entertainment value to analysing their specific contributions to cultural transmission.

Objectives of the Study

1. To examine how Fuji and Juju music contribute to the preservation and transmission of Yoruba cultural heritage.
2. To analyze the role of Fuji and Juju music in sustaining the Yoruba language and oral traditions.

Research Questions

1. In what ways do Fuji and Juju music facilitate the transmission of Yoruba cultural values and traditions?
2. How do these music genres contribute to the preservation of the Yoruba language and oral heritage?

Literature Review

Cultural Transmission and Indigenous Knowledge Systems

Cultural transmission is the fundamental intergenerational process through which a society's knowledge, beliefs, behaviors, and traditions are preserved, ensuring the continuity and cohesion of cultural heritage.

This is supported by both theory and practice, where individuals acquire cultural traits through observation, imitation, and instruction (Bandura, 1977; Ògúnyemí, 2025). In indigenous societies, oral traditions, storytelling, and music are not merely artistic expressions but serve as the primary vehicles for this vital transmission. These mediums encapsulate historical narratives, moral lessons, and core social values, ensuring their retention and relevance across generations. A prime example is found among the Yoruba people of Nigeria, where traditional music genres such as Jùjú, Fùjì, Àpàlà, and Sákàrà are integral to expressing and sustaining socio-cultural identity, functioning as dynamic repositories of indigenous knowledge (Yussuf & Olúbòmèhin, 2019; Odusanya, 2024). Especially in this digital age, Youngblood (2019), asserted that the cultural transmission role of music becomes more prominent.

The mechanisms of cultural transmission in these contexts are deeply embedded in communal and participatory practices. Within Yoruba culture, music drum beats and dance are central to various ceremonies, festivals, and rites of passage (Youngblood, 2019 & Blacking (1995). These events provide active platforms for the enactment, performance, and reinforcement of cultural norms and collective values. Through participation, individuals, especially the youth, internalize societal expectations and historical consciousness. This experiential approach ensures that cultural knowledge is not only passively received but also lived, fostering a profound sense of identity and belonging. The intergenerational transfer of language and values through music is particularly salient. Yoruba folk songs, for instance, are pivotal educational tools. As highlighted by Ayoola (2023), these songs teach children about ethical conduct, social responsibilities, and communal history. The frequent use of interactive call-and-response patterns enhances memorability and engagement,

thereby increasing the effectiveness of transmitting complex cultural knowledge.

However, this traditional transmission process faces formidable challenges in our globalized world. The pervasive influence of Western culture, accelerated by globalization and digital technology, has led to the erosion of indigenous languages and traditions. Younger generations are increasingly adopting globalized cultural norms, often at the expense of their ancestral heritage. This shift critically threatens the continuity of entire indigenous knowledge systems. The decline in the daily use of indigenous languages, for example, directly undermines the oral transmission of traditions and the nuanced meanings embedded within them.

In response, efforts to preserve and revitalize these systems are gaining urgency and momentum. A promising strategy involves the integration of traditional practices with contemporary frameworks to address modern challenges. Illustratively, the reintroduction of Indigenous cultural burning practices in Australia has been recognized for its superior effectiveness in landscape management and bushfire mitigation. Research indicates these traditional practices significantly reduced combustible shrub cover, thereby decreasing fire intensity (Mariani et al., 2024). This case powerfully underscores the potential of indigenous knowledge to offer sustainable, innovative solutions when respectfully integrated with modern scientific approaches.

Hence, cultural transmission is the vital process that sustains the identity and continuity of indigenous societies, with oral traditions and music serving as central conduits. Yet, globalization and cultural homogenization pose existential threats to these traditional mechanisms. Addressing these challenges necessitates deliberate, structured efforts to document, preserve, and revitalize indigenous knowledge systems. This ensures not only their survival but also their meaningful relevance and application in

addressing contemporary global challenges.

Fuji and Juju Music as Vehicles of Cultural Expression

There is a reciprocal relationship between music and culture. Appealing evolution theories including that of Darwin, Savage (2019) reports that music is a product of cultural evolution. However, today, music is understood as vehicle of cultural transmission. In Nigeria, Fuji and Juju music are prominent musical genres originating from the culture of the Yoruba people of Nigeria, playing significant roles in cultural expression and preservation as noted by Ayeyemi and Eluwole (2026) & Youngblood (2019). The evolution of Fuji and Juju, their content, and response to modernization offer critical insights into their contribution to Yoruba identity. Fuji music emerged in the early 20th century from Islamic devotional *were* music performed during Ramadan. Pioneers like Sikiru Ayinde Barrister secularized it by incorporating elements from *apala* and *sakara*, creating the distinct Fuji sound (Aderinto, 2024; Odusanya, 2024). Juju music developed in the 1920s-30s, blending traditional Yoruba rhythms with highlife and Western instruments like the guitar. Early practitioners such as Tunde King and King Sunny Adé popularized it for social gatherings (Odetade & Fasinu, 2023).

The lyrics of both genres are rich repositories of cultural knowledge, employing Yoruba proverbs, idioms, and storytelling to address societal issues, moral lessons, and historical events. Fuji artists like Saheed Osupa embed socio-cultural themes, while Juju incorporates praise singing and references to deities, reinforcing cultural and religious beliefs (Odetade & Fasinu, 2023; Aderinto, 2024). Extensive use of the Yoruba language promotes linguistic pride. Stylistic elements like call-and-response patterns and polyrhythmic percussion, alongside traditional

instruments like the talking drum, are deeply rooted in Yoruba tradition, reinforcing community identity (Aderinto, 2024; Odetade & Fasinu, 2023; Odusanya, 2024). This feature is still relevant in the contemporary age.

These genres serve as platforms for reinforcing Yoruba philosophies and ethics, addressing themes like respect for elders and communal living. They promote the concept of **Omoluabi** (a person of good character), contributing to the moral development of the community (Aderinto, 2024; Odetade & Fasinu, 2023). Modernization and commercialization present both opportunities and challenges. While gaining wider audiences, the infusion of electronic instruments and Western styles raises concerns about diluting cultural authenticity (Oluwadamilare & Ayokunmi, 2024; Aderinto, 2024). This creates a tension between preserving tradition and embracing modernity, as artists negotiate commercial appeal versus cultural integrity (Odetade & Fasinu, 2023). Based on the foregoing, Fuji and Juju music are vital expressions of Yoruba culture, encapsulating history, language, and values. Their dynamic evolution highlights the resilience and adaptability of Yoruba cultural practices.

Theoretical Framework

This study is anchored on Functionalist Theory, a sociological perspective viewing society as a system where interrelated parts work to maintain stability. Pioneered by Émile Durkheim, Talcott Parsons, and Robert K. Merton, functionalism posits that cultural elements like music serve specific functions contributing to societal equilibrium. Durkheim emphasized collective conscience and shared values, arguing cultural practices integrate individuals and reinforce norms (Littlejohn & Foss, 2019). Parsons expanded this, describing how cultural elements promote pattern maintenance and tension management. Merton refined the theory by distinguishing between

manifest (intended) and latent (unintended) functions, allowing a nuanced analysis of cultural impacts.

In media studies, Harold Lasswell (1948) identified three primary media functions: surveillance (information distribution), correlation (interpretation and prescription), and cultural transmission. Wright (1959) added a fourth: entertainment, which contributes to well-being and stability. All these are connected to the concept of media ownership and operations (Ojebode, 2017). Applying this to Yoruba music, the framework illuminates its multifaceted societal roles. Manifestly, genres like Fuji and Juju entertain and educate. Latently, they reinforce social norms, unify the community, and provide social commentary. Thus, fulfilling the functions of surveillance, correlation, cultural transmission, and entertainment, this music significantly contributes to societal stability, cultural continuity, and social cohesion within Yoruba communities. Functionalist theory has a multidisciplinary foundation and perspective applicable in several fields of study including education, sports, sociology and development studies. For instance, Gomez-Diago (2020) did a study of functionalist perspective in mass communication, Dongsheng (2015), Chinese researcher applied the theory to the study of sports development and sports sociology while Salisu, Folorunsho and Samuel (2024) hinged their study of sustainable peace building in Nigerian society on the functionalist perspective. These indicate the applicability of the theory in various issues of human endeavor.

Methodology

This study employs a qualitative phenomenological methodology to explore cultural transmission in Yoruba Fuji and Juju music, focusing on the lived experiences of the audience. The approach integrates textual analysis of song lyrics with Focus Group Discussions (FGDs). Textual analysis

provides a detailed examination of lyrical themes, narratives, and embedded cultural elements, uncovering how knowledge is encoded. This method is effective for understanding cultural depictions and meanings (Jürgens, 2024). The study analyzed a sample of 66 albums (74 tracks) from prominent artists, purposively selected based on popularity, cultural relevance, and historical representation. This qualitative content analysis was adopted to unearth elements of cultural values present in the selected albums. The selected albums and tracks were distributed among the musicians as follows: Chief Commander Ebenezer Obey – 19 Albums and 23 Tracks; King Sunny Ade- 12 Albums and 13 Tracks, both of whom are Juju musicians. On the Fuji divide, 16 Albums and 17 Tracks of Chief Sikiru Ayinde Barrister, and 19 Albums and 21 Tracks of Chief Kollington Ayinla were selected for content analysis. This constitute a total of 66 albums and 74 tracks earlier stated.

Complementing this, three focus group discussion (FGD) sessions of eight participants each were conducted to gathered qualitative data on audience interpretations and experiences. Focus groups are valuable for exploring complex behaviours, allowing participants to express views in a social context to reveal nuanced insights (Jowett & O'Toole, 2006). Twenty-four participants were recruited from the immediate communities where the audience and fans of the selected music reside in Yoruba speaking communities. All the respondents were long-term fans of the selected musical genres under study, with selection ensuring diversity in age, gender, and education. Sessions lasted approximately 90 minutes in familiar settings, moderated in English and Yoruba using a semi-structured protocol covering personal experiences, perceived cultural messages, and music's role in identity. Data from both content analysis and FGD were thematically analysed. Following Braun and Clarke's (2006) six-phase framework—familiarization, initial

coding, theme search, review, definition, and reporting—this flexible method ensures a rigorous, data-grounded identification of patterns. This comprehensive process elucidates how Fuji and Juju music function as media for cultural transmission.

Data Analysis and Discussion of Findings

This section of the paper contains the data analysis and discussion of findings. The data analysis adopted a simultaneous analysis of both content analysis and FGD. The data were interpolated to either strengthen or debunk each other. While the musical tracks qualitatively content analysed cut across the four Juju and Fuji music earlier mentioned, the FGD participants were selected in such a way that represents various demographics of the long-standing fans of the selected musicians. These category of individuals are perceived to be qualified to provide the expected data for the study findings as contained in this section. Following verbal and thematic analysis, the textual data obtained for the study were analysed and discussed under three thematic areas crafted from the two objectives of the study. This is followed by the discussion of findings structured based on the emerging themes from the data analysis.

Linguistic and Stylistic Elements in Fuji and Juju Music

The analysis revealed that Fuji and Juju music extensively utilize the Yoruba language, contributing significantly to its preservation. The lyrics are rich in Yoruba proverbs, idiomatic expressions, and indigenous storytelling techniques, reinforcing cultural identity. The use of call-and-response patterns, polyrhythmic drumming, and tonal inflections inherent in Yoruba speech further strengthen the music's role as a linguistic medium.

For example, the song *Osika Gbagbe Ola* by Ebenezer Obey in 1973 incorporates Yoruba alphabets and proverbs, which help to

reinforce language learning among listeners:

Ìwé tí mo kọ́kọ́ kọ́
(My elementary schooling)

Ìwé tí mo kọ́, kọ́, kà
(My elementary reading book)

A B D

A B D...

A B D ló ñ je,
(It is called the alphabets)

A B D olówe
(The proverbial alphabets)

A aaa!

A aaa!

Àìgbọ́, fá là ñ wòkè, ifá kan ò sí ní párá
(You stutter if you are not familiar with a thing)

A B D

A B D

Bii

Bii

Bá ò rí eni fẹ́. yìntì bí ọlẹ. là ñ rí
(Without a sponsor, one appears a lazy man)

Similarly, King Sunny Adé in *Ogun*, in 1972, and Kollington Ayinla's *Emi Ni O Jo* in 1991 celebrate Yoruba oral traditions through rich linguistic expressions. One of the FGD participants, a Yoruba traditionalist, asserted that the songs "resonate with my religious lived experience as I always use the lyrics to praise *Ogun*, a deity worship" (Researchers' Analysis, 2025). These instances are connected to the preservation of the Yoruba people's linguistic and traditional religious heritages as noted by Bahi (2024) in his study of music as tool of cultural heritage transformation.

Cultural Transmission Themes

Three dominant sub-themes emerged from the textual analysis of song lyrics and FGDs conducted in relation to cultural transmission. They are moral and ethical instruction, historical narratives and collective memory, and religious and philosophical reflections. Each is then taken in turn for analysis in this section.

On moral and ethical instruction, Fuji and Juju songs frequently contain messages about good conduct, respect for elders, and communal values. Legendary Sikiru Ayinde Barrister and Kollington Ayinla have consistently infused their music with proverbs that emphasize ethical living. These proverbs, often derived from Yoruba oral traditions, serve as educational tools that instill moral lessons in listeners. One discussed in the FGD cited Barrister's song *Ise Loogun Ise* released in 1982, which emphasizes the importance of hard work (Researchers' Fieldwork, 2025). Viz:

Is. é, lógùn is. é,

(Hardwork is the antidote to poverty)

Dákun múra sí tire.

(Please be diligent in whatever you do)

Eni sis. e, jàre. òs. i ó dájú ò re, mi

(Friends, a hardworking person is bound to succeed)

Omo tó bá fojú sẹ̀kọ̀

Òun ló lè gbé e dé ipò olá tí ó bá ti yá

Resonating historical narratives and collective memory, many Fuji and Juju songs recount significant historical events, traditional festivals, and prominent Yoruba figures, serving as oral archives of the community's past. For instance, several Juju songs document the legacies of Yoruba monarchs and warriors, reinforcing a sense of pride and identity among listeners. For instance, King Sunny Adé's song *Late General*

(Researchers' Analysis, 2025).

Similarly, Kollington Ayinla's *Omo Mi Gbo Temi* released in 1987 urges obedience to parents, reinforcing the intergenerational transmission of Yoruba values (Researchers' Analysis).

Thus:

Omo. mi gbo, temi

My child, heed my advice,

Èbè ni mò n bẹ́ ó

I beseech thee

To rí èmi naa ngbo, tàwo. n òbí tí ó bí mi

Because I also obeyed my parents

Agbójú lógún fira rẹ. fún iyà je.

One who relies on inheritance chooses to suffer *Ìyà kì í se ohun ì je. fo, mo. ire*

Poverty is not fit for a well-behaved child

Fún omo. tí ó bá gbo, tòbí

I mean a child who obeys his or her parents

Tí ó bá te. pá mo, sé,

If he is hardworking

Omo. ó bá fojú sí ẹ̀ko, rẹ. gidigidi

A child that focuses on his or her education

(Researchers' Analysis, 2025).

This education will place him or her in a vantage position of wealth with time. *Ramat Muritala Muhammad* released in 1976 condemned the military coup that led to the assassination of General Murtala Mohammed (Researchers' Analysis, 2025). Fuji music also served as a tool for political awareness, as seen in Sikiru Ayinde Barrister's *Democracy* in 1999, which celebrated Nigeria's return to democratic rule, documenting the political history of Nigeria as shown in the excerpt below:

Democracy welcome to Nigeria, x2
We are happy, we are happy,
Democracy welcome to Nigeria.

(Researchers' Analysis, 2025)

Furthermore, both musical genres examined in this study integrate Yoruba traditional spirituality alongside Islamic and Christian influences, reflecting the syncretic nature of Yoruba belief systems. Fuji music, with its roots in Islamic devotional singing, often includes references to religious teachings, while Juju music frequently invokes Christian religious tenets, Yoruba deities and cosmology. This is illustrated by King Sunny Adé and Kollington Ayinla who incorporated the praise of Ogun, the Yoruba deity of iron, in their music, particularly in *Ogun* produced in 1972 and *Emi Ni O Jo* released in 1991, by each of them respectively (Researchers' Analysis, 2025). Such songs play a crucial role in sustaining traditional beliefs among Yoruba people.

Audience Perception and Engagement

The FGDs provided valuable insights into how contemporary listeners engage with Fuji and Juju music genres as a means of cultural transmission. Participants noted that these genres remain deeply influential in shaping their understanding of Yoruba customs. However, a generational divide was observed, with younger audiences showing a preference for modernized versions of Fuji and Juju that incorporate Afrobeat and hip-hop elements. For instance, a male respondent shared how *Obey's Ara Nba Da Owo O Je* of 1972 served as a source of companionship and nostalgia for him while living away from home (Researchers' Analysis, 2025). Similarly, another elitist male respondent noted that Fuji and Juju music help in alleviating stress, providing a means of emotional relief (Researchers' Analysis, 2025). Additionally, audience perceptions indicate that Fuji and Juju music serve as sources of nostalgia for older generations

while acting as cultural reference points for younger listeners. Despite changes in production techniques, the core thematic and lyrical elements remain relevant, allowing these genres to maintain their cultural significance, although there are concerns on the modernization of Fuji and Juju music causing moral decadence due to incorporation of foreign lyrics and beats imported from Hip-hop music.

Overall, our data analysis confirms that Fuji and Juju music are crucial vehicles for the transmission of Yoruba culture, embodying linguistic preservation, moral education, historical documentation, and spiritual reflection. While generational and technological shifts influence the content and consumption patterns of these genres, their core cultural functions remain intact with slight variation. Through the preservation of language, the reinforcement of moral values, the chronicling of history, and the incorporation of religious traditions, Fuji and Juju music continue to serve as vital cultural repositories for the Yoruba people.

Discussion of Findings

The findings were organized in line with the emerging themes from the data which were guided by the objectives of the study. The emerging themes are linguistic preservation, moral education, historical documentation, and socio-religious reflection. The discussion here, therefore demonstrates how Fuji and Juju musical genres contribute to preservation and transmission of socio-cultural values among the Yorubas.

Linguistic Preservation

A deductive approach entails applying established theories and literature to interpret the findings from this study. The functionalist theory provides the basis for understanding the role of Fuji and Juju music in cultural transmission. As Lasswell (1948) postulated, media, including music, serves functions such

as surveillance, correlation, cultural transmission, and entertainment. Fuji and Juju music fulfill these functions by encoding Yoruba cultural values into their lyrical compositions. This also correlates with the findings of Ayeyemi and Eluwole (2026) who regard music as vehicle of cultural promotion. The data analysis revealed that Fuji and Juju music extensively utilize the Yoruba language, reinforcing its preservation. According to Durkheim's (1912) collective conscience concept, cultural artifacts like music contribute to societal cohesion by reinforcing shared values. The lyrical contents of Fuji and Juju music are rich in Yoruba proverbs, idiomatic expressions, and indigenous storytelling techniques, aligning with earlier studies that highlight music as a repository of indigenous knowledge (Ayoola, 2023, Oluwadamilare & Ayokunmi, 2024).

Moral Education

Moreover, music serves as an educational tool, aligning with Merton's (1968) notion of manifest and latent functions. Manifestly, Fuji and Juju music entertain and educate, while latently, they instill moral discipline and reinforce traditional beliefs. For instance, the study confirmed that Sikiru Ayinde Barrister's *Ise Loogun Ise* (1982) promotes the Yoruba ethos of diligence, underscoring the role of instruction in socialization as noted by Bandura's (1977) being a means of individual behavioural acquisition.

The FGDs highlighted that Fuji and Juju music instill moral values in listeners, particularly regarding respect for elders, communal living, and ethical behavior. Kollington Ayinla's *Omo Mi Gbo Temi* in, 1997, exemplifies this theme, urging obedience to parental guidance, a key tenet of Yoruba upbringing. These findings corroborate previous research, such as Odetade and Fasinu (2023), which emphasizes the pedagogical role of Yoruba folk music.

Historical Documentation

Fuji and Juju songs serve as historical archives, documenting past events and significant personalities. For example, King Sunny Adé's *Late General Ramat Muritala Muhammad* (1976) critiques the 1976 military coup, reinforcing the importance of political stability. Similarly, Sikiru Ayinde Barrister's *Democracy* (1999) chronicles Nigeria's transition to civilian rule, affirming the role of music as a tool for political awareness (Aderinto, 2024; Fenton, 2011). These findings support the assertion that music functions as a cultural repository, preserving the historical consciousness of a people (Florida International University News, 2024; Oluwadamilare & Ayokunmi, 2024).

An inferential analysis examines how Fuji and Juju music remain relevant despite modernization and globalization. The FGDs indicated a generational divide in the perception of these genres. Older respondents view Fuji and Juju as cultural anchors, while younger audiences prefer hybridized versions incorporating Afrobeats and hip-hop influences. This shift reflects Hall's (1996) cultural hybridity theory, which argues that cultures are dynamic and continually influenced by external forces. Despite concerns about Westernization, the fundamental elements of Fuji and Juju music remain intact. This resilience aligns with studies on cultural adaptation, which propose that traditional forms evolve rather than become obsolete (Afropop Worldwide, n.d.). Furthermore, the continued use of Yoruba language in these genres counters fears of linguistic erosion, reinforcing research by Oluwadamilare & Ayokunmi (2024) and Odusanya (2024) on the role of indigenous music in language preservation.

Socio-Religious Reflection

The syncretic nature of Yoruba belief systems is evident in Fuji and Juju music, which integrate Islamic, Christian, and

traditional religious elements. Kollington Ayinla's *Emi Ni O Jo* (1991) and King Sunny Adé's *Ogun* (1997) praise Ogun, the Yoruba deity of iron, reflecting indigenous spirituality. These findings align with studies on religious pluralism in African societies, which emphasize the coexistence of multiple faith systems within a singular cultural framework as noted in previous studies (Britannica, n.d.).

The discussion of findings affirms that Fuji and Juju music are indispensable to Yoruba cultural transmission. The deductive analysis situates these genres within functionalist theory, emphasizing their role in cultural continuity as identified by scholars of functionalist perspectives (Dongsheng (2015). The inductive discussion identifies core themes—linguistic preservation, moral education, historical documentation, and socio-religious reflection—as primary vehicles of cultural transmission. Finally, the inferential discussion highlights the adaptive nature of Fuji and Juju music in contemporary society.

By integrating theoretical perspectives, literature, and empirical findings, this study underscores the enduring significance of Yoruba music in maintaining cultural identity. Future research should explore the impact of digital media on the accessibility and preservation of traditional Yoruba music in a rapidly globalizing world.

Conclusion

Fuji and Juju music are indispensable to Yoruba cultural transmission, embodying linguistic preservation, moral education, historical documentation, and socio-religious reflection. The study underscores their roles as repositories of Yoruba heritage and the need for continuous efforts in their preservation and adaptation. As globalization and digital media continue to reshape music consumption, stakeholders must be proactive in ensuring that these traditional genres retain their cultural relevance. Future research should explore the impact of technology on indigenous music

forms and the strategies that can be employed to maintain their authenticity while embracing innovation.

Recommendations

This study recommends deliberate efforts to promote the Yoruba language through music education and institutional frameworks that integrate indigenous musical genres into formal education curricula. Musicians and producers should strive to maintain the moral and ethical teachings embedded in early Fuji and Juju music. While modernization has introduced hybridized versions incorporating foreign elements, artists must ensure that the core Yoruba values remain central to their compositions. Furthermore, policymakers and cultural institutions should establish initiatives that recognize and reward musicians who promote indigenous values through their music.

Another critical recommendation is the documentation and archiving of Fuji and Juju music as historical records. Given their role in chronicling Nigeria's political history and Yoruba heritage, efforts should be made to digitize and preserve these songs for future generations. This will serve as an invaluable resource for academics, cultural historians, and the Yoruba community.

Moreover, there is a need for a balanced approach to modernization. While it is important for Fuji and Juju music to evolve, the fundamental elements that define their identity should not be eroded. Therefore, conscious efforts should be made to blend traditional instrumentation and storytelling with contemporary production techniques in a way that sustains cultural authenticity. Collaborations between veteran Fuji and Juju musicians and younger artists can facilitate this balance, ensuring that these genres remain relevant to contemporary audiences while preserving their cultural significance.

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