VOCAL ORGANISATIONAL TECHNIQUES IN KING SUNNY ADÉ'S *JÙJÚ* MUSIC

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Abstract

Sunday Adéníyì Adégèye, otherwise known as King Sunny Adé (KSA) among lovers and stakeholders of Yorùbá popular music, is a leading light as far as *Jùjú* music band leadership is concerned. *Jùjú* music is a local-westernized popular music genre which is localized among the Yorùbá ethnic group of South-western Nigeria which developed from the fusion of Yorùbá and European musical elements to become a more internationally accepted genre. It is one of the contemporary Nigerian popular music genres that are performed at life-cycle ceremonies, such as wedding, child naming, birthday, and funeral. It evolved in the 1920s as a palm-wine bar socio-cultural genre, with progenitors such as Túndé King, Àyìndé Bákàrè and Julius Àràbà among others. It now boasts of modern exponents including Chief Commander Ebenezer Òbéy, King Sunny Adé, Ségun Adéwálé, and I. K. Dairo, among others. Scholars of popular music have done some major research works on the suffusion of Sunny Ade's performance praxis within African culture and tradition. The Institute of African Studies, University of Ìbàdàn also published a special edition of her official journal 'African Notes' in his honor in 2016. Therefore, in furtherance of the foregoing academic exercise on the artiste, this paper analyses Sunny Adé's performance from the perspective of his vocal organization techniques. Through the prisms of Van Leuween's (2008) 'systemic-functional semiotics of music', these following questions are asked; what are the techniques of vocal organization in Sunny Adé's music? To what extent does the principle of cultural-conformity reflect in the call and response technique in King Sunny Adé's *Jùjú* music? This paper therefore, contributes to the ongoing

discourse on the ideological implication of Sunny Ade's culturally charged call and response patterns (both vocals and instrumentals) as they evoke Yorùbá socio-political structure. Some of the audio recordings of this *juju* maestro that were purposively selected for analysis in this paper include: E kilo f'omo ode (SALP 1, 1974), Private Line (SALP11, 1978), Royal Sound (SALP 16, 1979). Others are, Ògún (LPAS 8009, 1982), Syncro Series (SALP 37, 1983), and Sweet Banana (APLPS 1).

Keywords: call and response, juju, Sunny Ade, cultural-conformity, popular music

Introduction

Nigeria has been described as a country with musical pluralism where various music typologies have been thriving and developing successfully along several parallel continuums (Vidal 1993). The main typologies of music as practiced in Nigeria therefore include not only popular music, but also traditional music, the neo-traditional music, religious music (Christian and Islamic) and Nigerian Art music. Onyeji (2004) opines that popular music (or pop music for short) is a genre of music targeted by the composer and maker to the general public for its immediate appreciation and consumption. Similarly, Omibiyi-Obidike asserts that it is "… the corpus of music commonly liked by the generality of the people in a particular society … [which has] the objective of providing entertainment for the society" (Omibiyi-Obidike, 1981:16).

Literarily, the foregoing definitions have shown that any form of music that has a wide audience patronage can be put under the umbrella of the word 'popular', whether it is purely traditional or contemporary acculturated music in outlook. Popular music as stated here includes those forms of music in which "elements of western pop music are expressed in local idioms, and to musical types imported with little change from Europe and America (Euba, 1976:24). Some examples of these are Highlife, Reggae, Hip-Hop, Fuji, Apala, R & B and especially Juju, which is the main focus of this paper.

Ethno-history of Juju Music

There is an array of studies on *juju* music, touching on its origin and development, evolution, style, components, musicians and exponents, as well as sociological and cultural functions (Alaja-browne, 1985; 1989; 1989b; Collins, 1989; Omojola, 2016; Omibiyi-Obidike, 1979; Waterman, 1982; 1986; 1990; Ogisi, 2010; Oludare, 2015; Samuel, 2016; Odebunmi, 2016). Suffice it to state that juju is a syncretic music genre that is meant to "… satisfy the desire of Yoruba migrants for forms of expression governed by '*ijinlee'* (deep) traditional values, yet heterogeneous in content and modern in orientation" (Waterman 1990:73). In other words, it is a neo-traditional music genre which employs both foreign and indigenous musical materials to creatively showcase the cultural ideology of the people. In addition, it further entertains its patrons, by expressing the consciousness of their beliefs, values, fantasies and socio-political issues.

Juju is one of the most widely patronized contemporary pop vocal music genre that is quite popular among the Yoruba, both in Nigeria and the diaspora. It can be further viewed as a symbiosis of urban song and the Yoruba commercial music culture, which is superimposed on folklore and highlife music guitar traditions. Its characteristic features are: syntheticity; individuality; improvisation as a feature of performance; everyday pragmatic content; conversational style; non-classical vocal qualities; use of elements of jazz intonation, rhythmic, form, etc.; and the use of non-musical means of expression.

It evolved in the third decade of the 20th century (Alaja-Browne, 1989) as a result of the introduction of the guitar into the West African palm-wine music genre which was performed and patronized by the semi-literate immigrants and local indigenes in the palm wine bars in Lagos and the hinterland during the colonial era. This was as a deviance to the more refined music performed and enjoyed in the salons and parlors by the Lagos elites in the late 1920 and early 1930 (Waterman, 1990). The musical instruments that were used in juju at the initial stage to accompany the palm-wine songs included *agidigbo* which is a much bigger thumb piano (lamellaphone), samba drum, beer bottle or palm-wine keg played with nails or sticks, and a match box which was either shaken or tapped with finger nails.

Subsequently, by the early 1950s, the lamellaphone, match box and the beer bottle (Omibiyi-Obidike, 1979) were replaced with the guitar, sekere and tambourine (Shahriari, 2011). This practice has changed in contemporary times, as the modern juju band can now boast of large membership and the use of ultra-modern local and western musical instruments and equipment. Apart from the foregoing, juju performance style has always been based on the vocal organisational techniques of the Yoruba group singing style, known as the call and response pattern, as found along the west coast of Africa. Nketia (1982) describes this as a form of African group singing pattern in which the second singer(s) response to the lead vocalist by replying with a pre-determined style of closing refrain. In addition, it is pertinent to state that these organisational techniques can be between the lead instrument and other supporting musical instruments or the back vocals, or between the lead vocal and the chorus.

Methodology

This paper therefore deploys both the structural and musical analyses methods to contribute to the current discourse on the investigation of the performance techniques and stylistic organization of Juju music and its practitioners. Against this backdrop, the paper focuses on the vocal organisational techniques in the music of Sunday Adeniyi Adegeye otherwise known as King Sunny Ade (KSA), who is regarded as the king of World Beat, to explicate how this call and response pattern is being deployed in Juju music. The study of call and response pattern in the music of KSA is important, not only as an appreciation of his musical creativity, but also in understanding the stylistic practice and performance techniques in Juju music. It also answer the question of how popular musicians engage the cultural-conformity concept in their performance praxis. In this instance, cultural-conformity can be characterized by the modification of individuals' behaviors and values by themselves, so their behaviors and values meet the standards set by the culture they are projecting. Odebunmi (2016) identifies that the vocal music of Sunday Adeniyi Adegeye (otherwise known as 'King Sunny Ade' or KSA) is mostly based on "…locutions indexing sensuousness and locutions expressing social and cultural orientation" (Odebunmi, 2016, 61).

The foregoing statement points to the fact that KSA in his vocal renditions usually demonstrates his knowledge of the ideologies behind the cultural orientations of Yoruba music performance traditions. It is further pointed out in this discourse, that the juju music maestro, KSA, does not only use this vocal call and response pattern in his singing but also in his instrumental arrangements within his performances in order to conform with the cultural norms of Yoruba music. Some excerpts of his recorded performances have been purposively selected to highlight his technique of deploying this vocal pattern. It is pertinent to state that this vocal organization pattern is common to Yoruba musical art practices as it reflects the socio-political structure of the people as a whole (Leuween, 2008). The paper thereafter concludes that KSA is a master lyricist, and an expert in the deployment of this call and response vocal techniques as communication processes which conform with the cultural norms that determine audience's knowledge and emotional responses to juju music sound.

Call and Response Techniques

The call and response pattern is a type of homophonic music technique mostly used in a group performing situation where the leader takes up a melodic line, while other members of the group provide the answering or backup phrase(s). The response phrase is sung occasionally with similar chorus line which could be presented as repetition of the lead vocal or a part derived from it. It could also be composed of completely new material (Akpabot, 1986). Nketia sees call and response pattern as "a song intended to be sung by two or four people singing antiphonally" (Nketia, 1982:140). From the foregoing definitions/descriptions of the call and response pattern, one can deduce that call and response is a performance style which involves a lead singer (cantor) and back vocals/chorus (Akpabot, 1998). In traditional African music, this pattern is a common device whereby the cantor leads and the response of the other members of the group is either

a. an exact repetition of the cantor's melody or its continuation.
b. a fixed phrase-answer to the cantor's or lead singer's melody.
c. an entirely new melody.

In these examples given, the activities of both the cantor and the chorus may follow each other. The call and response vocal techniques of singing among

the Yoruba developed from what Vidal (2012) describes as the two principal poetic forms and these are:
(i) the short-verse poetic form and
(ii) the long-verse or litany form.

These two forms are the mainframes of illustrating the existence of a general conceptual framework for organizing poetic performative arts materials into structural forms throughout Yoruba land. The short-verse poetic form consists of about two to eight lines which are grouped into either one or more stanzas. While the lines in long-verse or litany form are usually taken by alternating a series of principal statement or verbal unit with a single subsidiary statement between the leader/cantor and the chorus (Vidal 2012).

Juju being a socio-cultural popular music genre that functions as conduit for social commentaries by deploying rhetorical catch phrases. As a singing model of the above poetic forms, it thrives on all the performance techniques used by Yoruba praise singers and drummers when contracted to perform at any social and/or sacred events. Some of the features of such techniques are:
(a) the call and response antiphonal form
(b) the thorough composed form
(c) the strophic form and
(d) the strophic responsorial form

The Call and Response Antiphonal Form is when the leader/cantor (solo) and the chorus parts move antiphonally in alternating pattern. The variants of this form are (a) **A-B short responsorial form** where the response of the chorus to the solo part involves a single or three syllable utterance vocalizations. Such response is usually short and both lexically and phonologically different from the solo or call part (b) **A-B long responsorial form** is when the chorus section is longer than the solo section either by being totally different melodically or by adding another short musical phrase to the call of the solo part.

The Through-Composed Musical Form is of the litany or long verse poetic form of Yoruba vocal performances. As its name implies, it is much longer than the other short verse forms and does not require an alternating set of response. It is usually performed as solo although sometimes there could be

some background refrain. Its presentation in traditional Yoruba musical arts performances can be heard as *rara, ewi, ijala iyere Ifa, ekun iyawo* etc.

The Strophic Form is a variant of the short verse poetical form which has several verses of same poetic meter, sung to the same tune. It usually consists of up to four lines and in stanzas. As a call and response musical form, the chorus repeat exactly what the solo/cantor sings.

The Strophic Responsorial Form is similar to the strophic musical form but is different in the sense that it consists of a group of lyrical texts which keep recurring as a response by the chorus in the manner of the Christian hymnody. This responsorial stanza may or may not be the same as the stanza for the lead vocalist.

Suffice it to state that Yoruba is both a patriarchal and a hegemonic society where the king is both the paramount ruler and the dominant voice within the society (Ogunsanya, 2021). In addition, the father is regarded as the head of the family whose voice gives directives which other members of the family must obey and respect. This, therefore, is evident in the Yoruba call and response vocal pattern where one voice becomes the dominant lead and … [t]he other voices become accompaniment, support, [or] backup (Leuween, 2008, p. 30). Consequently KSA, being the band leader is the hegemonic voice which makes the call and the other voices respond as the support or back vocals.

The modern contemporary juju as performed by King Sunny Ade remains deeply entrenched in the music performance tradition of the Yoruba. This is in spite of the fact that it shows much effect of both acculturation and modernization (Waterman 1982) with "his winning formula of sweet crooning vocals, ethereal guitars and percussive power (Ewens 1991:104).

KSA's Vocal Performance Style

Thus, Sunny Ade's total performative arts i.e., singing and instrumentation are rendered in a way that is deemed pleasant and entertaining by his admirers. Contrary to Collins' (1992:89) opinion that "… many of Sunny's lyrics are pessimistic prediction of doom", it is a known fact that as an entertainer, and a master of the game for that matter, KSA's music usually

reflects the current popular sentiment in the society. His many aliases include King of Juju, Master Guitarist, *Anjonnu Onigita* (guitar djinn), Thunder Wire, Golden Mercury of Africa, Grand Order of Havana and Minister of Entertainment, among many others.

KSA makes use of the foregoing techniques in his presentations either to inform or educate the general populace or just to impress and entertain his fans and patrons who in turn dance and 'spray' him with money (if it is a live performance) as he sings. Each of the foregoing features shall now be discussed to highlight how Sunny Ade creatively employs them to his own economic advantage as well as to communicate his ideas and intentions to his ardent fans and patrons.

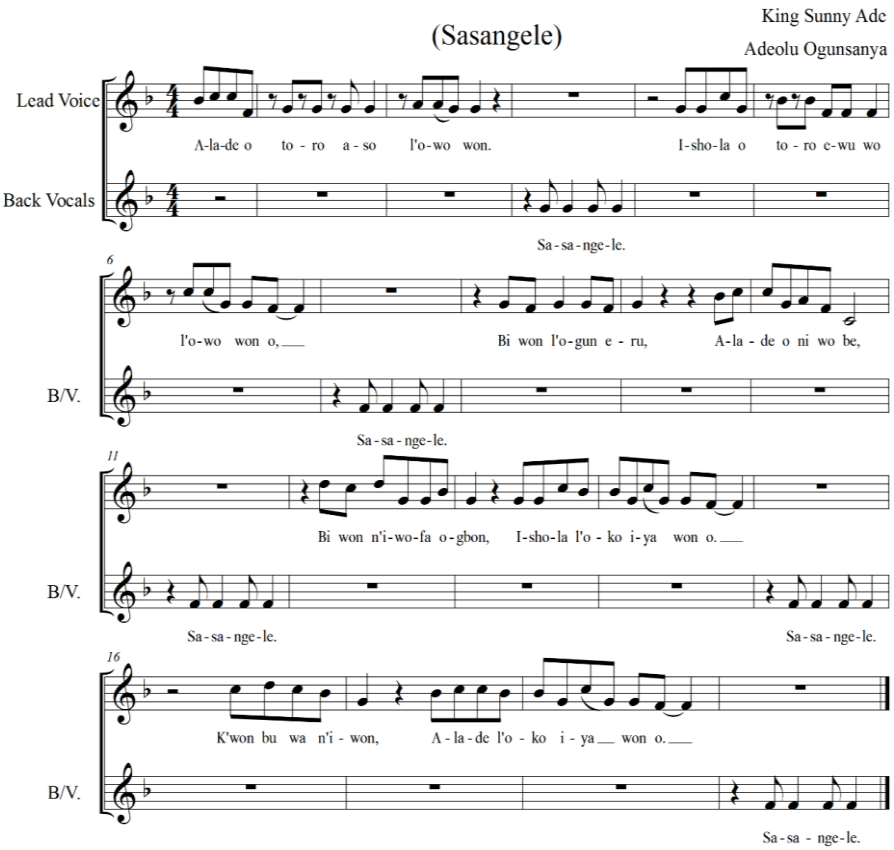
By convention, Sunny Ade's vocal style is a sonorous and slightly nasalized model which blends very well with his type of instrumentations. While the lyrics of his song texts which are delivered in any language (especially Yoruba or English) are set in such a way that is easily identifiable and understood by his listeners. He predominantly makes use of the call and response pattern in his music. This pattern has been variously described by some notable music scholars, as a style of performance based on a social structure that recognizes a singing leader who is imitated by a chorus of followers (Machlis & Forney, 1995).

It is pertinent to say that King Sunny Ade, at one time or the other, has used the foregoing at various times in his musical performances. For example, in 'K'ale san wa j'owuro lo', KSA employs strophic-responsorial vocal performance pattern when he sings the entire melody as duet-lead while the back vocals repeat the entire phrase exactly. This is unlike in 'Ariya is Unlimited' (SALP 16, 1979) where he employs simultaneous group singing method with other members of the chorus after the first word therein is declaimed. Albeit, all these are followed by a tightly knitted interlocking guitar patterns.

Vidal (2012:65) regards juju music as not just a paragon of the experience and activities of man in society but also as a reflection of that experience and activities. Thus, King Sunny Ade does not only use songs to showcase such experiences but also makes use of Yoruba poetic forms to exhibit such

activities as either eulogy (of self or others), invocation, prayer or elegy. In order for Sunny Ade to effectively do this, he employs the Yoruba A-B antiphonal musical form which according to Vidal, is "when the chorus part is different and shorter both in musical phrase and length from the solo part" (Vidal 2012:98). KSA engages this musical form in the 'Syncro Series' (SALP 37, 1983) where he eulogizes himself as being better than what his detractors want him to be. In this song he also deploys the pattern where the response of the back vocals is a fixed phrase-answer to the cantor's (or lead singer's) part.

Alade o toro aso l'owo won –	Alade did not borrow any clothing from them
Chorus: Sasangele	
Ishola o toro ewu wo l'owo won o –	Ishola did not borrow shirt from them
Chorus: Sasangele	
Bi won l'ogun eru, Alade o ni wo be -	Even if they own twenty slaves, Alade is not bothered.
Chorus: Sasangele	
Bi won n'iwofa ogbon, - *Ishola l'oko iya won o*	Even if they own thirty servants, Ishola is the husband of their mother (i.e., "Ishola still stands tall").
Chorus: Sasangele	
K'won bu wa ni won,–	They should not insult us much (because)
Alade l'oko iya won o	Alade is their mothers' husband
Chorus: Sasangele	

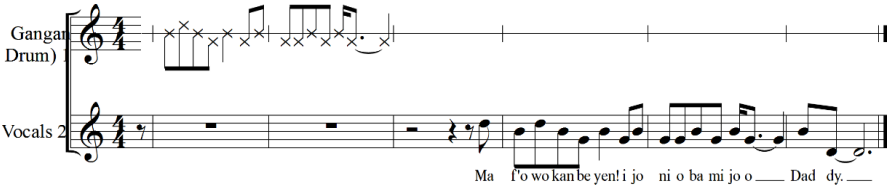


Suffice it to say that it is not only vocal singing that Sunny Ade does. He also employs the use of folk tunes which are either played by himself on the lead guitar or by his solo guitarist (or the two of them as duet) as instrumental interludes. This is very visible in the track entitled '*E kilo f'omo ode*' (Sunny Alade SALPS 1, 1974) where he plays a game song on the lead guitar.

Kini h'ewu	*ee*	-	What grows grey hair?
Adan h'ewu	*ee*	-	Bat has grey hair
Ko'le oso	*ee*	-	Builds a wizard's house
F'ehin ti 'gba	*ee*	-	Leans on the fence
Te'pa oje	*ee*	-	Uses a walking stick of Lead
F'enu m'enu	*ee*	-	Remains silent

Egbe he mi ee 2x

Also, in 'Sweet Banana' (APLPS 1, 1986) there is a call and response dialogue between the lead talking drummer and the singing members of the band who vocalize an exact repetition of the cantor's (drummer's) melody. This master drummer plays an entire drum-talk phrase which the singers interpreted as *"Ma f'owo kan be yen! Ijo ni o ba mi jo o, daddy"* (Do not touch that part! Just dance with me, daddy).



This is an admonition to some male dancers who on the instance that they are dancing with a lady, might want to touch sensitive parts of her body. In one of his other popular tracks, KSA makes use of the **A-B, Long Responsorial form** in which the chorus and solo both have similar parallel lexical ending. The difference between the parts is the phonological linear unit that starts the chorus.

Solo: *Ewe ni ka ja, ka ma wu l'egbo*
Chorus: *Ka ma wu le… (2x)*
Ka ma wu l'egbo, ewe ni ka ja
Ka ma wu l'egbo o

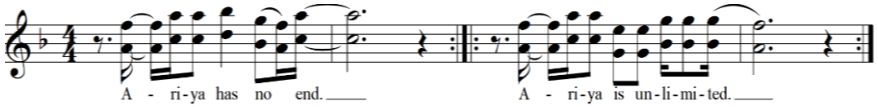
Translation

Solo: We should pluck the leaves and not uproot the plant
Chorus: Not to uproot… (2x)
Not to uproot the plant
We should only pluck the leaves and not uproot the plant

In 'Ariya', the title track of 'Ariya is Unlimited' (SALP 16, 1979), the back vocals repeated the song "…in quasi-instructional, say after me fashion" (Van Leuween, 1998, p, 45). This music sample started with an initial adlib declamation of the word *'Ariya'* taken as a duet. After which KSA employs the strophic musical form which involves a one -stanza mono-strophic

melodic pattern -taken antiphonally by both the lead and the chorus voices- that keep recurring throughout the entire track viz:

Ariya has no end (2ce)
Ariya is unlimited (2ce)



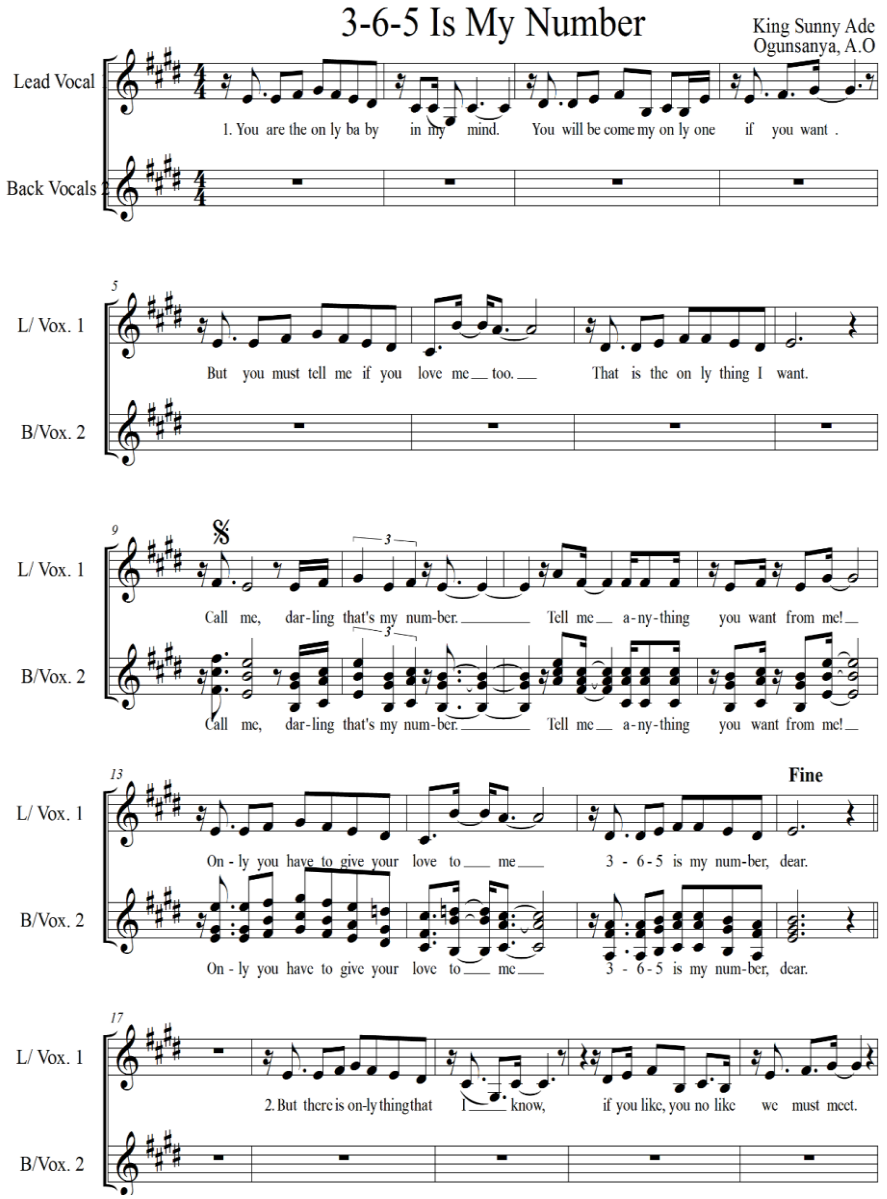
Furthermore, in the album entitled '3-6-5 is my Number' (SALP 11, 1978), KSA makes use of **A-B Strophic Responsorial Form,** where the song has two stanzas each of which is followed by a different melody sung as a corresponding repetitive refrain by the chorus as given below.

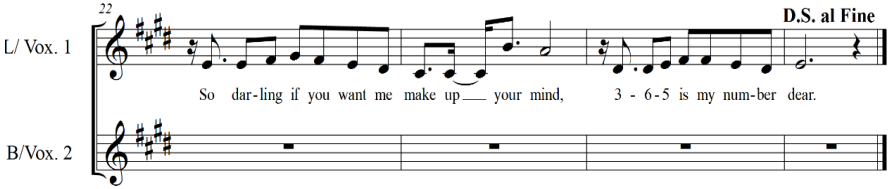
Solo: You are the only baby in my mind
You will become my only one if you want
But you must tell me if you love me too
That is the only thing I want

Chorus: Call me darling that's my number
Tell me anything you want from me
Only you have to give your love to me
3-6-5 is my number dear

Solo: But there is only thing that I know
If you like, you don't like we must meet
So darling if you want me, make up your mind
3-6-5 is number dear.

Chorus: Call me, darling that's my number
Tell me anything you want from me
Only you have to give your love to me
3-6-5 is my number dear


3-6-5 Is My Number
King Sunny Ade
Ogunsanya, A.O
Lead Vocal
Back Vocals 2
1. You are the on ly ba by in my mind. You will be come my on ly one if you want .
L/ Vox. 1
B/Vox. 2
But you must tell me if you love me too. That is the on ly thing I want.
Call me, dar-ling that's my num-ber. Tell me a-ny-thing you want from me!
Fine
On - ly you have to give your love to me 3 - 6 - 5 is my num-ber, dear.
2. But there is on-ly thing that I know, if you like, you no like we must meet.



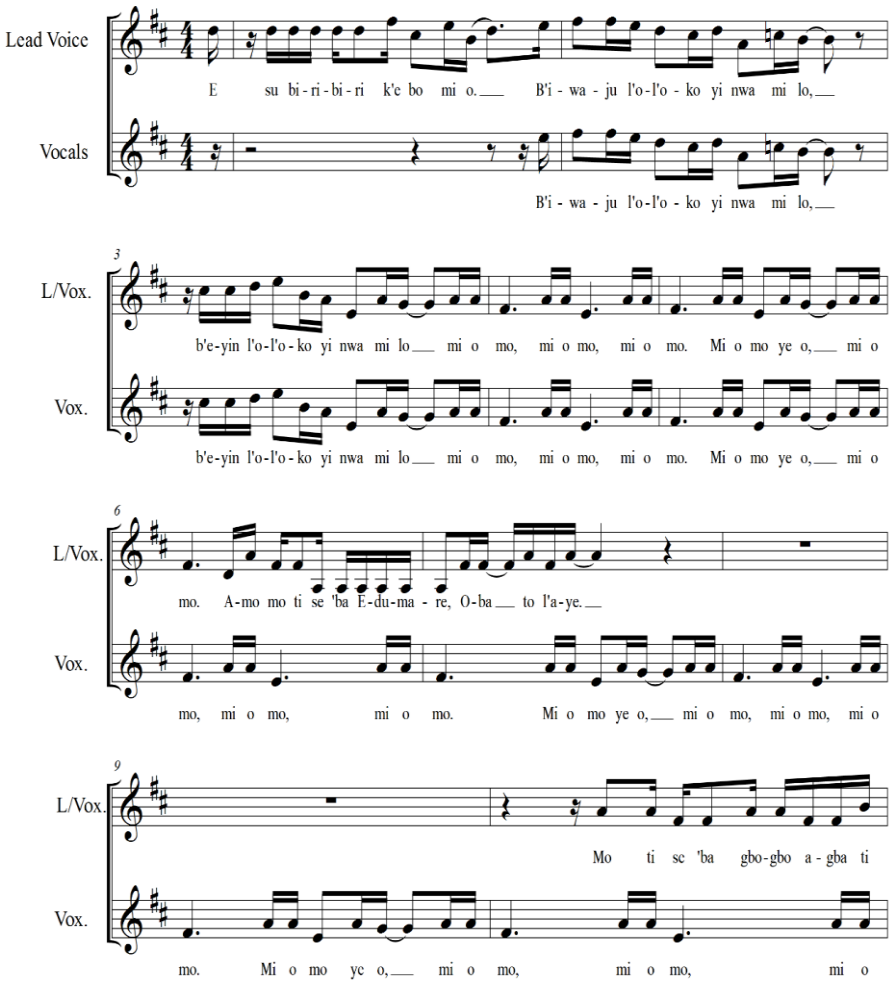
As has been previously mentioned, the thorough-composed vocal technique form is used mainly among the Yoruba, for praise rendering and/or invocation that is later followed by the call and response pattern. This musical form as used by Sunny Ade is rendered as pure chant and using the heightened speech-song vocal pattern as used in the 'Ogun' album (LPAS 8009, 1982). The track deals with invocation and supplication to 'Ogun' the Yoruba god of iron and it was done as solo without any chorus response. In '*E su biri*' track (*E kilo f'omo ode* SALPS1, 1974), KSA makes use of the through-composed style with recurring response of a fixed phrase-answer to the cantor's or lead singer's melody

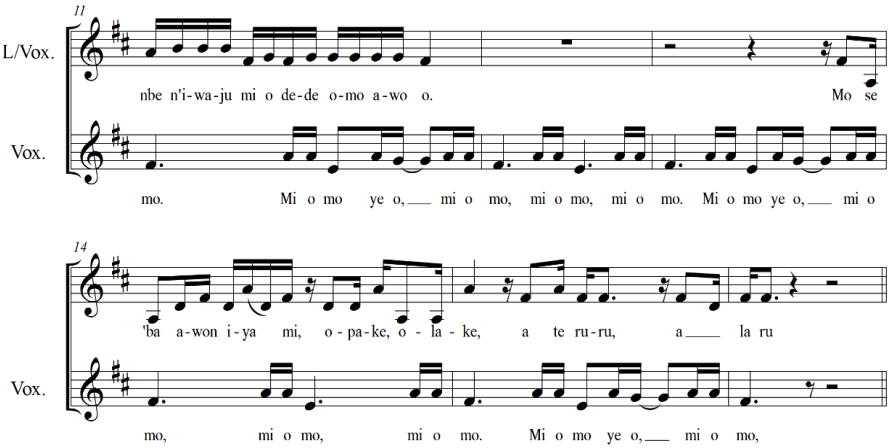
"mi o mo, mi o mo I don't know, I don't know
mi o mo ye o, mi o mo" I don't really know, I don't

This technique is different from all other call and response musical forms. In addition to the three-phrase response which is sung antiphonally against the solo, the chorus independently goes on to sing an underlying part '*mi o mo* …" (I don't know), upon which KSA chants in a singing pattern thus:

Amo mo ti se 'ba Edumare oba to laye
Mo ti se 'ba gbogbo agba to nbe niwaju mi o,
Dede omo awo o
Mo se 'ba awon iya mi, Opake, Olake, Ateruru, Alaruru

Translation
I pay homage to the Almighty, the king over the earth
I reverence all elders before me
And all young initiates too
I reverence all my mysterious mothers of this world


Lead Voice
E su bi-ri-bi-ri k'e bo mi o. B'i-wa-ju l'o-l'o-ko yi nwa mi lo,
Vocals
B'i-wa-ju l'o-l'o-ko yi nwa mi lo,
3
L/Vox.
b'e-yin l'o-l'o-ko yi nwa mi lo mi o mo, mi o mo, mi o mo. Mi o mo ye o, mi o
Vox.
b'e-yin l'o-l'o-ko yi nwa mi lo mi o mo, mi o mo, mi o mo. Mi o mo ye o, mi o
6
L/Vox.
mo. A-mo mo ti se 'ba E-du-ma-re, O-ba to l'a-ye.
Vox.
mo, mi o mo, mi o mo. Mi o mo ye o, mi o mo, mi o mo, mi o
9
L/Vox.
Mo ti sc 'ba gbo-gbo a-gba ti
Vox.
mo. Mi o mo yc o, mi o mo, mi o mo, mi o

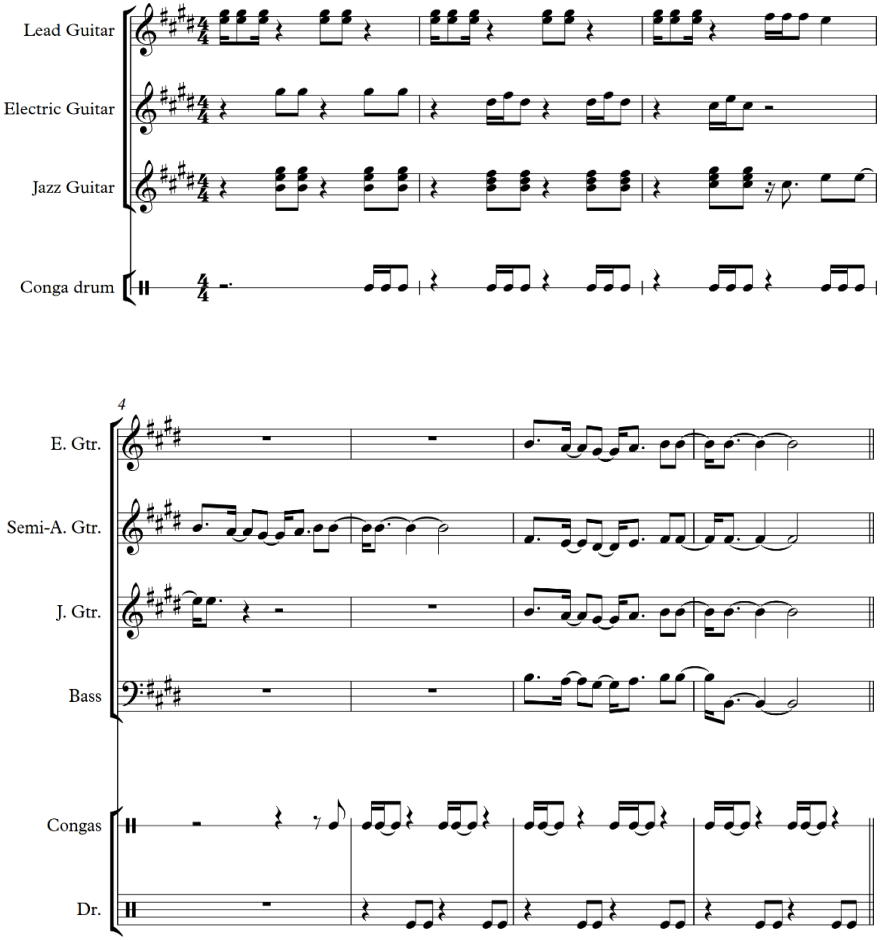


In the foregoing chant, Sunny pays obeisance by eulogizing the Almighty God, all the elders in the land and the all-powerful esoteric mothers of the world, who take good care of him and ensure that he (KSA) is always accorded the desired respect and admiration of the people.

Having examined the use of call and response style in the vocal music of KSA, it is also important to explore an analysis of the call and response style in the instrumental arrangement of his music, particularly in the drum and guitar ensembles. Although we have examined call and response between the drum and vocal backup, we shall look more into call and response between the drum ensemble, and the guitars. These instruments form the instrumentation of KSA in his song track *365 is my number* which will be explored in this discourse.

In the instrumental introduction of the song, KSA made use of a combination of the guitar ensemble with two drums – a conga and drum kick, all of which play the introduction in an organized call and response style. The guitar ensemble on its own employed the use of call and response as exemplified in the musical score presented below. While the leading guitar makes the call in a triadic harmony, the other guitars excluding the bass guitar, continued to play the response part, with all of the parts moving in I–V-vi chord progression in E major. While the response to the calls changes the

chord progression, the leading guitar maintains the same notes until after the call in the third measure, where it ushers in the second motif of the introductory part that later ushers in the lead singer.



Like the guitars, the single conga drum which accompanies the guitars from the beginning of the introduction, plays in response to the lead guitar, thereby adding a percussive texture to the instrumentation. In measure five as shown in the musical score above, the two drums – conga and drum kick, play alternately in call and response style, providing the rhythmic accompaniment

of the song, which is later modified with the inclusion of the snare drum at the commencement of singing.

The call and response style is often employed in the music of KSA and this may be due to the largeness of his band which usually consists of about four guitars, five percussions, a synthesizer and four backup singers, alongside KSA himself who is the lead singer. Having this number of instrumentalists and singers playing simultaneously in a band, requires deliberate arrangement which allows every player to actively participate in the music making process, while not disrupting the musical flow. Playing something meaningful is therefore, achieved through separation of duties, whereby every instrumentalist plays their parts to support other instruments' part in order to make a whole.

Conclusion

In the foregoing, we have taken a cursory look at the Yoruba vocal organizational techniques of the "call and response" singing patterns as is being used in King Sunny Ade's juju music. In the final analysis, the paper proffers that the artiste uses call and response pattern in his music as an avenue as one of the junctures at which a body of texts intertwines with musicology. This vocal pattern which involves the leader-chorus vocal system that is found in societies with hierarchical control (Lomax, 1968) is also very prevalent in King Sunny Ade's music. Apart from the call and response vocal technique which has been highlighted in this discourse, KSA also makes use of pre-composed Yoruba incantatory poetry, proverbs, metaphors (Omojola & Sogunro, 2016) "…in a manner that can be detected at the levels of phonology, lexis, syntax and semantics" (Olorunyomi & Samuel,2016, p. ix)to achieve cultural conformity in his works. From the textual and musical analyses of some selected recorded songs which he has produced over the years, one can conclude that apart from the tight instrumentation, arrangement and the concise stage showmanship, King Sunny Ade is also a master lyricist who is versed in both the Yoruba poetic and musical forms structures. He understands where and when to adopt/adapt the vocal organizational techniques, especially the call and response patterns, in his music. Consequently, this transforms the simple vocal themes (solo and chorus) based on any social, economic or political commentaries to well defined tunes.

In this resultant homophonic type of music, the subordinate voices are not expected to be as prominent as that of the leader. In his systemic-functional approach, Van Leuween (1998) asserts that these subordinate voices are in themselves "…not melodically meaningful in isolation: they become meaningful only in relation to the dominant voice and to each other" (Van Leuween, 1998, p.30). Finally, the call and response pattern also allows every member of KSA's band to have a voice in the band's music making process. It can also be deduced that the prevalent of call and response style in the music of KSA is as a result of his determination as the King of World Beats to saddle himself with "the responsibility to keep the image and tradition of Africa" (Sunny Ade in Mitter, 2009, p.2).

With this KSA is able to organize his large band into synchrony while they play together, rather than each of them showing their musical prowess against the collective goal of the band. In conclusion, this study has shown that over the years, and with the vocal organizational techniques in his juju music, KSA has been able to identify and interpret the musical codes and styles which are primarily culturally derived to connect the ideological threads of meaning that link pop music to its political, cultural and social context. This is has made his music to be much loved and widely accessible to many patrons and fans both within and globally.

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