AN EXPLORATION OF *SHURUWA* MUSICAL INSTRUMENT AND DANCE COSTUME IN PAINTING

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FEBRUARY, 2020

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P15EVFA8012

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA NIGERIA

IN PARTIAL FULFILLMENT OF THE AWARD OF MASTER OF FINE ART DEGREE (MFA) IN PAINTING

DEPARTMENT OF FINE ART,

FACULTY OF ENVIRONMENTAL DESIGN,

AHMADU BELLO UNIVERSITY,

ZARIA

FEBRUARY, 2020

DECLARATION

I hereby declare that the work in the Dissertation titled **"An Exploration of *Shuruwa* Musical Instruments and Dance Costume in Painting"** has been performed by me in the Department of Fine Art, Ahmadu Bello University, Zaria.

The information derived from literature has been duly acknowledged in the text and list of references provided. No part of this thesis was previously presented for another degree or diploma at any university.

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Mercy Audu, ALAU	Signature	Date

CERTIFICATION

This Dissertation titled**"An Exploration of *Shuruwa* Musical Instruments and Dance Costume in Painting"** by Mercy Audu, ALAU, meets the regulation governing the award of **Master of Fine Art (MFA) Degree in Painting of Ahmadu Bello University, Zaria** and is approved for its contribution to knowledge and literary presentation.

Dr. Ismail S. Chafe Chairman, Supervisory Committee	(Signature)	(Date)
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DEDICATION

I dedicate this work first and foremost to God almighty, who enabled me to surmount all difficulties related to this work, and life's trials as a whole. I also dedicate it to the memory of my late father, Mr. AuduAlau, who believed in me and encouraged me in this field of art.

ACKNOWLEDGMENTS

I acknowledge with immense gratitude the members of my supervisory committee, Prof. Jacob Jari, for the patience applied in reading, scrutinizing and the guidance of my work. I am also thankful to Dr. S.I. Chafe, my major supervisor, whose valuable contributions helped make this research a success.

I am also grateful to Dr. Caleb Samuel for his critique and guiding me on salient points of my research. *N'gwai*I thanked all my lecturers; Prof. Jerry Buhari, Prof. Phillip O. Gushen, Prof. Sani M. Mu'azu, Prof. DuniyaGambo, Dr. LamidiLasisi and Dr. Damden, words cannot express my profound gratitude for their input in this research work. May God almighty reward your efforts, Amen.

I also acknowledge late Dr. KefasDanjuma who was one of my supervisors, and whose contributions prompted critical aspects of my practical work. I appreciate late Dr. Dorcas Ibrahim, who was a mentor to me.

I sincerely thank my course mates, Mr. TayoBalagbogbo, Mr. Emmanuel Suberu and Mr. Habib Mohammed, I thank them for their assistance, criticism and for always cheering me up. They are really a family to me.

My family in Zaria, Mr. & Mrs. Tony Bidi, for their immense contributions financially and for accommodation graciously provided. They inconvenienced their family to ensure my comfort and the progress of my studies. Mr. & Mrs. Ibrahim Suleiman, for the love, care, prayers, sacrificial support they gave me. I thank Isyaku I. Suleiman for always staying late to help effect the corrections on this research. Arc. IsyakuI.Suleiman

To my husband Mr. Abraham David, who had to bear with my absence in the pursuit of this programme, I thank im for his tireless support. My children, Grace and Asa Abraham, you inspired me.

I also appreciate the management of Government Secondary School Mallagum, Kagoro, my former Principal, Mrs. TalatuNuwam, you are truly a mother, thank you. My current Principal, Mr. John Kambai, for his support. I appreciate the Zonal Director, Kafanchan Zonal office and the Ministry of Education, Kaduna State, for allowing me to study again.

Lastly, I am grateful to all lecturers and staff of the Department of Fine Art and Industrial Design, Ahmad Belo University, Zaria who constantly encouraged me and gave me useful suggestions in the course of my research, I than them all.

ABSTRACT

This Dissertation is an exploration of *Shuruwa* musical instruments and dance costumes as an inspiration for painting compositions. The study's scope is based on the flute (*Shuruwa*), dance form Madamai village in Kagoro, Kaduna State. The study covers some selected dance costumes and musical instruments ranging from leather belts decorated with cowries, drums (Gbandang Bin &Dadai Bin), Kalangu, bamboo flutes (*Shuruwa*) and leg rattlers. The conceptual framework of this study is hinged on the derivation of visual imageries that are embedded in the color and shape of the *Shuruwa*dance and art costumes and musical instruments to create paintings, as reflected in Okeke (1982), who observed that new Nigerian artists can draw inspiration from their rich and stylistically varied heritage. Musical instruments have given artists the inspiration to explore, paint and derive different themes from them. An example that characterized Cubism is the identification and the extensive use of musical instruments in painting that formed the basis for the Cubists' constant use of geometrical shapes; the style which the researcher adopted. In Africa and Nigeria, several artists have explored musical instruments and dance costumes in painting from varying cultures and ethnicity. However, *Shuruwa* musical instruments and dance costumes have not been explored in painting, thus, the need for this research. The researcher studied relevant works that express the aesthetic qualities that are similar to the exploration of musical instruments and of some artists who incorporated musical instruments and dance costumes in their paintings. The research design for this study is practice-based. The sketches and photographs of the selected*Shuruwa* musical instruments and dance costumes were subjected to studio exploration and analyzed in three stages: that is the representational, transformational and geometric/abstraction stages respectively. These stages were also divided into three (3) themes: *Nkiyang song* series (musical instrument), *Shuruwa* blower series (flutist) and the dancer costume series. The study established that *Shuruwa*musical instruments and costumes (like most African and Nigerian heritage and relics) can be identified and explored for their aesthetic qualities.

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CHAPTER ONE
INTRODUCTION

1.1 Background of the Study

Painting is a mode of creative expression, and the forms are numerous. Drawing, gesture (as in gestural painting), composition, narration (as in narrative art), or abstraction (as in abstract art), among other aesthetic modes, may manifest the expressive and conceptual intention of the artist. It is in line with this that artists sometimes try preserving what is obtained in their environment by putting it into forms that can be preserved for posterity. Heidegger (2012) asserts that "the essence of art in terms of the concepts of being and the truth is not only a way of expressing the element of truth in a culture but the means of creating it and providing a springboard from which it can be revealed".Thus the need to carry out this work is to reveal the aesthetic qualities of the *Shuruwa* dancers.

Zinbe (2012) affirms that musical instruments have given artists the inspiration to explore, paint and derive different themes from them. For instance, the identification and the extensive use of musical instruments in painting formed the basis for the Cubists' constant use of geometric shapes that characterized Cubism. Picasso once told the Catalan composer Deodat de Severac, "My dear fellow, I know nothing about music, and I understand music too little to follow it without getting wrong." Picasso may indeed have had "little" knowledge in music, but perhaps it was this lack of expertise that inspired Picasso to undergo explorations on music, adopting different aspects along the way into his cubist art – therefore forming Cubism and revolutionizing the art world (Picasso'sInstrument,(2010). It may be right therefore, to add that research in painting can enquire any aspect of human endeavors to break new grounds.

Dance, like music, is a symbolic device to express emotion, the way people feel and think. For example, Oyewo (2009) stresses that traditional dance has a central place in the life of Nigerians. It is one of the most highly developed forms of expression and it is central to religious rituals. It represents a vital aspect of the ways in which people individually and collectively express themselves. It has strong significance as a socio-cultural phenomenon in its aesthetics and meaning.Awuawuer, (2018), states that;

> in Nigerian multi-cultural settings, dance plays various functional roles in almost all the major manifestations of human experience and exposure. Thus, as one of the folk media in Africa, dance has a popular language that sometimes people understand and respond quickly to when there is a clamor for an orientation. This is because all the genres of dance are identified with particular cultures that engender in the audience a sense of identification and empathy as well as a feeling of ownership. Hence, members of the audience are socially influenced positively when they watch a folk dance performance belonging to their cultural origin.

Nigeria is one of the most musically diverse countries in Africa. Kagoro (*Gworok*) Chiefdom is located in Kauraand part of Jema'aLocal Government Area. Kaura is one of the Local Government Area in Kaduna State. It was created on the 27th May 1989 with its headquarters at Kaura. It s located in on the South-Eastern part of Kaduna State, bounded in the North by ZangonKataf Local Government, in the South by Jema'a local government and Sanga Local Government and in the east by Plateau State (Ryom Local Government). It has a total land area of 529 square kilometers. The 2006 population census put the number of people in the area at about 174,626 by the city population statistics.

According to oral tradition, the Kagoro people (*Agworok*), claim that their ancestors migrated from Toro and Fobur, in Bauchi and Plateau States respectively, to the KagoroHillthrough the way of Assop and Nimbio (now known as "*Nimbia").* They settled on the Masif around an area known as *Tsok-Bussa* where they later migrated to

the present location (in areas like the present Kagoro town, and to the Southern part of the hills in Tafan and Gidan-Waya).They occupy the plains that are close to the hills in the 1700 century (Gandu, Didam, Yayork, Chinyio, 2005)

Historically, the Kagoro people and the Afizere (*Jarawa* in Plateau and Bauchi States) share the same cultural descend. This can be seen in the language which is very similar in terms of names and symbols. The Kagoro people claim to have migrated around 1700 from that axis to the present location they are settled in. It is imperative to mention that most festivals that are held by the various ethnic groups in Kaduna State are mostly celebration for giving thanks to the gods of the land. Originally, they were traditional religious festivals but they have gradually evolved to suit the trend owing to civilization. As a result, they are now basically cultural festivals (Gandu et al, 2005).

1.1.1 The Shuruwa Dance

The festival which the researcher is exploring is the Kagoro*Afan* National Festival which is a popular Nigeria Cultural Festival that is celebrated in Kagoro, Kaura Local Government Area of Kaduna State. The *Afan* Festival aims to "appreciate God's blessing on the land, thankGod for the previous year and pray for more blessing in the New Year."It is also a platform for paying tribute to the illustrious sons and daughters of the Kagoro community as an expression of gratitude for their contribution to the growth and development of the land (Gandu et al, 2005).The festival usually showcases the costume and musical instruments of Madamai*Shuruwa* dance, among other traditional dances. The *Shuruwa* dance as a major attraction during the festival is mostly performed by men beautifully costumed in their yellow shorts with vertical stripes of red on either side; leather crowns

decorated with cowries on their heads, cowries cross belts on their torso, wrists, and ankles. The energetic dance is an expression of the Kagoro youthfulness.

1.1.2 Shuruwa Musical Instrument

Musical instruments are those objects manipulated to make and enhance the sound quality of music. Libin (2009), describes musical instruments as tools used to expand the limited scope of musical sound such as clapping, stamping, whistling, humming and singing that can be produced by a person's unaided body. The musician plays the instruments that are related to the technology of his environment while a painter also gains inspiration from his environment which has Musical instruments that are part of the elements for the artist in the environment. The gradual disappearance of some of these elements like traditional musical instruments can limit the artist's imagination,which are experiences for creative expression. The Kagoro*Shuruwa* musical instruments may go into extinction like other musical instruments as opined by Olaniyan, (1982) concerning Hausa music, that, "it is common knowledge among the Nigerian cultural intelligentsia that the Hausa music is losing their social placements and others are in the danger of dying out." This statement is further affirmed by Lateef, (1985) who states that;

> when one listens to the many musicians in Nigeria who have taken to playing the Western fashioned guitar, one will notice that the kind of music that they are playing on the guitar is strongly patterned after the country-western and folk music of the western world. The inherent cultural tragedy here is not that they have taken to play guitar but that they fail to play their indigenous harmonies, melodies, rhythms and aesthetic attitudes on the guitar.

For example: when musical instruments range from a four-hole bamboo flute decorated with a network of cowries on animal skins tied around the flute to "*Tatri*"

(*kalangu*), talking drum, "*gbandang bin*" (big drum), "*dadai bin*" (small drum) which are usually adorned with cowries also with some dangling belts in a vertical form. A handle or robe is used by the drummer to hang the drum to his shoulder. "*Kpanchau*" (Leg rattlers made from fan palm leaves) rattles to the rhythm of the movement and dance steps of the dancers.

Traditional music in Nigeria is strongly associated with its oral culture and with the subsistence agriculture typical of village communities. In larger ethnic groups such as the Hausa and Yoruba, a thriving urban culture has allowed various musical genres to make the transition to cities and to be taken up by radio and television. However, for minority ethnic groups, to which the *Agworok* (Kagoro) belongs, this division does not exist; when households migrate to towns they find it difficult to maintain their language let alone their village music. This non-usage of the language and music risk them to extinction and at present, most types of rural music are still quite lively, although they are under the threat of extinction. Documentation of this type of music is very limited and much of it is likely to disappear before it is recorded or filmed.

For instance, Picasso was inspired by the steady rhythm of the *Sardana* which served as the model for his choice of geometric shapes to provide the defining characteristic of, and backbone for his Cubist paintings. Picasso continued to develop Cubism by visual translation of Catalan music's colour and energy. This motivated this study that is aimed at visual exploration and development of the aesthetics of *Shuruwa* musical instrument and dance costume.

Musical instruments have been used over the years by researchers but the possibility of using *Shuruwa* instrument has not been explored. Therefore, this

research is an attempt to explore the *shuruwa*musical instrument for paintings as a source of inspiration.

1.2 Statement of the Problem

Cultural heritage as an impulse towards development is an essential aspect of human life, and its promotion and preservation is an asset. In Africa, several artists have explored musical instruments and dance costumes in painting from varying cultures and ethnicity but the researcher observed that musical instruments and dance costumes worn by the *Shuruwa* dancers have not been studied in painting, and the researcher is not aware of any study in this direction. However, the dance costumes and instruments are often elaborately decorated with cowries and animal skin which bear the potentials to stimulate artistic imaginations for painting.

In Nigeria, several artists have explored musical instruments and dance costumes in painting from varying cultures and ethnicity. However, *Shuruwa*dance costumes have not been explored in painting.

1.3 Aims andObjectives of the Study

This study aims to explore the aesthetic forms of Shuruwa dance costume and musical instruments for painting compositions.

The objectives of the study are to:

i. explore Kagoro*Shuruwa* musical instrument and dance costume as a source of inspiration for painting compositions,

ii. identify the aesthetic qualities of the traditional *Shuruwa* musical instrument and dance costumes for the purpose of exploration in painting,

iii. analyze traditional *Shuruwa*musical instrument and dance costume in painting

1.4 Research Questions

i. How can *Shuruwa* musical instruments and dance costumes be explored as a source of inspiration for painting composition?

ii. How can the aesthetic qualities of *Shuruwa* musical instruments and dance costumes be explored in painting?

iii. In what way can *Shuruwa* musical instruments and dance costume be analyzed?

1.5 Significance of the Study

The study will encourage the use of traditional *Shuruwa* musical instruments and dance costume as a source of inspiration for aesthetic purpose in painting thereby enhancing better appreciation of the forms, symbols, and aesthetic qualities whichwill also help in reducing the gradual extinction of *Shuruwa*musical instruments and dance costume. The study will further highlight the relationship between painting and other areas of creativity like music and dance. The documentation of this study will create awareness and provision of literature to interested researchers in modern artistic development in painting and costumes will be analyzed.

1.6 Justification of the Study

Music is universal like art. Despite the diversity of cultures, religion, ethnicity, and race in Africa, there is a great deal of homogeneity that exists among Africans through musical instruments and costumes.

Buhari (1984), states that close-up studies provide stimulating experience and certain qualities that can lead one through an artistic experience. The close study could help improve the artist's organizational and compositional ability which is very important in every artistic expression. The study encourages artist to continue to look inwards not only on traditional African musical instruments and dance costumes but on other traditional relics for inspiration in painting.

The study of *Shuruwa* dance costume and musical instruments is therefore justified because it retains the popularity of the *Shuruwa*musical and dance costume which is facing the challenge of extinction. Hence, this study will state through its compositions, the possibility of the traditional African musical instruments distinctive characteristics.

1.7 Scope of the Study

The Kagoro people have a rich cultural tradition that is expressed in the objects they use. One of such is the instruments used in their traditional dances and expressed in their costumes. The people have diverse cultural dances that historically were used as past times and recreational functions. It was also a means of entertainment during celebrations like marriages, victory after a hunting expedition or war. Some of these dances include:*Kode* dance, *Zunzuk* Dance,*Gugwa* (Horns) Blowers, and Flute Blowers. The work is based on the Flute (*shuruwa*) Dance from Madamai Village in Kagoro, because they are the only group maintaining the ancestral *Shuruwa* musical instruments and dance costumes. The Madamai flute troupe is made up of young males. The

instruments employed in their dance include three drums (which are of different sizes) and flutes. They also make use of leg rattles to make a sound to the rhythm of the beats or dance and the flutes which are blown. The study, therefore, covers the *Shuruwa* dance costume and musical instruments of the Kagoro people of Kaduna state.

1.8 Conceptual Framework

The conceptual framework of this study is hinged on the derivation of visual imageries that are embedded in the colour and shape of the shuruwa dance costume and musical instruments to create paintings. This process is reflected in Okeke (1982) who advises that Nigerian artists can draw inspiration from their very rich and stylistically varied heritage. It is also in line with the Zaria revolutionary philosophy which also advises contemporary African (Nigerian) artists to go back to their roots to develop a truly modern Nigerian art. The researcher saw the need to and derived inspiration from her root (culture) by exploring in painting the aesthetic qualities of the shuruwa dance costume and their musical instruments. This aspect of the *shuruwa*outfit is filled with artistic qualities and visual forms that are inspiring for painting.Zinbe (2012), states that musical instruments have given artists the inspiration to explore, paint and derive different themes from them. For instance, the identification and the extensive use of musical instruments in painting, which formed the basis for the Cubists' constant use of geometrical shapes that characterized Cubism; is the style the researcher adopted.

CHAPTER TWO

Review of Related Literature and Relevant Works

2.1 Introduction

This study is focused on the exploration of Shuruwa musical instruments and dance costumes of Kagoro Kaduna State. This chapter reviews relevant literature and works that express the aesthetic qualities that are similar to the exploration of musical instruments and costumes. The review acknowledged the contributions of some artists who incorporated musical instruments and costumes in their paintings.

According to Evans (2016), "Performing music and making African musical instruments are an integral part of most communities and it varies not only from country to country but from village to village". The author went further to say that, "there are some African musical instruments that cross boundaries and are found in varying shapes in the different countries but still have the same basic form. Some instruments have changed very little in 800 years since they were first recorded".

According to Okpu(2015), "The type of costume and body adornment determines the style and body movement of dance". Okpuasserts that;

> Costume (sic) could be regarded as a style of dress or clothes in the style of a period in the past. It serves to adorn the wearer, adding both material lustre and a sense of well-being" and observed that many dances that costumes are known to have a mystical influence on the beholder such that personal power, dignity and wealth are externally manifested.

Encyclopaedia Britannica (2012), also defines costume as "clothing designed to allow dancers or the wearer freedom of movement while at the same time enhancing the visual effect of dance movements**".**Schumn,Barzen, Leymann and Eilrich(2012) noted that most costumes in films and dramas are "carefully elaborated to give information about a certain role character as in case of a king or even a lead dancer of a group".

Schumnet'al.,(2012) further statesthat "most costumes are produced traditionally in connection with religious rituals, marriages, chieftaincy titles, social groups as well as to show social status and, the aesthetic appeal of the wearer is displayed in the creative ideology of the costume and the communicative information sent out to the audience or onlookers". Hence,Efimova and Kortunov (2013) adds,"costume contributes to the formation of the aesthetic taste of the person who wears it and also a symbol of beauty and harmony". Efimova and Kortunor(2013) also believe"costume as a work of arthas always reflected a certain stage in the development of peoples' culture, which is closely connected with architecture, painting, music, and theatre". Thus, costume "reveals the expressive and artistic inner wealth and the dignity of the individual in most African festivals and dances".This shows that there is a relationship between costume, customs, habits and character of an existing era.

Encyclopedia (2011), states that dance is a "type of art that generally involves movement of the body, usually rhythmic and to music, performed in many different cultures and used as a form of expression, social interaction and exercise presented in a spiritual or performance setting". It isalso"a form of a nonverbal communicative system that is the practice by humans and at times performed by other animals (Mating Dance or Bee Dance)". Ibagere (2010) states that Dance in Africa "is functional and in the traditional context, dance is hardly done for its own sake, that is without a social function"; and that there is usually "an element of communication in African dance". Thisshowsthat every dance has a goal or message attached to its performance, andmeanings are attributed to dances whenever they are performed. The main point of significance to be noted is that the basic material or medium of dance is the human body and it is "the regularity of the movement coupled with the design of the movement (use of space) that combine to give it meaning. Ibagere (2010), Ojieh(2010),observed that in

traditional art, the geometric trend was an effective means of expressing art ideas. For instance, some African masks were “triangularly structured”. This is a trend that has been understood recently in Western art. Cubism, under its exponents Picasso and Braque became the first tendency to make a deliberate attempts towards geometric art.Awuawuer, (2018), states that: “… in Nigerian multi-cultural settings, dance plays various functional roles in almost all the major manifestations of human experience and exposure”. Because of its importance as one of the folk media in Africa, “dance has a popular language that sometimes people understand and respond quickly to when there is a clamor for an orientation. This is because all the genres of dance are identified with particular cultures that engender in the audience a sense of identification and empathy as well as a feeling of ownership. Hence, members of the audience are socially influenced positively when they watch a folk dance performance belonging to their cultural origin”.

2.2 Review of Eight Works by Four Foreign Artists

A total of eighteen works by ten artists were reviewed, eight works by four foreign artists which includesGeorges Braque’s (1908) “Musical Instrument Autumn” (Fig. IV) and (1910) “Still Life with Violin and Pitcher” (Fig. VI). Pablo Picasso’s “Ma Jolie” (1912) (Fig. V), “Three Musicians” (1921) (Fig IX), Marc Chagall “Green Violinist” (1924) (Fig. XI),Pablo Picasso’s “The Three Dancers” (1925)(Fig. VIII) and Richard Linder’s “Rock-Rock” (1966) (Fig. 2).

2.3 Review of Ten Works by Six Nigerian Artists

Six Nigerian artists who have also expressed themselves with musical instruments and costumes in different ways include; Jacob Ogenyi Robert (1989) “Dumas” (Fig. XVI) and “Algeita” (Fig. XV), TundeOdunlade (1992) “Music Lessons” (Fig. 4), Chafe Shehu. I. (1995) “The Three Musicians” (XIV), “Joe Real Emeh (2009)

"Power of Rhythm II"(Fig. 3), ZinbeSabo (2010) "Composition I" and "Wedding Party" (2011), Nike Okundaye (2014) "African Traditional Instrument"(Fig. XVI) and Celebration II (Fig. XVII).Zinbe Sabo (2010) Composition I (Fig. XIX) and Zinbe Sabo (201I) Wedding Party (Fig. XX).The first eight works by four foreign artists are depiction or expression of Western musical instruments while the other six paintings from Nigerian artists have traditional African musical instruments.

2.4 Origin of Traditional African Musical Instruments

Culture has always been shared and borrowed by people. Thus, according to African Guide (2016), "trade, wars, migrations, and religion stimulated interaction among sub-Saharan societies, encouraged them to borrow musical resources from one another into their traditional music" (africaguide.com, 2016). Kirby in Zinbe(2012) stresses that rapid increases in the urbanization of native villages to towns resulted in gradual dying out of many old traditional institutions. While some usages became concentrated in particular cultural areas, others were widely distributed. Thus, the Savannah belt of West Africa forms a music area distinct from the Guinea Coast because of its virtuosic instrumental styles and the presence of a class of professional praise singers, or griots, in that area. Similarly, the music of East Africa is distinguished from that of Central Africa by several instruments, and from that of Southern Africa, which traditionally emphasizes certain kinds of choral organization and complex forms of musical bows.

Lateef (1985), categorized voice, idiophones, membrane phones and chordophones as four classes of traditional African musical instruments. In Zinbe (2012), Kirby states that "a scientific system of classification divides musical instruments into Antiphonic or self-vibrating instruments.

According toAfrican Guide (2016);

> The musical instruments of sub-Saharan Africa include a wide variety of resonant solids (idiophones) such as rattles, bells, stamping tubes, the Mbira(thumb piano), and the xylophone. Parchment-head drums (membranophones) are found in many forms, such as goblet drums; kettledrums; cylindrical, semi-cylindrical, and barrel-shaped drums; and hourglass drums with variable-tension heads. Among wind instruments (aero phones) are flutes made of bamboo, millets, reeds, or the tips of animal horns and gourds; ocarinas; panpipes; horns (made from elephant tusks or animal horns) and trumpets (made of wood, sections of gourd, or metal tubes); single-reed pipes made from millet stalks; and double-reed pipes adopted from Arabic culture. Stringed instruments (chordophones) include musical bows, zithers, bowed and plucked lutes, harp-lutes, arched harps, and lyres. Body percussion is also exploited, the most common being handclapping and foot stamping.

African Guide (2016)addedthat in selecting an instrument for music, consideration is given to "its melodic and rhythmic capacities, its evocative or dramatic power, or its symbolic references…, thetuning systems, scales, and rhythms associated with instruments tend to be more complex than those of songs". Also, "rhythm patterns in one line or several simultaneous lines may interlock, overlap, or form polyrhythmic structures". And so, such structures may "utilize cross-rhythms or alternate double and triple rhythms in linear patterns".

According toEkezie (2008), "The Musical Traditions and Culture of Africa"drums are widely used throughout the continent and are the most representative instrument of Africa, but other important percussion instruments include clap-sticks, bells, rattles, slit gongs, struck gourds and clay pots, stamping tubes, and xylophones". Okezie further stated that "African stringed instruments include the musical bow, lute, lyre, harp, and zither. The flute, whistle, oboe, and trumpet are among the African wind instruments". Cultural dances play a huge role in African societies and "these dance forms are used to teach moral values, social etiquette and to help people mature and celebrate members of the community while celebrating festivals and other occasions". Music and dance traditionally were so much a part of life that they could not be seen as

separate from everyday living; in fact, in many cultures, there is not even a separate word for music. Music and dance are used for special occasions such as births, marriages, coming of age ceremonies, funerals, battles, hunting, and more.

African traditions also greatly emphasize dance, becausethemovement is regarded as an important mode of communication. For this purpose, the dance utilizes symbolic gestures, mime, props, masks, costumes, body painting, and other visual devices. (Encyclopaedia Britannica, 2012). The basic movements may be simple, emphasizing the upper body, torso, or feet; or they may be complex, involving coordination of different body parts and intricate actions such as fast rotation, ripples of the body, and contraction and release, as well as variations in dynamics, levels, and use of space. The dance may be open to all, or it may be an activity in which one, two, three, or four individuals (regardless of gender) take turns in the dancing ring. Team dances also occur; the formations may be linear, circular, serpentine, or columns of two or more rows(Encyclopaedia Britannica, 2012).

2.5 *Shuruwa* Musical Instrument and Costume

"An African musical instrument presents the most diversified source of information. This is found in the artistic values, religious beliefs, family life and the general social structure of the society. The symbols and rhythm provide the key to the African Spirit and culture". Akpabot (1982) states that traditional African music, musical instruments, and costume have shown the impact of the forces of Western form of acculturation.

According to Ezekiel DidamNdap(Oral interview, 3rd March 2016),“the *Shuruwa*musical instruments and dance costumes are kneaded into each other in the sense that one hardly distinguishes the instruments from the costumes”. For example, the

bamboo flute is the major instrument of the *Shuruwa* dance. It is known as *Shuruwa*as an aerophone(wind instrument) which is blown, accompanied by three drums. It is carved from the bamboo stem called "*Ashio*", (in Kagoro dialect). The bamboo tree is cut fresh from the bush and allowed to dry. It is then cut into the required sizes. The average size **is twelve inches (12 inches) and five (5 inches).** There are two types of flutes in the*Shuruwa* dance instrument and the longer flute which has a low pitch. The shorter one hasa high pitch while the longer flute has a low pitch. The holes pierced on both flutes are four in number. The differences between these flutes are the spacing of the holes and the size of the flute. The flute is blown vertically as the holes are being manipulated to give sound. At the top of the flute is the mouthpiece which has a "half-moon" shape through which the flutists blow in air to produce sound. The flute is also covered with animal skin and decorated with cowries at the upper and lower regions. There is also a belt-like grip attached to the flute at the upper region which the flutists use to hang the flute on their neck.

The flutes are elegantly decorated as part of the costume the dancers wear during the performance. There is the *Gbandang Bin* (the big drum), *Dadai Bin* (small drum) and the *Kalangu* (the talking drum). Each drum has its sound and function;they are decorated with animal skin and cowries. The flutists are divided into four main groupings: the Soprano, alto, tenor and bass,justlike that of the choir or music class. From the literature available, the researcher identifies two classes of traditional musical instruments which are the membranophones (drums) and the aero phones (flutes).

The (*Shuruwa*) troupe is usually made up of twelveflutedancers, with each part having three people (flutists). But in situations where the flutists are less than twelve, a part could take two people,which is based on the availability of the soundblower and

rhythm that is to be produce accompanying the dance steps.On the other hand, others may take three people per part or vice versa.

2.6 Costumes (*NkyiangSong*)

The Costume Online(2016) defines costume as the “distinctive style of dress of an individual or group that reflects their class gender, profession, ethnicity, nationality, activity or epoch”. The term also was “traditionally used to describe clothing for certain activities, such as riding costume, swimming costume, dance costume, and evening costume”. The appropriate and acceptable costume is subject to changes in fashion and local cultural norms (Costume Online,2016). The use of costume is a major aspect of every festivity. According to Penrod, (2004),

> dance costume is the clothing worn by a dancer when performing before an audience… it may be custom designed for use in a specific dance work, or it may have a traditional design, such as those used in some ceremonial and folk dances. Typically, dance costumes are designed to harmonize with the dance and not hinder the movements of the dancer. When created for a specific work, a costume may be designed to expose or enhance the lines formed by the dancer's body, or to express the choreographer's artistic vision, or to engage the audience, or combinations of these. A costume may portray or relate to some characteristics, mood, or theme of the dance. It may fit loosely or it may be form-fitting to emphasize the form of the dancer's body

The costume worn by*Shuruwa* dancers is simple and beautifully designed. The costume includes yellow shorts with red stripes. Attached to each side is a skin top in form of a cross belt. A chest belt is worn horizontally across the chest. A waist belt also made of animal skin and decorated with a network of cowries is also worn. It also has dangling belts and a set of little horse tails attached with cowries on the leg above the ankle. Under the belt is the rattle called "*kpanchau*" made of fan-palm leaves which are

folded. They contain some kind of seeds or small stones thatproduce sound as the dancers move**.**

The dancers also wear head costumes that look like crowns. They are vertically and horizontally adorned with animal skin and cowries.Thedancers wear brown shoes as footwear. On their wrists are also found skin belts like wristwatches which are also decorated with cowries.

A Guide to Dance Production (1981) states that "the amount of light a material absorbs and reflects may be a factor in material selection". Also, "dance is about movement, so the way a fabric hangs or moves on the dancer is important". Thus, it is beautiful to watch the MadamaiShuruwa group dance in these costumes. Their costumes and instruments are extravagantly decorated with cowries, thus making the dancers look attractive and smart.

According to Welsh-Asante (2004), "African dances are largely participatory, with spectators being part of the performance. Except for some spiritual, religious or initiation dances, there are traditionally no barriers between dancers and onlookers. Even ritual dances often have a time when spectators participate". Jacqui (1996), further statesthat"dances teach social patterns and values and help people work, mature, praise or criticize members of the community while celebrating festivals or participating in funerals, competing, reciting history, proverbs, and poetry and encountering gods". Thus, Zinbe (2012) notes that traditional dance in Africa occurs collectively, expressing the life of the community more than that of individuals or couples.

2.7 Musical Instruments and Costumes

Music according toScott (2015), isan art form and cultural activity whose medium is sound organized in time. In general, definitions of music will include common elements such as pitch (which governs melody and harmony), rhythm (and it is associated concepts tempo, meter, and articulation), dynamics (loudness and softness), and the sonic qualities of timbre and texture (which are sometimes termed the "colour" of a musical sound). Different styles or types of music may emphasize, de-emphasize or omit some of these elements. Music is performed with a vast range of instruments and vocal techniques ranging from singing to rapping; there are solely instrumental pieces, solely vocal pieces (such as songs without instrumental accompaniment) and pieces that combine singing and instruments. The word derives from Greek μουσική (*mousike*; "art of the Muses").

The musical instruments and costumes of the Shuruwa dancers showcase and justify the inherent nature of the Africans in terms of music. The animal skin which is prominent and is used mainly as the dancer's costume signifies that the Kagoro people are very good hunters. According to Ezekiel DidamNdap(oral interview on 3rd March 2016), the costume worn by dancers serves as a cultural indicator and identity of the Kagoro and their linage -*Fobur* – *Toro* and Bauchi – Plateau people. Also, the network of cowries on the dancer's costume serves as a reminder to the people on the prime position cowries once occupied as a legal tender and unit of payment in Africa. Thus, it is now an ornament beauty and adornment. The horsewhip also signifies thehunting talent of the Kagoro people, the lead dancer uses it as his prop since he doesn't use flute like his fellow dancers.

Bright yellow shorts in color attractattention which also adds glamour and beauty to the dance. The red stripes on each side of the shorts signify blood (life), strength and energy. This is because without strength or good health one cannot dance the shuruwa

dance since it is a lively dance that demands a lot of strength.*Shuruwa* Music is a combination of singing and instrumentation followed by the energetic dance.Music is often combined with dance and visual arts to create multimedia performances and musical instruments have given artists the inspiration to explore, paint and derive different themes from them. According to (Zinbe, 2012), traditional musical instruments take on sculptural forms, varying in size, materials, and degree of ornamentations. Artists to date, have been using all kinds of materials and surfaces. Sculptors use clay, bronze, cement, metals to express themselves, as painters use traditional and conventional materials to express themselves. Colours play a huge part in defining these traditional musical instruments and costumes. For example, Kandinsky's special understanding of the affinities between paintings and music came forth when he relates the colour to musical tones. Like “Yellow Sounds"(Zinbe, 2012).The tones of music are not lost as soon as they are heard, but are captured by a painter and await the viewing enjoyment of a person who desires to bring back the memory of the tones. Musical instruments have given artists the inspiration to explore, paint and derive different themes from them. Braque and Picasso also used musical instruments as a source of inspiration to produce a large body of work. The steady rhythm of the *Sardana* served as the model for Picasso’s choice of geometric shapes to provide the defining characteristic of and backbone for his Cubist paintings. Picasso continued to develop Cubism by visual translation of *Catalan* music’s color and energy(Zinbe, 2012).

2.8 Musical Instruments

Africa is a continent where a rich and diverse cultural heritage exists; hundreds of different languages are spoken in Africa (EspieEstrellaJuly 17, 2017, Arts,Music, and Recreation).The variety of musical instruments is as diverse as their culture. Africans make musical instruments out of any material that can produce sound. These include

finger bells, flutes, horns, musical bow, thumb piano, trumpets, and xylophones.Egyptian musical instruments were well developed and varied. They included string instruments such as harps, lyres, lutes, percussion instruments like drums, rattles, tambourines, bells (first used during the Late Period) and cymbals (RomanPeriod), wind instruments like flutes, clarinets, double pipes, trumpets, and oboes. (likeegypt.com, 2019).

The *shuruwa* dancers use traditional instruments such as *shuruwa* (flute), set of drums (*bin*) *Kalangu,* and leg rattles. Each of these instruments has its significance. In the dance, the flutes signify joy orcelebrations, most of the songs the flutists lay on the flute are celebration songs. Drums also play a significant role. The drummer must be an expert, the drums always signal the dancers to begin the dance and also determine the tempo of the dance based on the way the drummer beats the drums. The rattles compliment the drums and the flutes by adding quality to the ensemble where the rhythm played brings about harmony and melody that magically affects one's emotions.

2.8.1 Wind Instruments

Flutes were among the first musical instruments used. Double flutes were first made of two parallel pipes, but later the two pipes were separated and set at an acute angle.African dance and performing art are deeply woven into the social fabric of Africa and generally involve aspects of music and theatre as well as rhythmic bodily movement. This is a rock painting that depicts African dancers in their primitive cultural representation. It reveals the earliest form of African dance and costume. (reshafim.org, 2018).

2.8.2 The Sound

According to Sakr ,, Shain, and Metwally, (2009), in Parties and Ceremonies among ancient Egyptians, ancient Egyptian music was based on a minor pentatonic scale

of five tones without halftones. This fact can be inferred from the positions of the holes on flutes. With an increase in foreign conquest, the New Kingdom brought Egyptians into closer contact with Asiatic peoples and their music as well as the introduction of new instruments and new sounds.

The Greeks who settled first in the Delta since the third century BC in many places upstream, above all in the Fayum, must have had an even greater impact on Egyptian music. These influences were mutual. Pythagoras (c.580-500 BC) who created a musical theory based on mathematics, was brought up in Egypt(Eugen, 1992).Egyptian music must have changed a great deal during the last couple of millennia. We have even fewer clues to what the music sounded like than we have to how the Egyptian language was pronounced. To get an idea of what the ancient music *may* have sounded like, Coptic Church music, and Nubian and Egyptian folk music might be helpful. A recording called "The Music of Upper and Lower Egypt" and published by Ryko was done by the Grateful Dead while they were on tour in Egypt of folk singers and musicians.

2.9 Paintings Incorporating Musical Instruments and Costumes



FigureI:
Rock painting of dance performance
Tassili-n-Ajjer, Algeria,
attributed to the Jean – DominigueLajonx
Source: Jon BodsworthLajonx

History has evidence of paintings incorporating musical instruments and dancers in costumes that existed over a long period. The wall paintings from the tombs of leopards, Targuinia 470 BC. Fig. IX is one of the earliest evidence of paintings incorporating musical instruments and costumes which show or express especially well the peculiarly life-affirming exuberance that fills Etruscan art.



e II:
Title: Musicians and Dancer Tomb of
Nebamun, New Kingdom Excerpt.
Date: 1450 B.C.
Source: Jon BodsworthLajonx

According to Baines (1980) “In Old Kingdom tombs, female family members are shown playing instruments, singing and dancing for the tomb owner, a theme that is also repeated in New Kingdom tombs. Private tombs of the Old Kingdom also show occasional scenes of music among farmworkers, such as depictions of a flutist wandering about while men cut sheaves of barley”

Baines further stated that “these songstresses routinely performed in priestly rituals, but there were also grand events such as the one that was staged on the occasion of Amenhotep III's sed-festival”. “Tomb’s drawings of this extravaganza depict long rows of singers, percussionists, and dancers and we are told that their music opened the doors of heaven so that the god may go forth pure". There were also several deities associated with music. One of Hathor's titles was "mistress of music" and she was considered the goddess of singers. Bes was often depicted playing instruments, even outside of Egypt, including the lyre, harp, tambourine, and the oboe-like divergent pipes.



Figure III:
Size: 107x197cm
Date: 470 B.C.
Source: Gardner’s Art through the Ages

Fig.IIIis one of the earliest pieces of evidence of paintings incorporating musical instruments and costumes which shows or expresses especially well the peculiarly life-affirming exuberance that fills Etruscan art.It is a painting from the Tomb of Leopards,

Tarquinia. Gardner (1980), described the paintingfrom the tombs of leopards, Targuinia 470 BC. Fig. III as

> Three young men, one clad only in a light scarf, the other two in the elegant chainys (cloak), seem to be hurrying through a grove of the graceful little laurel tree, the leader carrying a cup of wine and beckoning, the others playing the double flute and the seven-stringed lyres. They seem already to be dancing, facing rhythmically in opposite directions as if performing some circling steps. The gesture has some kind of choreographic exaggeration, especially those of the enlarged hands and fingers of the flutist, which hold and touch the instrument with such sureness and delicacy.

The painting is a fresco on a rock wall and the artist's expressed himself using black to outline the figures and yellow ochre, red, blues and greens to create harmony.



Figure IV:
Arti**st:** Georges Braque
Title: Musical Instrument Autumn 1908
Medium: oil on canvas
Size: 61x89cm Date: 1908
Source: artrenewal.org

"Musical Instruments Autumn 1908" is a still life oil painting by Georges Braque. The painting depicts a guitar and a brass instrument that look like a bugle, with a paper placed in-between the two instruments. The yellow hue on the background forms a

wall while the emerald green hue suggests a table cloth. The instruments and the paper are painted gold yellow giving the guitar a blend of a brass instrument. The rendition and appearance of the instruments by the artist give an impression of a traditional African instrument, especially the guitar which looks like *goge*-an African violin.



Figure V:
Artist: Pablo Picasso.
Title: Ma Jolie (Women with guitar)
Size: 100x64.5cm
Date: 1912
Source: artrenewal.org

According to FernandLéger(The city - The story behind this painting), "Pablo Picasso was one of the foremost and persuasive artists of the 1st half of the 20th century. Primarily associated with pioneering a movement known as Cubism, he also made major contributions to surrealism, symbolism and a range of other classical styles that persisted during the 1920s" and "unlike many other painters of his time, Picasso possessed an eclectic attitude to style"."MaJolie" is a painting by PabloPicasso where he transferred

the creativeness of the *Sadana*dance to his canvas. He rejected the accepted practices of traditional art particularly the dismissal of portraying distinct objects separated by clear lines. In (Ma Jolie) which means a woman with the zither or guitar, the boundaries of the humans and the guitars are unclear, and the objects blend into each other. Shapes overlap and intersect each other, cascading down the painting. The planes are held together by geometric repetitions.



Figure VI:
Artist: Georges Braque.
Title: Still life with Violin and Pitcher.
Size: Unknown
Medium: Oil on canvas
Date: 1910.
Source: History of modern painting from Picasso to Surrealism (1950)

“Still life with Violin and Pitcher” is an analytical painting by GeorgesBraque. Analytical Cubism witnessed an intellectual and logical expression by painters. Painters became more concerned with matters of pure form and began to neglect colour so that their paintings became almost monochromatic as seen in this painting.

The Cubists break the musical instruments into geometrical planes until the real form is almost lost. Except for the tail of the violin, and the lines suggesting the strings, one could hardly identify other objects in the painting; everything has been reduced to planes.

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Figure VII:
Artist: Pablo Picasso.
Title: The Three Dancers.
Dimension: **2153 x 1422 mm**
Medium: Oil paint on canvas.
Date: 1925.
Source: Advance Art and Design, White & White, 2006

According to White and White, (2006), “the jagged forms of Three Dancers convey an explosion of energy. The image is laden with Picasso's recollections of a triangular affair, which resulted in the heart-broken suicide of his friend Carlos Casagemas. Love, sex and death are linked in an ecstatic dance. The left dancer, in particular, seems possessed by uncontrolled, Dionysian frenzy. Her face relates to a mask from Torres Strait, New Guinea, owned by the artist, and points to Picasso's association of 'primitive' forms with expressiveness and sexuality”.

The painting simplifies the figures into flat planes that have its foundation in geometrical streaming as that of the researcher. The arrangement of limbs, the violent angles express the energy used in the dance and it also shows how Picasso has emphasized his theme through the use of colour and texture.



Figure VIII:
Artist: BC, Pablo Picasso.

Title: Three Musicians.
Year: 1921,
Medium: Oil on Canvas.
Size: **6’7” x 7’3”.**
Source: Gardner Pg 820 - 821

Three Musicians, one of Picasso's paintings that depict the experimental style created by Picasso and his friend Georges Braque, Pablo approximates Cezanne's method, carefully analyzing forms into simple planes, making contours strong and precise, and particularly in the face, assuming different viewpoints, which makes for an ambiguous perspective. Gardner (1980), described Pablo’s painting as showing the painter’s well on the path of reduction of visual fact to abstract form. The three musicians, here the space is much flatter, scarcely deeper than a series of planes laid like playing cards, one upon another, as if different parts, the consequence of multiple views, had been reassembled before a single viewpoint. There is a strong tendency to reduce each form to a simple rectangular shape, but for all that, the figure of the clown, the harlequin, and the monk, their instruments and music and the table at which they are sitting can be detected without effort. The broken shapes, filled with flat, more with a syncopated rhythm and vivid dissonance, analogous to those of modern music. This painting shares some similarities with the research.



Figure IX:
Artist: Marc Chargall.
Theme: Green Violinist.
Date: 1923-1924.
Medium: oil on canvas.
Size: 198 x 108.6cm.
Source: Understanding Art, MittlerRagans

The green violinist is a painting of a floating violinist, a scene of imaginationisfoundin the background.Theviolinist's face is painted green while the cloak and the cap is purple but broken into planes of regular and irregular shapes. The artist decided to express himself as if in a dream.

This painting is similar to most of the compositions in the transformational stage of this research because of its use of organic and inorganic shapes and the distortion of images.

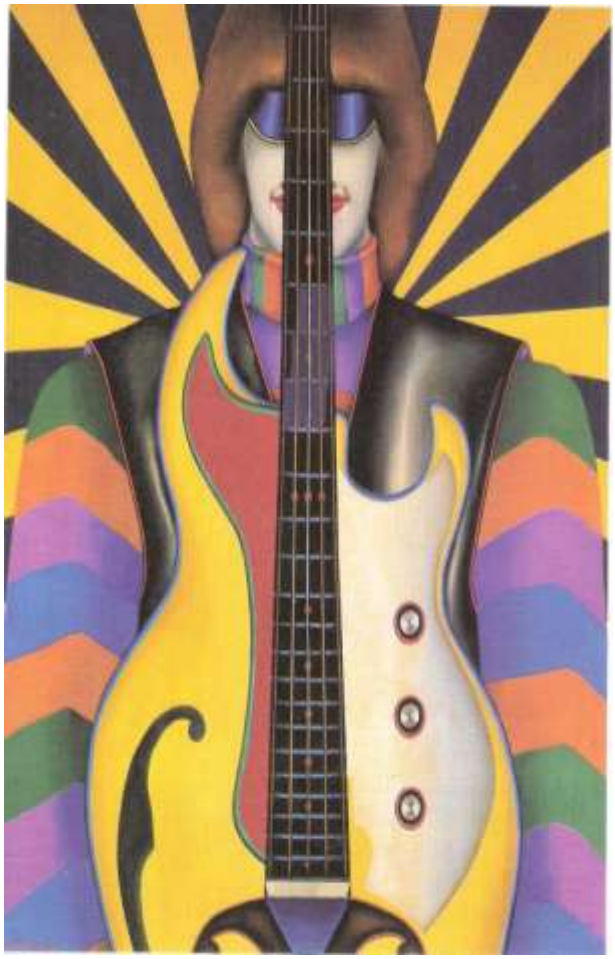


Figure X:
Artist: Richard Iindner.
Theme: Rock – Rock.
Date: 1966.
Medium: Oil on canvas.
Size: 177.8x152.4cm. Gift of Mr./Mrs. James H. Clark.
Source: Understanding Art (MittlerRagans)

This painting combines familiar images from modern rock culture. Balance as an element of art has played an important part of this work, the painter has arranged the work in such a way that no one part of the work overpowers, or seems heavier than the other part. Symmetrical balance is expressed; the Lead Guitar is represented in a vertical way to equally divide the picture into two halves. This painting is similar to the researcher's paintings at the transformational stage.



Figure XI:
Artist: JoeRealEmeh.
Title: Power of Rhythm II.
Medium: Acrylic on Canvas.
Size: 80cm x 103cm
Source: International Art Expo Nigeria (2009)

The painting, “Power of Rhythm II” portrays various traditional African musical instruments, ranging from Kalangu (Talking Drum), Gong, Kim-Kim, Chaka-Chaka (Shaker), Tambari, Molo, Wooden Drum. The instruments are painted against a dark background of motifs. The work is monochromic as only brown and a touch of white is seen as a highlight. Zinbe (2012) describes this work as a painting in which three-quarters of the support is covered with motifs, breaking the background into vertical bars that look like skyscrapers with dramatic lighting dropping on the instruments from the background. The painting is similar to the painting “Nkiyang Song III” in the representational stage of this research.



Figure XII:
Artist: TundeOdunlade.
Title: Music Lesson.
Year: 1992, printed 2012.
Medium: Linocut on paper.
Dimensions: Sheet: 76.1 x 55.8 cm
Image: 61 x 45.9 cm

The first half of the twentieth century gave rise to widespread experimentation with new media by African artists. Many of Nigeria's artists, for example, explored new techniques, including oil painting and printmaking. As elsewhere on the continent, some of these artists received training at local and international art schools, while others were taught in community workshops offered by expatriate artists. Modern African artwork addressed a range of subject matter, from political concerns of the day to depictions of a rapidly transforming landscape due to social and environmental changes. A major artistic transformation occurred in Oshogbo, a Yoruba town in western Nigeria, in the early 1960s. Expatriates Susanne Wenger, UlliBeier and Georgina Beier introduced new

techniques and materials to Yoruba artists and urged them to find their forms of expression. The workshops focused on printmaking but were intended to help participants learn to support themselves as artists. TundeOdunlade is a second-generation artist of the Oshogbo school. Like many of his peers, he practices in a diverse set of mediums such as painting, batik, printmaking, hand-made paper, and fiber work. Though he is most known for his intricate and highly-textured batiks that reflect upon Yoruba traditional Adirecloth dying, his print-making, as seenon“Music Lesson”, reflects similar multi-layered aesthetics of Yoruba art and culture, drawing on modern and traditional daily life in Nigeria. This 1992 limited edition work, Music Lesson, was printed in 2012 and is from the Decades of Printmaking series, hand-picked by the artist--himself a musician-over a four-decade span of creativity. This painting “music lesson” is a work that depicts a sitted figure playing a traditional musical instrument with two small figures who seems to look like children in the background singing and rising their hands on a moonlight night. The work relates to this research because of the traditional musical instrument that the artist explored with in the painting.



Figure XIII:
Artist: Chafe Shehu Ismail.
Title: Three Musicians, Medium: Oil on Canvas,
Dimension: 76x89 cm,
Year:1995
Source: Ismail, C. S. (2000)

This painting is aimed at representing the rhythm of music produced by the*Algaita***,** the *Kakaki*(trumpet) and the *Tambari*as they are played together. The *Algaita*has a high pitch while the trumpet gives a gliding melody as the *Tambari*sounds complement them. Reds are representative of the rising and falling tones of *Algaita* while the yellows and greys represent the cooling effect of the sound of the trumpet and the *Tambari*. Decorative motifs here are used to add colour to the rhythm of the music and the flow of the design.

The work does not represent the Cubist style but the three musicians are shown blowing wind instruments (aerophones) as in the case of *Shuruwa* dance, as well as using the Hausa *BabanRiga*and *Rawani* (Turban) as their costumes.



Figure XIV:
Artist Name: Jacob Ogenyi Roberts.
Title: Algaita:
Medium: Oil on Board,
Dimension: 110 x 90 cm,
Date: 1989
Source: Robert, O. (1982)

Algaita(FigureXIV) is an expression of the Kanuri *Maliki* dance. The *Algaita*man who is the lead musician occupies a very prominent position. He is rendered realistically with flowing rhythmic lines and decorative motifs. In the background, Kanuri females are seen in a dancing mood. Blue is the dominant color. The purpose of this painting is to experiment with a combination of flat colour, decorative motifs, and realism to express a typical Kanuri dance theme. The painting is oil on board.



Figure XV:
Artist: Jacob Ogenyi Roberts:
Title: Dumas;
Medium: Oil on Canvas,
Dimension: 110 x 55cm,
Year: 1989
Source: Robert, O. (1982)

Dumas (Figure XV) is a painting of a Kanuri dance, the *Dumas.* The composition aims at creating an illusion of rhythm and movement. This is achieved by the successive placement of the figures. The figures are abstracted and move in a train-like -manner from a large figure, the*Algaita* player. The *Algaita* player is the lead musician and guides the dance steps in dumas. Thus, he occupies a fairly prominent position within the troupe. This has been emphasized by its relatively large size, compared to the dancing figures.

Architecture and ground level which are also integrated into the composition reflect the background and performance area. The figures are rendered in curvilinear to

invoke feminity and express the flow. Figures are reduced to geometrical shapes as paintings in the abstraction stage of this research. Colours employed are mainly magenta, yellow blue, and green which directs the viewer's eyes around the painting. The painting is rendered in oil using a hard edge approach.



Figure XVI:
Artist: Nike Ogundaye:
Title: African Traditional Instruments;
Medium: Water Colour, Pen and ink on Paper,
Dimension: 31.8 x 44.5cm,
Year: 2003
Source:Ibrahim, D. (2017)

Okundaye's painting of African traditional instruments figure XVI is a painting that depicts an ensemble if instruments used by traditional African musicians, illustrates her efforts in further immortalising cultural aspects of her society. The work is basically linear in nature, composition executed in water colour, pen and ink on paper. It is a still-life studies here the artist arranged decorated drum, horn, *Shekere* (guard rattle) and lute over a pattern decorated background, broken into plane of various sizes – decorated

cowries lines, dark shades of the various colours are used to show the shadow casted by the instruments. The light touches of the yellow, violet and red in selected portions serves to highlight the composition. The painting shares similarities with research.

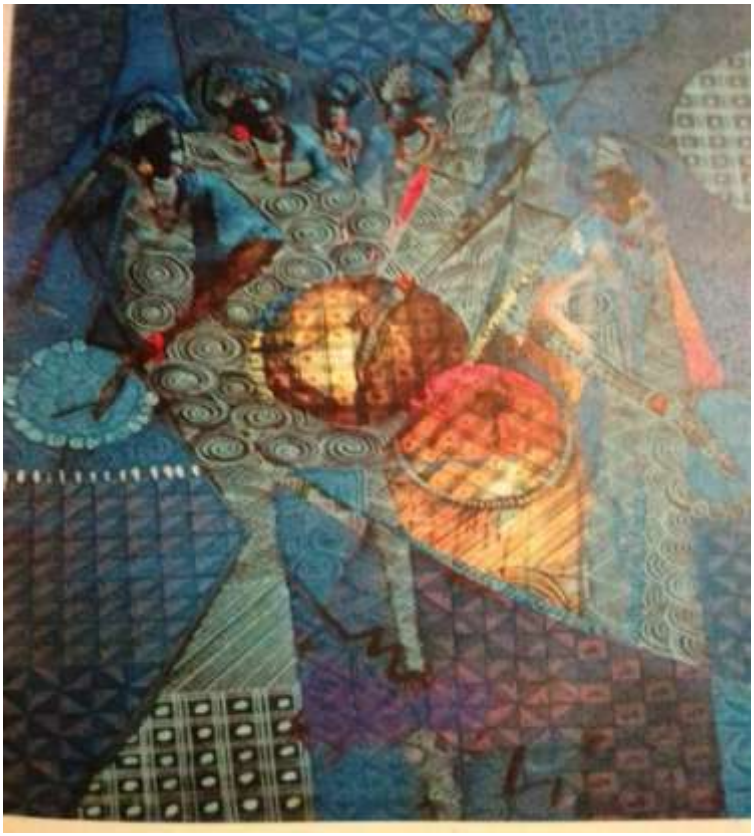


Figure XVII
Artist: Nike Okundaye:
Title: Celebrations II
Medium: Acrylic on Canvas
Dimension: 116.8 x 71.1 cm
Year: 2009
Source: Ibrahim, D. (2017)

Celebration II (Figure XVII) is a very impressive piece painted with monochromatic colour schemes violet with brilliant contrasting orange, yellow and small portions of brown andbright magenta at the center of the painting.

Six stylishly dressed and expressionistic images of women are depicted in this work. The two figures at both extremes are engaged in drumming. The women, next to

the one at the extreme right is facing left and has her left and on one of the two big drums at the center. The women are decorated with jewelries that are depicted in red colour. The use of these colours and images surrounded with Adire patterns, further impress the idea of celebration.



Figure XVIII:
Artist: Zinbe Sabo
Title: Composition 1
Medium: oil on canvas
Size: 60x90 cm.
Date: 2010
Source: Zinbe S. (2012)

Composition 1(Figure XVIII) is a painting that depicts a distorted manner of traditional African musical instruments into recognizable planes. The artist's use of colour is limited. The *Kalangu*(Talking Drum), which is the main subject of this painting has been reduced to flat but colourful planes from left to right, towards the bottom of the canvas lays a profile of the drum with another repetition placed vertically. A circle

placed on the right, a little above the horizontal drum associates the painting with a first angle projection technique of technical drawing. The negative spaces in the painting are broken as planes held together by analogous hues of ultramarine blue that blends with viridian green painted over a yellow ground. The use of alizarin crimson at intervals brightens and redefines the excitement that comes with the sound of the Kalangu.



Figure XVIX:
Artist: Zinbe Sabo
Title: Wedding Party
Medium: acrylic on canvas.
Size: 80x100cm
Date: 2011
Source: Zinbe S. (2012)

The Wedding Party (Figure XVIX), is the reduction of geometrical planes into figures. According to Zinbe (2012), the painting was inspired by the act of cake cutting and feeding by a couple which is symbolic in most contemporary wedding ceremonies. The composition depicts a gazing and Kalangu as the groom and the bride respectively. The bride is dressed in a gray gown, feeding the groom who is dressed in a black suit,

both behind a decorated table with a cake, a bottle of wine and a glass. The drums are given form, in this painting, instruments are reduced to simple planes and painted flat without losing their basic shapes.

2.10 Musical Instruments in Northern Nigeria

The use of music in Northern Nigeria is well known and is not much different from the use of music in any African communities. The traditional music of the people found in the Middle Belt or North Central Nigeria is usually done to worship the gods of the lands. According to Omojola(1995) in his book 'Nigeria Art Music', one of such musical practice which still survives and is thriving among the Islamic dominated area in the North is the*Bori* possession music.

*Bori*music is a type of music believed to have enormous spiritual power which can help worshippers to reach a state of ecstasy through which they can communicate directly with their ancestral spirits. In the New Grove Dictionary of Music, King **(year)** observes Hausa professional musicians belong to a distinct social class that has the character of a euedaus within the society because of its low social status, hereditary membership, and dependence on patronage. Such patronage is usually provided by the emir, palace officials and chiefs who still today constitute the aristocrats, the feudal Lords in traditional Hausa northern society.

In other words, musical practice in northern Nigeria is closely and seriously controlled by religious, social and political considerations. Musical performances are frequently held in the palace to entertain the paramount rulers or Chiefs/Emir, and during such performances, the visitors and subjects are entrained in front of the palace. For example 'in Katsina, when an Emir is to be crowned, the*Yanibari* drum is struck 12

times so that the people can know that they have a new Emir'.Like any African society, and especially the north-central zones of Nigeria generally, most of the musical instruments are classified under the categories of idiophones, aerophone, chordophones, and membranophones.

2.10.1 Instrumentationin Northern Nigeria

In Northern Nigeria,theinstrumentation is backed up by some percussive instruments such as the drum and the talking drum, similar to the ones found in Yoruba land in Western Nigeria. The most popular and common musical instrument to all the people in the North and North Central is the "*Kakaki*" and it stands as a symbol of authority and power. Others are "*Kuntigi*", "*Gurmi*" and various musical instruments made from local materials. Traditional music is used to celebrate births, marriages, circumcisions and all other important events such as sports, gaming, wrestling, coronations, worships, works and story-telling.

The music follows the call-and-response method in which a lead singer sings and the chorus is provided by other singers and the audience in some cases. The instruments are used to shadow the lead singer or repetition of an ostinato phrase. Usually, they are repetitive and stay in one pitch emphasizing rhythmic basic style.Some musical instruments popular and very visible among the North Central Zone of Nigeria are:

1. Gourd struck with rings on fingers among the Boze
2. Wooden clappers used by the Tarok
3. Tin can rattles
4. Eten iron ankle rattles
5. Berom*gwashak* scraper

6. Tarok barrel-drum (*Igangan*)
7. Berom/*ju* reed end-blown flute
8. Eten raft zither

These are the few musical instruments that are peculiar to various ethnic groups whose origins are different from the Hausa in the north. Suffice it to state that most of the instruments used by the traditional musicians have been found to either belong to the tuned idiophones or just idiophones, membranophones, aerophones, and the chordophones.

2.11 Deductions from Literature Review

The review has looked at works and photographs of works created by various artists from different backgrounds. It is observed that musical instruments of the objects, perhaps, influenced the artists' approach in the execution of their works and it is in line with the objectives of this research. It is also evident that various artists have painted pictures with musical instruments, which they have applied in varied subject matters, as a means of self-expression.For example, Picasso's "The Three Dancers" conveys explosion of energy, and in "Ma Jolie" which is a rejection of the accepted practices of the traditional art of portraying distinct objects separated by a line. In this research, the similarities can be derived in some works, yet with differences in the themes of works. Works produced in the cause of the research would be centered on exploring the Shuruwa musical instrument and costume.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The chapter provides information on the processes undertaken in collecting information, analysis, and development of works. The research design for the study is Studio - Based Research. Clarkson (2013), states that practice-based research is an original investigation undertaken to gain knowledge which includes the invention of ideas, images, performance and artifacts including designs.

This study involves a systematic approach to creating paintings from the exploration of *Shuruwa* musical instruments and dance costumes. The methodology employed in this research is qualitative. The sketches and photographs were subjected to studio exploration and analysis. It is concerned with systematic painting and geometrical representation of *Shuruwa* musical instruments and costumes from realism to geometrical compositions concerning Cubism and Constructivism that sprang up through Cubist influence.

At the first stage of the research, that is, the representational stage, the researcher identified, studied and got acquainted with the *Shuruwa* dance musical instruments and dance costumes. According to the inductive school of thought, research starts from the known to the unknown. At the exploratory stage, the researcher deconstructed the musical instruments and costumes. After identifying their compositional potentials, the instruments and costumes were reduced into planes without compromising their forms. The abstraction stage was a total reconstruction of these musical instruments and costumes using irregular-geometrical shapes.

Different media and techniques were employed for explorations. Among the media used were paper, cowries, and threads. They were used in defining non-representation relief constructions.

3.2 Media

The media used in executing this work are pencil, charcoal, ink, watercolour, pastel, oil colour, acrylics, eraser, masking tape, sketch pad, cardboard, canvas, fabric, glue, cutter, measuring tape, syringe, palette, palette knife, painting knives, easel, thumbtacks, and various sizes of brushes.

3.3 Data

The data for this study is obtained from the *Shuruwa* musical instruments and dance costumes of the Madamai*Shuruwa* dance group of Kagoro, KauraLocal Government Area of Kaduna State, Nigeria. The researcher finds their instruments and dance costumes very interesting because of the natural richness in colour, texture, shape, and forms.

3.4 Research Design

The researcher employs the Qualitative method of research in the work. The work is also studio-based because it is a form of research that aims to spread knowledge using practice.

The research procedure is categorized into three (3) stages and three (3) themes;

1. Representational Stage
2. Transformational Stage
3. Geometrical Abstraction Stage

3.5 The Instrument of Data Collection

Oral interviews, observation, and photography were employed in the process of data collection. A digital camera, art materials such as pencil, pen, ink and sketch pads were used as instruments for data collection in this research.

3.6 Procedure for Data Collection

Data for this study was gotten through primary and secondary sources.

3.7.1 Primary Sources of Data

The researcher took photographs of the Shuruwa musical instruments and costume and also sketches of traditional African musical instruments.

Photographs from Primary Source



Plate I: *Shuruwa* Dancers after performing at a wedding at FadanKagoro
Source: Mercy A. Alau, Year:2011



Plate II: *Shuruwa* Dancers performing at an occasion at Kaura LGA Secretariat
Source: Mercy A.Alau, Year: 2008



Plate III*: Shuruwa* Dancers performing at an occasion at Kaura LGA Secretariat
Source: M. A, Alau, Year: 2008



Plate IV: A *Shuruwa* Dancer posing for a snap shot at an event in Agban,Kagoro
Source: Mercy A. Alau, Year: 2010



Plate V: *Shuruwa* Dancers Kagoro performing during the Afan Festival 1st January 2015
Source: Mercy A. Alau, Year: 2015



Plate VI: *Shuruwa* Dancers Kagoro performing during the Afan Festival
Source: Mercy A, Alau, Year: 2015

3.7.2 Secondary Sources of Data

The researcher used images from the internet, books, journals, illustrations from magazines and related literature on the subject matter.

Photographs from Secondary Source



Plate VII: Jarawa Dancers from Plateau
Source: http://funkeoyinbopepper.comup-contents
. /2015/04/jarawadancerYear: 2015



Plate VIII: Jarawa Dancers from Plateau
Source:http://funkeoyinbopepper.comup-
contents/2015/04/jarawadancerYear: 2015



Plate IX: Jarawa Musicians 427 x 460
Source: Permanent Delegation of Nigeria to UNESCO http://nigeria-del-unesco.org/
Retrieved on 17 Nov 2018



Plate X: Jarawa Musicians 427 x 460
Source: Permanent Delegation of Nigeria to UNESCO http://nigeria-del-unesco.org/
Retrieved on 17 Nov 2018



Plate XI: JarawaMusicians Source: Joshua Ashom-ZakkahJr Source: https://joshuaproject.net/people_groups /12328/NI Retrieved on 17 March 2018



Plate XII: Jarawa Musicians
Source: 2015http://inspire.nayd.org/2015/08
/international-youth-day-organised-by.html?
Dimension: 12.98 x 9 cm



Plate XIII: Jarawa Dance, Jos
Dimension: 480 x 360Source: Bulus Ado Mbwar:
https://www.google.com/search?q=jarawa+dance

3.8 Data Sampling

The researcher made the selection based on the subjective preferences considering the suitability of different instruments and costumes in a composition. A total of five instruments were used at various stages of exploration in the studio and a complete set of the dance costumes of the *Shuruwa*dance troupe was also used.*Gbandam bin, Dadai bin,Kalangu,* Flutes (*Shuruwa*).

3.9 Photographs

The researcher took several photographs of the *Shuruwa* dancers on different occasions with the aid of a digital camera, as a primary source, while some were retrieved from the internet as a secondary source.

3.10 Procedure for Data Analysis

The data collected were analyzed through studio exploration and were categorized into three (3) stages:

3.10.1 Representational Stage

This is the first stage of the research. The researcherrealistically studied the forms, for example, from the known forms.Allthe works were executed into three themes, i.e. the dancer's costume series, the *Nkiyang Song* (musical instruments) series and then the Shuruwa blower series.The musical instruments were drawn and the costumes on different figures were painted in their different shapes and forms.Read (1974), describes the realistic philosophy in art as one based on the objective existence of things. Based on this theory, the researcher focuses on the realistic rendition of the *Shuruwa* musical instruments and costumes.

3.10.2 Transformational Stage

In this stage, the researcher began to deconstruct the instruments and costumes of figures into irregular shapes to planes without compromising their forms. The researcher at this point introduced the use of different media and techniques to discover the most suitable to be used in this research.The media included oil on canvas, acrylics, watercolour, and pastel.

3.10.3 Geometrical Abstraction

At this stage, the researcher further reduced the compositions into lines and geometric planes of regular and irregular (organic) shapes.Line plays an important role in dividing the various planes and in creating overlapping effects.The works were also painted in flat colours. This stage was inspired by the study on the works of the cubist painters like PabloPicasso and Georges Braque, whose works were also inspired by musical instruments.

3.11 Sketches

Preliminary studies were done on paper using various media such as pencil, ink, charcoal, andwatercolour. Studies and sketches of different traditional musical instruments within the scope of the study were made, directly as still life objects in the first stages of the geometrical/abstraction stage. Below are studies made by the researcher from the representational stage to the geometrical abstraction stage.



Plate XIV:
Title: *Shuruwa* (flute)
Year: 2016
Medium: Ink
Dimension: 45x30cm



Plate XV:
Title: *Gbandang Bin* (Big Drum)
Year: 2016
Medium: Ink
Dimension: 45x30cm



Plate XVI:
Title:*Kalangu* (Talking Drum)
Year: 2016
Medium: Ink
Dimension: 45x30cm



Plate XVII:
Title: Some African Musical Instruments
Year: 2016
Medium: Ink
Dimension: 45x30cm



Plate XVIII:
Title:*Nkiyang Song* (*Shuruwa* Musical Instruments)
Year:2016
Medium: Pencil
Dimension: 45x30cm



Plate XIX:
Title: *NkiyangSong I* (*Shuruwa* Musical Instruments)
Year: 2016
Medium: Pencil
Dimension: 45x30cm

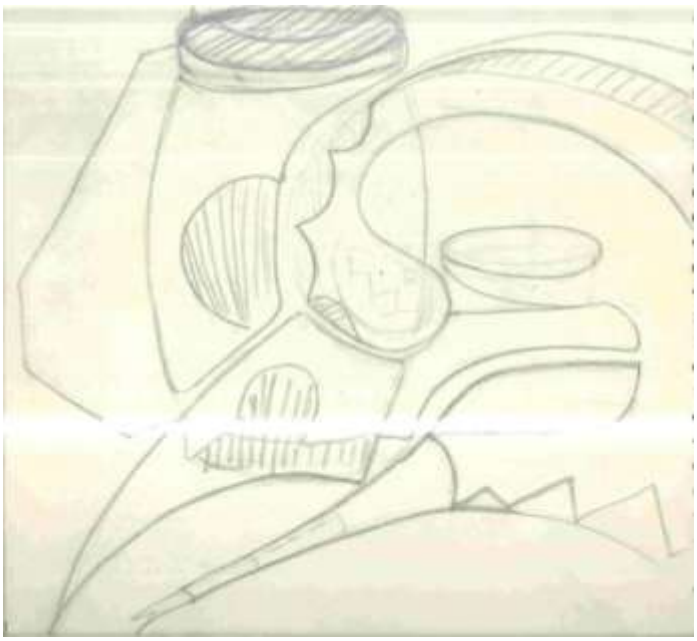


Plate XX:
Title: *NkiyangSongII* (*Shuruwa*Musical Instruments)
Year: 2016
Medium: Pencil
Dimension: 45x30cm

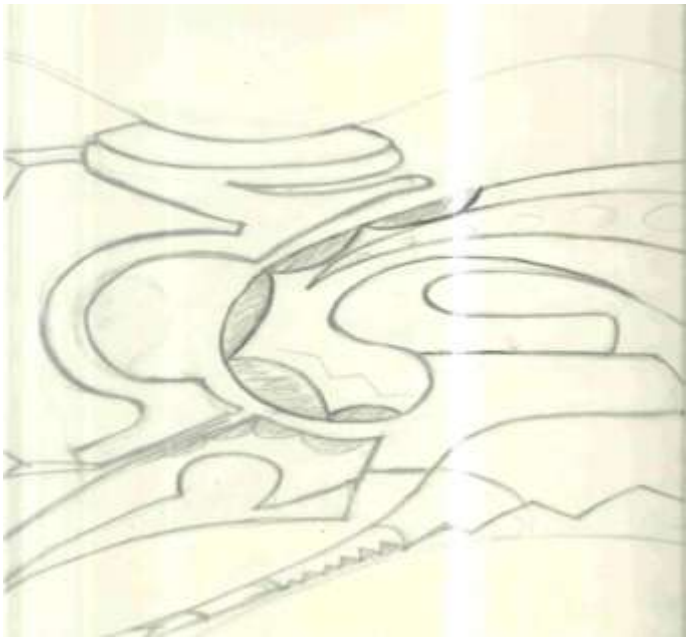


Plate XXI:
Title:*Nkiyang Song*III (*Shuruwa* Musical Instruments)
Year: 2016
Medium: Pencil
Dimension: 45x30cm



Plate XXII:
Title: *Shuruwa*Blower I (Flutist)
Year: 2016
Medium: Charcoal
Dimension: 45x30cm



Plate XXIII:
Title: *Shuruwa*BlowerII (Flutist)
Year: 2016
Medium: Charcoal
Dimension: 45x30cm

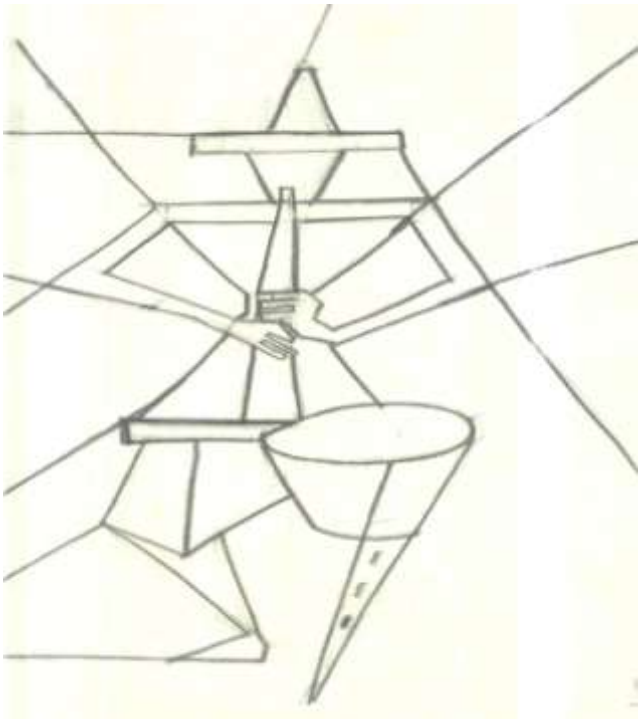


Plate XXIV:
Title: *Shuruwa*BlowerIII (Flutist)
Year: 2016
Medium: Charcoal
Dimension: 45x30cm



Plate XXV:
Title: Dancers Costume I
Medium: Charcoal
Dimension: 45x30cm
Year: 2016



Plate XXVI:
Title: Dancers Costume II
Year: 2016
Medium: Charcoal
Dimension: 45x30cm

3.12 Colour and its Usage

The researcher capture originality by using natural colours of the musical instruments and costumes in the first stage which is the representational phase. Zinbe (2012) asserts that "Traditional African musical instruments combined with the lines on the costumes of the people who play them and dance: their sounds, the environment, all interact to form a multi-coloured composition that is appealing to the painter because these lines have different levels of saturation and value".In the second and third stages of the research,colours were used flat to represent geometrical shapes as depicted in plate LXI.The interplay of cool colours, blues, and purples that dominate the paintingswere used for aesthetic purposes.They were mostly used to reduce the busy state of the works.

A few yellows and tinted reds were introduced as a highlight.Hiller, (1970) asserts that "the eye is always the final judge in any aesthetic problem having to do with colours." Zinbe, (2012) asserts that "there are no established laws of aesthetics feelings, and while human beings remain biologically different one from the other, there can never be one".This explains why the researcher had used different colour schemes to explore Shuruwa musical instruments and costumes as seen in plate XXXIX*Nkiyang Song* V (Dancers Costume)

CHAPTER FOUR

Analysis of Works

4.1 Introduction

This chapter is the cataloging and analysis of works produced in the course of this study. The works were grouped into three phases and twenty-one paintings were selected and analyzed.This was achieved through the use of geometrical shapes in the following order as given below.

These stages are as follows:

i. Representational Stage
ii. Transformational Stage
iii. Geometrical/Abstraction Stage

4.2 Analysis and Stages of Experiment

The researcher has grouped the paintings according to how they were produced from the first stage (Representational) to the last stage (Geometrical Abstraction). The researcher tried to identify and tag each painting in order of creation.

4.2.1 Representational Stages

This is the first stage of the research. Here, the researcher realistically studied the forms i.e. from the known to unknown. All the works were executed to identify, study and get acquainted with the dance costume severally in their natural colours and shapes as seen in plates Plate XXVIII - XXXIX.

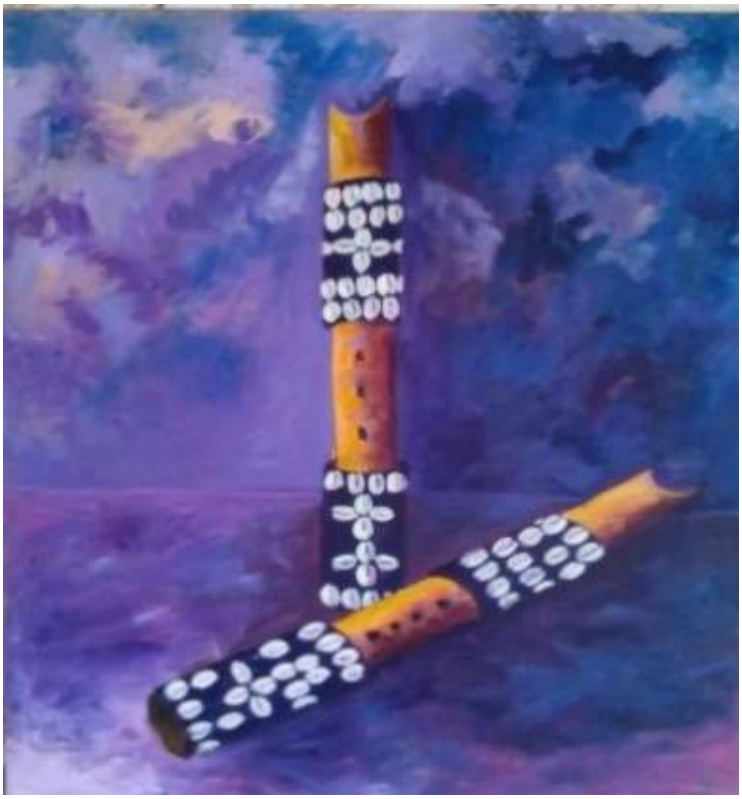


Plate XXVIITitle: *Shuruwa*
Medium: Acrylic on Canvas
Size: 120 x 100
Year: 2016

The *Shuruwa* painting is the decorated bamboo flute with holes decorated with a network of cowries on an animal skin tied around it. It is influential in the "*Nkiyang Song"* musical instruments of *Shuruwa* dance troupe. It is amongst the first paintings executed in the representational stage of this research. The researcher tried to represent the "*Shuruwa*" in their natural colour and form. Using yellow ochre on the bamboo and magenta and blue and purple to create the leather where the cowries are attached. The background is the interplay of irregular forms. Here the artist was concerned in capturing the essence of form in the naturalistic state.



Plate XXIIITitle: ”*Bin*” I
Medium: Acrylic on Canvas
Size: 120x100cm
Year: 2016

Bin (drums) (Plate II) are very essential to the *Shuruwa* musical troupe. These drums accompany the “*Shuruwa*” flute to give an interesting musical sound. The small drum (“*akadai bin*”) and the big drum (“*gbandang bin*”) are usually adorned with cowries also with some dangling belts in a vertical form and a handle or fat rope which the drummer hangs on his shoulders.

In this painting, the researcher and artist rendered the two drums in a vertical position and tried to represent the drums in natural colours on a green background placed in a blue foreground.



Plate XXIXTitle: "*Nkiyang Song*" I
Medium: Oil on Canvas
Size: 80x100cm
Year: 2016

The painting depicts the full set of the *Shuruwa* musical instruments in their plain form. The two drums (large and small) the *Kalangu* (talking drum), the *Shuruwa* (flute) and the drum stick. The researcher paints the instruments in a polychromatic effect. The careful use of browns on the wood gives a wooden finish to the drums on a tinted green background. The instruments here are arranged (posed) in such a way that it has created a wonderful composition. Here elements and principles of art were well captured.



Plate: XXXTitle:"*Nkiyang Song* II"
Medium: Mixed Media
Size: 120x100cm
Year: 2016

"*Nkiyang song* II (Plate IV) is one of the first paintings executed by the researcher to explore the technique to embark on in the course of this study. The instruments were traced out with a syringe using white glue with a little drop of yellow acrylic, allowed to dry and then painted the instrument in the shade of brown on a purple background to keep the painting cool. The use of these techniques created texture in the work very differently from the first painting of the "*Nkiyang Song* I". The form, balance, and colours play a very vital role in the painting being of the foremost concern of the research.



Plate XXXITitle: *Nkiyang Song* III
Medium: Poster Colour Size: 59.4x42cm
Year: 2016

This painting title *Nkiyang Song* III (plate V) was created in the course of exploring what medium to explore within this research. The researcher tried to use natural colours as much as possible to represent the "*Nkiyang Song*". Chains of cowries are attached to the hanging belts on the two drums while the handle rope is decorated /adorned with cowries on the talking drum. Only one flute of four holes is placed on the foreground and the drum stick on a pale purple background. The work is similar to the "*Nkiyang Song* I".



Plate XXXIITitle: *Kalangu*
Medium: Acrylic
Size: 120x100cm
Year: 2016

Kalangu (talking Drum) (Plate VI) in the painting the researcher showed the *Kalangu*in three (3) different positions on a deep brown background, with the two drums lying down on the floor showing their leather hanging ropes decorated with a chain of cowries. The drums are painted using their natural colours. Balance Rhythms and shape and shape of the*Kalangu*is captured by the researcher to justify one of the objectives of the study.



Plate XXXIIITitle: African Musical Instruments (*Nkiyang Song* IV)
Medium: Oil on Canvas
Size: Year: 2016

The painting in plate XXXIIIdepicts some traditional African musical instruments used by some tribes in Nigeria and Kaduna State. The big clay pot is usually used by the Zumunta Mata in the rural areas, the *kim-kim* (small pot) the wooden gong, the *Molo, Kacha-kacha*, flute, and the *Kalangu* are represented in these painting to showcase the traditional musical instruments. The *Nkiyang Song* III is rendered in slight brushstrokes of brown, yellow, green and white colours.



Plate XXXIVTitle: *Nkiyang Song* V (Dancers Costume)
Medium: Oil on Canvas
Size: 120 x 100 cm
Year: 2016.

The researcher realistically studied the forms in plate XXXIV. The *Nkiyang Song* (Dancers Costume) is depicted in such a way that one hardly differentiates the instrument from the costumes. The costumes are kneaded into each other with the musical instruments. All dancers are shown blowing the *Shuruwa* (flute) except the drummers. The flute dancers are usually twelve in number, with each part having three people. The costume is a yellow short with red stripes by the side and other the chess is a skin strip in form of a cross belt, across the chest and waist belt all made of animal skin and decorated with a network of cowries. It also has a dangling belt, a set of little horsetail attached with cowries worn on the leg and above the ankle. The dancers also are shown wearing a head costume that looks like a crown,decorated with cowries and is shown

wearing brown footwear.The choice ofcolours in the composition suggest the energy and excitement that accompanies the dance itself.



Plate XXXVTitle: *Shuruwa* Drummer
Medium: Oil on Canvas
Size: 100 x 80 cm
Year: 2016

In this painting, the researcher tried to depict the Shuruwa drummer in action wearing the Shuruwa costume duringtheperformance. The instrument here appeared to be plain without any ornamentation. The drummer appeared on a faded green background, with emphasis is on the drummer alone. This painting is one of the first paintings by the researcher in the quest to identify the *Shuruwa* musical instruments and costume. This figure is a representational picture of the *Shuruwa* drummer in its natural form.



Plate XXXVITitle: *Shuruwa*Blower I
Size: 120 x 100 cm
Medium: Oil on Canvas
Year: 2016

The *Shuruwa* blower is represented fully in action by blowing the aerophone instrument (*Shuruwa*) and dancing at the same time. He is adorned with *Shuruwa* full costume of cross belts highly and (heavily) decorated with cowries. The *Shuruwa* is also decorated with animal skin ornamented with cowries and the blower on this work is shown wearing the group's yellow shorts and a pair of brown sneakers. This figure is a representational picture of the *Shuruwa* flute blower. In these painting design elements perceived on the body of the human figure were identified and were used to create forms at the stylization stage.



Plate XXXVIITitle: Dancers Costume I
Medium: Acrylic and Canvas
Size: 120 x 100 cm
Year: 2016

The dancer's costume is a painting showing emphasis on the regalia of the *Shuruwa*dancers from the back view of a dancer in action. On the leather belts, making the dancer look attractive, the yellow-green background is given to make the figure stand out. The white feathers also created rhythm in the painting. At this point, the researcher starts to reduce the painting into a closer view, for the clearer attraction of the dancer's costume. The coloured costume and cowries on the body of the dancer were identified and were used to create forms.



Plate XXXVIIITitle: *Song* (Dance)
Size: 120 x 100 cm
Medium: Enamel
Year: 2016

Dancer's motions are shown on a dark background to depict night dance by the *Shuruwa* dancers. Four flutists are shown during a solo. The researcher decided to control the paint to achieve what is almost a conventional painting. The work concludes the experimentation of Shuruwa dance costume in this representational stage.

Stage II: Transformational Stage

This is the second stage of this research. It is achieved by the deconstruction of painting into planes. The researcher observed that certain instruments tend to give an expression of interesting irregular shapes plane that could be in wall decoration.



Plate XXXIXTitle: "*Nkiyang Song*" VI
Medium: Acrylic and Canvas
Size: 120 x 100 cm
Year: 2016

This painting depicts the *gbandang bin* (big drum), *Kalangu, dadai bin* (small drum), the *Shuruwa* (flute) and a drum stick overlapped to form a composition. The painting was painted using irregular shapes to create a flat plane painting. The composition is achieved through the painting of the planes in tones thatblend in the background. The reds from the left to right, are mixed using phylo blue and mixed with alizarin crimson. The greens are used in minimal and yellow are tinted to create highlights on the painting, which address the second of the stated objectives of the study (identifying its aesthetic qualities).



Plate XLTitle: *Nkiyang Song* VII (Musical Instruments)
Medium: Acrylics in CanvasSize 120 x 100 cm
Year: 2016

This is the second painting of *Nkiyang Song* made under the transformational stage of this research. The researcher decided to breakdown the work more complicated with irregular shapes achieve a morebusy painting. Here, complementary colours are used to express the researcher's viewpoint. A fainted painted cowry is depictedin the middle of the work to state that cowries are also part of the "*Shuruwa* musical instruments". It is, however, a remarkable act of courage, skills, and strength that is aimed at achieving the desired objective of the study.



Plate XLI Title: Dancers Costume II
Medium: Acrylics in Canvas
Size: 120 x 100cm
Year: 2016

In the transformational stage, the researcher paints the dancer in irregular planes to create aesthetical but busy with lines to show the energy involved in the dance in which these costumes are used. The cool colors and warm colours seem to agree with one another in the painting. In this painting, there is lots of realism using the visual language of colors, lines to create patterns and forms in the painting to depict the dancers' costumes. The painting is in line with the objectives of the study.



Plate XLIITitle: *Shuruwa* Blower II
Medium: Oil on Canvas
Size: 120 x 100 cm
Year: 2016

"*Shuruwa* Blower II" was created under the transformational stage of this research. This stage also witnessed the transformation of the*Shuruwa* musical instruments and dance costumes into images or figures. This particular painting depicts a flutist a figure infused with the drums, flutes, and costumes to create an interesting composition of humans, on a dominated purple background broken into planes of irregular shapes. This composition emphasizes the *Shuruwa* musical instrument costumes where the *Kalangu* represents the main body small drum while the flute represents the right leg creating an interesting figure.



Plate XLIII
Title: *Nkiyang Song*VIII (Musical Instruments)
Medium: Acrylic on Canvas
Size: 120 x 100 cm
Year: 2016

*Nkiyang Song*VIII is a simplified version of the *Nkiyang Song* in the transformational stage of the research. The work is enlarged and details have disappeared. Basic geometrical shapes in the painting are irregular of different kinds. The work is painted with shades of sap green and hues of ceruleanblue while shades of yellow formthehighlights. The objects are almost gone as one can only see irregular forms.



Plate XLIVTitle: Dancers Costume IV
Medium: Oil on Canvas
Size: 120 x 100 cm
Year: 2016

The painting, “Dancers Costume IV” is a simplified version of the paintings in the transformation stages. This is the third stage known as the abstract stage in this research. The researcher reduced the shapes into more planes than the other two paintings in the transformation stage. The work looks less busy and dominated by red hues tinted and shaded, a little cobalt blue amid pale yellow used as highlights.



Plate XLVTitle: *Shuruwa*Blower III
Medium: Acrylic on Canvas
Size: 120 x 100 cm
Year: 2016
Artist: Mercy Alau

At this point, the *Shuruwa* blower III has been simplified into more flat planes of regular and irregular shapes, mostly triangles as seen in the breaking down of the *Shuruwa*Blower. The painting is done usingcool colours such as purple, in tint and shades to create a monochromatic painting. The work is highlighted with tints of yellow pale hue and shaded cadmium red.

Stage III Abstract Stages

In this stage, the researcher produced three paintings under themes earlier explained. In this stage, the researcher reduced the forms into simple geometric shapes. This stage was inspired by the study of the works of the cubists; Picasso, Brague, and Kandinsky. It is also very important to note that cubism was inspired by the extensive use of musical instruments, which is characterizedbytheuse of geometrical shapes in the painting. The paintings recorded at this stage of the study are concerned with non-representational shapes and forms as captured in plates XIII-XX



Plate XLVITitle: *Shuruwa* Blower IV
Medium: Oil on Canvas
Size: 120 x 100 cm
Year: 2016

This is the final work produced by the researcher in this study. The painting is a blowout (enlargement) from paintings III in the transformation stage. The work is enlarged to create larger planes. A close look at the *Shuruwa* Blower reduced into a simple geometric plane. The use of primary colours, greys, and greens, best describes the melodies of the *Shuruwa*musical instrument. The *Shuruwa*Blower was flattered and

simplified into form creating shapes of triangles, square, rectangle, inanimate shapes broken into planes that overlapped and penetrate each other.

CHAPTER FIVE

Summary, Conclusion and Recommendations

5.1 Summary

Because*Shuruwa* musical instrument and dance costumes have not received sufficient academic attention was the major challenge for this study. However, the dance costumes and instruments are often elaborately decorated with cowries and animal skin which bear great potentials to stimulated artistic imagery and assimilation for painting. This research aims to explore the aesthetic of *Shuruwa* dance costume and musical instruments in painting. The specific objectives were to: identify the traditional *Shuruwa* musical instruments and dance costumes for composition in painting express the aesthetic qualities of the traditional Shuruwa musical instruments and dance costumes for exploration inpainting compositions, analyze traditional Shuruwa musical instruments and dance costumes in painting from representational to abstract stages of painting.

The research strategies for achieving these objectives included observation, interviews, and gathering of data from primary sources, secondary sources in text and internet. The methodology employed was studio-based, as explained in chapter three of this study. This involved embarking on visitations to a couple of ceremonies, for example, (Afan National Festival, Kagoro, and wedding ceremonies, coronation, where *Shuruwa* troupe performed, to get acquainted with the instruments and dance costumes, the researcher discovered their unique forms, textures, sounds of instruments, their sizes, shapes, colours, arrangement and design of cowries on leather.

Sketches and photographs were subjected to studio exploration and analysis. The work has to do with the systematic painting and geometrical representation of the

*Shuruwa*musical instruments and dance costume from realism to geometrical composition concerning cubism and construction that sprang up through cubist influence.

The study also gathered information obtained against the backdrop of useful inputs from related literature, which have been reviewed as part of the study. The various views encountered in the literature provided a clue on what was to be expected in providing relevant answers to questions posed by the research.

5.2 Findings

From the outcome of the study carried out, the following are the findings based on the objectives of the study.

Objective 1:*Shuruwa* musical instruments and dance costumes could be used as a source of inspiration for painting compositions.

Objective 2: The study has established that*Shuruwa* musical instruments and costumes could be used forexploration in painting the aesthetic qualities painterly.

Objective 3: The study established that traditional *Shuruwa* musical instruments and dance costumes could be analyzed from representation form to abstraction form in painting. The study further reveals the relationship between painting and other areas of creativity like music and dance.

5.3 Conclusion

The fact that *Shuruwa* musical instruments and dance costumes have not received scholarly attention became the major challenge for this study. The dance costumes and instruments are often elaborately decorated with cowries and animal skin which bear the potentials to stimulate artistic imagination for painting. The research aims to explore the

Shuruwa dance costumes and musical instruments in painting. The specific objectives were to: identify the traditional *Shuruwa* musical instruments and dance costumes for exploration in painting the aesthetic qualities of *Shuruwa*musical instruments and costumes, explore traditional *Shuruwa* musical instruments and dance costumes as a source of inspiration for painting compositions, and analyze traditional *Shuruwa* musical instruments and dance costumes through painting from representational to abstract stages of painting.

The exploratory process of the painting resulted in geometric/abstraction painting expressions that share visual semblances with the Cubists' expressions. This also reflects Zinbe's (2012) observation that musical instruments formed the basis for the Cubists' constant use of geometric shapes that characterized Cubism.

5.4 Recommendation

Given the outcome of the study, the following recommendations are advanced:

i. Artists should continue to look at Nigerian traditional musical instruments which are materials of culture for inspiration in painting because a lot of inexhaustible potentials exist in them.
ii. The aesthetic qualities of either the *Shuruwa* musical instruments, dance costumes or even the dance could be further explored by other artists in painting, sculpture, graphics or textile design.
iii. Artists should endeavor to look inward and research in art forms prevalent in Nigeria's locality for exploration documentation and exposure.

5.5 Contribution to Knowledge

The Study:

i. established that *Shuruwa* musical instruments and dance costume (Nkiyang Song) a strong source of inspiration for painting compositions, and a painterly concept is established.
ii. established that traditional *Shuruwa* musical instruments and dance costumes can be analyzed in painting from representational form to abstraction.
iii. will help in the documentation of *Shuruwa* musical instruments and dance costumes for the future generation.

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