

= Eusèbe Jaojoby =

Eusèbe Jaojoby (born 29 July 1955) , commonly known by his surname Jaojoby [?dzodzub?] , is a Malagasy composer and singer of salegy , a musical style of northwestern Madagascar . Critics consider him to be one of the originators of the modern salegy style that emerged in the 1970s , and credit him with transforming the genre from an obscure regional musical tradition into one of national and international popularity . Jaojoby also contributed to the creation of two salegy subgenres , malessa and baoenjy . Jaojoby has been called the most popular singer in Madagascar and the Indian Ocean islands , and is widely referred to as the " King of Salegy " . His success has earned him such honors as Artist of the Year in Madagascar for two consecutive years (1998 ? 1999) and the role of Goodwill Ambassador for the United Nations Population Fund in 1999 .

In 1970 Jaojoby began singing in the northern coastal town of Diego @-@ Suarez . He performed with bands that were experimentally blending American soul and funk with the Malagasy musical traditions of the region . The artist gained popularity and toured regionally , producing four singles with The Players before the band broke up in 1979 . After a short break in the 1980s to pursue a career in journalism , Jaojoby resumed his musical career and rose to national prominence with his 1988 hit " Samy Mandeha Samy Mitady " . He then reoriented his career toward music , recording his first full @-@ length album in 1992 and becoming a full @-@ time professional musician the following year . He has since released eight full @-@ length albums and has toured extensively in Madagascar and abroad accompanied by his wife and adult children , who perform in the band with him .

= = Early years = =

Eusèbe Jaojoby was born on 29 July 1955 , in the village of Anboahangibe , near Sambava in the northeastern coastal Sava Region of Madagascar . Jaojoby and his twelve younger brothers and sisters were raised Catholic ; early experiences singing hymns in the local church choir and traditional folk songs at local Betsimisaraka moonlight village festivals made him realize he possessed vocal talent . At the age of 15 , Jaojoby 's father sent him to continue his studies in Diego @-@ Suarez , one of the six regional capitals at the time . The town was home to a large contingent of French soldiers and expatriates , and contemporary Western genres were commonly heard on the radio and in the town 's many nightclubs . Jaojoby was inspired by these styles and particularly by Freddy Ranarison , who in the 1960s became the first Malagasy musician to use an electric guitar to perform coastal musical styles .

One month after moving to Diego @-@ Suarez , Jaojoby entered a local talent competition and managed to win despite singing unaccompanied and without a microphone . He began to perform in nightclubs whenever the opportunity presented itself . The uncle with whom he was lodging sent word of Jaojoby 's activities to the young singer 's parents , who consulted a priest before giving their son permission to continue exploring his musical talents on the condition that he continue to perform well at school . Jaojoby agreed to this provision , studying during the day and performing at night for several years . In 1972 he began singing with Los Matadores , the well @-@ established house band of the Saigonais nightclub in Diego @-@ Suarez . This group catered to the club 's primarily Western clientele by performing cover songs and rhythm and blues compositions in French and English , occasionally incorporating traditional instruments like kabosy and drums , or experimenting with local musical styles using electric guitar , bass , and drum kit , accompanied by traditional Malagasy language vocal performance .

Experimental blending of Western and Malagasy musical elements was occurring simultaneously among a number of northwestern bands and musicians of Jaojoby 's generation . Although no single individual can be credited with creating the modern salegy genre , Jaojoby ranks among the earliest originators of the nascent musical style . A desire for greater freedom to write songs and further develop the syncretic modern salegy style led Jaojoby to leave Los Matadores in 1975 for The Players , another regional band that was less well @-@ established but more willing to take risks . The band was managed by a Chinese shopkeeper who provided them with a sound system and

generator . The band toured northwestern Madagascar for the next four years with increasing success , recording two 45rpm singles and performing in Mahajanga , Diego @-@ Suarez , and other towns and villages throughout the region before disbanding in 1979 .

After briefly performing with a band named Kintana , Jaojoby moved to Antananarivo where he studied sociology for two years at the University of Antananarivo before accepting an offer to work for the national radio station as a journalist at the end of 1980 . The following year , Jaojoby met the manager of the local Hilton hotel by chance while the two were waiting together at a bus stop . Accepting the manager 's invitation to audition at the hotel 's Papillon bar that same night , Jaojoby performed a cover of James Brown 's " Sex Machine " . The manager interrupted him mid @-@ song to offer Jaojoby a contract to give regular evening performances there with the Rabeson family , a popular jazz act . For the next three years Jaojoby spent his days at the national radio and his evenings singing at the Papillon with the exception of a short interlude in 1982 when he was sent to East Berlin to complete an advanced course at the International Institute of Journalism . Jaojoby was promoted to Director of the Regional Information Service in Diego @-@ Suarez in 1984 , necessitating his relocation back to the northwest coast and bringing his cabaret performances to an end .

= = King of Salegy = =

After several years having focused entirely on his career with the Regional Information Service , Jaojoby was approached in 1987 by Frenchman Pierre Henri Donat to contribute several recordings to Madagascar 's first salegy compilation album , Les Grands Maîtres du Salegy (" Grand Masters of Salegy ") . The runaway success of one of the tracks he composed and performed , " Samy Mandeha Samy Mitady " , elevated salegy from a regional genre to one of nationwide popularity , leading a newspaper to declare him the " King of Salegy " . High demand for live performances led the singer to return to Antananarivo in 1988 to form a band named " Jaojoby " that included former bandmates from Los Matadores and The Players . Jaojoby began touring regularly at home and abroad , performing his first international concerts in Paris in 1989 . In the meantime , he worked as a press attaché for the Ministry of Transport , Meteorology and Tourism from 1990 until 1993 , at which point he left his job to become a full @-@ time musician .

The 1992 release of Jaojoby 's first full @-@ length album , titled Salegy ! , was facilitated by fRoots magazine editor Ian Anderson , who had worked with Jaojoby to record several of his tracks for a radio broadcast two years previously . Jaojoby 's second album , Velono , was the first salegy album to be recorded in France , as well as the first of his albums to be produced in a professional @-@ quality recording studio . Following the 1994 release of Velono , Jaojoby became a regular on the international music festival circuit and has performed at such events as WOMAD in Reading , the Festival du Bout du Monde in Brittany , WOMEX in Spain , the Festival des Musiques Métisses in Angoulême , the MASA Festival in Abidjan , and similar events in Germany , the Netherlands , and Portugal . Jaojoby 's excitement over his rise to international celebrity was attenuated by the 1995 death of the band 's original drummer , Jean @-@ Claude Djaonarana , who had first performed with Jaojoby as a member of Los Matadores .

Jaojoby 's success and popularity attained new heights in 1998 with the release of E ! Tiako . He was named " Artist of the Year " in Madagascar for two consecutive years (1998 ? 1999) , and the single " Malemitemy " received regular airplay across the island more than a year after the album was released . In July 1999 , Jaojoby was named Goodwill Ambassador to the United Nations Population Fund and supported the United Nations ' activities in Madagascar related to raising awareness of sexually transmitted diseases , unintended pregnancy , and other concerns relevant to the Malagasy youth population . The lyrics of his songs commonly address social issues , typified by a track on E ! Tiako that encourages the use of condoms to avoid contracting HIV / AIDS .

Aza Arianao was recorded over five days in the summer of 2000 and released the following year . In the wake of its success , Jaojoby performed at a political rally to an audience of 50 @, @ 000 partisans of candidate Marc Ravalomanana less than a month before the divisive 2001 presidential elections that nearly resulted in the secession of the island 's coastal provinces . Jaojoby 's 2004

follow @-@ up album Malagasy , which was recorded in semi @-@ live conditions on the island of Réunion in a small venue before an audience of the artist 's friends , featured lyrics that sought to promote optimism and national reconciliation ; the artist announced that he would not involve himself in national politics in the future . The same year he toured extensively in France , the United States and Canada .

The March 2008 release of Donnant @-@ Donnant celebrated Jaojoby 's roots as a cabaret performer of soul , funk , and other Western popular genres . The track listing included previously unreleased pop songs written by the artist in the 1970s and 1980s in French , Malagasy , Creole , and English . Later that year , in September , he became the second Malagasy musical act (after supergroup Mahaleo , in 2007) to perform at the prestigious and historic Olympia music hall in Paris . Seating was specially removed at his request to provide space for dancing . The live album Live au Bato Fou : Jaojoby was released in 2010 and features a diverse sampling of Jaojoby 's greatest hits . A selection of new salegy tracks written and performed by Jaojoby was released in 2012 under the album title Mila Anao , which was ranked by NPR as one of the ten best international albums of the year .

= = Style and legacy = =

The roots of Jaojoby 's musical style began with his childhood exposure to the Western @-@ Malagasy syncretism of local church hymns , and the rhythm , harmonies , and form of the traditional antsa style of northern Madagascar . The antsa is a choral style common across northern Madagascar characterized by large group performance of minor polyharmonies over a highly syncopated multi @-@ rhythmic hand @-@ clap or other percussive accompaniment . Upon relocating to Diego @-@ Suarez , Jaojoby was exposed to Western artists and musical genres , as well as the music of Freddy Ranarison , the first local artist to popularize the adaptation of traditional Malagasy styles to the electric guitar . Singing with Los Matadores provided Jaojoby with the opportunity to cover the hits of his idols , including Otis Redding , Percy Sledge , and James Brown . During his years performing with this band and his subsequent group , Les Players , Jaojoby adeptly covered hits from a vast range of regional and international genres ranging from the jerk , tango and , cha @-@ cha @-@ cha to the sega and slow romantic ballads . Together , these musical influences formed the basis of Jaojoby 's style .

In the 1960s bands such as Orchestra Liberty began performing the antsa rhythm on modern drum kits with accompanying guitar or accordion replacing the traditional vocals . It was not until the 1970s that bands like Los Matadores and Les Players adapted the traditional vocal style to the newly electrified antsa . Guitar solos were inspired by the performance style of traditional Malagasy instruments like the valiha and marovany , combined with that of guitar solo work popularized in the Congo and Côte d 'Ivoire . As a singer with Los Matadores , Jaojoby occasionally filled the instrumental breaks of rhythm and blues covers with improvised vocals inspired by the salegy tradition , to the jubilation of the young Malagasy listeners gathered outside the club 's doors . Later , with The Players , Jaojoby and a handful of peers in northern urban areas experimented with incorporating vocals into the early instrumental salegy . Jaojoby described the adaptation of the traditional antsa style to modern instruments in the following terms : " The singing is that of the cattle herders moving their herds . The guitar imitates the great masters of the valiha . The keyboards provide the feeling of the traditional accordions , and the bass draws from the sound of the five traditional tuned drums . As far as the drum kit , well , it reproduces the ambiance of a Malagasy crowd on a day of celebration with all the hand clapping , shakers , and feet stomping the earth . " The salegy rhythm was adapted to the modern drum kit by Jean Claude Djaonarana , drummer of Los Matadores , who later rejoined Jaojoby 's band from 1988 until his death in 1995 .

French world music magazine Mondomix has called Jaojoby the most popular singer in Madagascar and the Indian Ocean islands . He is widely referred to as the " King of Salegy " by his fans and the press . He composes all of his own music and writes the lyrics to his songs himself . According to Zomaré magazine , the quality of Jaojoby 's " supple tenor " voice , the creativity of his compositions and the singer 's willingness to experiment have helped to distinguish him from his

peers . Radio France Internationale described his vocal performance as " clear , powerful and energetic ... his trademark , which makes him stand out in the Madagascan musical panorama " . Critics have credited Jaojoby with popularizing the salegy genre both within Madagascar and on the international music scene , and have identified him as an originator of two derivative versions of salegy , malessa and baoenjy .

= = Family and personal life = =

Since the mid @-@ 1990s , Jaojoby 's wife and children have formed part of the standard lineup of his band . His wife , Claudine Robert Zafinera , provides backing and occasional lead vocals . The couple 's son , Elie Lucas , plays lead guitar while their daughters , Eusebia and Roseliane , provide backing vocals and stage dancing . His children also formed a band called Jaojoby Jr. that performs covers of their father 's music as well as some of their own original salegy compositions . Saramba , a group created by Claudine in 2005 , performs the traditional form of salegy using only accordion , percussion , and vocals .

While traveling to Antananarivo after a performance at the 2006 Donia Festival in Nosy Be , Jaojoby and his family were involved in a road accident . The singer suffered four broken ribs , lung damage and a fractured pelvis that necessitated emergency surgery in Réunion , three weeks of hospitalization , and prolonged physical therapy to enable Jaojoby to regain the ability to walk . Fans of the singer used mail and the Internet to successfully raise the funds required to cover medical expenses related to the accident . After several weeks of bed rest following the surgery , Joajoby went on to make a full recovery .

On 3 June 2011 , Jaojoby opened a new cabaret venue called " Jao 's Pub " in the Ambohipo neighborhood of Antananarivo , where the singer and his family reside .

= = Discography = =