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Islamic Counseling Themes in Saheed Osupa's Fuji Music: A Sharia-Based Review of the Kokoro Alate Album

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Abstract

Objective: This study aims to examine the integration of Islamic counseling themes within Saheed Osupa's Fuji music, with particular emphasis on the Kokoro Alate album, through a sharia-based analytical perspective. **Theoretical framework:** The theoretical framework of this research is grounded in Islamic counseling theory, which derives moral and psychological guidance from the Qur'an, Hadith, and Islamic ethical principles, including patience (sabr), repentance (tawbah), gratitude (shukr), accountability (taqwa), and moral responsibility. **Literature review:** Existing literature on religion and popular culture indicates that indigenous music genres often function as informal channels for moral instruction and spiritual reflection, yet limited attention has been given to Fuji music as a medium for Islamic counseling discourse. This study addresses this gap by situating Fuji music within the broader conversation on Islamic ethics and cultural expression. **Methods:** The research adopts a qualitative content analysis approach, focusing on selected lyrics from the Kokoro Alate album. The lyrics are examined to identify recurring counseling themes and to analyze their alignment with Islamic ethical values and sharia-oriented moral teachings. The analysis also considers the socio-cultural context of Yoruba Muslims, for whom Fuji music represents both cultural identity and religious expression. **Results:** The findings reveal that Saheed Osupa systematically embeds Islamic counseling messages within his lyrics through the use of metaphors, proverbs, and culturally familiar narratives. Themes such as self-reflection, endurance in adversity, moral restraint, family responsibility, and social justice are consistently emphasized. These messages function as moral reminders that encourage listeners to align personal behavior with Islamic principles while navigating contemporary social challenges. **Implications:** The study has significant implications for Islamic studies, counseling, and cultural discourse, demonstrating that popular music can serve as an effective medium for informal Islamic education and moral reform. It highlights the potential of culturally grounded art forms to transmit Sharia-based values beyond formal religious institutions. **Novelty:** The novelty of this research lies in its sharia-oriented reading of Fuji music as a form of Islamic counseling, offering a fresh perspective on how indigenous popular culture contributes to ethical formation and spiritual guidance among Muslim communities.

Keywords: fuji music, islamic counseling, sharia values, kokoro alate, yoruba muslims.

INTRODUCTION

Fuji music, a distinct genre of Nigerian popular music, has long served as a medium for cultural expression, social commentary, and moral instruction. Rooted in Yoruba traditions, Fuji emerged from *the* music of Islamic praise singers and has since evolved into a

mainstream genre with global appeal. Among its foremost exponents is Saheed Osupa, a prolific artist celebrated for his philosophical depth and incorporation of Islamic teachings in his lyrics [1]. His works often transcend entertainment, addressing moral, spiritual, and societal issues that resonate deeply with his audience. Islamic counseling, a faith-based approach to providing moral and psychological guidance, draws from the Qur'an, Hadith, and Islamic ethical principles. It emphasizes virtues such as patience, repentance, gratitude, and self-discipline, aiming to foster individual and communal well-being. In multicultural societies like Nigeria, where religion significantly influences social values, the integration of Islamic counseling themes into popular art forms offers a unique avenue for informal education and moral reformation [2].

This study focuses on Saheed Osupa's album, *Kokoro Alate*, as a case study to explore how Fuji music serves as a vehicle for disseminating Islamic counseling principles. The album, renowned for its thought-provoking lyrics, provides a rich textual basis for analyzing the interplay between religion and culture in addressing moral and social issues. Through qualitative content analysis, the study seeks to identify Islamic counseling themes in the lyrics and examine their relevance to the socio-cultural and spiritual contexts of Yoruba Muslims [3]. Situating Fuji music within the broader discourse on religion and popular culture, this research highlights its potential as a transformative tool for moral and spiritual guidance. It also underscores the importance of indigenous art forms in shaping contemporary Islamic identity and practice [4].

According to Akinyemi (2019), the intersection of religion and popular culture has increasingly become a focus of academic inquiry, particularly in exploring how traditional and modern art forms contribute to moral, social, and spiritual discourses. Fuji music, as a prominent cultural expression among the Yoruba people, has been recognized for its role in addressing societal issues and promoting ethical values. However, there remains limited scholarly attention to the specific ways in which Fuji music, particularly the works of Saheed Osupa, integrates Islamic counseling principles to influence and guide its audience [5]. The album *Kokoro Alate* by Saheed Osupa is known for its rich philosophical and moral themes, many of which are rooted in Islamic teachings. Despite this, there is insufficient exploration of how these themes reflect Islamic counseling principles, such as repentance, patience, and self-discipline, and how they resonate with the lived experiences of Yoruba Muslims. Furthermore, the potential of Fuji music as a medium for informal Islamic education and moral reformation has not been adequately examined within the broader discourse on religion and popular culture [6].

Adegbite (2018) opined that, in a pluralistic and dynamic society like Nigeria, where moral and social challenges are prevalent, the role of culturally relevant art forms in addressing these issues remains underexplored. There is a need to investigate how Fuji music can serve as a bridge between traditional Islamic values and contemporary societal realities [7]. This study aims to fill these gaps by analyzing the lyrics of *Kokoro Alate* to identify and interpret the Islamic counseling principles embedded within them. It also seeks to understand how Fuji music contributes to the moral and spiritual development of its listeners, thereby providing a deeper understanding of the cultural and religious significance of this genre.

Objectives of the Study

The objectives of this study are as follows:

1. To identify Islamic counseling themes present in the lyrics of Saheed Osupa's *Kokoro Alate album*.
2. To analyze how the lyrics reflect Islamic ethical principles, such as repentance, patience, gratitude, and moral responsibility.
3. To examine the role of Fuji music as a medium for informal Islamic education and moral reformation within the Yoruba Muslim community.

4. To explore the cultural and spiritual impact of Saheed Osupa's *Kokoro Alate* on its audience, particularly in promoting Islamic values.
5. To investigate the intersection of religion and popular culture through the lens of Fuji music, highlighting its relevance in addressing contemporary moral and social issues.

LITERATURE REVIEW

The relationship between religion and popular culture has attracted increasing scholarly attention, particularly in societies where faith plays a central role in shaping moral and social life. Music, as a powerful cultural medium, has long been recognized not only as entertainment but also as a vehicle for moral instruction, social critique, and spiritual reflection. Within the Nigerian context, Fuji music occupies a unique position as an indigenous genre deeply rooted in Yoruba culture and Islamic traditions. Emerging from the music associated with Ramadan observances, Fuji has evolved into a dynamic musical form that communicates ethical values and lived religious experiences [8].

Islamic counseling, grounded in Qur'anic teachings and prophetic traditions, emphasizes moral virtues such as patience, repentance, gratitude, accountability, and self-discipline. These principles aim to guide individuals toward personal well-being, social harmony, and spiritual fulfillment [9]. While Islamic counseling is often associated with formal religious or therapeutic settings, scholars increasingly acknowledge that its values can be transmitted through informal and culturally embedded channels, including oral traditions, storytelling, and music. In this regard, popular music becomes an accessible platform for disseminating religious guidance to broad and diverse audiences [10].

Within Fuji music, lyrical content often reflects everyday struggles, social realities, and moral dilemmas faced by the community [11]. Artists incorporate proverbs, metaphors, and culturally resonant narratives to convey lessons about human behavior, responsibility, and faith. Saheed Osupa stands out as a prominent figure whose music consistently blends philosophical reflection with Islamic ethical teachings. His lyrical style goes beyond mere performance, offering listeners guidance on resilience in adversity, self-reflection, and adherence to moral values [12].

Existing discussions on Fuji music largely emphasize its cultural significance, social commentary, and role in shaping Yoruba identity. However, less attention has been given to its function as a medium of Islamic counseling [13]. The album *Kokoro Alate* exemplifies how Fuji music can articulate counseling themes by addressing issues such as marital relationships, personal accountability, patience in hardship, and moral restraint. Through symbolic language and relatable narratives, the album encourages listeners to evaluate their actions, accept life's trials with perseverance, and seek balance between personal desires and ethical responsibility [14].

Moreover, the integration of Islamic counseling themes within Fuji music demonstrates how religion adapts to local cultural forms without losing its normative values. This intersection highlights the relevance of indigenous art in promoting moral education and spiritual awareness in contemporary society. By embedding counseling messages within popular music, artists like Saheed Osupa contribute to informal religious learning and moral reform, particularly among audiences who may not engage regularly with formal religious instruction [15].

Overall, the literature indicates that Fuji music serves as a meaningful intersection between faith, culture, and counseling. It provides a culturally grounded space where Islamic ethical teachings are communicated in ways that resonate with lived experiences, reinforcing music's role as a tool for spiritual guidance and social transformation [16].

METHODOLOGY

This study uses a type of qualitative research with a socio-juridical and phenomenological approach. This study adopts a qualitative research approach to explore the integration of Islamic counseling principles in Saheed Osupa's *Kokoro Alate* album [17]. The methodology includes the following components: A case study design is employed to provide an in-depth analysis of the selected album. This approach allows for a detailed examination of the themes, messages, and cultural significance embedded in the lyrics. The lyrics of the *Kokoro Alate* album serve as the primary data source. Transcriptions of the lyrics are obtained and analyzed for content. Relevant literature, such as books, journal articles, and previous studies on Fuji music, Islamic counseling, and Yoruba culture, is reviewed to provide context and support the analysis [18].

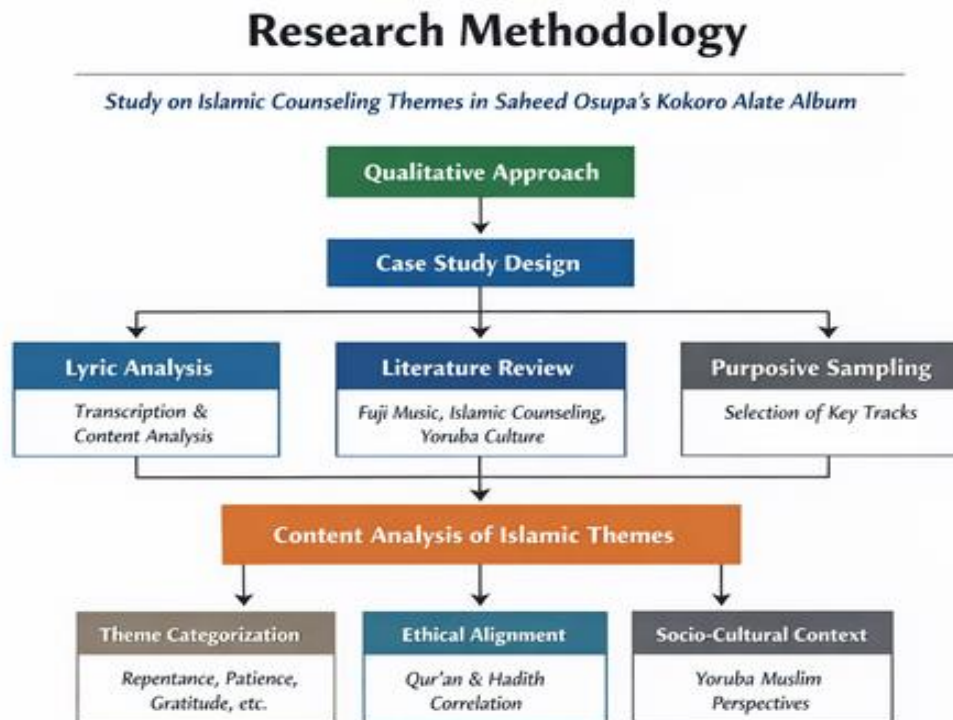


Figure 1. Research Method Flow Chart

The study employs content analysis to identify and interpret Islamic counseling themes in the lyrics. This involves:

1. Categorizing recurring themes such as repentance, patience, gratitude, and moral guidance.
2. Analyzing the alignment of these themes with Islamic ethical principles as derived from the Qur'an and Hadith.
3. Examining how the lyrics reflect the socio-cultural and spiritual realities of Yoruba Muslims.

Purposive sampling is used to select specific tracks from the *Kokoro Alate* album that prominently feature Islamic counseling themes.

RESULTS AND DISCUSSION

The intersection of religion and popular culture has been a subject of growing academic interest, particularly in exploring how artistic expressions convey moral and spiritual

messages. Fuji music, a genre rooted in Yoruba culture, serves as a critical medium for addressing social and religious themes. This review examines existing literature on Fuji music, Islamic counseling, and their intersections to establish the context for analyzing Saheed Osupa's *Kokoro Alate* album [19].

Fuji music evolved from Were music, traditionally performed during Ramadan by Yoruba Muslims. Over time, Fuji music has transcended its religious roots to become a platform for social commentary, moral instruction, and entertainment [20]. Artists like Saheed Osupa are celebrated for their ability to blend Yoruba cultural elements with philosophical and religious teachings, making Fuji music a powerful tool for influencing societal values. Islamic counseling is a faith-based approach to guidance that draws from the Qur'an, Hadith, and Islamic ethics [21]. It emphasizes virtues such as patience (*sabr*), gratitude (*shukr*), repentance (*tawbah*), and moral discipline (*taqwa*), which are essential for personal and communal well-being. Scholars like Al-Ajmi (2017) argue that Islamic counseling is not confined to formal settings but can be conveyed through informal means, including literature, music, and oral traditions [22].

Studies have highlighted the role of Fuji music in promoting Islamic values within the Yoruba Muslim community. Artists use poetic lyrics, allegories, and cultural references to address spiritual and social issues, bridging traditional Islamic teachings with contemporary realities. Saheed Osupa's works, particularly his philosophical albums, have been noted for their depth and ability to resonate with a diverse audience [23]. While there is significant literature on Fuji music's cultural and social impact, few studies focus on its role in disseminating Islamic counseling principles. Similarly, the specific contributions of Saheed Osupa's *Kokoro Alate* album in promoting Islamic values remain underexplored. The *Kokoro Alate* album by Saheed Osupa Akorede is a celebrated work in Fuji music, blending rich Yoruba cultural expressions with deep moral and spiritual reflections. The album is characterized by intricate rhythms, lyrical depth, and themes that address societal challenges while promoting ethical conduct and Islamic values. Saheed Osupa, known as the "King of Music" in the Fuji genre, utilizes his platform to engage his audience with lessons on life, morality, and faith [24].

An Extract from Saheed Osupas *Kokoro Alate* Album

The translation of the Extract from *Kokoro Alate* by Saheed Osupa from Yoruba to English:

Corus 1:

"*Kokoro Alate*, toun tateni

Owu Alate, toun tateni

Tete opopo abounde lorun, salaye oni kaluku o

Lotini tii tie lara" (**Saheed Osupa**)

English Meaning

"The key in a rickety house is what eats the rickety house

The thread in a rickety house is what entangles its dweller

Quickly, the road becomes full of twists; everyone today

Has their unique challenges."

Verse 1:

"Egbo na talomona o, egbo na talomona, kilobirin nfe
Obirin nfe telorun, okunrin o le fun,
Atiwa jo gbe po bawo le se ro pe alese,
Kose mani fun obinrin de lokunrin." (Saheed Osupa)

English Meaning

"Listen, who can truly satisfy them? Listen, who can satisfy them? What do women want?
Women want satisfaction; men cannot fulfill it.
How can they live together in peace? How do you think we reconcile this?
Men are the ornament for Women"

Verse 2:

"Egbo na talomona o, egbo na talomona, kilo okunrin o fe
Okunrin o fe afoduji, iwa obinrin de niyen,
Atiwa jo gbe po bawo le se ro pe alese,
Kose mani fun okunrin de lobinrin." (Saheed Osupa)

English Meaning

"Listen, who can truly satisfy them? Listen, who can satisfy them? What do men want?
Men want women without flaws, but that's the nature of women.
How can they live together in peace? How do you think we reconcile this?
Women are the ornament for Men"

Verse 3:

"To okunrin ba ko aya sile, ani mo ko isoro,
Mo ko isoro to fe fun mi lorun pa,
Mo ko isoro to fe ga ju emi mi lo,
Bi o si to omo nibe kini mo fe fi obinrin se gan." (Saheed Osupa)

English Meaning

"When a man leaves his wife, he says, 'I have avoided problems.'
'I have avoided the problem that would suffocate me.'
'I have avoided the problem that would overwhelm me.'
If not because of children, what is the use of a woman to me?"

Verse 4:

"Ti obinrin ba ko oko sile, ani mo gba sinmi,
Mo gba ominira, gbogbo ma su ma to o,

Mo gba ominira to fe ga ju emi mi lo,
Bi o si ti omo nibe kini mo fe fi okunrin se gan." (Saheed Osupa)

English Meaning

"When a woman leaves her husband, she says, 'I've found peace.'
'I've regained my freedom; I can no more endure.'
'I've regained the freedom that surpasses my life.'
If not because of children, what is the use of a man to me?"

Verse 5:

"Iyawo mi ni sugbon mo feran sugbon e mo,
Emi gan ni o fe mi fe sugbon mi,
Bo fe eminikankan nibo ni yoo fi sugbon mi si,
Bi o fe elomiran o le tun ju temi gan lo." (Saheed Osupa)

English Meaning

"She is my wife, and I love her, but you know,
I am unsure if she truly loves me back.
If she wants someone else, where will she place my love?
Even if she chooses another, they cannot surpass my worth."

Verse 6:

"Oje lobinrin je fun alagbede,
Agbede okunrin to ba gbon,
Tori a ti te okunrin lori ba koma soro,
Pelu suuru, to jina gan pelu etan,
Oun to ba wun won loo pada fi won ro." (Saheed Osupa)

English Meaning

"A woman becomes trouble for the blacksmith,
A wise blacksmith (man) understands this.
Since men are held accountable, they should remain silent.
With patience, distance, and some craftiness,
They'll eventually accept and adapt to what they desire."

Verse 7:

"Bi omo tun lokunrin tun wa je fun obinrin,
Iyen obinrin to ba gbon,
Tori ati fa okunrin mora koma soro,
Yegba si omode wo, oma sa to elomii lo,
Amo wa gba akara wa gba dundun
Lomo kekeke fi nmo oju eeyan daada." (Saheed Osupa)

English Meaning

"A Man (husband) is like a child to a Woman,
This is for a wise woman only.
Men must tread carefully when drawn closer by women.
Observe the child closely, for they may still wander off.
But in the end, children are what bind people together,
Their innocence helps us recognize true human nature."

Musical Analysis

Instrumentation used in the music is analogue:

1. Musical instruments; Drums set, conga drums, sèkèrè, agogo, maracas, sakara, lead guitars, bass guitar, talking drums, and electronic keyboard.
2. Identification of Form: Fuji music, Lead Vocal and Chorus (call and response) with refrain.
3. Language; Yorùbá
4. Scale Mode: Pentatonic major - d r f s ta d.
5. Melodic Structure: It is an equidistant scale mode.
6. Tonal Shift: There are observable tone shifts among singers.
7. Medium: Male Voices (Lead voice and backups).
8. Range and Tessitura: The voice part was sung on Key G major, and the range was from D in the Bass Stave and A in the Treble Stave.
9. Length: The music was extracted from a live performance recording.
10. Rhythm / Time Signature: A simple quadruple time
11. Frequency of Tones: Tones that occur most are Doh (key G) and Soh (key D)
12. Musical form: - ABA
13. Tempo: - Allegro

Table 1. Analysis of the scale frequency of Degrees

| Notes | Doh | Ray | Fah | Soh | Ta | Total |
|-------|--------|--------|--------|--------|-------|-------|
| Freq | 104 | 76 | 65 | 86 | 28 | 359 |
| % | 28.970 | 21.170 | 18.106 | 23.955 | 7.799 | 100 |

Islamic Counseling Themes in Selected Lyrics

The Kokoro Alate album stands out for its infusion of Islamic counseling principles, which can be categorized into the following themes:

In the patience and endurance (*Sabr*): The lyrics emphasize the importance of perseverance in the face of challenges, drawing parallels with Islamic teachings on *sabr*. Saheed Osupa encourages listeners to trust in Allah’s plan and remain steadfast during trials [25]. In accountability and Self-Reflection (*Taqwa*): Osupa highlights the need for self-awareness and accountability, urging individuals to evaluate their actions in light of Islamic principles. He reminds his audience of the Day of Judgment and the consequences of their deeds [26]. In Social Justice and Fairness (*Adl*): The songs promote fairness, equity, and the importance of treating others justly. Osupa critiques societal inequalities and corruption, advocating for a morally upright community. In Family and Community Values: Several tracks stress the importance of strong family bonds and collective responsibility within the community. Osupa aligns these values with Islamic injunctions on family cohesion and mutual support [27].

Moral and Spiritual Lessons in the Songs

1. In the encouragement of good deeds (*Amr bil Ma'ruf*): The lyrics inspire listeners to engage in virtuous acts, such as charity, respect for elders, and kindness to neighbors.
2. In condemnation of vice (*Nahi anil Munkar*): Osupa explicitly condemns immoral behaviors like dishonesty, greed, and betrayal, reinforcing Islamic prohibitions against such acts [28].

Audience Perception of Counseling Themes

Listeners often interpret the *Kokoro Alate* album as a source of guidance and reflection. Through relatable storytelling and religious undertones, Saheed Osupa bridges the gap between traditional Yoruba culture and Islamic teachings, resonating deeply with Yoruba Muslim audiences. The album's popularity highlights its role as a medium for moral education and spiritual rejuvenation.

By weaving counseling themes into his lyrics, Saheed Osupa not only entertains but also fulfills a critical role as a social and moral influencer in the Fuji music genre. The *Kokoro Alate* album is a testament to the power of music in promoting Islamic ethics and fostering societal harmony [29].

Significance of the Study

This study holds significant value in multiple domains, including the fields of Islamic studies, musicology, cultural studies, and social ethics. By examining the integration of Islamic counseling principles in Saheed Osupa’s *Kokoro Alate* album, it contributes to a deeper understanding of how music, as a cultural expression, can serve as a vehicle for religious and moral guidance in contemporary society [30]. The significance of this study can be categorized as follows:

The image displays a multi-page musical score for the album 'Kokoro Alate'. It is arranged in two columns and four rows of systems. Each system includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment staff (D. Str.). The lyrics are written in Indonesian. The score is published by ALORAY MUSIC INTERNATIONAL, as indicated by the text at the bottom of each page.

Figure 2. Kokoro Alate

Findings of the Study

Based on the analysis of Saheed Osupa's *Kokoro Alate* album and its incorporation of Islamic counseling principles, the following key findings emerged:

1. The lyrics of the *Kokoro Alate* album are rich with Islamic ethical principles, particularly focusing on themes such as repentance (*tawbah*), patience (*sabr*), gratitude (*shukr*), self-reflection, and moral conduct. Songs within the album frequently emphasize the

importance of returning to Allah, seeking forgiveness for past misdeeds, and practicing resilience during life's challenges. These themes align closely with core principles of Islamic counseling that promote mental and emotional healing through faith [36].

2. Saheed Osupa masterfully blends traditional Yoruba cultural elements with Islamic teachings in his lyrics. The use of proverbs, cultural references, and religious allegories demonstrates how Islamic counseling can be communicated through local vernacular. This approach makes Islamic principles more relatable to the audience, particularly in the context of Yoruba Muslim communities, where cultural identity and religious practice are intricately intertwined [37].
3. The album also encourages the promotion of ethical values such as respect for elders, honesty, and social responsibility. Saheed Osupa's lyrics address societal issues, such as the consequences of immoral behavior, while offering Islamic solutions. This reinforces the idea that Fuji music can serve as a platform for addressing both personal and societal moral concerns, acting as an agent for ethical transformation in contemporary Nigerian society [38].
4. The album illustrates how Fuji music serves as an accessible and effective medium for informal Islamic education, reaching audiences who may not typically engage with traditional religious instruction. *Saheed Osupa's* ability to convey profound Islamic teachings through music helps bridge the gap between religious education and the cultural tastes of a wide demographic, especially among youth and young adults in the Yoruba Muslim community [39].
5. Listeners of the *Kokoro Alate* album demonstrate a deep connection to the Islamic values conveyed in the songs. The themes of repentance and moral introspection resonate with the audience, encouraging them to reflect on their own actions and strive for self-improvement. The album's lyrics, coupled with the emotional and spiritual depth of Fuji music, provide a sense of comfort and guidance for listeners facing personal or societal challenges [40].
6. The findings suggest that Fuji music, particularly *Saheed Osupa's* work, has continued relevance in contemporary Nigerian society, especially in promoting Islamic values. The album exemplifies how popular music can serve as a tool for moral education, encouraging a return to Islamic principles while addressing contemporary issues like materialism, corruption, and societal decay [41].

Analysis

The findings of this study demonstrate that Fuji music, particularly the *Kokoro Alate* album by Saheed Osupa, functions not merely as entertainment but as a culturally embedded platform for Islamic moral counseling. Through lyrical narratives, metaphors, and Yoruba proverbs, the album integrates ethical teachings rooted in Islamic values while remaining closely connected to the socio-cultural realities of Yoruba Muslim society. This integration illustrates how popular music can act as an informal channel for transmitting religious guidance and moral reflection.

A central theme identified in the lyrics is the concept of patience and endurance (*sabr*). Many of the verses emphasize perseverance in the face of marital, social, and personal challenges. The recurring depiction of conflict within relationships—particularly between husbands and wives—reflects real-life social tensions while simultaneously encouraging listeners to respond with restraint and patience. In Islamic counseling traditions, *sabr* is considered a fundamental virtue that helps individuals navigate emotional distress and life's trials. By embedding this message within relatable narratives, Osupa presents patience not only as a spiritual obligation but also as a practical strategy for maintaining social harmony.

Another prominent dimension is self-reflection and accountability (taqwa). Several lyrical passages invite listeners to critically examine their behavior, particularly in matters of family responsibility, loyalty, and interpersonal respect. The metaphor of the “rickety house” in the chorus, for instance, symbolizes how internal weaknesses or moral failings can destabilize an individual’s life. This metaphor aligns with Islamic ethical teachings that emphasize self-awareness and moral discipline as prerequisites for spiritual growth. In this context, the music functions as a reflective mirror, encouraging audiences to evaluate their actions in light of religious principles.

The album also highlights family values and social responsibility, which are central elements in both Yoruba culture and Islamic moral teaching. The lyrics explore tensions between marital expectations, gender roles, and emotional fulfillment, acknowledging the complexities of relationships while advocating patience, compromise, and understanding. Rather than presenting idealized narratives, Osupa portrays marriage as a space where individuals must negotiate personal desires with ethical responsibilities. This approach resonates strongly with Islamic counseling perspectives that emphasize balance, empathy, and mutual respect within family structures.

Furthermore, the album’s cultural hybridity plays a crucial role in its effectiveness as a medium of moral communication. By blending Yoruba linguistic expressions, proverbs, and storytelling techniques with Islamic ethical concepts, the music creates a culturally familiar framework for religious reflection. This synthesis allows complex spiritual ideas—such as repentance, gratitude, and moral restraint—to be communicated in ways that are easily understood by local audiences. Consequently, the album bridges the gap between formal religious teachings and everyday social experiences. From a broader perspective, the analysis suggests that Fuji music can function as an informal educational tool within Muslim communities. Because music reaches audiences beyond traditional religious institutions, it has the potential to reinforce ethical awareness among individuals who may not engage regularly with formal religious instruction. In this sense, *Kokoro Alate* exemplifies how indigenous popular culture can support moral development, social cohesion, and spiritual awareness in contemporary society.

CONCLUSION

This study has explored the integration of Islamic counseling principles within the lyrics of Saheed Osupa’s *Kokoro Alate* album, illustrating how Fuji music serves as an effective medium for promoting Islamic ethical values. Through a detailed analysis, it has been shown that Osupa’s lyrics convey themes of repentance, patience, gratitude, and self-discipline, which are central to Islamic counseling. The album not only serves as a cultural expression but also as a vehicle for moral and spiritual guidance, particularly within the Yoruba Muslim community. The study highlights the power of Fuji music to bridge the gap between traditional Islamic teachings and contemporary societal issues. It demonstrates how artists like Saheed Osupa can communicate profound moral and ethical messages through the use of cultural references, poetic language, and religious allegories, making these teachings accessible to a wide audience. In doing so, Fuji music plays a significant role in informal Islamic education, providing guidance in a way that resonates with listeners’ lived experiences and cultural contexts. The research underscores the relevance of popular music as a tool for social transformation. By addressing moral decay and promoting virtues such as self-reflection, repentance, and responsibility, Fuji music, particularly in the works of Saheed Osupa, has the potential to inspire personal and communal change. The study also suggests that the role of music as an instrument for Islamic counseling warrants further exploration, as it offers new avenues for moral reform and religious education

in contemporary society. *Kokoro Alate* is a testament to the transformative power of music, showing that art forms rooted in cultural traditions can effectively convey religious teachings. This study contributes to the understanding of how popular culture, particularly music, can serve as a platform for both personal spiritual growth and societal moral development.

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Author's Contributions

All authors contributed significantly to the development of this research. Rauf Adeola Lateef conceptualized the study and led the primary analysis. Asamu Rasheed Adebimpe contributed to literature review and interpretation of Islamic counseling themes. Adeyemo Timothy Olugbemiga assisted in data analysis, manuscript drafting, and final revisions. All authors reviewed and approved the final manuscript.

Conflicts of Interest

The authors declare that there are no conflicts of interest regarding the publication of this research. This study was conducted independently without financial or institutional influence that could affect the interpretation of the findings. The authors affirm that the research process, analysis, and conclusions were carried out objectively and transparently.

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