AN APPRAISAL OF *ATYAP* PERFORMING ARTS OF ZANGON KATAF KADUNA STATE, NIGERIA (1950 – 2013)

A Ph.D DISSERTATION

BY

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Ph.D/ENV-DESIGN/00510/2006-2007

DEPARTMENT OF FINE ARTS
FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

JUNE, 2015

Fly Leaf

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

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSOPHY (Ph.D) DEGREE, IN ART HISTORY.

DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

JUNE, 2015.

DECLARATION

I, Samuel Caleb, hereby declare that this Dissertation titled “An appraisal of *Atyap* Performing Arts of Zangon Kataf Kaduna State, Nigeria 1950 - 2013, has been written by me and is a record of my own research. It has not been presented in any previous application for a higher degree. All quotations are indicated by quotation marks or indentations and sources of information are specifically acknowledged by means of notes and bibliography.

……. ……

Samuel Caleb. Date

CERTIFICATION

This dissertation entitled ‘An appraisal of*Atyap* Performing Arts of ZangonKataf Kaduna State, Nigeria 1950 - 2013, meets the regulations governing the award of Higher Degree of Doctor of Philosophy (Ph.D Art History) of the Ahmadu Bello University Zaria, Nigeria. The research is therefore approved for its contribution to knowledge.

…… …….

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DEDICATION

To Artists, Art Historians, the *Atyap* Nation living and the dead

ACKNOWLEDGEMENTS

My profound gratitude goes to my supervisors Prof. A.R.Saliu, Prof. Jacob Jat Jari and Dr. (Mrs) Rose Ayaka Nkom who carefully went through this work severally and made positive restructuring and corrections. I owe special thanks to all staff of the Department of Fine Arts and the Ahmadu Bello University, who paid my school fees all through my studies.My thanks go to Dr. Irimiya Aboyi, Dr. Samuel Achi, Dr. Gambo Giles Duniya, and Mr. Aliyu Muhammad for their valuable suggestions and motivation during this study. I appreciate Mrs. Ladi Agada my twin sister who encouraged me academically and morally. I am ever grateful toLate Baba Adamu Musaand Bello Imomohwho lay the foundation blocks of nurture as I was growing up as a student of art.Thanks to all my respondents who shared with me their quality time and furnished me with lots and lots of information for this work. My sincere thanks also go all my friends, brothers, sisters, aunties, and uncles for their valuable suggestions, moral support and concerns.

My final thanks go to my beloved wife Mrs Hadassah Caleb Samuel, the children (Destiny, Favour, Amstrong, and Divine) and my parents (Mr. Samuel Sambo Kazzah and Ladi Sambo Kazzahfor their enduring support and encouragements during this study.

Caleb Samuel

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ABSTRACT

AN APPRAISAL OF *ATYAP* PERFORMING ARTS OF ZANGON KATAF KADUNA STATE, NIGERIA 1950 – 2013,By Samuel Caleb.(N.C.E. Fine and Applied Arts KSCOE Kafanchan, B.A.Fine Arts, M.A Art History A.B.U Zaria)

This study explored the activities of the *Atyap* performing arts, defining what they are by name. Chapter one introduces the background history of the *Atyap* performing arts of ZangonKataf Kaduna State Nigeria from 1950 - 2013. The problem of the study was that, the *Atyap* performing arts have dwindled over these years and that, it is being endangered. The aim of the study sought to establish the state of the *Atyap* performing arts. The objectives of the study were to: investigate the historical evolution of the performing arts from 1950 - 2013, to identify the existing *Atyap* performing arts and the instruments of music; study the socio-cultural character of the *Atyap* performing arts; examine the fears of extinction expressed by researchers on performing arts of *Atyap*; and categorize the *Atyap* performing arts according to their various manifestations. The performing arts of the *Atyap* from available records, haven undergone considerable change of recent justify this study. The scope of this research was devoted to the existing *Atyap* performing arts from the numerous traditional music and theatre arts existing from 1950 - 2013. The performing arts are diverse in nature; they include those performed without instruments, those performed with musical instruments, those performed theatrically and those performed poetically. They are those performing arts found within *Abin-Atyap*.Chapter two focuses mainly on the review of relevant literature which further reveals the gaps existing in the previous studies, especially in the examination of the nature, content and context of the *Atyap* performing arts of ZangonKataf, Kaduna State. The relevant reviewed literature showed that the influences that permeated the early periods of the *Atyap* performers have continued to manifest themselves in different shades and circumstances to the extent that there are new transformations and assimilations of performances from nearby ethnic groups bordering *Atyap*, Chapter three discusses the methodology, research designed of the study. Both the historical and qualitative methods of data collection were used. Several experts suggested the use of multiple approaches to art historical studies, and were adopted in this work to investigate the historical evolution of the Atyap performing arts from 1950 to 2013. The population of the performing arts is those practised in *Abin-Atyap*. The selection was done using the purposive sampling due to the heterogeneous settlement pattern of *Atyap*. In carrying out the field work of this study, the qualitative method of investigation was used. The interviews conducted were done based on the sampled population, using questions that were open ended in nature. Information collected from the field was analyzed in Chapter four and five of the study. The discussions made were done through categorization, description and comparative analysis. Chapter four analyzed the data collected base on specific headings. These headings include (i) early performing Arts in *Abin-Atyap* (*Song Guguwa, Song Zunzuo, Song Zunzom Atah, song zunzom Angurung, Song Zunzom Akhuwoo, Song Kuku*), (ii) Borrowed performances (*Song Zunzom Akatam, Song Samba, Song Bori, Song B.B, Song Akpat* (Hausa praise singers), (iii) Recent performances (*Song Din-vag*) and *Song Ashong*. Chapter five pulled together some assertions on the extinction of the *Atyap* Performing arts and discussed them through

intrinsic deductions from the art forms and performances seen in the different celebrations. The findings of this study established that some performances are actually going into extinction, while most performances are undergoing refinement due to acculturation. Over the years, there has been multiplication of adopted *Atyap* performing arts stemming from youths, adults, and women groups. Chapter six contains a summarized overview of the entire study. The recommendations of this study states that, most of the existing performing arts needs sustenance. Schools were recommended to adopt some performing arts for extra-curricular activities. Churches in the land were encouraged to adopt some of the performing arts with some refinements for their praise, worship session.

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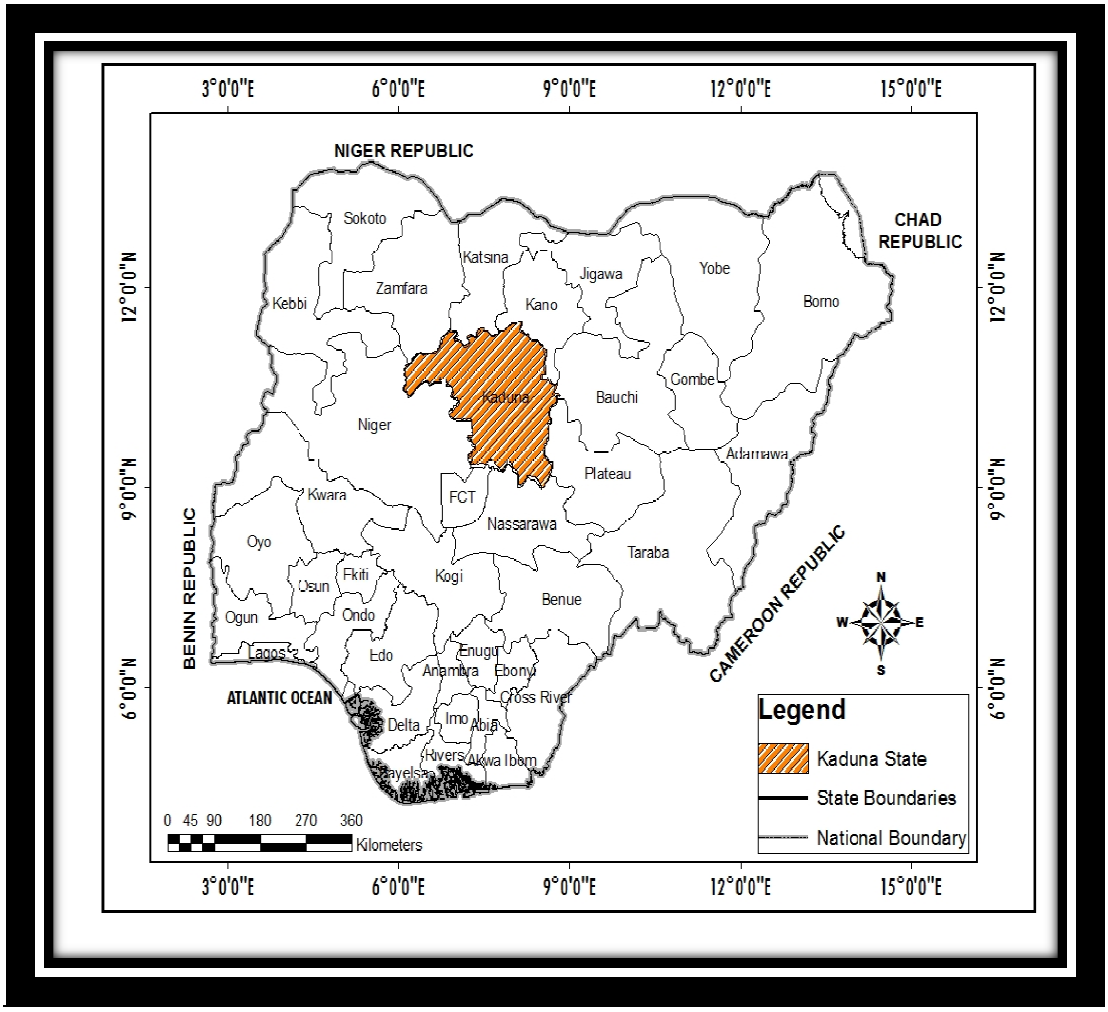
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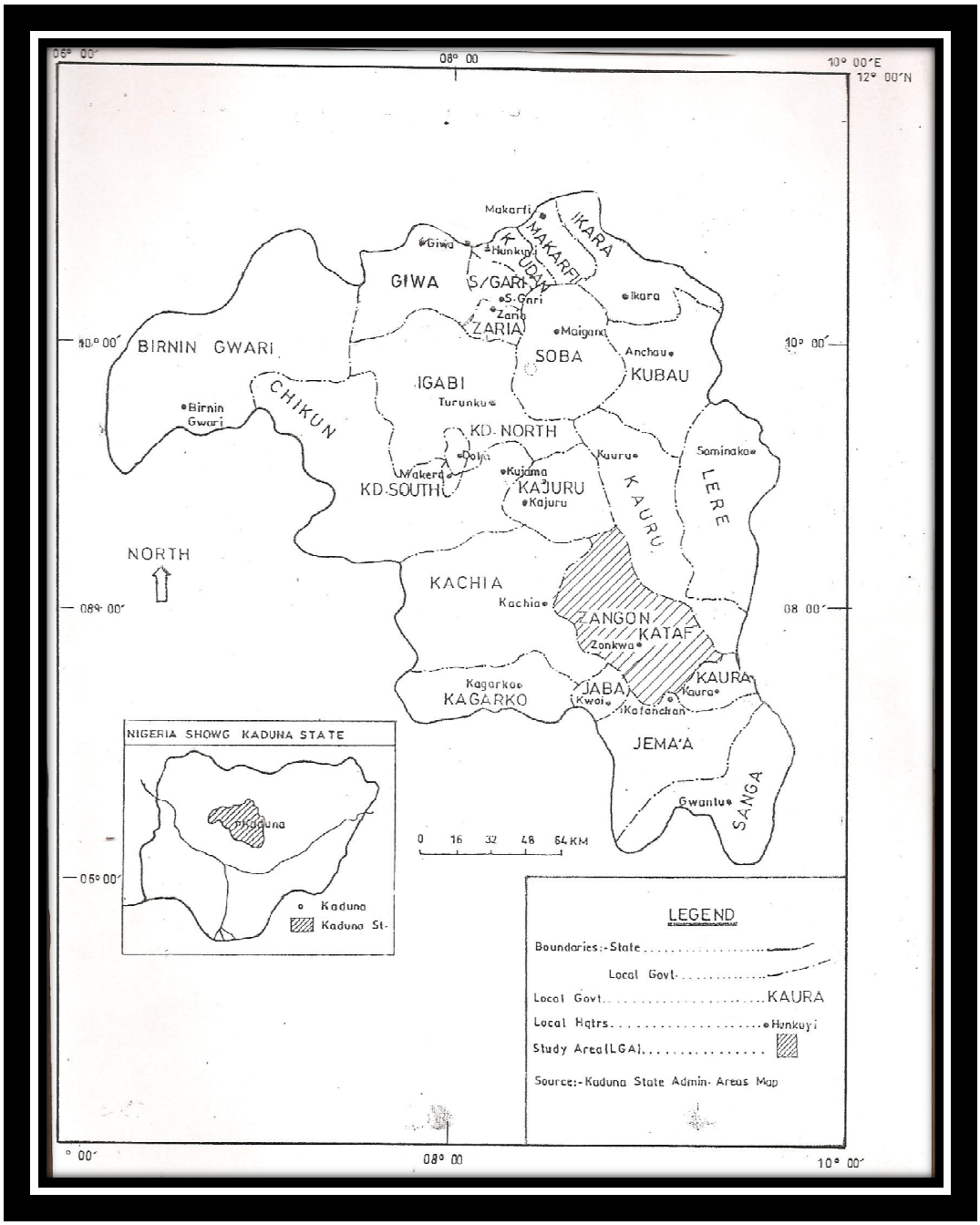
Maps

1. Map of Nigeria Showing Kaduna State



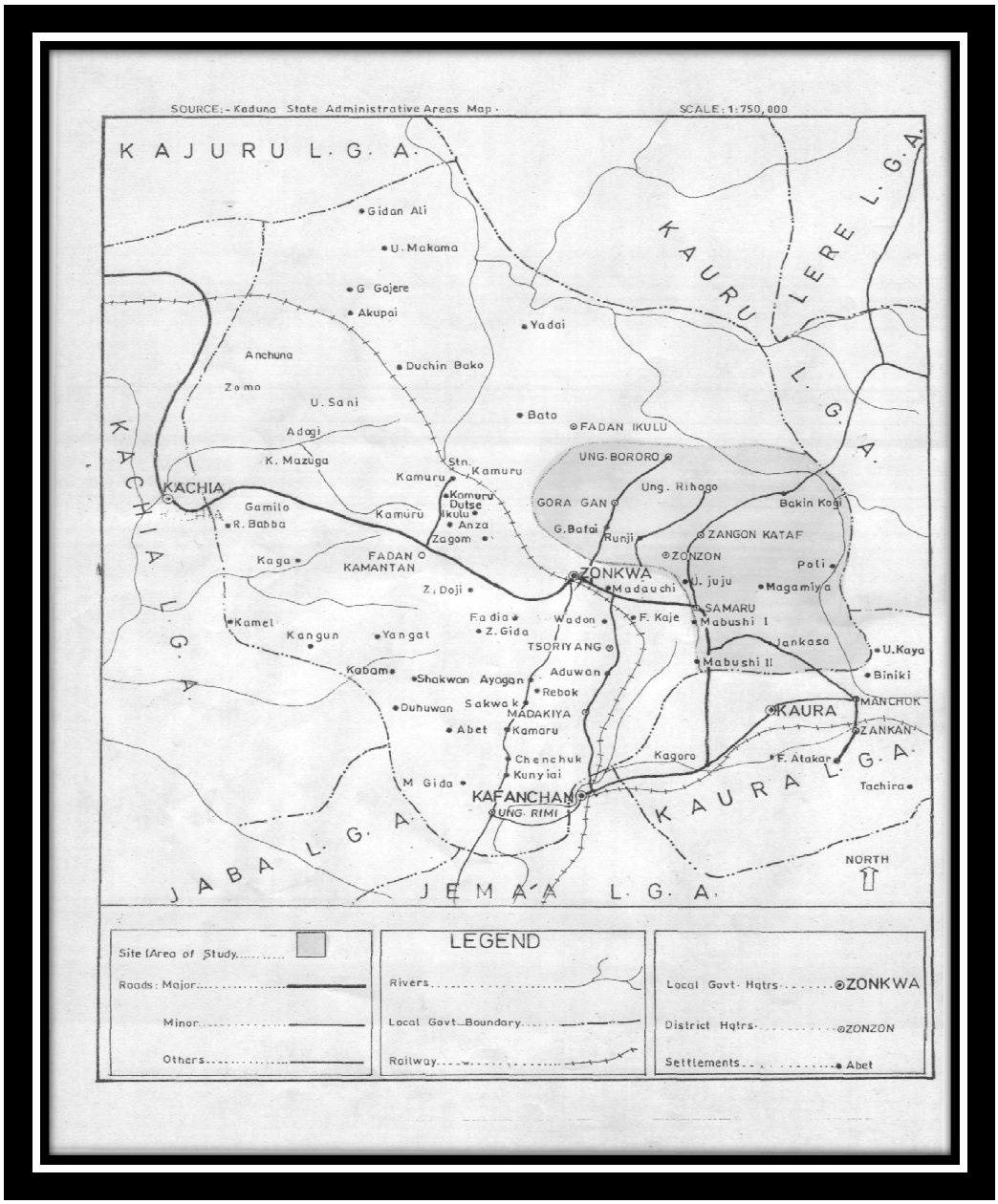
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2. Map of Kaduna State Showing Zangon Kataflocal Government Area



Source: Cartographer Department of Archaeology, AhmaduBello Universty,Zaria.

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Source: Cartographer Department of Archaeology, AhmaduBello Universty, Zaria.

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Operational Definition of Terms

Abin-Atyap ----*Atyap* land

Abwoi ----Ancestral spirit or the ancestral cult of *Atyap*

Abwoi Abin ---- The god of the earth

Abuwom ---- Song

Agbaad ----A major clans in *Abin-Atyap*

Agwa ----Horn

AgwamAbwoi ----Chief priest

AgwazaTazwa ---- The supreme heavenly God

Akata ---- Raffia hat

Akpa ----A cluster reed flute

Akpat ---- Hausa

Aku ----A major clan in *Abin-Atyap*

Akursag ----Masquerade

Akwak ---- A sub- clan of *Atyap*

Aminyam ----A major clan in *Abin-Atyap*

Anchuyang ---- A doubled outlet horn used as starter in guguwa dance

Ashokwa ---- One of the major clans in *Abin- Atyap*

Ashuyang ---- Begging

Asson ---- A sub- clan in *Atyap*

Atyap ----The praised people

Atyiok ----Real men

Atio- Atyap ----The *Atyap* (personified)

Atioli ---- Head of the family

Ayang Bin ----The biggest guguwa drum

Ayet ----The harvest festival

Bakung-kung ----Small drum

Bang ---- A Superstitious belief of the *Agbaad* clan involving ancestral reparation to violators of an oath

Bante ---- Skin pant or covering

Bubuwom ----songs

Busanchiyawa ----Reed flute blowing

Byin ---- Drum

Chwan ----Beniseed

Du-Katab ---- All Katab

Gbajag ----Tree rattle

Guguwa ----Horn trumpet

Hyet ----Arrow

Jinjie ----Raffia

Kachan ----Metal rattle

Kimkim ----Dumb bell

Khukhuoo ----Jute fibre

Kuku ----Women coral singing group

Kwon ----Wood

Naan ----Grinding stone

NakhunNkwon ----Wooden trumpet

Nanyhuk ---- one of us

NcheGuguwa ----paired horn trumpet

Nchezunzu ----paired reed flute

NekhopAniet ----Most elderly one

Nensham ----Shea leaf

Shaka ---- Calabash rattle

So abuwom ----*Lead vocalist*

Son ----Dance

Song Byood ----This is dance from Agan (Kamantan Ethnic group)

Song Anak ----Commemerative festival

Song Guguwa ----Horn or marshal dance

Song Zunzu ----Pan pipe dance

Song ZunzomAkata ---Xylophone dance

Song ZunzomAtah ----Single string guitar dance

Song ZunzomAkhuwoo ---- Raft zither dance

Song Kuku ----Coral dance

Tatong ---- Lizard icon

Tsotson-tat ----Women coral group

Tukpak ----Granary

TunganNkan ---- The Bagauri market

Tutu Abwoi ----*Abwoi* shrine or hut

TwaiAnak ----Mourning Ceremony

Tswat ----Sacred sword

Tyiok ----Rulership

Tyiok Atyap hwu ----*Atyap*Rulership

ZunzomAkhuwoo ---- Raft zither

ZunzomAkatam ----Xylophone

Zunzu ---- Pan Pipe

Zunzom ---- Guitar

CHAPTER ONE

Introduction and Background of the study

The study "An Appraisal of *Atyap* Performing Arts of Zangon Kataf Kaduna State, Nigeria" is a research on the past and present performing culture of the *Atyap* of Zangon Kataf Local government; with special interest on the art of theshow. The study traced the history of the Atyap performing arts from 1950 - 2013. The name Kataf as used in many writings is used in this study as "*Atyap*". Anywhere the name is used as Kataf it means the same as *Atyap*. This is necessary for the reader of this work to understand the successive change of the name of the ethnic group from Atyap to Kataf in the literature review in this work. *AtyapcommunityOnline* (2010) states that *Atyap*,

> Also known as Kataf by Hausa, are an ethnic group that occupy part of the Zangon-Kataf Local Government Area of Kaduna State, Nigeria. They speak *Tyap* language, one of the West Plateau languages. They occupy the south east portion of present day Southern Kaduna, in Zangon Kataf Local Government Area of Kaduna state. The ethnic groups in this area speak a common language, and display so much uniformity of cultural traits that the groups may almost be regarded as constituting a homogeneous language with the Oegorok, Sholio, Chechaat, Fantswam and Jju. Thus, each division of the group is seen by other ethnic groups as constituting an ethnic group. However, the ethnic groups have no political uniformity other than a continuous ancestral and social intercourse.

The ethnic groups in Southern Kaduna cannot be said to have no political, ancestrial and socialintercourse, history had it that most of the ethnic groups like Oegorok, Ham, Asholio left the north-east to their present abode, that some of the ethnic groups arrived earlier than the other, which they called early arrival while others arrived later just as the Rohogo and

Minyam story of the Atyap. Other ethnic groups were believed to have come out from others as a result of hunting expendition like the Attakar and Bajju who are believed to have come out of Atyap. This was why the polity of the region was similar. The language is some what similar and culture. The *Atyap*, according to Achi (1981:28),

> … occupy the central area of the lower valley of the Niger and Benue rivers in the South- eastern part of Kaduna State. The area is bordered to the north by the Binawa,Rimbu, Kiballo and Surubu speaking peoples; to the north – east by the Kurama, to the east by the Chawai people and the Kaduna River; to the south-east by the Chechaat and Maroa, to the South by the Oegrok people, and to the south-west by Bajju, Ham, Angan and Bakulu peoples.

In the quest to live and prosper to reports, according to Magaji (1994), the *Atyap* engaged in several ceremonial activities; some of such were social activities during the dry season believed to be the resting period. This necessitated the production of various musical instruments used by various age grades, the young, the middle aged, the old, the palace praise singers and the religious *Abwai* Cult for diverse cultural events. During such celebrations, the *Atyap* would often use horses which included caravabration. *Atyap* produced saddles for horses to be used by young boys and men who heralded every celebration. The celebrations led to the production of custumes, instruments used during performances.

Statement of the Problem

The *Atyap*, according to oral history, had religious, political and socio-cultural performances like most pre- 20th Century African communities (Dauke, 2004:19-26). At a particular time, the performing arts were said to have metamorphosed into a culture. Each

clan was said to be identified with at least one form of performance or the other. This was necessitated by the environmental and human challenges frequently faced in the region, some of which were natural or man made. Of recenthowever, there seemsto be a sharp decline in the art of music and performances.

Three researches on the art of the *Atyap*, to the knowledge of the researcher, have shown concern about it. They are: "Form and Functions of Art among the Kataf of Kaduna State", by Nkom (1987), "Wood Carving in *Atyap* land" by Samaila (1994), and "The Social Function of Art in *Atyap* New Year Festival" by Samaila (1999). Nkom (1987:117-118) establishes that,

> The Kataf society is blessed with a variety of art and crafts, most of which are functional and performing arts. The artists generally are of age…between the ages of thirty (30) upwards. The youths do not have time for any art work in Kataf society; they feel it is old fashion. From the numerous art forms that exist in Kataf, a good number of them are no longer in public view.

Samaila (1999:5) similarly contends that, the vast coverage of performing arts of the *Atyap* was fast in the decline in recent years. The fascinating art productsof costume, wood carvings, and hand crafts are going into extinction, and there seems to be nothing done to revive their functional significance.Thus thedecline and fears ofextinction of performing arts in *Abin-Atyap*is a problem which needed to be solved.

Aim and Objectives of the Study

The aim was to appraise the present state of the *Atyap* performing arts. The objectives of the study are to:

Investigate the historical evolution of the performing arts of *Atyap*from 1950 - 2013.

Identify the existing *Atyap* performing arts and the instruments of music.

Find out whether *Atyap*performing arts still plays in culture it used to play from 1950 to 2013

Study the socio-cultural character of the *Atyap* performing arts.

Examine the fears of extinction expressed by researchers on performing arts of *Atyap*.

Categorize the *Atyap* performing artsaccording to their various manifestations.

Justification for the study

Notable performing art forms exist in *Atyap* which have not enjoyed scholarly attention as the Nok terra cottas do for instance. Oral record shows that *Atyap* art has suffered considerable neglect from scholars who have continued to study the Nok art with no allusion to the study of art of near by ethnic groups who had at one time or the other made claims to the Nok art. Recent finds of the Nok reveal that the ceramic tradition of the *Atyap* could be connected to Nok art. Moreso, that the performing artsof the *Atyap* have suffered considerable change of recent, justifies this study.

Significance of the study

This research "An appraisal of *Atyap* Performance arts of Zangon Kataf Kaduna State" is significant, first for bringing to light a new phase to the study of the art in the midst of other art forms among the Southern Kaduna extraction. Second, this research encourages better appreciation of the performing arts of the *Atyap* from the past to the present. Third, this research records the various contributions made by the local artistes to

the development of arts in *Abin-Atyap*. Fourth, the findings and recommendations that emerge from this research contributes significantly to the development of literary and historical study of the performing arts of the *Atyap* in particular, and further studies of Southern Kaduna performing arts in general.

Scope of the study

The scope of this research was devoted to the existing *Atyap* performing arts from the numerous traditional music and theatre arts existing from 1950 - 2013. The performing arts are diverse in nature; they include those performed without instruments, those performed with musical instruments, and those performed theatrically and poetically. The scope of the study is limited to performing arts found within *Abin-Atyap*.

Limitation of the Study

This study encountered the limitation of the inability to get pictures of performing arts of the 1950s to 1970s. The writer visited the Agwatyap's Palace at Atag Njei Zangon Kataf to collect pictures with no success, and several visits were made to the national archieve, the Nigerian Television Authority (NTA) Kaduna, the Ministry of information and Arewa House with no older photographs of 1950 – 1970s collected. For example, the Ministry of information had many pictures of eminent personalities in Nigeria with only few durbar pictures to show as the only recorded performing art, which had no relevance to this study. Also, the older form of costumes of *Atyap* performing arts was not seen even with the several attempts by reseach assistants to help search for older pictures to no avail.

Conceptual Framework

In considering the effective methods adopted by researchers in the visual arts, Sullivan (2005) in Jari (2007:38-39) observes that in recent years, several specialists published texts that deal with the topic of visual research and related approaches to inquiry. Generally, there are three strategies employed by Jari: (i) Approaches that build on discipline-based research that have a tradition of using visual means of gathering and interpreting data. Such studies draw on areas such as sociology, anthropology, and cultural studies; (ii) A discipline approach that draws on areas of visual arts such as art history, art theory, and criticism. The research traditions are based on historical inquiry, literary-based interpretative strategies, and post modern critical perspectives. The historical inquiry answers questions like when were the art works made? What were the drives which informed the production of the art works? How was the art being preserved through the ages under the study? (iii) Art-based educational inquiry. Those who promote this approach see the arts as comprising a set of practices that help broaden the way people understand things, and thus can be used to expand how information is gathered and represented. Also, several authors admit that many researches favour the use of a combination of different methods. After listing eight different methods of social research, Imoisili (1996) in Jari (2007:39) for instance, concludes that in practice, an average researcher is likely to use a combination of methodologies.

In searching into the art of Africa, Willett (1975:9-10) identifies two types of research methodologies, the primary and secondary studies. The primary study has to do with the researcher going into the field to see and collect data from studios and from the

custodians of the arts. This helps in keeping track with the ever changing nature of society. The secondary study is the compilation of literature on the field of study, much of which is more valuable for its illustrations and rich historical documentation.

Nkom (1987:85) used survey method in her study “Form and Functions of Art among the Kataf of Kaduna State”. Agya (1994:1) in his survey of the history of the Kadara people used the survey method. Operationally, survey can be divided into any number of subcategories, depending on the basis and purpose of the classification. Along a different continuum, survey can be classified according to the instruments and techniques used, for example questionnaires, interviews, observation. Jari (2007:41) concludes that more recent studies on African art have been accompanied by huge exhibitions sponsored by corporate organizations. The catalogues of such exhibitions contain texts usually on topical issues contributed by many and varied scholars in the field. This study adopts Jari’s suggestion to the use of a multiple-dimensional approach to research.

CHAPTER TWO

LITERATURE REVIEW

Introduction:

To realise the beauty and value of mankind, there can be nothing more exciting and worthwhile than the study of history. Davidson (1976:1) posits that, history is the picture we can make of all our ancestors, of what happened to them, and of how they lived. History seeks to explain why the peoples of the past behaved in the ways they did, and not in different ways; why they failed in some things, yet succeeded in others; why they had wars and misery, but also peace and happiness. It is necessary to understand these things in the past if we are to have a proper understanding of the present. There is bad and good history. Bad history appears when historians allow their prejudice and personal feelings to get the better of them. Many imperialist historians of Africa, during the colonial period, wrote bad history.The Europeans' prejudices and personal feelings made them assert that Africans had no history and art object. This could be the reason why the American missionary, R.H. Stone, in Thompson (1983) wrote that,

> in the middle of the nineteenth century, when heascended a lofty granite boulder [Olumo-rock] and looked down upon the city of Abeokuta:What I saw disabused my mind of many errors in regard to ...Africa. The city extends along the bank of the Ogun (river) for nearly six miles and has a population approximately 200,000 (People)... instead of being lazy, naked savages, living on the spontaneous productions of the earth, they were dressed and were industrious... (providing) everything that their physical comfort required. The men are builders, blacksmiths, iron -smelters, carpenters, calabash- carvers, weavers, basket- makers, hat- makers, mat- makers, traders, barbers, tanners, tailors, farmers and workers in leather and morocco … they make razors, swords, knives, hoes, bill- hooks, axes, arrow heads, stirrups...women...most diligently follow the pursuits which custom has allotted to them. They spin, weave, trade, cook and dye cotton fabrics. They also make soap, dyes, palmoil, nut- oil, all the native earthenware, and many other things used in the country.

The above summation was possibly a concise summary or an entire portrait of art in the town of Abeokuta which over-rides the Western notion of primitivism or vanishing Africa. This alsoseem to be the summary of the artistic framework of art found in most African societies including the *Atyap*community, which gives evidence of the will and creative impetus of the artists who were the custodians of the art. The artists in *Abin-Atyap*were believed to function in the society like their Abeokuta counterparts, their art being reflectedin the daily activities and engagements; with each performing artists having their share in the seasonal or daily environmental control. *Atyap* had a long history, and this history was part of the world's history. The Europeanshad always attributed the close stylistic roots of African art to near eastern or western civilization and even to ancient Egypt and Greece. This might be due to a sense of patriotism or because they were more at home with the ideas of such civilizations. However, "more objective studies in recent times appear to hold different views on art"[1].Stokstad (2002:6-7), for instance sees Art history as,

> … an accessible product which gives today's reader'scultural and social context for art, along with eloquent visual explanations of art's special qualities and particular vocabularies. It is animated, yet in a clear narrative which tells the many sides story of art, starting with the earliest art produce, sculptures, textile and implements of object art. …art history is contextual in its approach and object-based in its execution. Art history reflects the excitement and pleasures of art, affection ... Expressed as the historian writes in a bond of comprehensiveness.

This study review what researchers wrote on the performing arts of the *Atyap* from 1950 to 2013. By looking at the *Atyap* performing arts through socio-cultural lenses, the above quotation present's the kind of excitement involved in *Abin-Atyap*.

Few authors were discovered to have written on the *Atyap* art from sociological, ethnographical and political settings. The available documents in few historical texts, such as project reports, theses, and the internet were utilized in this chapter.

The *Atyap*

The *Atyap* have few written historical documents which are scattered in few textbooks, student's project reports, theses, dissertations and the internet. The reason attributed to this is that, information on the people has largely been based on oral history. The Human Right Watch (2006) reports that, there are few written records, but that there are evidences that the *Atyap* were early settlers in the Zangon-Kataf region. The *Atyap* was in the area since the 1750s, possibly much longer. Ninyio (2008:10) agrees with the above claim that the *Atyap* were the earliest settlers:

The *Atyap*, according to oral history, have stayed in their present place of settlement many centuries ago, so that, they have lost their memory of when they arrived and from where they exactly came. All available evidence showed that *Atyap* did not migrate from far distance; the migration seems to be the southern Kaduna or some what north from their present home. The *Atyap'*sancestors though could not leave any written document for future generation to know from where they came. For instance, if the *Atyap*, migrated from somewhere, canwe find the remains of *Atyap* in the places they left and settled in their present abode?

It means one cannot be certain of such migrational theories due to the short comings of oral narrationsfrom one person to the other. However, part of the *Atyap* written history is scattered with one disparity toanother. *Atyabonline* (2012) for example states that,

> The*Atyap* today occupy an area of the upper part of the Kaduna river valley in Zangon Kataf Local Governmentarea of Kaduna State, Nigeria. They call themselves *Atyap* and they speak Tyap. They are however, addressed as Kataf by the Hausa due to the large amount of cam wood (Katambari in Hausa and Gbandaad in Tyap) which the Atyap used as an important item of trade. Thus, the name Katab for the Atyap people from Katambari, for their prominent role in this cam wood.

The land occupied by the *Atyap,* according to Samaila (1994:1), can be described generally as undulating. Prior to the establishment of the Fulani regime in the early 19th Century, the *Atyap*had fallen under the influence of Kauru,whether as a result of geographical proximity which offered successful Kauru imperialistic agitations and claims on the *Abin-Atyap,*or otherwise. Like other ethnic groups of Southern Kaduna, the *Atyap* claimed to have migrated from Karigi eighty kilometers north of the present *Atyap* land.

Another tradition statesthat the *Atyap* migrated from Kalge around Zaria to their present location in what is today called *Abin-Atyap*. This argument, according to Samaila (1999:2), poses some doubts as to where the *Atyap*migrated from. All that is known is that they migrated north of their present area. James (1997:30) in his study of the history, politics and cultures of southern Kaduna groups asserts that:

> The *Atyab*has several traditions of origins. According to the *Atyab*myth of origin,a long time ago the *Atyab* people reached the territory they now occupy from the direction of either the East or North. They had originally been living in the "East" from where they later moved to settle in Katsina, then Sokoto and lastly to their present location.A second version of *Atyab* myth of origin claims that one "*Minyam*" set out from Kallah in Kajuru District (close to the ancient walled city of Rimau and Girku across the River Kaduna) to go hunting and gaming to a stream called "Rafago" near (the present day) Zangon Kataf. He decided to settle here as there was abundant game in the bush. After settling down, he married an Atyap woman, gave birth to two sons "*Fakan* and *Aswon*".

This version is some-how different from the known oral and written history of the people. The author also explains that after *Minyam* had settled, he went out hunting and came across some people playing in an eroded gully. It turned out to be that they were playing "*Dodo*" [worshiping their god]. He took them to his house and built a compound for them. They settled down at Rafago (now *Ungwan Rohogo*) and the two groups married each other's daughters.[2]

A third version claimed that the original home of the *Atyap*was located at Kargi near the Ruruma Hills in Kauru District. It further claims that *Agba'at* was the ancestor of the *Agba'ad* clan and founder of the *Atyap* ethnic group. *Agba'ad* had three sons, *Amuran*, *Yafo* and *Allan*. He had set out from Kargi near Dan Alhaji District with his three sons. He came across *Minyam's* sons "Fakan and Aswon". He stopped at their compound and asked for water to drink. After they had given him water, he agreed to stay with them at their request and be involved in hunting. It is related that when *Agba'ad* hunters were out hunting elephants, someone stamped the ground (some claim it was a horse hoof) and *Aku* who was the ancestor of the clan sprang out of the ground with a calabash of liquor from the hoof mark made by the *Agba'ad* horsemen. A fire was lit for *Aku* and after feeling warm and comfortable he remained with *Agba'ad* and refused to go back to his underground dwelling. *Aku* therefore founded the *Aku* clan, and *Agba'ad* together with his son Allan and grandsons *Kpaisa* and Makarau, founded the *Agba'ad* clan.[3]

Another oral tradition has it that sometime later *Agba'ad*, his son Allan and his grandsons *Kpaisa* and Makarau moved out and founded their own settlement at "*Atagnje*". From "*Atagnje*" the group got divided eventually forming the "*Njei*, *Kpaisa*, and *Akwak*"[*Kanai*] groups. The *Akwak* group, on moving northwards, came across the "*Ashokwa*" group.

Ashokwa and his wife are said to have miraculously risen out of the Kaduna River and became the rainmaker clan, while *Aku* is claimed to have sprung out of the ground from the hoof mark to form the *Agbaad'* horsemen. At the time of the division, the *Agba'ad* group was believed to haveadopted the *Chechaat* (Kachechere) and *Atsam* (Chawai) who were being confined to the river Kaduna (Rahaman Chawai).[4]The *Atyaponline* (2012) reports that a version asserts that,

> they came from the north. Various centres like Kallah and Karge in Kauru area are being claimed. Recently, Sokoto and Zaria have been added to the list of centres of *Atyap* origin. Another version has it that the *Atyap* were once living in the "East" from where they later moved to settle in Katsina and to their present area where they had to fight to drive away the *Tsam* and *Attachirak* before they occupied the area. The movement from these areas is said to have been necessitated by the slave raids and the burden of taxation imposed on them by the Hausa Kings in the 19th Century. The version of the tradition which claims that the *Atyap* migrated from the East in the high Jos Plateau and Bauchi area has substance in it. It is not only the *Atyap* that lay claim to this area as their centre of origin. The *Asholio, Attakad, Bajju* and *Agorok* to whom the *Atyap* are related also claim the area as their centre of origin.

Some also claim the *Atyap* are an appendage of Kajuru, which was in turn a vassal of Zaria and the Sultan of Sokoto, an undisputable master of them all. Oral traditions however put it that the *Aku* and the *Ashokwa* were "discovered" when *Agba'ad* pursued them for proper identification, and finally stopped themfrom fleeing, they discovered that they had the same language and of similar religious rite. The *Ashokwa* was claimed, were together with the *Aku* on that religious rite; so the two clans were "merged". A different version claims that the *Atyap* migrated from Bauchi area and moved to Kallah (via the city of Girku). It is said that it was from this place that the *Atyap* eventually moved to their present location.

This account on the origin of the *Atyap*, poses some concern. The first version traced the *Atyap*origin to the Middle - Eastern and NorthernHausa origin. This claim is seen as

imposed on the*Abin-Atyap* as a result of the political hegemony established by the Hausa/Fulani over a portion of the land and the Hausa / Fulani later took over the entire leadership of the land. This agrees with thegeneral assertion that the Fulani-Beri-Beri regime and the influence of the Habe rulers of Zaria in collaboration with the British indirect rule of the nineteenth century, led to the installation of Zaria's representatives at Kauru and Zangon Kataf. [5]

Dauke (2004:7*)* clears these arguments by stating that,

> Several traditions exist about the origin and migration of the *Atyap*. According to one of the traditions, the *Atyap* once lived in the Bauchi area from where they migrated to Kano. It is said that from Kano the *Atyap* moved southwards and in the process split into two - the *Agba'ad* and the *Minyam*. The *Minyam* passed through Kadara land while the *Agba'ad* went through Kargi. The *Minyam* and *Agba'ad* on arrival met the *Aku* and *Ashokwa* already in the area as earlier arrivals.

Philips (2005:15) states that, the *Atyap* occupy part of the area of the Nok culture, Known for its famous terra-cotta figurines. Whether or not they are related to the people that made these figurines cannot be determined. One common fact about the *Atyap* is that Nok means build in Tyap, so the name must have been derived from the ethnic group. The *Atyapcommunity online* (2011) observes that:

> All members of a clan have a common descent through one ancestor, and therefore encouraged inter-clan and inter-state marriage. Traditionally, the states and clans had complementary functions. The Shokwa were in charge of rainmaking and flood control rites. The *Agba'ad* clan had primacy in both cavalry and archery warfare, and led the army. The *Aku* clans were the custodians of the paraphernalia of the *Abwoi* religion, and performed initiation rites for all new initiates.

Young (2003:75-76) affirms that the:

> *Atyap* nationalism grew in the 19th century as Fulani jihadists tried to extend their control in this and other parts of central Nigeria. When the British conquered the north of Nigeria in 1903, they followed a system of indirect rule. The British gave

the emir of Zaria increased powers over the *Atyab* through the village heads that he appointed, and causing increasing resentment.

Having examined the historical background of the *Atyap*, the researcher would like to point out that the descriptions of the *Atyap* origins as mentioned above may not be entirely correct. There are yet pockets of some clans found in the midst of other clans who migrated as a result of incessant attacks from Hausa slave raiders, ecological problems like disease, misfortune and self exile. This is why probably the *Atyap* are absorbed into other neighbouring ethnic groups, like Karmo Nasarawa Toto, Sabon Gida Nassarawa State, Kagom River, Jagindi, Takau Kafanchan, Tum Kagoro, Fadan Daji, Kaura Kagoro, Kenyi, Kagarko, Farman, Manchok, and others.

Court Art:

This form of art has to do with political paraphenelia or accompaniment use by the chief's emisories on errands or during performances. They are classified under court art because they are exclusively reserved for the royalties in the activities surrounding their usage which are politically motivated.

***Akursag*:**

Masquerades (*Akursag*) appear in ceremonies/rituals of the *Atyap* which are performed through the Aboi cult (the custodians of the *Akursag)*. The *Akursag* was believed to be imbued withpolitical and judicial power to execute judgment over the community and therefore, enforced law and order where there was disorder (although they appear once a year). How this sacred responsibily of the cult whose secret performing acts was encapsulated in the action of the *Abwoi-Abin* the *Akursag,* a representative being of the gods is a thing of divinity. The *Akursag* is usually dressed in raffia palm fronds woven

together from head to toe toconceal the performer.This form of secrecy addresses defaulters in the long run and was seen as the gods of the earth. Mang (1983) reports that,

> there is the *Akursag*, masquerade which is believed to be an ancestral spirit with ability to appear physically in the form of a masquerade. In some communities, like Ham, there are male and Female masquerades while in others like Katab, Kagoro and Moro'a, there are only male masqurades. It is commonly believed by the *Atyap* that the masquerade being an ancestral spirit emerges under the ground with all its masks costume and raffia decorations. Masqurades appear to entertain the public therefore serving a theatrical function. At the end of the dance, the *Akursag*, goes back to the *Tutu Abwai*, shrine or to the forest where it is, as an ancestral spirit, believed to disappear into the underworld with all the art works it appeared with. The production of the costume is hidden, produced in the shrine or forest by elderlymembers of the society. The producers of the costume are not equally known so as to conceal the divinity of the masquerade.

Azeez (1983:69) confirms the above philosophy by saying that:

> …Different communities…may feature different masquerades in different festivals for different purposes; the essence remains the same for all. While in a community, a masquerade may be seen as a link between the dead and the living and in another, as a link between a god and the people…They could represent the gods, spirit, village heroes and the dead.



Plate I: The *Akursag* at the *Ayet* festival, 2010, at Zongon *Atyap*.Photograph by Samuel Caleb.

The masquerades tended to enforce authority by forcing defaulters to perform certain rituals through special rites. The *Song Akursag* to Nkom (1993:63-64) was,

> Popularly known as (Rawan Dodo)…common among the people of southern Kaduna. …was the only traditional religion acknowledged before the coming of Christianity and Islam. The rite of *song Abwoi* is usually performed by each village in the districts every year and can also be performed on special occasions such as the death of a member. New members are usually welcome by a form of baptism, a special kind of purification and initiation formally as a member into the cult. Women whose men are members are authomatically members. Apart from religious, other functions like the discipline of members of the society are also achieved, especially stubborn women and children. It is used as a means of maintaining law and order. Music meant for this purpose is not used for any other occasion.

The masqueradeact was said to be the means through which sacred kingship was dramatized and supported, using sacred regalia, cutlery, staff, jewellery and mask. The regalia worn by the masquerade were an expression of the wealth and sacred position of the chief. The above objects were of used to show the social position of those who used them and the individuals under category in society pass through investiture to be entitled with the prerogatives of rulership.

Mang (1983) establishs that,

> masks, headgears and costumes are used by masquerades during the various *Abwai* ceremonies and festivals of the various communities… But these art objects never believed to be man-made. Masquerades were believed to be ancestral spirits which emerged from the ground with their masks, headgear and costumes and all the metal rattles ties to the ankles of both legs of the masquraders. Any revelation that these art objects were man-made, betrays the myth of the masquerade.

This was the secrecy of the *Abwai* religion made to control the communities where they operate. At most times, the *Abwoi* was believed to produce pots, plates for the *Abwai* use during the *Anak* ceremony and the *Ayet* festival.

Performing Arts:

The performing arts industry in Nigeria today is largely profit-oriented and focuses on 'celebrating the celebrity'. This leaves a `vacuum' for the young, upcoming artistes who have raw talent with no opportunity to develop it. Presently, the existing structures of classical music in most communities are quite expensive and not readily available to people of low socio-economic status. Society of Performing Arts in Nigeria (SPAN) in her attempt to bridge this anomaly organizes programmes to raised moneywhich is ploughed back into teaching the less privileged for free. Not only are people from underserved communities educated and trained for free in the art of their choice, members are also trained on how to manage their work so that it provides a means of livelihood for them and their families. SPAN educates young talented individuals in the three main genres of the performing arts – dance, music and theatre and also promotes the visual arts.

The mission statement of the Society for the Performing Arts in Nigeria as at 2012 can be paraphrased as those who help the God-given talents in artists to educate and bring moral change to the communities. In doing such a wholesome engagement infront of the audience, inspiration, visual dialogue, and perceivable humanistic messages are shared.

Performing arts in the context of this study is that which includes the various dancing groups in *Atyap* especially music performances staged from the socio- cultural, socio-political and socio- religious domain of the communality. The performances could be musical practises that are largely indigenous to the *Atyap* or unique to Southern Kaduna ethnic groups. Although musical performances in *Abin-Atyap* are predominantly community based, specialization in it exists in the playing of instruments and *Tyap* music composition. Kofoworola and Lateef (1987:6) shed more light on this by saying that,

> Performances are held in order to solve life crisis such as sickness, bareness and social- crisis such as epidemics, drought, war-fare etc. In the process of the ritual approach to the solution of human problems, there seems to be an observed consistency in the use or application of music in order to achieve the desired objectives. It is in recognition of this phenomenon that one may be attracted to examine the nature of ritual in the instrumental music.

Performing arts according to Nkom (1993:72) consists of activities such as dance, drama, proverbs, riddles, story-telling, wrestling and so on. It has been noted to be in the intrest of the people, the spirit of what they have inherited and cherished, a legacy to keep for generations to come.

The *Atyap* performance artis classified into two basic groups namely, which involves direct communication to the people and cosmos, and the other which involves dance for entertainment. Middleton in Omojola (2006:1) notes that:

> Classical music was a branch of art music, initially opposed to Romantic, folk, modern or popular music; but as modern became contemporary music, so it became linked with romantic and classical music, and labeled as serious music. As research into, and the preservation of folk music grew, so the elitism of the labelers was extended: just as addict of serious (or classical) music had regarded popular music with disdain or disgust, so folk-music performers and scholars frequently viewed popular music with disdain. There was 'good', 'pure' popular music which was the authentic music of the people, and could be called 'folk' or perhaps 'traditional' music; and there was 'bastardized' and 'contaminated' music of the people, which was dismissed by such derogative terms as 'popular, 'commercial' or even 'urban'.

In terms of performance, the *guguwa* music is staged using animal shofer, a popular music instrument of the *Atyap*. *Guguwa* is a kind of folk music of the Kings and king makers. Hall (1981:228), in his assessment of popular music states that,

> Popular culture (including popular music) is neither "the popular tradition of resistance…nor the forms which are superimposed on and over them. It is the ground on which the transformations are worked." Therefore although 'the structure of the musical field is related to structures of power, it is not determined

> by them… cultural relationships and cultural change are thus not pre-determined; they are the product of Negotiation, imposition, resistance and transformation'

Middleton (1990:7) explains that:

> "…Musical forms and practices are appropriated for use by particular classes" through the technique of articulation. While elements of culture are not directly related eternally or exclusively tied to specific economically determined factors such as class position, they are determined in the final instance by such factors through the operation of articulating principles which are tied to class position.

Omojola (2006:3) sees this process as, characterized by the attachment of new meanings and interpretations to musical structures and context which in their original and initial conception may have had different connotations. Furthermore, existing structural elements may be rewoven or re-combined to form new relationships of structures that are then ascribed new meanings. According to this line of argument, the original motivation for musical creativity and musical enterprise may have been purely musical. The subsequent subjective appropriation of such creative enterprises may, nevertheless, be generated by extra-musical factors which may border on economic, ideological and social considerations. Merrian (1964) in Nkom (1993:9) analyzed the role of music among the Polynesian states that,

> An important function of gathering for community singing was to emphasise the values stressed by culture. Songs in praise of chiefs foster political loyalty. Songs in praise of places expressed sentiments for the homeland. In a negative way, songs of ridicule and scandal were at once a punishment for culprits and warning to others, such songs constituted something very like legal sanction through public opinion.

These are the concepts of performing arts of which music is used to convey messages of the composer.

Guguwa

Guguwa dance is usaully staged in *Abin- Atyap* by middle-aged men to showcase victory, achievement, chieftaincy coronation and other formal gatherings of the people. Nkom (1993:65) states that guguwa is the prestigious dance and music for the elders and chiefs of the society. This type of dance and music bring law makers and elders of the community to socialize with one another so as to discuss matters of common interest. Samaila (1999: 37) describes the *Guguwa* dance, as "a big man's dance, a dance of personality and prestige to all *Atyap* sons and daughters. The dance came about as a result of the various victories the *Atyap* had in the past, either in war or hunting expeditions".The *Guguwa* dance is staged by blowing a variety of horns (*Agwa)* of various sizes obtained from different animals; an evidence of the *Atyap* bravery at hunting. It is a showcase of the *Atyap* hierarchical position of leadership.



PlateII: Guguwa blower in *Ayet* Festival *2010,* Zangon *Atyap*, photograph by Samuel Caleb.

The *Guguwa*, according to Samaila (1999), is saddled with responsibilities; to the extent that when sons and daughters of *Atyap* meet, that the *Guguwa* is blown. The *Atyap* Chief is called the *Agwatyap*, meaning the spokes-person of the Atyap. The *Agwa*, for instance, is sounded in the *Agwatyap's* palace when he awakes from sleep, to signify that the chief is up from sleep; and when he is about to enter his courtyard, a marshal dance of the *guguwa* is staged. This is to inform the Chief that the orchestra within the palace is at its duty post, ready for the day's work. Dauke (2004: 25) adds that:

> The application of *guguwa* was best demonstrated during the *Ana'ak* [mourning] ceremony. The *ana'ak* was a ceremony like the *aswah*, in that it was undertaken when an elder dies. The ceremony was fixed around April or May. However, unlike the *aswah*, every household participated in the festivities. Each household would therefore invite all their children. In case of daughters, their husbands would be used by the household for brewing drinks as well as sheep and goats for the festivities…At the *anak* when the *guguwa* was on, all the dead man's achievements were mentioned as they sang and danced.

A similar situation seen at the present time during *guguwa* dance is when the name Marok (the name of an*Atyap* great leader) is mentioned, emotions are aroused, and some among those who knew the history of his great deedsshed tears. This is why during coronation ceremonies; the most significant dancing group which featuredwas the *Guguwa (*Ayok, 1994).The author observed that of recent, the *Guguwa* dance performs during marriage, send forth, naming ceremonies and the like, thereby adding to its initial social function.

***Zunzu*:**

Zunzu (pan pipe) is a reed with one end opened which is blown singularly; expert blowers combine the *Zunzu* in cluster of two to three usually known as *Akpa*. The rhythm and melody derived from the musical instruments of *Zunzu* is highly sensational with a

strong feeling of belonging… it is a middle aged performing group.[6] Dauke (2004:25) reports that:

> *Zunzu* was flute music by young men. It was usually played around the end of October or early November when farming activities for the season were over. Once the *Zunzu* starts, nobody was supposed to go for cultivation for that season again. It was to signify the end of farm work. All are supposed to pray and wait for a good harvest.

Nkom (1993:66) established that *Zunzu* known as "busan chiyawa" is exciting. A dance and music style performed by men and their wives. *Zunzu* is cut from special grass. Their sizes varied and so the sound. It is played to mark the end of the farming and the beginning of the harvesting season. Dancing to *zunzu* rhythmic and melodious sounds was done by middle age males and females. The males involved themselves in blowing the pipe in an outburst of rhythmic dance. The *Zunzu* sound is in variety, rhyming with the song presented, and the occasion at hand.



Plate III: *Zunzu* dance during the 2010 *Ayet* Festival, at Zongon *Atyap*, photograph bySamuel Caleb

As the audience watched closely, some of the motivated ones join the dance, while some others show their enjoyment by nodding their heads as an internalized way of approval to the rhythm. The absence of the *Zunzu* dance in a major *Atyap* festival has a negative implication of a generational gap.

***Kuku* Dance:**

The *Kuku* dance was one of those folk dances usually staged by elderly women who were versed in *Tyap* language, proverbial sayings,and oratory. The music and dance was done without instrument but in verbalized feminine criticism of the male folk. Samaila (1999:42) reports that,

> *Kuku* dance comprises mostly elderly women versed in *Tyap* oratory, thematic language, people of high understanding in *Tyap* poetry and folklore. They are women of substance and respect with classic accent in *Tyap* language. The dance is mostly done by adult and aged women so as to inculcate discipline and societal virtues to succeeding generation of women.

In a related development, Nkom (1993:64) saw *kuku* dance as, a women affairs. Kuku music and dance is a form of speech utterances by womenon the general activities of the society. Women use *kuku* as an avenue for outpouring their feelings on issues bothering them like the ills of society, men and children attitudes which are considered wrong.

In the pre-20th century, the *Kuku* musical group did not use musical instrument, their song was mostly acapella in nature.They performed this to provoke the thoughts and emotions of listeners either for moral purposes or as a sort of criticism of certain behaviours by members of the community. Ames and Gourley (1978:59), for example, assert that,

> *Kuku* music is specifically designated “women’s music” and, when performed on official occasions, sung by adult women only. No other instruments are used, and

the songs relate the history either of the group or of an important man. The original function was thus to instill into a girl her social responsibilities on attaining marital status. The popularity of *kuku* songs has led to its performance solely for enjoyment.On such unofficial occasions, girls and young unmarried women take part, so the younger generation is given an opportunity to acquire proficiency in performance. The songs themselves retain much of their traditional form and subject matter.



Plate IV: The *Kuku* group performing during the *Ayet* Festival, 2010, Zongon *Atyap*, photograph by Samuel Caleb.

Women's songs of ridicule belong to the broader African category of satire songs, which are performed as a means of social control. An individual who has transgressed the norms of the group is made the subject of satire so as to instill remorse towards reformation.For instance, *Kimkim* (dump bell), *Zunzom* (Harp), *Bin* (Drums), *Shaka* (Calabash rattle), *Gbajag* (tree Rattle),[7] and other instruments are used to give humour that helps confront mischief in an amusing atmosphere.

Samba Dance:

Dance of rhythmic steps seem to stimulate on-lookers all over Africa, they are like stage performances. It is on the basis of such that Olaosebikan (1982) reports that:

> During the pre-civil war era (of Nigeria), it was a great pleasure to watch the Igbo people dancing heartily on the streets to the music supplied by simple orchestral set after their usual Ibo union Sunday meeting. In all the big towns, the pattern was always the same; Ibadan, Zaria, Kano, Jos, the gaily dressed Ibo women in "George" or "Akwete" materials present a happy spectacle. With earth beating, scientifically calculated footwork, and pulsating music beat, the men, in scanty costumes enjoy vigorous dance steps.

The *Atyap*samba dance has similar qualities. Samaila (1999:44) for instance, observes that:

> This is a musical group comprising of young people as from the ages of seven to about twenty five years. It is a group that introduces young people into the cultural dance and character of the *Atyap.* The group sings meaningful and corrective songs regarding what the members were involved in as young individuals. That dance group is therefore encouraged to feature during festivals so as to discourage the re-occurrence of bad behaviours among the youth of the *Atyap*.

Nkom (1993:64) sees *Song Samba* as:

> a type of music mainly for youths in society. It was an avenue created for youths to meet for socialization process. It affords the youths opportunity of knowing themselves and for possible selection of mates and courtship. During this occassion girls sing to their loved ones and boys do the same, expressing their affection for one another.

Youthful strength is displayed in an exotic dance to complement the agility of the dancer. The joy of the dance was that itgave hopeto the *Atyap* elders of a continual performance group in the future. *Samba* dance is said to have the tendency of pulling a crowd, most especially during the *Ayet* festivals.[8] Samba dance possibly served as a spring board for socialization among the youths not only in *Abin-Atyap* but also in Kajju land, Kagoro, Maroa, Ikulu and Attakar Chiefdoms. It is a youth dance group usualy for girls and boys who practise at the village squre at night. It is an age grade musical performances which draw young individuals into dance with the intension to inform, correct and inspire them

do the right thing in the society. The songs are directed towards sharpening young people's attitudes for a better community.

Zunzom* Akatam*:

Xylophone has different names among many ethnic groups in Nigeria, the most commonly used are "*ngedegwu*" and "*ngelenge*" among the Igbo. They serve different functions, with the "ngedegwu"serving as a melodic instrument. Xylophones are of many varieties,they express clear water-like notes. Ames and Gourley (1978:59) see *Zunzom*as a two stringed or single stringed instrument, or as a locally made eighteen-string raft zither. The authours further note that *Zunzom* are local harps which are categorized as harps and xylophones. The instruments are called Z*unzom* regardless the variety because of the soft tunes which they generate during performance.

The*Zunzom Akatam* is played in wedding celebrations, and other joyful ceremonies. The *zunzom* instrument is an assemblage of cow horns which give a piano tune.



PlateV: *Zunzom Akatam* played during a marriage ceremony in *Chenfang* Samaru *Atyap*, 2011, photograph by Samuel Caleb

The one stringed harp (*Zunzom)* is mostly used by young boys who are still at their developmental stage of playing stringed instruments.[9] At this stage, the harp is played while sitting with friends to attract female friends, and to make fun while singing. This process, according to Fatuyi (1996:12), promotes the acquisition of appropriate skills, abilities and competencies of both mental and physical nature for the individual to live and function effectively in the society.

Playing the *Zunzom* requires psychomotor training to an expertise stage. A profecient player of the *zunzom* usually attractsladies especially if the wording is catchy and carefully selected. At other times, the players use it as an avenue to pass on love messages to their loved ones. The six stringed *Zunzom* is played to wives by their husbands who may be relaxing in front of their rooms engaging in some minor domestic work. Life experiences and some historic events are embedded into the songs. Such songs inspire the minds of the listener. Elderly *Atyap*who have the skills play *Zunzom* after the day's labour. Samaila (1999:46) remarks that,

> The *Zunzom Agafa'ad* (raft Zither) is another *Zunzom* used by adults. This harp is produced using raft of corn or millet stalk, knitted together in cluster with about six or more strings. The artistic skill involved in the production and the unique sound involved in it, made it different from other stringed instruments.

The *Zunzom Akhuo* has made many people popular like Dan Maraya Jos and Yohanna Mai Molo who to this day, are experts of it. One had started seeing in recent times that some *Atyap* have started using the instrument to decorate the rear seat of their cars and walls oftheirhomes. By so doing, the functional significance of the instrument is lost in the process.

Conclusion:

From the about fifty four reviews made in this chapter, it was understood that some of the authors quoted were used because the discussion was somewhat close to the topic of discussion and not related to *Atyap* performing arts. The *Atyap* online and Dauke for example explained the history of *Atyap* and scantily discussed aspects of the performances in *Abin-Atyap*. The performances discussed were guguwa, *zunzu*, *kuku* which has no depth from the authour's point of view. Such lapse discovered in the literature by most authours had hanging description of the identified performing arts groups. Questions like, when was the *Atyap* performing arts invented? For which purpose was the performing arts group established? Why were the *Atyap* performing arts groups similar to that of near-by ethnic group to *Atyap*? Were identified performing arts original to *Atyap*? These and other questions were not resolved in the texts reviewed.

CHAPTER THREE

RESEARCH METHODOLOGY AND PROCEDURE

Introduction

The main thrust of this study was to appraise the state of the *Atyap* performing Arts of Zangon Kataf Kaduna State, Nigeria. To establish whether or not the performing arts is progressing, endangered or is metamorphosing into a new form. To understand the above intent, it was of great importance to design research procedures that lead to the coverage of the study area; hence the use of multi-dimensional research approaches and instruments.

Jari (2007:39) summits that,

> …in recent years, several discipline specialists published texts that deal with the topic of 'visual' research and related approaches to inquiry. Generally, there are three strategies followed by the authors of these texts. First, there are approaches that build on discipline-based research that have a tradition of using means of gathering and interpreting data. These titles draw on areas such as sociology, anthropology, and cultural studies. The second uses a discipline approach that draws on areas of visual arts such as art history, art theory, and criticism. These research traditions are based on historical inquiry, literary-based interpretive strategies, and post-modern critical perspectives A third kind of research genre is art-based educational inquiry. Those who promote this approach see the arts as comprising a set of practices that help broaden the way we understand things and thus can be used to extend how information is gathered and represented.

Adogbo (2009:3) explains that theoretical approach is called poly-methodical as it takes care of human life. It is the combination of all methodologies such as phenomenological, historical, theological, comparative and thematic approaches. This methodology combines the strength of other perspectives to achieve its objectives. Indeed, several authours admit that many researchers favour the use of a combination of different research designs such as, the historical, descriptive, observational and comparative approaches which could be

used in the study of a cultural phenomenon. Since this research is qualitative in nature, historical, survey and comparative methods were used.

Qualitative method

Qualitative research method describes social phenomena of events or things on the lives of individuals, groups, societies, or cultures. Sambo (2008:202) states that,

> Qualitative data consists of individual interviews with respondents, transcripts of focused group discussions, bulletin board notices, copies of daily entries of staff members, lesson notes and schemes of work, anecdotal records of observation of student video recordings, photographs, artifacts and more. Qualitative data also consists of pages of typescript that must be organized and handled carefully. Bulk of qualitative research data comes from the different types of interviews adopted in data collection.

Qualitative research method helps researchers answer questions like, “why people behave the way they do?”, “how opinions and attitudes are formed?” and “how people are affected by the events that happen around them?” The qualitative methodology is described by Imoisili (1996) in Jari (2007:41) to be flexible, to emphasize “discovery of novel or unanticipated findings and the possibility of changing the research plan as unanticipated events occur”. The author recommends the use of qualitative methodology especially in situations where inferences would be made from observing cultural events such as artistic expressions. Qualitative research is also favoured when close interaction with the objects under study is expected. Saunders (2004:35) also alludes to the point that, researches that are historically inclined should adopt essentially qualitative methods, especially if the analysis of the data collected would feature descriptive discussion and interpretation. This research method was used by Fagg (1990), Saliu (1994), and Uzoagba (2004) which were successful thus the researcher finds appropriate for the research.

Historical method

As used by the early Greeks, history meant an inquiry designed to reconstruct past events. In this research, historical research method was applied to re-discover what necessitated the *Atyap* performing arts. According to Sambo (2008:108),

> …the researcher using the historical method must attempt to reconstruct the past as faithfully as possible using historical "documents". Historical documents are impressions left by human beings on a physical object such as writing on paper, art work, and drawings on cave walls or buildings, technological tools and the like.

The primary purpose of adopting a historical research is to draw from the past as to work on today for the benefit of tomorrow. This is because current problems are understandable on the basis of their past history; knowing well that most current problems have a historical background, and it is generally profitable to study them for historical progress. Babalola (2004), Jari (2007) and Okoli (2007) utilized this method in their studies and were successful; therefore, the researcher adopted same.

Survey Method

For a reader to fully grasp the art forms that are in performances howthey appear and are expressed; a critical study and interpretation of the artistic component in performances is needed. Mouly (1978:179) sees this kind of researchas that which is a broad classification of research methodologies, comprising a variety of specific techniques and procedures similar to descriptive research from the standpoint of their common purpose, which is to determine the present status of a given phenomenon. One can, for example, distinguish between descriptive studies, which tend towards the description of current status, and

analytical studies. Adetoro (1997) postulates two types of surveys: (i) Cross sectional and (ii) longitudinal. The cross-sectional survey design is a standardized method for information gathering from a sample drawn from a predetermined population. If the information is collected from the entire population, the survey is called a census. In educational surveys for instance, simple random, stratified or cluster sampling are commonly used. However, survey data can be analyzed by a variety of methods, depending on the type of inferences being drawn.

In longitudinal survey, data is collected at different points in time to study changes that occur, or to explore time-ordered associations. This was applied by visiting villages where particular performing art had trived, in order to collect reasons and circumstances which affected the performance of the performing arts. This design is commonly used in trend studies, cohort studies and panel studies. In the case of cohort studies, a specific and not a general population are followed over a period of time. So, individual's changes on the performing arts were followered to know whether they are progressing or endangered. This kind of approach in research favours historical research, thus the reason forits adoption for this study.

Research Instruments:

There are many instruments used in collecting data at the field, however it was the responsibility of the researcher to set up instruments capable of generating the necessary data useful to resolving the problem in question, hence the use of oral interview schedule, questionnaire, photography and video clips.

Oral Interview

This instrument was used to interview the custodians of *Atyap* performing arts (village heads, elders of *Atyap*, performing artists, elderly / young women, and song composers). The interviewees were keepers, producers and performers of the performing arts in *Abin-Atyap*. The interview was conducted using both the structured and unstructured questionnaire schedule due to the nature and category of people the researcher interviewed. Some of the interviewees were learned, while others were not. In such cases, one had to alternate the nature of questioning, so as to bring the respondent on course during the interview. Ndagi (1999:60) ascertains that there are four main types of interview. (i) Structured (ii) Unstructured (iii) Non-directive (iv) Focussed. The researcher utilized both the structured and unstructured interview schedule in order tofollow the standardized structure of the interview as contained on the schedule. This wasmeant to make the interview session interesting, to the extent that suspicion was reduced. The researcher interviewed a total of 201 performing artist and custodians of the arts from fifteen villages which include Zonzon, Zamawon, Mannyi Agui, Magamiya 1 & 2, Ma Karau, Ma Kwakhu, Kanai,Abuyab, Ma Komurum, Ma Yayit, Samaru, Mabushi, Gora Bafai and Gora Gan

Questionnaire

Questionnaires were designed to collect data from respondents. This was in line with Sambo (2008:283) who sees a questionnaire as:

> …a research instrument that consists of a set of questions on a specific subject under investigation to which the participants in a study are expected to respond. A

> questionnaire could be used to measure what information an individual possesses. It could be used to measure the attitude and beliefs of an individual or a group of individuals by asking them what they think about some issues.

The Questionnaire was administered to the *Atyap* performing artist and custodians of the performing arts culture. A total of 300 questionnaires were distributed to the respondents, about 224 questionnaires were returned. Among the 224 returned questionnaire returned, 93 respondents were not schooled, of which a research attendant helped in filling the information against the answer space provided, while the reasearcher did read the questions transilated in Tyap and Hausa to the understading of interviewee.

Field Trip:

The study involved field work during which direct observation of the performing arts of the *Atyap* were seen and photographed. The field work enabled the researcher to establish facts about conceptual assumptions and problem orientations. Willett (1975), Fosu (1986),Fagg (1990), Saliu (1994), Duniya (2000), Okoli (2007) and Jari (2007), and Saliu (2010) had, through fieldwork, contributed to the researcher's knowledge of African art. Babalola (1998) utilized this method to collate data in his study of the Igbomina Stone Sculptures of Esie.

Consequently, visits were made to the study area, ceremonies and New Year festivals to collect data. In other words, the researcher visited places to see performances on display to observe their forms and to photograph them. The works, in the long run, were downloaded into the computer system, edited, printed and analyzed in Chapter Four and concluded in

Chapter Five. Field work also helpedthe researcher to studythe *Atyap* performing arts in its context and is presented in Chapter Four and five of the study.

Sources of Data

Art historians normally search for data through historical sources such as diaries, official documents and relics. The essential steps involved in conducting this kind of research include; defining the problems to be investigated, searching for sources of historical facts, summarizing and evaluating the historical sources and presenting the pertinent facts within an interpretive framework. It is so, because historical researches are written chronologically, topic by topic or concept by concept as well as a combination of both. The writings are logical and systematically presentedin an unbiased manner. Generally, historical research is useful in the following ways:

[i] Refreshes the memory of the researcher on what is known and to unfold what is not known.

[ii] Builds on what is already known

[iii] Records cultural developments of a people.

[iv] Assists in predicting the future.

[v] Aids in avoiding past mistakes.

These are important elements for proper understanding of artistic skills, architectural, sociological or cultural accomplishments used by the researcher in this study. These elements are submergedinto two main sources:

(a) Primary

(b) Secondary

The primary sourcesfor this study included field trips to villages where performing artswere organized, practised and staged. Here, the researchertook photographs of performers on stage.Thevillages visited include *Ma Kwakhu, Mayayit, Akputuut, Mabushi, Sako, Manyi Agwui, Atag-agwui, Sakwab, Kati, Bafai, Chen-Adidan,* and *Kanai*. Barret (1982) maintains that, as it concerns medium, form, content in their totality, as well as socio-cultural elements, field study should be the instrument of documentation.

The secondary source of data collection includesrelevant literature from dissertations, theses, project reports, seminar papers, conference papers, pamphlets, textbooks, magazines, journals, official gazettes or publications, museum explanations and the Internet. The data equipped the researcher with ample information for the literature review in Chapter Two and other supporting quotations elsewhere in the work.

Research Population and Sample

The Population of this study is *Atyap* performing arts, while the sample consists of fifty one (51) performing artiste, Fifty one (51) art custodians and creative artists from the following major clans (i) *Minyam* (ii) *Agba'ad* (iii) *Aku* and (iv) *Ashokwa.* The above clans are believed to have practised some specific performing arts, and with time they became the custodians of same, thus, the use of purposive sampling for selection of the village performing arts groups studied. Ndagi (1999:82) explains that the process of sampling consists of three phases: i) Defining the population, ii) Drawing a sample from the population, and iii) Statistical inference.

The researcher used the stratified random sampling for interviews and questionnaire administration; hence the targeted population was divided into relevant strata or categories, such as age, sex, occupation, marital status and other items. The researcher then selected the performing arts groups at random as supplied by the interviewee / questionnaire results from each village unit; the numbers selected from the stratum were a representation of the entire population. Ujo (2004) notes that the relative contributions of each stratum in the population are exactly its relative contribution in the sample. The following villages sampled represent the four major clans *Zonzon (Fakan), Zamawon (Asson), Magamiya 1 and 2 (Asson, Minyam), Ma Karau (Nje), Asson Ashui (Kpaisa), Ma-Kwakhu (Nje), Kanai (Akwak, Ashokwa),Manyi Agwui (Akuh/Minyam) Abuyab (Fakan), Makomurum (Asson).*

Categorization Approach

This is a process of forming classification and putting individual performing art groups into the group they belong for proper understading. This method is used for the purpose of group identification of performing arts due to their functionalities in *Abin-Atyap*. Horn (1981:40) explains that"…art works are better discussed along the line of relationship of purpose and content". For example, all musical groups constitute a category, their music; instruments of different sizes form another group under one heading including their functions. Their functions could be religious, political, or socio-economic, these are discussedin the data analysis.

Comparative analysis:

A comparative analysis of *Atyap* performing arts to those of neighbouring ethnic groups of Southern Kaduna is discussed to ascertain the relationship and diversions of beliefs and content. Pritchard (1965) in Adogbo (2005:30) advocates that, if any general statements are to be made about social institutions, they can only be made by comparison between the same types in a wide range of societies. Adogbo adds that, the emphasis in comparison should be placed on differences, rather than on similarities. This helps when societies have a lot in common, structurally, culturally and environmentally. By this adoption, the researcher established similar antecedences that helped in explaining *Atyap* performing arts among the various Southern Kaduna performing arts practices.

Method of Data Analysis

In an attempt to achieve the objectives of this study which is to investigate the state of *Atyap* performing arts of Zangon Kataf Kaduna State, Nigeria, the researcher adopts the Feldman's approach to data analysis. The approach describes critical "performance" viewed in four stages of analysis: (i) Description of the performing arts and (ii) Formal analysis of the performing arts (iii) Interpretation of the performing arts (iv) Evaluation of the performing arts. This section of the research processes the raw data obtained from the field and converts it into useful information for decision making by users / relevant authourities.

A representative fraction of art works collected also was described using art historical reporting style, the data analysis / description were made to foster clarity of art forms to reader contextually.

CHAPTER FOUR

ANALYSIS OF DATA AND DISCUSSION

Introduction

The past historical events in *Abin-Atyap* are enriched with portions of performing arts whichjustify the beliefof Kofoworola (1987:136) that drama and theatre form the social acts of most African societies, and therefore the origin of most traditional heritages. Consequently, the performing arts in *Abin-Atyap* from the data collected can be classified into three broad headings (known as the broad band index) namely the early performing arts, the adopted performing arts and the recent or global performing arts. This classification of the *Atyap* performing arts is discussed below. The researcher approached the analysis of data and discussions based on the above broad indeces using specific headings for better organization of the entire report and comprehension of the performing arts. The manifestation of the *Atyap* performing arts as categorized according to its various manifestations is analysed here.Three indices were discovered to have determined the varieties of performances of *Atyap*. There are occupation, communal existence and survival and regional ethnic influence and globalism.

i. Occupation: Which were tied to (a) Farming (b) Fishing (c) Hunting

ii. Communal Existence and Survival: were tied to (a) Death (b) Birth (c) Politics

iii. Regional ethnic influence and Globalism: was tied to social interaction between *Atyap* and other ethnic groups in Southern Kaduna.

The categorization of the Atyap performing arts include (i) early performing Arts in *Abin-Atyap* (*Song Guguwa*, *Song Zunzuo*, *Song ZunzomAtah,song zunzom Angurung, Song*

Zunzom Akhuwoo, Song Kuku, SongSamba), (ii) Adopted performances (*Song Zunzom Akatam, SongTunturum, Song Bori, Song B.B, Song Akpat* (hausa praise singers),(iii) Recent performances (*SongDin-vag also known as* steet dance), *Song Ashong*(English music). These performing groups were discovered to be consolidated through functional significances during celebrations and ceremonies.

Since the intention of this study was to investigate the state of the *Atyap* performing arts and to categorizethemaccording to their social significances; the responses of performing artists, custodian of the arts and the creative artists gathered through interviews and questionnaires are hitherto reported and discussed in this chapter accordingly.

1. Early Performing Arts of the *Atyap*

The early performing arts of the *Atyap,* according to respondents, started as a result of the *Atyap* socio-culturalinteraction over time. These interactions, from information gathered, were gave rise to *Guguwa, Zunzuo, Zunzom Atah,Zunzom Angurung,* Zunzom*Akhuwoo, Kuku* and *Samba* performances formations. The functional history and explanation of these dance and performances are tied to the various celebrations in *Abin-Atyap* which are seasonal in nature and are believed to beindegeneous.

Song Guguwa:

Definition:

The *Agwa* is a horn trumpet. When it is used in cluster it is called *Guguwa.* The Guguwa dance is achieved using horned trumpets made from wild animal horns which are prepared

by carving the horn especially the wind outlet, on which cow horn is carved and attached. The cow horn is cut in sizes from 4cm to 14cm of six pairs, with a seventh wooden horn carved from carm wood for a full musical sound. The music was done to inspire hunter prepare for the hunting session. Thus the performing arts groups were established to inspire hunter's galantary performance in hunting expendition and during war. The wooden *agwa* was produced to serve as the starter of the music which is done by making a rectangular crescent hole close to the top end of the tusk. It is at this spot that the horn is blown.

There is the *agwa* called *Anchuyang,* a type of *guguwa* that has a hole on the top most ends of the horn and on the side top of the horn. The top most hole or wind outlet is used for the control of the pitch of the sound. There is the wooden *guguwa* carved for the purpose of having a sharp sound which is usually unique from the n animal *agwa*. A special wood is fell, cut and carved into a wooden trumpet, it is carved to have an elongated neck which houses the outlet reservoir of the trumpet. The wooden trumpet is wraped using a band of animal skin to enhance a firm grip of the instrument.The skin is an innovation to preserve the wood from total damage where there are issues with instrument. The skin was also used to hold the horn to encourage hunters for more game; it also served aesthetic function to the instrument.

The above mentioned three types of agwa according to Danboyi Mabushi and Dodo Mamman Samaru were the major types of guguwa replicated in its sizes often or, baritone, alto and bass tune. One thing which distinguished the tune of an *Agwa* was not the size of the parent wild horn; it was the length of the attach cow horn at the sound outlet of the

Guguwa (see plate vi). The shorter the cow horn the smaller the sound pitches produced and vice versa.

Historical Analysis of *Song Guguwa*:

The *Atyap* from information gathered were first of all hunters before they settled down for subsistence agriculture. During that period, hunting was both an occupation and an inventive innovation for survival in the midst of the dangerious wild animals parading the region. *Atyap* drew from this occupational organized performance cooperation and the creative production of musical instruments which existed to invent several accompaniment used during *Guguwa* performances. Wild catches of animal also was exhibited at the village square, the successful catches of the rhinoceros, buffalos (*Bulyuk*), Elands (*Gunki*), Antelopes (*Akue*), Gazelles (*Mariri*), received a further experiments and excitements which led to the preservation of the bones and horns of the animal. Unconciously, the hunters kept some of the bones and horns of the caught animals to tell stories to young *Atyap* of their past successful expendition to their young ones. With the passage of time, the hunters discovered that the *agwa* can be used for communication, to inform the villagers of intruders into the land.The specific *agwa* used then was the anchuyang obtained from an antelop. With persistant intruders into *Abin-Atyap*, more people were engaged to be on the guard to alert the people and this mixture of sounds came to be appreciated. The *guguwa* group was created and its practices were done both in the rainy and dry season.

Similarly, Iliya Kati stressed that the *guguwa* performances was with time tied to the heroic manifestation of the *Atyap* hunters which gave essence to the chief who was the overall head of the hunters. The performing philosophy can be understood from the name

given to the installation ceremonies (*Tyok*) and the name given to the performers of the *guguwa* (*Atyok*), meaning real men. Therfore, the performing arts are created to celebrate the successes of *Atyap*. This was what informed the reservation of the wild horns which became part of the culture of *Atyap*. These horns were placed on reserve with special tags placed on them for the *Atiok*. This culture in the process of time made the wild horns in *Abin-Atyap* to be a cherished commodity, many hunters were said to hang the horns on walls of their homes; and so it was furthermore used to aid the teaching of young men heroic performances.



Plate VI: The *Ayang Bin* played during the 1987 *Ayet* festival at *Ma Barado* Zangon Kataf *Guguwa*, photograph by Rose Ayaka Nkom

Other instruments used in guguwa performances as accompaniments are the *Ayang – bin*, *ba-kungkung* and the *Nche Guguwa*. The *Nche Guguwa* was the paired horns of similar pitches. The performers according to Dodo Mamman Samaru combined the paired *guguwa*

for their martial music; the process of which produced articulated decibel of sound as determined by the size of the horn outlet. To a large extent the sizes of the *guguwa* were designed using cow horn which is cut in accending sizes from smallest to the biggest. Each cow horn as reports Dodo Mamman Samaru was usually attached to the parent wild horn to the end of the horn to widen the outlet of sound of the instrument. These horns in *Atyap* were produced and replicated in pairs (*ncheguguwa)* to accommodate congruent sound of same performers.



Plate VII: An interior part of the attachment of the horn to show the joint from the Antelop to cow horn. 2013 Photograph by Samuel Caleb

The Nature of Guguwa Music:

Guguwa is a large horn musical orchestra reserved for *Atyap* between the ages of 35-60. It consists seven set of *Guguwa* in pairs, with the set having the same tune blown at the same time during performance. Typically, the *guguwa* has four movements of dance, the slow,

the moderate slow dance, the faster and the fastest. The slowdance is usually done during training or rehearsals, so that learners can catch up with other experts. The moderate music and dance is achieved when fair perfection is attained and the faster/fastest dance is achieved when perfection of the songs and instrumentation is solidified. At each performance, the *Ayang bin* and *Ba-kungkung* (big and small drum) would start with a slow introduction which urshers in the first movement of the performance moving anti-clock wise. The second movement of the performance is generally in binary flow of horns to join the two drums in a supportive manner of the songs. The third movement comprises a minimin a prolonged stately dance which introduces elongeted interlude, while the song is echoed with ferminine shouts accompanying the performers. The *gugwa* as a musical type is shaped to enhance the development ofchieftain ideals (a kind of composure of the chief and his kinsmen). The development of instruments for which the musice and dance was composed, was to enhace the philosophies and style of the historical periods (the idea of gallantry of the hunters during game, and the need to make a name in the community), these are usually evoked in the *guguwa* music with specific mention of those who exceeled in the profession.

In addition, *Guguwa* music as reports Danboyi Tabakwot Mabushi is aroyal dance performed for the royalties in *Abin-Atyap* especially during coronation ceremonies. It is used to cover the *Ayet* festivals or *twai anak*. Although the *guguwa* performances are for the the chief and the rich, the *Agwatyap* do not dance with the orchestra band, during performances; the *Agwatyap* may send his representatives to give the leader of the troop his gift to show his appreciation or enjoyment of the dance. Most of such enjoyment or motivation goes along with a choiced marshal song; *"Abuk ayin Kup Tiyok ba" (Zanchen*

fada da wuya, wane rogo yayi Bako ɲ). The moment title holders and smaller chiefs hear the above song; they dance out of the crowd first to pay homage to the chief as a sign of respect and a sign to take permission to join the dance. On hearing the lyric of the songs, the ruling class joins thedance in attestation of the ruling class' competence in the polity.

The position of the *Guguwa* performers is that which is often tied around the prevailing circumstances of their performance. Each performance gives the performers the rare opportunity to go close to the rulers of the land, the rich in society and the middle class. The performers in turn, retire home with gifts to share with their families. Thus the social status of the *guguwa* performers revolves around the social prestige of the kings or the rich. It is a honourary privilege conferred on the *guguwa* performers which fade outside the public performance. It is by such atmostphere that some of the needs of the *guguwa* performers are solved, the munificence of the patrons of which the chief gracefully appreciates in the presence of every beholder during performances or in private. The chief could also choose to send his chief whip or guards to appreciate the performers privately.

Other songs usually sung to the chief during similar performances are*"Agwam kpat Nkpaat nang ayin sung kpaad ani ba"* ɲ, (*Rakumi da Kaya*), meaning responsibility is a load, and thus the chief carry's a big load. *"Agwam nnwak kyauta dami chat gu ba* ɲ" (*Sabo da Dadin waka Magaji ya yi bayarwa da goyo),* meaning that the chief enjoyed the songs of the performers to the extent that he gave gifts he wouldn't have giventhem in a normal circumstance. The group's songs are always in *Tyap* and Hausa so that the mixed audience can understand.

When it comes to performances during coronation ceremony in *Abin-Atyap,* the *Guguwa* performing groups are the first official singing group to be contacted. They are invited in

line with what the *Atyap* call "*Taake din Tyok*" related to royalty. This is the kind of socio-political status that the *Guguwa* performing arts has. The rhythm is also said to be an exclusive reserve of the *Atyap* chieftain. In another development, *Guguwa* performance is said to be politicized in order to sensitize people by saying or singing what the chief would have told the people.

At the clan level songs are composed to glorify the mighty deeds of the clan in question, such as "*Afai Njei yet Gankon wooh*" ɲ meaning the sons of *Njei* are numerous like the locust. During war, they are forceful like the locus invaders which are never tired. When this song is on stage during performances, almost all the *Atyap* under the *Njei* clan was said to be emotionally inspired to dance in a rhythmic fomat in association with the gallantary story surrounding the clan. The various performing arts groupsin *Abin-Atyap* at the clan level had one song or the order to glorify one mighty deed of their clan, and to draw ancestral allusion of the clan to the present generation of *Atyap*.



Plate VIII: Song *Guguwa* Drummers at the *Ayet* Festival 2010, Zongon *Atyap*, photograph by Samuel.

Another thing of note with regards the *Guguwa* performances is in *Twoi Anak* and *Song Anak* celebrations. Sambo Kazzah Mabushi reports that *Twoi Anak* is a mourning session staged when a young boy or lady dies in the prime of his or her life. The *guguwa* is blown as an accompaniment of a soloist whose dirges throw the mourners into a bitter session of groaning. The *Song Anak* dirges are satirical songs staged during second burial ceremony of an old man. It was a form of celebration of life of the elderly person who died with lots of achievements during his/ her life time. Before the *Song Anak*, preparations from the fore-bears and wel-wishers are done so that the occassion will be truly meriment and not mourning in the real sense. Such deseased persons must have been qualified to be called

ancestors before this honour is given.One thing special about this ceremony is the *guguwa* dirge performed theatrical by sons, daughters in-laws or rivals; who imitate the deceased using his or her choice or jocularly words. The music and performances are said to be elegiac in nature, by expressing sadness, especially about the past of the deceased popular statements; quoted in her/his usual posture for beholder to note that the deseased will be greatly missed. This is very important because the pas meant to teach people morals, good lesson about the life as part of the didactic nature ofthe performance.

No matter the periodthe old woman or man dies within the year, the burial is done leavingthe celebration to be fixed for April the following year, on a particular date. Dauke (2004) reports that the application of *guguwa* was best demonstrated during the *ana'ak* ceremony. The *ana'ak* was a ceremony like *aswah* in that it was undertaken when an elder died. The ceremony was also fixed around April or May, during the dry season so that hunters can join by going into the forest for game. Another duty of the "*Guguwa"*performing group is to stir hunters and prepare them for game by singing specific songs which had to do with heroic activities. They may start singing "*muje daji mu chi gaude"*; meaning let go hunting to eat sour berry and hunters at hearing the lyric decod the meaning and hasten tojoin the dance which inspires the huntersto hunt well.

Throughout *Abin-Atyap* several oral traditions exist in the folklore of the people.These myths were often recounted with music and mime to help put the performing arts group in perspertive on how communal *Atyap* was in the past.The royal dance of *Guguw*a was seen by the respondent like fuel which excites the Chief and his subjects into action after a fruitful season of labour. This was why during celebrations like Coronations ceremonies the *guguwa* performing troop was used. The guguwa was meant to herald the coronation

with songs like “wane rogo yayi bako”.The chiefs of the landin turn danced in cycle as the crowd joins them. Andrew Jaafaru of Gora Bafai reports that, in time past, virtually all clans and sub-clans practiced the *Guguwa* so as to showcase the chieftain ideas of the sub-clan. Significantly, the guilds of performing arts and artists are a reflection of the stratified structure of the society where certain individual’s key into the specialty allotted to willing persons.

Apart from the ceremonial nature of the *Guguwa* and the conveyance of dignity among the *Atyap*, it would be important to report that Sambo Kazzah said that the costumes used by performers as at 1950 were usually made ofwild skins and beads, but as at 2013 cloths (fabric, sports ware) have been introduced and used as *Atyap* atire. In addition to the costume of sport attire, the cow tails fixed on straight stick are used to enhance the dance of the *Guguwa* performance as a paraphanelia of the court on which the dance was staged. The dancer holds it upward to re-create joy, enjoyment of the dance in a uniform format, and at most times used it in squatting position to greet the *Agwatyap*.

Accompanying women usually wear the *Ayuwan lala* (beads) and carry leaves to herald the dance as supporters of the performance in their slow dance steps. There are two sets of drums used for the *guguwa* performances (*ayang bin* and *ba-kunkung*), they are both round and double faced. The *ba-kungkung* is a starter drum while the *ayang bin* leads the dance steps. If the dance will be slow, or fast, it is determined by the *ayang bin.*



Plate IX: A drummer performing at Gora Bafai New Year celebration 2013,
photograph by Samuel Caleb

Functional significance of the *guguwa* andits accompaniments:

Plate ix shows a discouraged desparate drummer who was performing in the absence of his team.One intresting thing about this drummer was that he was playing and begging arms from passers by. Significantly, the drumming is meant for heroes and serves as a source of livelihood for the drumer. The *Ayang bin* is the biggest drum while the *ba-Kunkung* is the smaller drum used in *Song Guguwa (see plate viii)*. A round wooden or metal frame usually carved by artists, cloths or rags are used to cover the frame as a basement for the ropes which stretches the skin of the double faced drums.

Danboyi Tabakwot Mabushi sumits that when *guguwa* performers are preparing a performance and are waiting for members of their band to assemble, a song is usually sung and instrumented by the few performers on ground; the intention is to hasten members

already on their way to join them. One blower start- blowing "*Kada Ma-Gata sai Ma Karau, Kada Ma-Gata sai Ma Karau* ɲ" and others join, meaning as we move from *Ma-Gata we'll stop at Makarau* and if the performers refused or do not come out quick, the few on ground will match to the performing arena, such song is not usually verbalized, it is instrumented so that none performers cannot decode the wordings. This signal is only understood by the musicians who hasten up their preparation to the field. The verbalizedsongs (*Bubuwom)* are usually led by one of the horn blowers (so *Abuwom*). He is both a vocalist and an intermittent starterof the *Achuyang.* The horn communication can continue until the performers are eighty percent (80%) ready. Incidentally, it was the *Anchuyang* that was blown in time past to keep vigil of intruders or during a crisis situation that is used to invite performers.



PlateX: The blowing and controlling end of the *Agwa Anchuyang.* At Samaru *Atyap,* Photograph by Samuel Caleb; 2013.

The *Anchuyang* has two holes as against other *guguwa*, one on the side of the horn and one at the sharp end of the horn. The holes are the controlling hub of the horn like a buggle. When a village is under siege before the 1950's, the *Anchuyang* was blown to declare war or when there was danger it is blown. The sound differs, only *Atyap* can decode the meaning. When victory is won, the *Anchuyang* is used to declare the success.

The second blower during performances is the *Akum Agwa.*The *AkumAgwa or Lokun-nkon* is a short hornwith a flat tune as an accompliment of the starter (*Anchuyang)* it's function is to level the sharp tune of the starter as a way of preparation for other *guguwa* to back-up the music (The *Akum Agwa*, the *Tatiye Agwa, the Akhiyek agwa, the Angurung Agwa* and the *Loku-nkwon Agwa).* The *Akum- Agwa* is a very big and long horn from a Buffalo or Eland. The *Kwon* is a wooden trumpet constructed by a carrier for a baritone tune which lowers the entire loudness of the music. The massages of the *guguwa* player are not centred on the personality of the chief alone. It served the leaders as well as theled.The sound of the *guguwa* according to Dodo Mamman Samaru generally conveys specific messages about the chief or about the led in *Abin-Atyap*. The central position of the *Agwatyap* in the political organization of *Abin-Atyap* was a key factor in the drum beat of the martial instrumental music performance. The instrumental art forms of the *guguwa* are further distinguished from other categories of the leadership art forms because they are depended on the playing of musical instruments to entertain the royalties.

The composition of the *guguwa* musical instruments in each band in *Abin-Atyap* is usually linked with some kind of historical tradition through which the art-forms of the chieftain developed in the unique pattern that could be distinguished from one chief to another. A common feature of the historical tradition is usually built around territorial protection of

the hunters and the experience of the people right from the inception of the *Atyap* rulership to its ascendancy. Although the hunting tradition which supplied this group with fresh horns are becoming extinct, the strong will of the performers had continued to keep and preserve the old *guguwa* to the extent that even though some of them are cracked, the cracked ones are mended with rubber band to keep them in use (see plate x). According to Dodo Mamman, between the 1950s to 1960s there was a sharp decline in the hunting activities due to the European distric created by the colonialist. The eland, antelops horn in the region had started to receive low harnessing due to low hunting activities occasioned by the introduction of schools by the missionaries.The forests as at 1960 the respondent said had started disappearing, thereby sending the ruminant animal further into the ticket. Zamani Bivan reinterated that the 1970s was a watershed that *Atyap* working in the township started organizing themselves into pockets of performing arts groups which encouraged the community up to the late 1990s. Also, that the music artists by early 1980's were reduced drastically, the old experts in *song guguwa* died and it was as if that generation ended Guguwa professionalism.

The 1990s saw the influx of *Atyap* retired soldiers who have experience in wind instrument, added to their meritorious military service helped them to be engaged in *Guguwa* music, thus the performances took a new leaf. As such, this crop of individuals added to the various performing *guguwa* groups all over *Abin-Atyap*. A revival of this performing group was ensued but by 2013, most of them had died with only a handful of them living; most of them are too old to blow the schofas. Sambo Kazzah Mabushi for instance, said he used to play the *Ayang bin* but that he do not have the strength presently to play the drum. Many other performers Sambo said are no longer involved in the

performance due to old age or sickness. Danboyi Tabakwot Mabushi in another develovement lamented that the youths have are not interested in *Guguwa* music because of lack of inner strength to blow the horn. In another development, even when young men join the group, they want to reap the gains of being involved now and not later, which the respondent said cannot help them specialize.



Plate XI: *Ayang Agwa* being re-furbished with rubber band. At Samaru *Atyap*, photograph by Samuel Caleb 2013.

2. *SONG ZUNZU:*

In *Abin-Atyap*, in the grassland and especially in the swamps of River Kaduna and its tributaries; whistles and flutes called *Zunzu* are carved from wood, reed, and bamboo harvested from the banks. *Zunzu* is a single or multi-reed instrument of the aerophone family, air is blown into the instrument via the mouth piece. *Zunzu* are pipe flutes, and probably of the oldest indigenous wind orchestra instruments of the *Atyap*used by middle aged boys.They are cut from the reed below their joints to give them an opening. This process gives the *Zunzu* an opening at the top of the flute with an enclosure at the bottom. The same processes are applicable in the production of the *Zunzu* of bamboo, metal pipes

and wood. The *Zunzu* of the *Atyap* are seven in a cluster. The cluster is determined by the sizes of the flutes, from the shortest to the tallest. The grouping includes:

Table 1: Zunzu's sound groupings and sizes

Name	Code	Sound produced	Size in length
Lilia	1	High tuned tenor	7cm
Fafaan	2	Low tuned tenor	9cm
Tataat	3	High tuned sopraino	11cm
Nanaai	4	Low tuned sopraino	13cm
Fwafwon	5	High alto tuned	15cm
Tataa	6	High bass tuned	17cm
Anataad	7	Deep bass tuned	18cm

By: Samuel Caleb 2013

The first set of the *Zunzu* is a high tuned teno.The second set or group is the low tuned teno.The third set is the high tuned sopraino. The fourth group is thelow tuned sopraino.The fifth group is the high alto tune. The sixth group is bass tuned and the seventh group is deep-bass tuned.Dodo Fedelis Mayayit reported thatthe *Zunzu* are usually kept with the group's leader whose position is dependent on blowing the Akpa cluster which is five in number. The combination from left to rightof the Akpa (see plate xii) starts from Lilia=1, then Nanaai=4, Fafaan=2, Fafwon=5, and the Tataat=3 which is illustrated as 1-4-2-5-3. The above code combination, when used gives the complete set of flutes. Different pitches of sounds are derived from the starter of the flutes to the complete music notes as they are blown together called *Akpa*. Other flutes and accompliments are

blown for the combination. Boniface Adamu Mabushi postulated that, in utilizing the pitch and tonality in sound, composers in *Abin-Atyap* have had shades of music and directions over the centuries, with several refinements being done. Conventional tonality of sound was utilized when major, minor scales and keys are used in paired *zunzu*. At most times the musicians broke away from the traditional tonality of using the soft notes to the hard notes in resolving their chodal progression. This was done by way ofmixing the combination of musical notes that sound harsh together with soft sound for a new form of music.The new form of music creates new styles.



Plate XII: Dodo Fidelis Gani, an Akpa Zunzu blower from Mayayit. Photograph by Samuel Caleb, 2013

Historical analysis of *Song Zunzu*:

The *Zunzu* flutes were usually blown towards the end of October or towards early November when farming activities are about to finish or when serious farming of the raining season was ended. From sources gathered (Iliya, Zamani, Sambo and Fidelis), the moment the *zunzu* dance is heard it signal the end of the rainining season; and it urshers in the beginning of the harvest waiting period. Young men between the ages of 18-35 go into the swamps, the reed river, and theBamboo Streams to cut pairs upon pairs of equal sizes of flutes for the practice sessions. The practices are usually done during moonlight or burn fire occasions at the village square. At the square, the custodian of the z*unzu* tubes prepares the pipes in water for the trial. The practice is done until each blower gets a choice *zunzu* (flute) to blow.



Plate XIII: *Zunzu* pipes soaked in water before a performance at Gora Bafai.Photograph bySamuel Caleb, 2013.

Kafoworola and Lateef (1987:254) posit that the flute, in some of its historical reed or bone forms, is probably the oldest of all wind instruments. As historic man experimented with tubes and materials of different sizes and composition, he observed that many different notes and sounds could be produced. In order to produce these different sounds at will, man had to use local assortment of various tubes tied in a bundle: "This was the evolution of the flute form which we have today as "pan'spipe" or "syrinx".The *zunzu* from respondents must have emerged from the above kind of experimentation.

Culturally the Z*unzu* music reports Dodo Fidelis Mayay it is staged in the midst of two bass drums (see plate vii), played in a circular movement of anti-clock dance round the performers. The drummers move forward and backward according to the rhythm of the druming. Dodo Fidelis and others explained that the intermittent interlude of the music was usually achieved when the dance gets to a peak; where vocal songs stops to give room for *zunzu* blower. Similarly, as in *guguwa* music, when the singer stops singing, the z*unzu* starter resumes the blowing again while other paired *zunzu* players joins. Interestingly, as soon as the Z*unzu* sound is blown, every other performer bends downward in possible seriousness of the dance session. Usually, the dance is staged in an anti-clockwise manner when the soloist led the performers to dance and go in a clockwise direction when the performers star blowing the *zunzu*.

The actual staging of the performance is done after an elaborate costume of beads sewn on a string is tied on the fore head, with an intermittent arrangement or display of ostrich feather tied on the waist and on the arm of the dancers. The ankles are decorated with raffia, palm rattle. The sand rattle known as *Azizag* is worn on the ankle to produce a vibrating resonance which enhaces the dance steps of the *Zunzu* performance. The sand

rattle called *Azizag* is produced from palm raffia, knitted in a zig-zag progression enclosing sand or seeds.

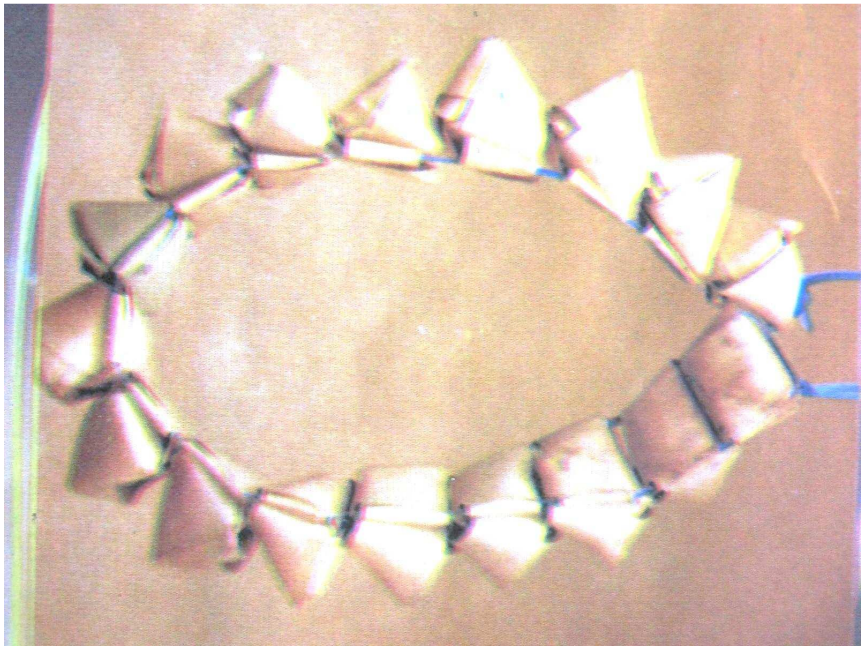


Plate XIV: An *Azizag* rattle, adopted from the *Tyap* Literacy calendar 2012



Plate XV: The ankle bearing the *Azizag* rattle of a *Kuku* performer on stage at Gora Gan New year celebration, 2013. Photograph by Samuel Caleb

Dodo Mamman Samaru narrates that the *azizag* when worn on the ankle produces rattling sound in line with the dance steps. At the *Tungan Nkan (now Bagauri)*, the *kachan* was said to be produced by the blacksmiths. It is a metal ankle rattle produced to support the sand rattle whose life span is short and less resounding. The fly whisks of cow tails were used to assist in creating uniformity of movement particularly as the hands are swung forward and backward. The sound of the rattle enhances the music and compliments the strength and agility of the youths. Songs sung by the youth to accompany the music had to do with the celebration of youthfulness, dignity of labour, love and morality.The performance also served as exercises for the youths who were resting from the short break of the farming season.

Sambo Kazzah Mabushi reports that theZ*unzu* performing group in *Abin–Atyap* was said to be an ever ready performing arts group. Those who were able to blow the Z*unzu* flute were accorded respect by elders and were pride to those who knew how to blow it. The *Akpa* blower is an expert who blows two to six flutes of Z*unzu* tubes at once. He combines four to five flutes together and blows through them for a diverse resonance effect but which creates harmonious music. Such individuals are called *Agwag*. In 2013, Gora Bafai



Plate XVI: *Zunzu* dancers performing during *Ayet* festival 1987 at *Ma Barado* Zangon Kataf, Photograph by Rose Ayaka Nkom.

New Year celebration, young men organized themselves to blow the *Zunzu*, the flutes were brought in a container and the youth picked from the pool of tubes but only few of them could blow the flute. At lastno performance of the Z*unzu* was staged during the occassion. One of the excuses presented by the boys was that the flutes were of the same pitch, but the fact was that most of them could not blow the instrument. It was also gathered from respondents that of all the Z*unzu* groups in *Abin-Atyap,* only the Z*unzu* performing group of *Makwakhu*and *Mayayit*are functional. Although experts of *Zunzu* abound in *Abin-Atyap* but not in the youth age bracket of 18-35, they wereold men between the ages of 45-70.

The nature and preparation of the *Zunzu*:

The sizes of the Z*unzu* vary.There is the 10cm-Z*unzu* called No 1, the 11cm-Z*unzu* called No 2, the 12cm-Z*unzu* called No 3, the 13cm Z*unzu* called No 4, the 14cm-Z*unzu* called No 5, the 15cm-Z*unzu* called No 6 and the 16cmh-Z*unzu* called No 7. The length determines the pitch. A few specifications are followed in terms of construction and maintanace. The artist harvests the reed and painstakingly gets the first set of pipes which he uses to construct other flutes. Goddy Saandong Mabushi explains that this indigeneous technological is open to those thought to construction and maintain. As a producer, he said that the *Atyap* encouraged indigeneous production of instruments and their maintenance. The*Atyap* he stressed sees a musical instrument locally constructedand maintaining asthe people's initiative of music accompaniments. Other materials used by performers include, seeds sewn on skin to be fixed on the forehead, ankle, andarm.The skin costume which was worn on bare body by performing groups has in the process of time been replayed by football or basketball jerseys bought from the modern market.This the respondents said was attributed to lack of tailores who can give them what they want, that where the tailors exists, they have the tendencies of failing the musicians and so to them buying jerseys from the market is easier.



Plate XVII: *Zunzu* dancers Gora Bafai New Year, celebration. Photograph by Samuel Caleb, 2011.

By 2000, according to Andrew Jaafaru Gora, Z*unzu* dancers no longer dance with traditional costume there by distorting the beauty and uniform costume of the *Atyap.*This some of the old school respondents believed it distorts the cultural musical heritage.

Zunzu is a single or multi-reed instrument of the aerophone family, air is blown into the instrument via the mouth piece. As the air rush-through the tube column of the instrument, the reed is set to vibrate which produces a nasal sound like that of the *guguwa*. The *zunzu* has no finger hole for the control of sound. The player stops the air passing through the tube by refusing to breathe through the pipes. Blowing of the *Zunzu* is achieved by the special placing of the mouth on the opening of the *Zunzu.* The sound can also be varied by changing the position of the mouth placed on the instrument. This technique helped moderate the vibration of the reed thus producing various pitches. The *Zunzu* is a smooth tube instrument that can be appreciated when performed by a skillful player. The seven sets of the Z*unzu* form an ensemble. The performance of Z*unzu* is done in hoick technique.

That is, one set ofdancers depending on the other for a meaningful melody to be attained. The hoick technique is presented in rhythmic and melodic texture depending on the context of rendition.Titus Mbare Jaga Bafai avers tha the origins of the *Zunzu* performances were alleged to be the men's *Abwoi* cult, whose initiation ceremony is designed both to elevate boys to manhood status, to offer them previllages that puts women under them. The induction ceremony is secret.Women and children weredriven off this arena so that a masked spirit's figure was said to address the boys, by disguising his voice through a tube and by using an interpreter to rebuke the young boys for misdemeanors. Women were said to listen carefully to songs sung by the boys on these occasions. In addition to these traditional functions, new use of the *Song Zunzu* has developed. The popularity of the *Zunzu* as young men move to cities as a result of mobility of labour extendsthe music beyond *Abin-Atyap,* Kagoro, Maro'a, Bajju, Fantwam, and Kamatanto Kaduna and other parts of Nigeria.

3. *Song Zunzom Atah*:

The zunzom ataah is *Atyap* one string fiddle installed to a Calabash and wrapped by a skin coat as a cover. The string is a rope like twine fixed on a wooden frame. The neck of the *zunzom* is made of wood; the bridge is made of small pieces of wood while the tuning device of the fiddle is free. The entire structure of the *zunzom* is built unto a calabash or an enclosed structure, which is always covered by animal skin.



Plate XVIII: The *Zunzom Ataah*, at the *Afan* festival Kagoro. Photograph by Samuel Caleb, 2008

The use of the *Zunzom*according to Zachariah Tokan Mayayit was on joyful occasions, such as dance, drama, naming ceremonies or for the enactment of the Bori spirits. An *Atyap* it that hunters had their praise performances and songs which were enacted by the *Zunzom Atah*. The musicians pluck the string with their index finger or by using a plectrum to start the songs, most of which had bearing with heroic performances or hunting. The *Aminyam* (*Fakan*) clan Haruna Capmucet (Gora Gan) stressed was the custodian of the hunting practices and wild game in *Atyap*. They instituted the *Song Akad* which was performed using the one string guitar (*Zunzom Atah*). The wordings of the songs for the performances is said to stimulate professionalism of hunters to go hunting. To those whose age has advanced, they remember the old good days of wild catches once the music is played. During such performances, names of animals and Heroes (*Agwak*) are

usally called; their heroic deeds individuals are mentioned and the quest forcontinuity in the profession refreshes the minds of the hunters. During such occassion, young boys are said to gain interests of being recruited into the hunting profession. Other musical accompaniments used with the *Zunzom Atah* are not restricted; they are open as far as the accompaniment will join to give good music. This is so because the music is usually a one man band.

The nature of the *Song Zunzom Atah*:

The *Song Zunzom Ataah* was *Atyap* music whose cultural characteristics constitute the *Atyap* cultural heritage of manhood, it is perhaps among the *Atyap's* best contribution to African civilization, and is more relevant to today's world as referenced here. *Song Zunzom Ataah* is a bow like instrument whose core idea was socio-cultural stir hunters and bold men into a concert of life, the event that initiates adults into manhood. The behaviour, idea, beliefs is shared by the performers and is soicially transmitted into their actions (dance). In fact, these cultural traits which were moral driven and essentially humane were the building-blocks on which the performing artists's personality is moulded. The personality philosophy here was to make the performers and beholders real- men (*Atyok*). Men whose prowess keeps the society save a habitation of economic growth and development.

The *Ataah* in this music carry dual function, used for hunting or music. The attachment of game to these performances avers Iliya Kati was to produce young men who do not live for themselves, people who live to inspire others; a philosophy of live and let's live. A kind of relationship which was committed by natural fate to live together as "social animals".The

player of music following such philosophy was accorded glorified position as a messenger of *Agwaza Tazwa* the supreme God for the good of the *Atyap*.Such function played by the musician were tested through the music sang and the attitude shared are categorized into three roles.

1. **Attitude to work:** The community frowns against laziness. Elders see the path of lazy youths as blocked with all kinds of impediments (thorns), real and imaginary; such path cannot make them succeed. Therefore, all young men are taught to work hard and be weary of encouraging laziness of any form. In furtherance of this kind of message, songs are composed and sung to pass messages which stir youths to be proactive in all their endeavours.
2. **Attitude to counsel:** The community makes sure youths are not far from life's tutelage. It is like many medicines, often very bitter and at best, tastless. To ignore them, however is to risk the youth to the path of death. Good counsel is needed and should be adhered to for taking the right decision in life's endeavour.
3. **Attitude to wealth:** The *Atyap* society postulates that the desireto become wealthy is never quenced. The one with thousands (*Achinda*) longs to become a millionaire. And so *Atyap* sees greed to be the root cause of almost most troubles and when one grabs a little here and there, one should allow another person get. Wealth was seen in one's ability to give the needy and not in the abundance of what one has or wants.

   Song Zunzom Atah is therefore, is done to make individuals share in the society's self determination, self propergation and self sustainance.

Historical analysis of *Song Zunzom Ataah*:

Iliya Kati reports that hunting is undertaken by professionals who are trained to sacrifice their lives and so, before the *Ayet* festival adventurous men are said to mount on their horses for a hunting expendition. On the final return of the hunters a show catches is staged for all to see that they are real men. The exercise sets the platform on which the entire exhibition of all the art of *Atyap* is showcased in the festival of thanks giving to God for a bumper harvest and fruitfullness.



Plate XIX: A hunter from Iliy Duniya Kati poses for the 2008 *Ayet* festival in front of the *Agwatyap's Palace* Zangon Kataf. Photograph by Samuel Caleb.

By this sucess, the festival is announced and the final preparation for the *Ayet* is ended.

The actual *Ayet* festival is staged when the band of hunters of *Abin-Atyap* mount their horses with their catches hung all over the horse saddles. They lead the procession with the *Zunzom Atah* accompanying them. The *Guguwa* follow next before the *Agwatyap* who is always on horse back. Women accompany them with shouts of praise.



Plate XX: Hunters and their families pose for a procession in an *Ayet* festival at Mabarado 1990, photograph by Samuel Caleb

The *Zunzom Atah*in a modern dimension is played to ladies during courtship (*LuuNzam mang Kaniam*).



Plate XXI: Two hunters pose for the performance at Gora Bafai New Year celebration, photograph by Samuel Caleb, 2013.

In urban areas like Samaru *Atyap*, Mabushi, Zonzon, Fadan Kaje, Makomorum, Kurmin Masara the *Zunzom Atah* is used in "burkutu"and beer clubs, where one encounters dancing or music in urban style. The music at thebeer club is played to raise funds and to impress the alchohol sellers whose reciprocation was in exchanging of wine to the player who assist to bring customers. Since *Zunzom Atah* music is a one man band the performer goes round the drinking bar even if he has no money to drink and to get some reward from the audience. At the end of the day, the *Zunzom* performer is drunk with "burkutu".

Also, during naming ceremonies, the *Zunzom Atah* is used by performers to sing for the new born child, believing that the child will be great (Da ooh da, da dadi 2x insaya riga in

ba dana).The hunters are said to put up their costume of skin (*Bin*) the bow (*Ataah*) quiver (twung) arrow guard (*khiyet, Akurung Burgi),* guard for storing medicine, calabash (*Khuam*) for drinking water, and knife for slaugtering of animals (*Aba'ai*).

Sam Kazzah proposes that, the young performers of *Song Zunzom Atah* usually plait hair to indicate their aspiration to be trained hunters. These young men had similar hair plaiting tradition as is with the Nok popular culture which is reflected on the Nok terra cottas. Both men and women were said to be involved in plaiting of their hair. During the bori era stressed Zachariah Tokan, the Z*unzom Atah* was said to be used in the theatrical performances of the Bori Wuta and Bori Rago. The Bori Wuta was an enactment of the *Zunzom Ataah* during which the dancer reaches a climax after the spirit's influence causes foam in the mouth. The dancer at such peak of influence is said to eat hot coals of fire in front of the audience. For the Bori Rago, the *Zunzom* performer plays the harp systematically in a way that the Bori dance advance' along to the point of influence. This climax makes the Bori performer to use the head to hit against a wall or a tree. These they do without any pain, harm or burns incurred. The adherents, no matter the place they may be, the moment the *Zunzom Atah* is played, the spirits were enacted in them and they are said to start manifesting demons with foamings in their mouth; the manifestation that seized the performer until the musiccome to an end. To most respondents of this performance, the *Zunzom Atah* was an influenced culture from the Hausa and Fulani folks. It is believed to be a kind of cult or religion where the adherents communicate to the satanic deity through music. It came about as a result of contact with Hausa traders who visited *Abin-Atyap* and through those who settled in the land. This is an aged long performance of the Hausa community. They believe that spirits or animate beings (Souls)

exist, and are active on people's behalf and that they influence members through music in hypnostic degree. Its synergetic character some respondence said gave it wide acceptance in Southern Kaduna.The adherent sought to be influenced by the spirits (*Jinn*); a kind of polytheistic belief in the supreme God and spirits which can influence one into doing some extra-ordinary display very funny to an on looker. The performances make most people to believe that the evil spirits (*Tanyiyang*) or 'Iskoki's' involvement or influence is so strong deity. The spirit's domain and unique influence according to most respondents is Islamic in nature but the respondents could not explain how Bori was performed. Probbably because the adherants are mostly Hausa and Fulani. The adherents were also pre-dominantly women. Many respondents categorically said that, there is no trace of the Bori Cult in *Abin- Atyap* again. The Bori belief system, few respondents said, are ancestral in nature. The enactments of the performances arenoticed during the dance session and when the accompanying spririts reach a higher level of manifestation, the dancer tends to throw him or herself on the floor. Few respondents said that theBori cult is extinct today because of Christianity.Others said that many people do not know how to play the instrument not to think of the performance and how it was done years back. The only explanation given is that the Z*unzom Atah* (the one string harp) is too hard to play and that young boys are lazy today, they have no interest in it.

4. *Song Zunzom Angurung:*

Definition/nature:

The Z*unzom Angurung* is the second version of Z*unzom Atah* which has six strings like the modern guitar. The harp is cresent in shape; it has an elongated neck or Fret of wood with

seven holes where the string rollers are fixed. The rollers are for tuning the harp. The harp is wrapped with skin bearing with two to four outlets of sound. The skin enclose'the stored sound so that metal rattles can be fixed as an accompaniment, which gives the instrument a special tonal sound.

Sam Kazzah Mabushi postulates that aged men between the ages of 50 – 70 after their usual day's work relax in front of their house to make interrogation of life's experiences, success and failures through songs. The songs could be a critique on women or an appraisal of good deeds of the same. Men who have one illness or the other, who might have been hindered from performing their usual routine activities, sits down to recount and rcollect memories of their exploit in time past. Those who were once hunters remember the bush sessions and the hunting activities they engaged in, intime past. Farmers on the other hand who were incapacitated as a result of one illness or the other also recount their good farming sessions in songs as they play the harp. Those who are fishermen sung of the fishing exploits and expeditions of the past.

Both the one and six-string Z*unzom* as at the time of this research hadstarted to have attachment of metal rattles (*Kachan*) which act as buzzer when the instrument is played. One prominent song usually sung using the Z*unzom Ataah* is the dove song: "*Atubishi yet akatuk anag abwa anyana yet asunwan anag abwa*", meaning "man is evil the dove song, who will be for us?"

5. SONG ZUNZOM AKHUOO:

Definition:

The *Zunzom Akhuoo* is a raft Zither of thirty strings stretched between two ends of guinea corn rafts. The rafts for the *Atyap zunzom* thirty in number arebinded together using raffia or jute fibre. The raft is cut from top to bottom hanging on the stalk to form the string. The stalk epidermises of the raft are lifted up with a sharp knife and areheld at each end of the stalk by a rope to tune the instrument. Abamboo is used to separate the strings as a bridgeto separate the raft at the top and at the bottom. The elevation of the bamboo bridges allows the strings to vibrate, thereby producing musical tones when they are plucked. The traditional method of plucking the Zither is with both thumbs, as the instrument is held horizontally at approximately 45degrees angle to the body of the player, and under the zither.

The nature and preparation of *Zunzom Akhuoo*

Zunzom Akhuoo (raft zither) performers existed in *Abin-Atyap* very early and were influenced by the socio-cultural domain of the *Atyap* singers. Felix Kahu Mallam Mabushi explained that the raft zither was an aged long performance of middle aged men in *Abin-Atyap*, which is usually done after the day's routine labour. During courtship, young men used the *Zunzom Akhuoo* to sing love songs, to impress girl friends, many of which used it to inspire ladies at the place of performances. In the North Central and North Western States of Nigeria for example, the raft zither seems to be the most popular among the *Atyap*, Bajju, Oegorok, Ham,Gwong, Ninzam, Ninkyop, Ganawuri, Chawai, Amo, Tarok,

Laiylay, Birom, Miango and others. Those who are expert in these performances hang up metal rattles, clappers to enhance the soft sound produced by the raft zither.

S*ong Zunzom Akhuoo* as reiterated Malam Mabushi was an age long dance of the *Atyap* involving athirty corn stalk. The two ends of the stalks are fastened together using *khwoo* (jute fiber) from which the instrument's name is derived. The string board is separated from the flat stalk, stretched between two ends to create a cluster of three strings with a space in between until a Cluster of six setswas achieved. A sharp knife is used to separate the strings before knotting of the string is achieved using *Akhuoo.*Fryer stalk were used to hold the two ends of the instrument using raffia or Jute fiber to form the zither. There are bridges in between the strings and the raft, which allows vibration as the instrument is played.



Plate XXIII: Felix Mallam playing *Zunzom Akhuoo* at home Mabushi Atyap**.**
Photograph Samuel Caleb, 2006.

The traditional method of plucking the raft rather is with both right and left Thumbs, as the instrument is held in a horizontal position, away from the body of the player at 90 degrees. In achieving the pitch and consummate variation, each string is wrapped differently from low, medium and high capsules from jute fibre. This is how the low, middle and high pitches are achieved. The bigger the capsule, the deeper the sound, the smaller the fiber capsule the sharper the sound produced. It is noteworthy that in other ethnic groups around southern Kaduna, the strings are made of 18 sets. The cluster strings capsules have soft resonant sounds, soft to the extent that, young men used the *Zunzom Akhuoo* music to attract matured ladies into courtship. But as at the time of this study, it was observed that only elderly men were seen playing this instrument; most of the old men lamented on the lack of interest of the youths and middle aged men in the playing of this instrument of this music (*Zunzom Akhuoo*).

6. *Song Kuku:*

Definition:

Kuku music is specifically designated "women music" and, when performed on official occasions, it is sung by adult women only. No accompanying instruments are used for this music, and the songs relay the history either of the group or of an important man. The original function of this music was to instill into girls their social resposibilities on attaining puberty. The popularity of *kuku* soungs led to performances that were solely feminine.These unofficial activities were occasioned for girls and for the young unmarried an opportunity to acquire music skills for private and public performances. The songs themselves retain much of its traditional of *Tyap*, form and subject matter.

Description of *Kuku* performance:

Saraya Haruna Gora stressed that *Kuku* is a coral composition of polyphonic music which stems from domestic work. This performing art started with individual women seeking accompaniment in their daily routine home duty. Women were said to mutter songs from life's experiences steming from the mailing house into the public domain. At times, the composition could be a word repeated severally until another word is added, which are in most cases joint heterogeneously no matter the coinage. *Kuku* like *Guguwa, Zunzom Akhuo* encourages oratory of the composer or song leader. The philosophy was to create a plateform where life's experiences, obsession, enjoyment were shared. Ladi Sambo Kazzah adds that coral groups in the process of time became a clan thing and the leaders became those who had poetic skills and proverbs powess. Essentianlly, it offered the composers of music the ability to critique men using poignant words. The words gave the musical performers ovations in traditional *Tyap* language.

Daye Ayuba Mabushi reports that women believe men sideline them in all they do, and so the singular avenue to air such grevances was through *kuku* music. Therefore women skillfully expressed themselves in songs, this form of music in *Abin-Atyap* at the initail seemed like mockery to men but with time it became an acceptable form of music. Women owned itand it was a way of association or common front against men's excesses to women.

Kuku music at other times expresses sorrow, joy, inner feelings, thoughts and reactionary struggle for freedom. This women music proclaim women's emancipation through folk songs spoken in volumes of accent proverbial *Tyap*. Many women in Gora and Mayayit stressed that when promising young boys or girls dies, songs of lament are sung in deep

agony, such instances sum up the themes of the songs. Somehow within the line of *kuku* songs, the group included as its philosophy educating young woman on how to keep their home. *Kuku* music armed women with traditional Tyap so that members can teach children the local language

The Nature of *Kuku* Music:

Ladi Sambo Mabushi said that women are mostly emotionally sensitive on issues to the extent that they are prone to airing their feelings emotionally. In *Abin-Atyap*, men were engaged in farmwork leaving the woman to take care of the domestic affairs. Woman customarily would sing while working at home, at the farm, and the work place tools become their accompaniment and instrument of music. This they did so that the work at hand will be done with ease. As such she begins to mutter songs; known and unknown, meaningful or not. In the process of such mutterings the work is said to progress to finishing. At times the songs metamorphosed into a meaningful song after much fine-tuning. At the trashing room (*Tukpak*) or on the mealing stone (*Nnaan*), she mutters known and unknown songs which have bearing to her obsessions or to what she is passing through. The *Kuku* according to respondents evolved as a result of such circumstances and not through any seasonal phenomenal performance like the *Guguwa, Zunzu, Zunzom Ataah,* and *Zunzom Akhuwoo.*

Song Kuku, as narrated by respondents, is an expression of the *Atyap* woman's plight, experiences, values and desires.This kind of songs found expressions in acapella, a non instrumental music. It advances folk songs which allow women to sing on current happening in the society. Plate xxiv below shows a performance at *Atyap* Prayer and

thanks giving conference of which the *Kuku* performers displayed emotional songs, one of such was that they sat on the floor singing in a solemn tune. The audience observed with quietness to understand the wordings of the song. The manner at which the custume of the performers were worn gave two impressions to listeners; the first was the communality composure of their choice of white blouses signifying the uniformity of the group. The second was of the different coloration of wrappers worn by the women to localize their intent in a show of abasement of sitting on the ground with their hands supporting their jaws to show how apprehensive they were. The song of this group goes thus; ♫ "On the day Sir Ibrahim Yakowa died, we couldn't sleep. While the death was being reported some were laughing and jubilating. While we were disturbed and could hardly sleep, some were dancing. This death you cheated us, southern Kaduna may God grants us comfort. Amina



Plate XXIV: *Kuku* performers at the KYCA prayer and Thanks Giving day performing at Ma Wakili**.** Photograph by Samuel Caleb, 2013.

Yakowa may God comfort you. Words cannot be adequate; God is not unmindful of us". The second song was an advice that people should walk carefully in this world because danger is near. Owing to present happening in Nigeria and globally, humans need wisdom

to live successfully. The most stricking thing about these performers is that male had no interference whatsoever. Even when Christianity permeated the region, the group was accepted and wasmetamorphosedinto women fellowship. Presently in *Atyap* the group has two versions, the first is called *tsotshon-tat* while the church call the second group women fellowship. The *Kuku* in the likes of tso-tsho-tat became a village, town or city thing. The accepted women fellowship groups in churches were solely a worship arm of the church. The rebrandedcoral group (*tsotshon-tat)* performs without and with instruments when there is a gathering of the *Atyap* drawing membership from a wider *Atyap* female spectrum. The functions of the *kuku* seem to be different from the church women fellowship whose function has been worship. With these varieties or upgrades of the *kuku,* it can be said to combine cultural, social and secular text in their music. Even though, the *Tyap* accent and vocabularies are kept in tact, the younger generation at most times do not understand the depth and meaning of the songs. This is partly because theways in which these composers shape the wordings of the songs relates life'sexperiences to the older generation and challengethe intellect of the younger generation towards the *Tyap* language multi-dimentionally.

Kuku performances from 1950 was a non instrumented music not until in the 1970s when the group had a double edge function of being in the church and as a community coral group. The musical *kimkim* (dump bells) and *chaka* reports Ladi Katung Samaru was adopted from Attakar and Igbo ethnic groups in the early 1970s and was used both in church and in the community as a women musical. It was used during performances in during celebrations (Christmas and *Ayet* New Year festival).



Plate XXV: *Kuku* performances at the Gora Bafai New Year celebration, 2013. Photograph by Samuel Caleb

The pulsating nature of the musical instruments and songs gave essence and meaning to the kind of performance engaged until new instruments like wooden gongs, cement dumbbell and cylindrical drums were adopted in early 1980s into the 1990s. In this hierarchical order of the *Kuku* music and dance, individuals attain specialty in the manipulation of instruments or in oratory of the poetic psalms of *Tyap*.

During special occassion accrding to Ladi Musa Zonzon the *Kuku* coral group is given opportunity to render its music to the chief, audience or envoys as the case might be; to interrogate, give messagesin line with current happenings. The intention of this group is to use the variety of God's-given voices as natural as possible for the special education of *Tyap* languge in oratory rendition. Also, the group corrects bad behaviours among women, husbands, young men, ladies and the government of the day. The women's songs of ridicule belong to the broader Southern Kaduna category of songs of this type, which are

performed as a means of social control. An individual who has transgressed the mores of the group is made the subject of satirical verses. The songs at a point in time came to be accompanied by "*Kimkim*" and performed by older women in their compounds. In the 1950s, such songs were usually contemporary derivatives of traditional examples. The "*kimkim"* is an instrument made of clay in the shape of a pot with a long neck. It has a circular aperture on its side as well as at its top.



Plate XXVI: Clay Kimkim photogphed at Acheaology Musieum, photograph by Samuel Caleb 2006

"Kimkim"is played by placing one palmon the side aperture and is striking on the opening at the top with the palm by the other hand. Few respondents said that the original instrument used in playing these clay drum is the open palm of the hand of the percussionist. The palm which is placed over the side aperture functions in a rhythmic motion of opening and closing of the aperture; and of course, the relationship of the movement between the two alternating palms assures the resultant rhythms.The two palms

cover and uncover the holes on the "*kimkim*"alternately, as a means of altering the percussive sounds. "*Kimkim*" and other accompaniments are used to enhance the music of the *kuku* coral group. Several informants affirmed that the clay dump bell (*kimkim*) was used in Christian Churches first to accompany the choir sing. And eventually became and instrument used frequently during church worship. This type of musical group also sings mocking songs for rivals at home when there are issues of conflict. Such messages fall into people's ears and is understood as such, this is how most social problems are adressed.

Kuku had no particular season like *zunzu*; it was occasioned by any problematic situation of women in the community or any mishap on the people. Be it a disaster or an epidemic, the songs are usually emotionally laden to the extent that even men who were not supposed to be partof the dance often participated. The only exception was that such over- excited men never sang along with the women.[10]The *Kuku* coral singing group set out to sing as an advocate of good virtues in *Abin-Atyap*. In other occassions, they performed before the *Agwatyap* (chief of *Atyap*), praising him over some of his achievements for the community and also, to express the community's disappointment over some mishaps as the case may be.[11]*Kuku* served as a mouth piece of women's philosophy and ideology in the bid to have a say in a community where they are not consulted in most decision making. Recently, as reported some respondents, there had been an assimilation young women into the women groups called *Tshotsontat* to pass on the oratory and musical prowess in the likes of women fellowship singing groups in churches. Although the ideology is different, the idea was to be heared by men. As in all communication, meaning depended upon the party involved; the communicator and listener assume responsibility for word in the language used at most time instead of the

singer. By these, the former social significance of the *Kuku* was given new essence through refinements which are accompanied today with drums, stilt drums, wooden gongs, Ishaka, wooden calipers and the likes to produce rhythm-melodic music.

7. *Song Samba*

Definition:

Samba is a youth performing art of *Abin- Atyap* which started according to Zamani Bivan when *Atyap* age grade system was established. It was initially a theatrical performing arts group of the *Atyap* as to network the youths into a cultural organization that expands the space of their popular participation in the community. The activity of the group involves dance of the adolescents which permeates the major clans of the land with the sole purpose to involve young ones organize themselves into co-operatives in case of family and communal farming. The rehearsals of this performing arts group are done at night, in the village square after the daily routine work is over. The performing group's leader is one who has graduated from the group, who works hand in hand with the lead vocalist. The team of drummers includes four young boys; two of them perform on stage while two performers are on the reserve bench. The drums are square or rectangular in shape which lacked depth, so that the dry sound can inspire the performer to dance. The shape of the drums has to do with the category of individuals it is dealing with (energetic young ones). The drums are of two types, the first are rectangular, while the second are round in nature. If the shape of the drum is not rectangular, the music group is not called *Samba*but

Tantarum; a name coined from the sucession of sound which emanates from the drums when it is played.

Organizational Structure and nature of *Song Samba*:

Samba dance as explained by respondents started in the pre-Church era into the Church era. The philosophy behind the establishment of *Samba* said Dauda Batsab Shindong was based upon the conviction that sustainable development can only come about through the awareness and active participation of youths. This awareness is always expressed in *Abin-Atyap* through media like *Song Zunzuo, Song Samba* and *Song Zunzom Atah*. The participation of the young ones in *Song Samba*hence based on the belief that people constitute the major resources required for any form of development and such development was sustained through the establishment of a network of youths. As such, entertainment and development are organized in a manner that requires the active participation of all. Once these young ones can be organized, it is not difficult to enjoy their services in the land. This was why at community intervention projects the youths were engaged for a successful work via popular participation, empowerment and through the advocacy involved in *song samba*. This social mobilized group becomes the Community's errand boys and girls as they are engaged inorganizing performance tour for specific fund raisingto aid community development. To participate in such excursions from one village to the other,the youths are encouraged to show example of the *Atyap* goodness.

This performing arts group as reports some respondents was adopted from neighboring ethnic groups, Kagoro, Bajju, Attakad, Jaba, Koro as a result of an influence by the Igbo teachers who came to be engaged in teaching in the primary and secondary schools. Other

respondents attribute the influence to middle belt speaking groups like the Idoma and Igala, who drilled school students on tradition dances in the region. Another source attributed the adoption of this performing arts group to one Jembo, a member of the African church Samaru *Atyap* who brought the dance from his ethnic group to teach young boys and girls in the youth fellowship. This the respondents attributed to the cosmopolitan nature of the town; as such it was not accepted by other churches that saw it as a shift from the normal clapping of hands.

Most sources reinterated that boys and girls in *Abin-Atyap* at the end of the harvest season normally gather under bright moonlight at the village square to be engaged in one form of performance to the other. The girls engaged in *kwoi- chara* while the boys engaged in burn fire or story telling, they involve themselves in the Z*unzom* practice; and if there was no z*unzom* dance the boys join *kwoi chara*.



Plate XXVII: *Samba* performance at the 1987 *Ayet* festival Ma Barado Zangon Kataf, Photograph by Rose Ayaka Nkom.

With the adoption of the samba dance, most villages gradually adopted this form of dance as part of the youth performances. From one village to the other, the samba dancing groups started meeting in the village square under the bright moon light. Between the 1960s to late 1990s, the samba groups was said to meet at the village square to prepare for the season, on how to get money during festive period, how to send a youth off at the eve of their wedding and how to be engaged in commemorative ceremonies of elderly persons.



Plate XXVIII: *Samba* procession at Mabushi Christmas celebration. Photograph by Samuel Caleb, 1998.

Most people call the *Samba* performing group "*Tuntarum*" an acronym obtained from the way the drums are played. The accompanying drums are played first while the main drum follow in a systematized manner according to the dance steps. The *Tuntarum* drums are a set of cylindrical hollowed double faced drums, the bigger face is covered with skin while the smaller face is opened. Some respondents said that the *Tuntarum* drums were probably influenced by Igbo drums or Idoma drums.The lead drum is the biggest drum, followed by

the medium drum usually as a back up accompanying drum amidst sensational songs. The songs are multi-dimentional in nature, theycould be joyful song, a grudge, complaint, warning or mourning. Two of such songs in Hausa is “a ina zan boye_ _wa, a ina zan boye_ _wa, a ina zan boye__randa yesu zaya zo, a ina zan boye_ _ wa” meaning, where will I hide at the appearance or return of Jesus Christ. Also another song “Ikebe (2x) super oh… Ikebe, ikebe super”; referred to the dancing hip which is usually shaken during performances, it could be small, medium or extra large hip. The song Ikebe super celebrates the female burst and the buttocks, which is usually shaken in a backward dance to the admiration of the on looker. Many respondents lamented that the Church has continually discouraged this form of dance. Thus some attributed its dwindling to the church’s lack of encouragement while others attributed it to the current socialization palaver which tends to look down on cultural performances. The comatose nature of this musical group as at 2003 therefore, was arrtibuted to the lack of interest by the youths in cultural performances. Few old men lamented that with each passing bright moon to the other, the youth had continued to disappoint them for not utilizing the moonlight for performances. Few others attributed the situation to the coming of electricity in most of the villages. Irimiya Aboyi said that when the *Samba* music is staged, that the dance nagates Christian principles, that it glorifys the devil, he stressed that if God is glorified naturally the pastors will allow it the performance thrive. Such ethical issues to some should be handled in the church setting schematically and not legalistically.

In the whole, the *Guguwa, Zunzuo, Zunzom Ataah, Zunzom Angurung, Zunzom Akhwuoo, Kuku and Song Samba* are the elitist tradition of art or serious music termed folk music. They are showcased on a class–oriented basis within the stratified social structure of the

Atyap community. These are located within their various premises of social relevance and cultural environment.

The Adopted Performing Arts of *Atyap*

Introduction:

During the researcher's search of the authenticity or ownership of *Atyap* performing art, information gathered states that the *Atyap* had preserved their original music and performing style with some adaptions. Adapted in the sense that the music and performances was not initiated by *Atyap* but was practiced by most ethnic groups in Southern Kaduna.The researcher also discovered that most music and performance were an enterprise which involved gainful rewards, the reward could be in kind and cash. The wordings of the music are in *Tyap*, except if it was composed for a wider public. The compositional experiments of music in *Abin-Atyap* are said to be strikingly varied and eclectic, especially with regards to the musical conception and style. The adapted performing arts groups as collated from the field include *Song Zunzom Akatam*, *Song B.B*, and *Song Ashuyang Akpat.*The results of the various interviews and data collection from questionnaires are further summarized below.

1. *Song Zunzom Akatam*:

Definition:

The *Zunzom Akatam* which is the hand piano known as the xylophone in English consists of a sizeable membrane of wooden or metal platforms or sounding boards which serve as a spring board for the attachment of bamboos or flat woods. *Zunzom Akatam* means horned piano. The wooden bars of these chords are arranged on the parallel bases of varying length usually in a variant sound scale. The *Zunzom Akatam* consists of five scales having no semitone. This horned piano formed an *Atyap* variety of xylophone from that of one octave to four octaves which are controlled on the platform upon the horn.The larger the horns the deeper and lauder the sound, the smaller the horn, the sharper the sound produced. A rope usually from a parasitic tree (nendeem, water cane) is used to bind the two ends of the *Zunzom Akatam*. A hand mallet is produced to be used to strike the key note of the xylophone. The notes could be seven, eight, ten (as in plate xxix), twelve or fourteen, depending on the size of the zunzon.



Plate XXIX: *Zunzom Akatam* at Ma-Yayit *Atyap*. Photograph by Samuel Caleb, 2013.

The wider the instrument, two players are always involved in the playing of the music.When the instrument is played by two or more people, the octave is more than one (ten keys). One octave is made up of ten key notes while two octaves have twenty key notes. Goni Kato of Ma Zaki stressed that the two or three octaves *Zunzom* are extra large, as such difficult to be moved around by the player. As a result, the short octave *zunzom* is preferred by players of the music.

Historical Analasis of *Zunzom Akatam*:

Several assertions exist that the xylophones of Africa came from the Carribians especially the Latin America. The Z*unzom Akataam* (xylophone) in *Abin-Atyap*, Southern Kaduna and in most middle belt Nigerian Societies has a long history. This instrument was said to have been introduced to *Atyap's* by neighbouring ethnic groups Atakad and Miango. Some people call these fellows *Jika,* others call them *Netzit*, or bretheren of the *Atyap*. The particular ethnic group where it originated from is not known. But, respondents state that the Z*unzom Akataam* was brought into *Abin - Atyap* from the plateau region or Nassarawa State (Mada).The *Atyap Zunzom Akatam* according to Goni Kato Ma Zaki a producer said that the *Zunzom Akatam* is made of multiple body parts of horns, water cane, plywood, spider web and twine. All materials are composed together to make the instrument functional, optimally as single instrument.

This performing arts group in *Abin-Atyap*was one of the multi-dimensional and most successful arts group probably in *Atyap* as reports respondents. But its success by 2013 has been lost due to the lack of skilled players of the instrument. The *zunzom Akatam* music is inspired by the dancers during performances either at home, at the village square,

relaxation corner, or during occations. The *Song Akatam* in *Abin-Atyap* was said to came into existence as a communal music of which the performance was anchored unto. It was on the above premise as reinterated Samaila Tokan Mayayit, that the *Zunzom Akatam* received a wide spread acceptance and popularity. The acceptance of the music was championed by the efforts of the formally trained composers and musicologist and the forging of the instruments of the music. Baye Mabushi and Goni Kato Ma Zaki reports that new idioms and styles of performances were established. The name *Akatam* was derived from the *Atam* (one horn), to *akataam* (meaning many horns juxtaposed together). The *Atyap Zunzum Akatam* resembles the Madimba xylophone of the Bapende of Congo. In fact, the Z*unzom Akatam* (xylophone) was said to exist in most African Countries, and in most middle belt Nigerian Societies (Samaila tokan). About 1970 reports Samaila Tokan in *Abin-Atyap*, the *song Zunzom Akatam* was used to praise people. People who cannot give or help their neigbours were placed under this dance or music session to the point that they are cajoled to do what willingly they could't have done.

The Z*unzom Akatam* was an egocentric music used in local bar or *burkutu* houses as folk music. The players used it to inspire drinker of wine to dance and to increase the potency of having shares without money. The bar owners accepted them because the music and dance made their drinks sell faster. In the late 1990s, the Catholic Church Men Fellowship introduces this instrument in their worship and fellowship session. As a result of the new function of the musical performance, the songs composed changed to that of praising God and worship. Other churches like the African church joined them and recently the ECWA (Evangelical Church Winning All) Men Fellowship have also accepted the use of Z*unzom Akatam* in their fellowship. Thusthe above have brought a dramatic change from the

function this musical group used to playin *Abin-Atyap*. Instead of praising men, it is now for praising God. With this, the postulation or fears expressed by researchers has been taken over by the new functionality of this performance group. Infact, individuals (secret disciples) have started buying and learning how to play the *zunzom* Tokan said.

Preparation and functionality of the *Zunzom Akatam*:

The process of production is not widely known, but from the the description of Goni Kato Ma Zaki and from the Z*unzom* seen at Samaru *Atyap* ECWA Gospel centre and *Mayayit*, one can say that *Zunzom Akatam* is an enclosure of two straight pieces of wood placed on a lined up horns from the biggest to the smallest. The horns are placed in descending or ascending order, the order in which the pitches progress from high to low and vice versa. Samaila Tokan reports that the materials use in producing the *Zunzom* include spider web, which is tied at the end of the horns for the vibration, a piece of snake or fish skin is used as twine or the tying of the separator or the dry wood on top of the instrument.



Plate XXX: Samaila Tokan playing *Zunzom Akatam* at Ma-Yayit *Atyap*.
Photograph by Samuel Caleb 2013.

The wood on top of the *Zunzom* is the key of the *Zunzom*. The wood is held together by strings of rope which runs from the biggest horn to the smallest. The rope is interrupted with a small separating stick which is fixed in between and under the wood to channel the soundof the *Zunzom* into the horn underneath. Apart from the key wood, the separator and the supporting strings, there is wooden frame on which the whole structure is fixed upon. The wood has carved holes which the horns are fixed. The horns are fixed the holes to give the fixed horn stability. The horns on the other hand are slashed at sharp end so that a spider web is tied, a component of the instrument which gives it vibration when stricken by the mallet. Goni Kato Ma Zaki said that the spider web is the magic or magnifying board where the z*unzom* vibrantion is echoed. These tunes stressed Samaila Tokan are in tonal gradation from loudest to the faintest tune; and that it is the control of these pitches and tonality of sound that gives the composers of songs ideas on how the tempo of the music

will be. This conventional tonality of the sound of the constructed *zunzom* is said to employ both the major and minor scales keys in the construction of the *zunzom*. Thus when a *zunzom* artist break away from this traditional tonality without having the resolve of chordal progression, it becomes strange, not enjoyed, and is liken to what the English call "the emancipation of ressonance". The rhythm of the *zunzom* is said to comprise recurring pulses and accent which create identifiable patterns of sounds, and tunes. The pattern is followed for music pitch. The pitch is a physical phenomenon measurable through the vibrations of the horns per second. Differences in pitches are described in recognizable and measurable differences in their sound waves. A pitch has steady, constant frequency, the faster frequency produces a higher pitch, and a slower frequency produces a lower pitch. If a cordial wood of the *zunzom* is shortened during play, the sound tends to vibrate more rapidly. Therefore, when the *zunzom* is set out to produce low pitch, the artist must have designed the *zunzom* using smaller horns. Also, one other thing of note about the z*unzom Akatam* is the notation duration in play, the bigger the horn the longer the duration of the sound; the smaller the horn the shorter the sound duration. The above also depend on how hard the beating mallet hits the key.

Therefore, each key (horn) could have half (1/2), single (1), or double (2) duration which are called fuung (rest). The fuungat the instance of beating by mallet on the largest horn have double fuungof individual stress into the rhythmic patterns by accent placement. The single fuung are the middle horn which have less stress. The smallest horn has half stress, of which the rhythmic progression and beat combine to form meter which is a cluster of unit beat usully of like horns. They can be simple meter when the number of beat is measured in three, two, triple or duple beat. This is done because the beat is reasonable or

regular.The smaller the xylophone the easier the player handles it, and the bigger it is, the harder the handlers anipulate it. Fig. xxiv is a ten key *zunzom*, a one octave instrument.Twenty keys *zunzom* Akatam is a double or two octave instrument, handled by one or two persons conveniently. Goni Kato Ma Zaki a forger of this instrument established that the current hardship has made it difficult for customers to order for the production of thetwo keyed *zunzom* as was ten years ago. This he attributed to how portable the one octave *zunzom* is over the two to three octave *zunzom.*

2. *Song* B.B:

Song means dance in *Tyap* while B.B means Boys Brigade. *Song B.B* is the name given to the performance of the group. Their uniform is navy blue and white. The cap is crescent shaped bearing two horizontal stripes that run from the fore head backward. The shirts are navy blue, short-sleeves for the junior boys (explorers) and long sleeves for the senior boy's. The senior boys are called non commissioned officers. The dressing included a diagonal haver sack which runs from the right shoulder or clavicle through the chest to the left side of the thigh. The senior boys put on long trousers while the junior boys wear short knickers. Girls put on blue blause and white skirts. One could ask why girls when we are talking about boys brigade. Well, girls in the Boy's Brigade are called boys; this is because they have chosen to be called boys since they engage in all exercise and drill of boys. And so, they are called boys brigade. The officers from lieutenants to major put on white shirt, navy blue cap, navy blue shirt. The captain, chaplain and patrons put on navy suits, white inner shirt with boys brigade crests on the chest and a flowing navy blue tie.

The girl's brigade appears in white gown, with navy blue haver sack running through the right shoulder to the left thigh. A red neck tie runs from the neck to their navel. The girls wear navy blue berets except that the senior girls wear navy blue belt while junior girls wear red belt. Similar colour of uniform is worn by the captains, a white gown, red tie, navy blue belt and haver sack except that the captains have crest and landyard tied on the shoulder running under the armpit to the chest.

Song Boy's Brigade is a form of exercise or display of the brigade using songs and dance as performances. The dance exercise involves acrobatic display like the *Nkpokiti* dancers from Umunze Abia State. The dance starts with songs whichengender the inspiration and will of the boys into co-ordinated display. As the song is sung, the boys match around to the right left forward and backward depending on the song. The dance is said to start when all the boys handle a wooden beater called dumbbells.



Plate XXXI: A dumbbell in the hand of a performer at Gora Gan New Year 2013. Photograph by Samuel Caleb.

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The pair of dumb bells isusually positioned beside the thigh at an attention while the performance commences. As the song is sung the dump bells are clapped through the legs, under the thigh, behind the loins and in front of the navel. The mode of the dancing is determined by the song. Each battalion is said to have their unique mood of dancing even if the song is similar. It is done this way to showcase the boy's expertise in the handling of the dumpbell. Sambo Kazzah could not recall when the boy's brigade dance started in *Abin-Atyap*. Some respondents reported that they grew up to meet boys and girls already using the dumbbell for boy's brigade display. Most of them said the origin of the boy's brigade emanated from Scotland, Glasgow in 1883 introduced by Sir Alexander William Smith. Other respondents said that the Boys Brigade came to *Abin-Atyap* from Kagoro, when Pastor Archibald brought Christianity. It was first established in Samaru *Atyap* and spread as time went on to other parts of *Abin-Atyap* with the establishment of other local church branches.

Apart from the dance with dumbbells, there is the logs (a straight stick handle like a gun) used in display or parade drills. For example, a song "Sojoji naijiriya (4x) kuyi yaki da bangaskiya Allah ya cice ku (Soldiers of Nigeria (4x) you fought by faith, God helping them to conquer) is sung by boys with sustainable display. The song is danced as the boysto by squatting downward in action with the logs stretched out like a gun as the performer moved left, right, left, right until the song is through. During this display, only two drums are used. At times, a double faced drum is played from both sides in order to hasten the performances where a side drum is absent.

The first village visited by the researcher was Gora Bafai, where the boys brigades were seen wearing full uniform.



Plate XXXII: Boys Brigade performance using dumbbells at Gora Bafai New Year celebration, 2013. Photograph by Samuel Caleb.

At Gora Gan, married women who were once in the boys brigade came together to dance. They wore black skirts and yellow T shirts. They used the dumbbell in their dance to remember their yester years when they danced in their teens. The older sect of girls brigade danced to challenge the younger girls in line with the Nigerian saying which states that“old soldier never dies”.



Plate XXXIII: Women performing as Boys Brigade during the Gora Gan New Year celebration 2013. Photograph by Samuel Caleb.

Another organized performance of the boys' brigade includes the enrolment service. It is usually an inaugural service of the boys which showcases a match-pass into the church/ hall. Two flags (Nigerian flag and boy's brigade flag) are individually were presented to the chaplain with all the Para-Military paraphanelia handed to him in the usual Boys Brigade ritual observance. As part of this activity, the commissioning of the chaplain takes place, the company captain presents the company's captain for commissioning. Also, a ceremonial trumpet blowing and drumming takes place to concretize initiation of the boys enrolled. (A company in Boys Brigade is made of thirty boys while a battalion is a combination of twelve companies). During this exercise, the Chaplain who is usually the resident pastor is dressed in Boys Brigade incomplete uniform without the crest and will be dressed completely by the commissioning officer who hangs the crests, cap and staff of the boy's brigade handed over to him. The same is done to the patrons of the company who are people who had served in the Boys Brigade. The commissioning is rounded up with an

elaborate parade as the guest of honour takes the salute. After the match-pass (drill), other display of acrobatic, dances continue to show the public their uniqueness. This in *Abin-Atyap* is summed-up as song B.B, and all over the land when it is mention *Atyap* knows what it meant.

3. *Song Ashuyang Akpat:* Hausa Praise Singers

Prior to the establishment of the Habe regime in southern Kaduna and in *Abin-Atyap* in particular, there was only the *Guguwa* dance which was a royal martial music. The Hausa praise singers is a palace performing arts group adopted as court singers from the Baribari extration. The singers are said to perform for the chief on occasional bases when the whole community meets to celebrate. They do stimulate the chief and his army to battle in times of military operation.



Plate XXXIV: Akpat performing artistes waiting for an opportunity during the Gora Gan New Year celebration 2013. Photograph by Samuel Caleb.

They engage in political propaganda of the coutyard. They entertain the ruling class of *Abin-Atyap* and perform on special public ceremonies like the *Ayet* festival,

coronationceremonies, village and clan celebrations. With the conquest of Africa by colonialist, the *Atyap* according to respondents were placedunder Zaria and a district head was sent to Zangon Kataf.

Previously, the chiefs were appointed directly from Zaria. These heads adopted the Hausa tradition of court performance. Hausa singers called praise singers were drafted to accompany the district head, this they did to stimulate the District head and also to serve as political agents of palace propaganda. In order to achieve the above function they accompanied the "Sarki" at home and followed him anywhere he went to. They were then said to perform what is called "*Didyep"* in socio-political term. *Didyep* amuses and makes the Agwam happy and proud of his people as selective words are used to qualify the chief.



Plate XXXV: An Algaita blower performing at the 31st December *Agwa Atyap's* buffet at *Agwatyap's* palace Zangon Kataf 2012. Photograph by Samuel Caleb.

August Visitors to the palace were sung to in anticipation of rewards. It was by this, that the *Atyap* started to call the group *song Ashuyang Akpat* (arms band). They use the talking

drum. The orator or jester seizes the opportunity to intermittently speak in between the sound of the "kalangu" and Algaita (A court trumpet).



Plate XXXVI: The Hausa performers' escourting the *Agwatyap's* after the buffet of 31st December, 2012, at Zangon Kataf. Photograph by Samuel Caleb

The wisdom of the oratory of the lead singer is always avoided by most wealthy people because they could insult, praise or reveal hidden truth that one would not want the public to know. The individuals involved in the group possess creative impulses that amaze the public so people give them arms as reward for their performances and at most times to avoid enbarrasment.

Among such Hausa related performing groups is the *Abuwon Agwam, (*wawan sarkiin Hausa and foolish chief in English). These performing artists are a Hausa theatrical performing group where young individuals dress themselves in the chief's attire, encircled by the so-called subjects, palace guards in a replicated manner. The "wawan sarki" is a creative performing group which involves itself in showcasing the private activities of the chief. They do this as social critic to correct some social-ills of the palace. The Wawan

Sarki thing is fora whereby messages are send to the chief using satire. As at the period of this research clips of this form of art was not capture, however as the researcher visited the Kagoro Chiefdom a similar thing was seen. This replicated scenario recreated by the Oagorok youths 1st January, 2013 on the streets of Kagoro carried similar message. The "*Abwon Agwam*" was supposedly dressed in theusual attire in the company of his subjects, palace guards, attendants, police personnel, a first aid attendant and the television crew.



Plate XXXVII: *Abwon Agwam* in a street performance on New Year 2013. Photograph by Samuel Caleb

The subjects in this epic display were complaining to the Chief that since he ascended the throne there has not been Afan Festival. Others lamented the death of the previous Chief while some said they had no Chief. The truth about it is that about three years no Afan celebration has held. The street dance to the youths was the only opportunity they could air their displeasure. On the other hand, the Kagoro community stoped the festival to prevent the community from any eventuality that might arise as a result of the Nigerian insecurity. The Kagoro Chief was very mindful of the period; he probably must have gotten some of information which the populace might not have.



Plate XXXVIII: *Abwon Agwam* in a street performance on New Year 2013. Photograph by Samuel Caleb



Plate XXXIX: Security guards of *Abwon Agwam* in a street performance on New Year 2013. Photograph by Samuel Caleb

The idea behind this is to recreate the palace to the public at a glance. This performance makes the researcher to remember a scene recreated during a Christmas celebration in 1998 of the "Sarkin Talakawa" (*Agwam-Akunak*) meaning king of the poor, in Mabushi Atyap. The "Sarkin Talakawa"was placed and pushed on a wheel-barrow in the company of the subjects. This tradition of court entertainment has received assimilation in most ethnic performances of the Southern Kaduna Groups. Their major functions of these performances are to inform the publicof what their plight is or their agitation. It is either to make the chief happy and proud of his creative subjects. In a larger scale the performances, makes the chief contemplate deeply, perceiving the conceptual messages involve in the expository theatre. All of these performing arts are organised around the Chief and his palace officials. The forms of musical instruments in the Hausa royal band differ due to the diversities emanating from their historical tradition through which the art-forms of the Chiefs are displayed. This form of perforrmances is centered onthe historical tradition of the myths and legend of the community. Thus the traditional orchestra sets to entertain title holders, the rich and people around the court. Interestingly, the notion of *Atyap* is that the orchestras are beggars using the shade of the chief as a shield for their daily bread.

The Current Vogue of Performing Arts

Introduction:

Traditional *Atyap* music, from the data collected, can be categorized into two distinct forms, social and religious. The social music is usually performed at political occasions, marriage ceremonies, and coronation ceremonies and at communal mobilization arena.

The music consist instrumental and vocal expressions, which are done by specific musical groups. The performance starts with costuming of members, group assembling and side rehearsals. A procession is then staged to show the various cultural performing groups and to show the material culture of *Atyap*.

This form of organization in performances has a long history. A replica of this according to Sambo Kazzah is seen throughout the Hausa states today during "hawan daushe" Sallah celebrations. Other ethnic groups in southern Kaduna have similar order when it comes to celebration or festivals. There is a re-enactment of this kind of music performances all over Nigeria.They are called street dance, street performances were believed to have financial gain to performers, communities, and nationalities. Two of such performing arts groups discovered in this researchinclude *SongTalien* and Computer instrumented Music.

1. Song Talien: (Street Dance)

Song Talien has to do with street music and dance (Carnival). It can be categorized from three angles

(i.) Preservation (ii). Promotion and (iii). Presentation.

(i). **The Preservation:** This involves the preservation of material culture whether concrete or non-concrete, past, present, written, oral, philosophical or historical. The purpose of *song talien* is to establish the continuity of popular dance overtime in consonance with the present realities. It was reported that this form of performance is as old as the *Atyap* community.

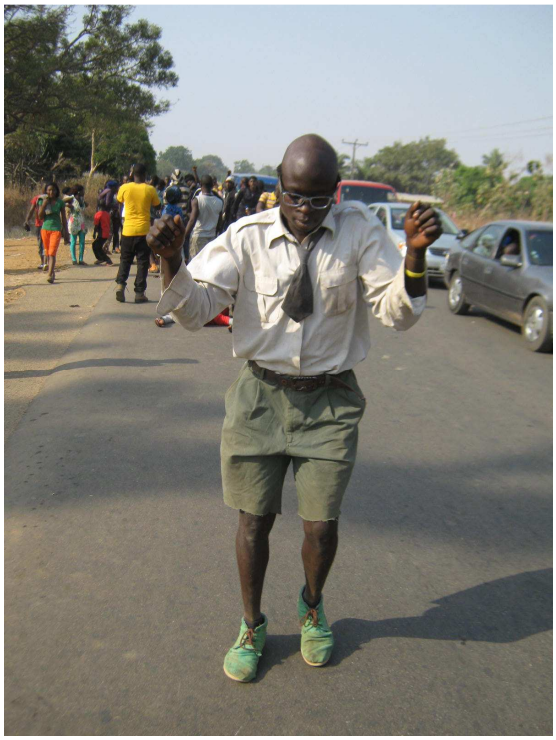


Plate XL: A street performer during *Afan* festival 2013 procession Kagoro, photograph by Samuel Caleb.

The *Atyap,* explained Zamani Bivan Mabushi, reared horses which they used to hunt wild animals and to perform durbar during the *Ayet* festival or coronation ceremonies. Respondents explained that the influx of the Hausa (Habe rule) and the colonial subjugation brought about the creation of the northern and southern protectorate. The *Atyap* reports Sambo Kazzah were brought under the Zazzau emirate council, the result of which brought multiple taxation over the *Atyap*. With time, the *Atyap's* economy crumbled to the point that they couldn't keep horses. This was the situation that led to a total halt of the *Atyap* durbar carnival tradition. With time as reports Sambo Kazzah, street procession by 1970's replaced the dubar culture, which was done severally when *Bin-Atyap* want to

greet the chief or their elders. Such procession in the 1980's into early 1990,s was used to excort the district head from his palace to the celebration ground Ma-Barado.



Plate XLI: Street *Samba* performers 2013 New Year's Kagoro. Photograph by Samuel Caleb.

By 2013, street dancewhich used to be a procession of the community from the Chief's palace through the streets of Zangon Kataf to *Ma-Barado* celebration ground was haulted. The reason attributed to this was the crisis which engulfed *Abin-Atyap*in 1992, *Atyap* leaders were imprisoned, and after their release from prison the people had sought for something different. This same system of street processionwas practised in *Abin-Aogorok*, *Kajju* land, *Abin-Asholio*, *Ham*land and the *Fantswam* thus the adoption of the plates from Aogorok extraction of Southern Kaduna. It is worthy of note from respondents that street dance is a preserved culture of Southern Kaduna.

(ii).**The promotion:** Street dance, according to most respondents, seeks to integrate the traditional values of the day- to - day experiences of *Abin-Atyap*; the promotion of formal and non-formal education which is a means of transmitting the *Atyap* traditional values. Street dance or carnival promotes the national pride of the *Atyap* art and culture; which has potency to attract tourists to *Abin-Atyap*. During such dances, many traders take the advantage to showcase their petty food businesses to maximize profit. Some of the performance groups; according to sources secured invitations from communities outside *Abin-Atyap* for their excellent performances during the street procession. By this, more monitary benefits was said to accrue to a cross section of the *Atyap* performing artists. The more of such invitation attracts more money for them and the group is sustained.

Notwitstanding, the contemporary festivals in Nigeria have become investment opportunities, with hotel owners, vehicles, and business owners benefiting. The Abuja Carnival, the Lagos Eyo Carnival Rivers and the Calabar Carnival havebecome International Nigerian Festivals, drawing attendance from all over the world. What one is actually seeing in the realm of street dancein Nigeria today is a re-enactment of what has been; it is a form of rebirth in the performing arts sector which has a lot of gains in the long run if sustained by the communities involved.

(iii). **The presentation:** Street performances involvemusic and dance displayed in theatrical fomat. The presentations involve manifestations of the material culture as convincingly as possible, which are enjoyed by viewers and visitors. The manifestations of the dance orchestrated using several machineries maximally benefits the various performing arts. The presentation of the *Atyap* performing arts is what sells the art to the outside world; it is seen as the packaging of the people's culture materially. This was why

the *Ayet* festival was said to pull a lot of crowd when it held. At the Ayet festival, it was the way each performance group presented her performance that determines the choice of the organizers calling them to perform.

2. Computer Instrumented Music:

The current direction of *Atyap* performing arts is the musician without a band, the musician without life musical instruments. This modern style of performing arts started in the late 1980's; respondents stated that the *Sak-niye* group (the foot prints) formed by Solomon and Raymond Zamani was the first generation of artists who had sufficient skills in this direction. Their proficiency in *Tyap* language distinct them in new performing arts music, their music was accepted in *Abin-Atyap* by most people. This became an effectual door for the actualization of concert music with a life performance staged for the people to hear their messages. The definitive philosophy of the group at that time was to sustain the *Tyap* language which to them was endangered by English and Hausa. The major drive was to teach the *Atyap* cultural tenets through music and drama. The qualification for membership into this art was whether or not one could play musical instruments and was fluent in *Tyap*.

From the establishment of the first generation of popular music in *Abin-Atyap*, there arose another generation of young *Atyap* boys and girls who organized themselves as*Tyap* performing artists of Nigeria (TPAN). According to respondents, by 2000 a new performing group was added to the existing performing arts groups in *Abin-Atyap*. What they do is to compose songs in *Tyap*, go to the recording studio for their song production. After "waxing" the songs, the video aspect of the album is filmed and added; the artist then

goes ahead to launch the album. The TPAN'S group they said has as part of its philosophy in line with the *Sak-niye's* preservative intention of the *Tyap* language. In other words to bridge the gap existing in the *Tyap* language, such problem confronting the general Atyap is visible in TPAN'S concern. In trying to sustain the *Tyap* language, those who cannot speak the language well are introduced to singing in the language. The TIPAN'S group produce's albums and sell them so that the language would not polluted. The reliance on English and Hausa in the region many respondents said has led to corrupting the *Tyap* language. This corrupted *Tyap* language some respondents lamented are heard in most of the TIPAN'S music thus changing the original language.

The performers or musicians believe that for every album sold and played in any *Atyap* home, it inspires the younger ones (Children in particular) tosing and speak the language. Such artists usually took the opportunity during occasions to sing and sell their albums.



PlateXLII: An *Atyap* performing artist displaying during Gora Gan New Year celebration, 2013. Photograph by Samuel Caleb.

According to some of the artists, their songs are partly secular and Christian in nature. Some of them are a mixture of the traditional popular songs with a blend of the modern *Tyap* lexicon, while some are a mixture of the *Kuku* though with modern refinements using instruments. Infact, some of the artists are refusing to be called musicians because they have no instruments, most of them are hoping for the wealthy *Atyap* to support them financially. Although this form of music has come to stay, the studio owner seem to be the drivers of the music, they control the music in a way that the musician loose control of the original lyrics. Three aspects of the music are instrumentation, voicing and filming of the performances. When the process is over, the mass production or dubbing is concluded for the wholesaler or distributors. This means that there is a shift from live performances where musical instruments are played to a live audience to an audio music performance.

Like most *Kuku* music, this concerns itself with the nature of death (a subject explored most time in symphony). Chat Su-nwan demonstrated this kind of performance to create masterpieces of music loved by most celebrators. Raymond Zamani did the same for *Nyi bai zi doot young*. His music was indigenous though was done using modern musical instruments, with time; the music became popular. Such popularity cut across the neighbouring ethnic group top list. This is one of the greatest successesof this kind of music which received acceptability in *Atyap* and beyond.

As for the KYCA (Kataf Youth Christian Association) band "*Gwaza wuni* sounds which reinterated the tragic fate of those who refused God, held live performances. For them, this God is our God, the "*tsotson-tat ta-at ziti"*are two out of their many songs. Each tract dealt with a recongnizable area of hit in a valid musical and dramatic form. It is worthy of note to mention that the performing arts of *Atyap* had grown from vantage points, to have

appeared in the performances of Southern Kaduna people in the 21st century. The *Tyap* of our time is watered, partly because of western education and the nature of our individualized way of living which has less community influence. One thing so clear also wasthe emergence of other performance groups in *Atyap* like the *Kuku.* Whether the *Atyap* likes it or not, the *Tyap* is evolving, it can never be the same Tyap known and spoken in 1950. Change is part of life, it is inevitable. The new performing arts groups are undergoing refinements, whether the custodians of the art like it or not, the culture is not static; and so the performing arts should be allowed to specialize then a new *Atyap* performing arts culture emerges.

CHAPTER FIVE

ANALYSIS OF ATYAP PERFORMING ARTS AND DISCUSSION

Introduction:

This chapter brings together the various variations involved in the transformation level of *Atyap* performing art forms as discovered in the field. The analysis in this chapter presents forms of *Atyap* performing arts through basic headings use in ggeneric deductions, through intrinsic understanding and explanations. The discussion also examines the fears of extinction expressed by researchers, to ascertain the present condition of the arts and by stating the differential if the situation has changed.

Analyses of the current transformations of the *Atyap* performing arts:

The analyses of the changing *Atyap* performing arts examine issue of fears of extinction on the art. The analyses interrogates what authors expressed in chapter one for instance,

Nkom (1987:117-118) states that:

> The Kataf society is blessed with a variety of art and crafts, most of which are functional and performing arts. The artists generally are of age…between the ages of thirty (30) upwards. The youths do not have time for any art work in Kataf society; they feel it is old fashion. From the numerous art forms that exist in Kataf, a good number of them are no longer in public view.

The general conclusions of respondents that the performing arts of the *Atyap* is in the decline as a result of the Christian religion against the *Abwoi* institution which encouraged the arts was discussed based on the art forms found in the field. For instance, Yunana Karau Kibori expressed that the Christian faith brought with it hymns, songs and musical

expressions. The *Abwoi* institution which championed the traditional celebrations was declared demonic by the Sudan Interior Missions, while the Roman Catholic Missions (S.M.A Fathers) encouraged most of the performing arts, to the extent that performances by various dancers were showcase during Christmas cerebration after the church service. The Christian faithfuls generally were warned not to mix up their faith by engaging in performances that can derail them. This was expedient so that members will not entangle themselves with small small adictions and oath of secrecy involed in groups like *Akursag* dance. That the *Zunzu* and *Guguwa* performers for instace encourage its members to take some sort of alcohol assist them in performances for a long period.



A PlateXLIII: An *Akursag* guide at Gora Gan New Year Celebration wetting the Masquerade with "*burkutu*", 2013. Photograph by Samuel Caleb.

The alcohol was also used to wet the horns, the *Akursag* raffia costume (masquerade) and the pan tubes for a level tune during music performances.This aged long tradition goes along with the performances of the groups. The issue of whether to take or not take alcohol

has had divergent views. Some saw no wrong in it, but the Evangelical Church Winning All (ECWA) outrightly discouraged drinking of alcohol drink; no matter the cultural gains it brings during performances. Other denominations like the Catholics, Baptists, Anglican, First African Church Mission, Cherubium and Seraphim who encouragedthe preservation of the *Atyap* performing culture are seen to be liberal or secular.

Irimiya Aboyi reports that apart from the religeous aspect of the performing arts, the indirect rule of Lord Lugard,on the other hand was another factor that brought the *Atyap* and neighbouring ethnic groups of Southern Kaduna under the emirate system within which the existing Chiefs never had power to fully administer cultural programmes which facilitated cultural performances. During the period of the Habe rulership (1912-1996), it was revealed that the "*guguwa*" performing groups which were traditionally linked to the *Agwam* (chiefs) as royal performances did not flourish.The usual clan to clan competition of *guguwa, zunzu* performances ceased. What flourished within 1950 – 2013 were the village or town performances. The Samaru, Ma Yayit, Ashong Ashui, Magami, Kanai, Ma Zaki, Ungwan Gaiya, Mabushi, Makwakhu performing arts had a continual decline.The representatives of the Emir sent to Zangon Kataf, Kauru, Kajuru and Kagarko, were used to the Hausa cultural performances especially the Kakaki, Algaita, Kalangu, Bori, Shantu to mention but a few, which were encouraged. This indirect control of *Abin-Atyap* by such representatives as reported several respondents led to the disintegration of the performing groups linked to royalty into independent performing groups. For example, each clan used to have *Guguwa* performing artists who worked hand in hand with the clan heads. It was also a thing of pride to the clan at that time to have *guguwa* performing artists who competed favourably with performing artists from other clans.These were not sustained

during the indirect rule system of the administration of *Abin-Atyap,* and so the functional significance of the performances gradually becameout-dated.

By 1967 according to Duniya Zwahu Mabushi, when an indigenous district head was appointed to oversee the *Atyap*, Bajju, Bakulu, Chawai, Anghan, Chachaat, Hausa and Fulani in the region; it was assumed that a revival of the cultural performing arts would be ensured. The District head however was not independent of Zaria, so instead of having structures that would encourage the performing arts of the people the Hausa performers paraded themselves at the palace. In essence, Irimiya Boyi avers that from 1912 – 1967 the performing groups which were culturally royal in nature never gained their royal status within these period.

By 11th May, 1996 when a substantive indigenous Chief was appointed, the performing groups that hitherto had existed in isolation from the central government of *Atyap* had barely survived. The clan competiveness was no longer there instead, other performing arts became a shadow of themselves. The researcher's attention was brought to remember three distinct ocssions when the *Akursag* many thought was extinct appeared against all odds. The first instance was during1998 Christmas celebration atMaria Assupta Catholic Church Mabushi *Atyap,* the *Akursag* was dressed in its usual costume but in order to make the people feel at home those who organized the *Akursag* purposely made the masquerade to bear a cross on its head. This was to make people believe that the *Akursag* people are Christians. This in itself got divergent reactions from the people who thought the issue of masquerade is a forgone thing. The cross many said cannot make the masquerade a Christian masquerade; many members of the church dissociated the *Akursag* from Christianity but associate it with the *Abwoi* cult. To also worsen the issue, the programme

was organized by the Catholic Church. Many other members from other denominations complained it was the Catholic Church that was encouraging such duality of forms. These fears were expunged when the flute blower said, “less they think we are an *Abwoi* cult, we had to include the cross on the masquerade to show that it was a replica”.



Plate XLIV: The *Akursag* bearing a cross in performance at the 1998 Christmas celebration Mabushi. Photograph by Samuel Caleb.

The second occasion where the raffia masquerade appeared was in the *Ayet*f estival of 2010 at Ma Gata Atagnje. Sambo Kazzah reports that, an order was given by the *Atyap* traditional council which was passed to thebeen passed to them that no masquerade should be seen during the said “*Ayet* festival”. As the festival progressed, a short masquerade appeared against all odds.



Plate XLV: DetailedAkursag bearing a cross in performance at the 1998 Christmas celebration Mabushi. Photograph by Samuel Caleb.



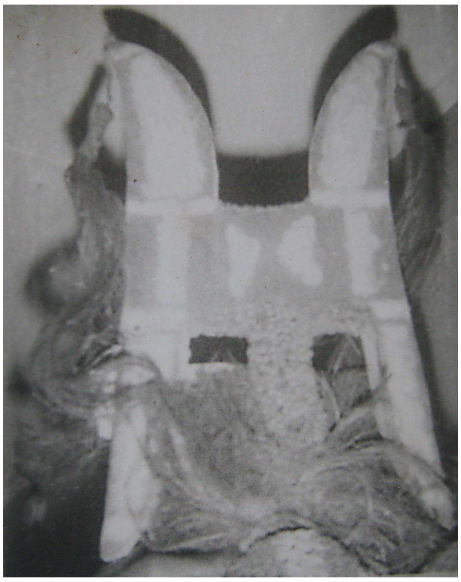
Plate XLVI: *Akursag* at the 2010 *Ayet* festival, photograph by Samuel Caleb

The *Akursag* was reported to have been transported on a motor-cycle from Chawai to the celebration ground. The organizers of the festival were said to be sad about the situation,

one thing they perhaps forgot wasthe insider's invitation of this masquerade to the celebration. The probability of the *Atyap* inviting the Chawai masquerade was so clear. Many people thought the *Akursag* performance was extinct; many of them were surprised to have a masquerade in the *Ayet* festival. Some respondents would not hide their disappointment by insinuating that there initiates of Abwoi cult in the hidden.The above view was supported by the appearance of the *Akursag* during the 2013 New Year celebration at Gora Gan, when the form that appeared on the masquerade of Gora Gan became intresting. This time around it was a raffia masquerade bearing an 'H- like' wooden headgear.



PlateXLVII: Portrait of the *Akursag* with head gear at Gora Gan 2013 New Year celebration**,** photograph by Samuel Caleb



PlateXLVIII: *Akursag* head gear, 1983 Photograph by Hohanna Mang Bulus.



Plate XLIX: The leg and hand of the *Akursag* holdig astick, at Gora Gan 2013 New Year celebration, photograph by Samel Caleb.

The raffia coverings of the masquerade were decorated with redish purple, green, blue and brown dyewhich were done in a circular format to suggest the unending cosmos of the culture. The wooden head gear on the the masquerade was placed tohold together the raffia

on the head of the masquerade and of the body. The wooden head gear was decorated with horizontal and vertical lines, the meaning of which was not understood by most performers. The head raffia is fixed in a way that it covers the baft-like mesh that covering the face possibly to enhance the secrecy of the cult that supports its outing. In the hand of the *Akursag* was a stick which can be used to scare people and possible scare anybody who stands on the way of the masquerade. One thing worthy of note was the unending sound of the flute which directs the masquerade as it moves forward; butas soon as the flutist gets tired and stops blowing, the masquerade stop advancing.

The assertion that a good number of the *Atyap* arts are not in public view is true. It is so because performances which used to showcase the material culture of the people especially the New Year celebration is no more.



Plate L: The older form of *Akursag* marching to perform at 1983 Maroa New Year celebrationManchok, photograph by Mang Yohanna Bulus.

New forms and shades of performing arts had emerged. This was supported by the innovations and cultural influences from other Souther Kaduna ethnic groups and the global influences. The performing artists who were adherants of African traditional religious in the 1950s are today Christians, thus the emergence of new art forms that are akin to Christianity. The art forms gave credence to the revival and the Christian influence in the region.

2. Samaila (1994:20) laments that,

> wood carvers are discouraged due to the introduction of metal products which rendered their products inferior and less durable. He adds that there have been changes of taste from the old products to modern ones. Also, the production of carved products like stools, smoking pipes, drums has slowed down considerably because of low patronage.

It was discovered true of the wood carvers, who are discouraged due to substitute products for examole metals products. That is why the performers saw did not make the local custumes or art inferior, it only served the people a longer time because it was durable. Metal drum frames which could endure were produced to replace the wooden ones.



PlateLI: *Ayang Bin* used for *Guguwa*, *Zunzu*, and Boys Brigade Gora Gan, photograph by Samuel Caleb



Plate LII: *Bin Anyuk* ready for the New Year celebration at Goro Gan, 2013. Photograph by Samuel Caleb.

The above drum frames are metal against the wooden one used in the 1950s. The 21st Century actually began with the adoption of metal pan pipes replacing the reed flutes used in the 1950s; this variety of z*unzu* are metal pipes which have introduced variety of new pitchs to the instrument of music from late 1970s to 1980s.



PlateLIII: A *Zunzu* perfomer blowing the metal flute during the *Ayet* festival at Zagon *Atyap* 2010, photograph by Samuel Caleb.

Modern trumpets also have started replacing the animal horns gradually, for example in the 2009 *Ayet* festival, one found a guguwa blower using a buggle and modern trumpet instead of insisting on wild horn for hunters to go hunting to assemble *guguwa* varieties.This revival of the *guguwa* music seems to be in her incubation stage, the musicians in most cases keep imbibing new innovations in terms of musical instruments for the show.

Dumbbells that were bisque terra cottas are now concrete, meaning that the artists have been able to introduce stronger and more lasting material for the musical instrument.



Plate LIV: An elongated neck Clay *Kimkim* photogphed at Archeaology Museum, 2006 by Samuel Caleb



Plate LV: A conctrete dumbbell station for use during Gora Gan 2013 New Year celebraton, photograph by Samuel Caleb.

The conclusion by Samaila that there seems to be a change in the taste of the *Atyap* cannot be seen as a change in taste. However, there seems to be some sort of refinements of the art forms as a result of acculturation. For instance costumes worn by performing groups had under gone innovations. Women who were not Girls Brigade had to dress in an identifiable costume of yellow T- Shirts and black skirt.The usual para- military belt used by girl's brigade was absent; however raffia ropes were used by the women to establish some sort of uniformity of their costume.



Plate LVI: Girls Brigade at Gora Gan 2013 New Year performing, photograph by Samuel Caleb.

In another development, for the first time at Gora Gan, women were seen blowing z*unzu*, a performance culturally devoted for middle aged men. During the Gora Bafai New Year celebration, the z*unzu* men were found missing in action. It could be that the women organized themselves to prove the point that what a man or men can do, a woman and even

women can do it better or that now the exclusive reserve of the performing arts can be shared.



Plate LVII: Women blowing *Zunzu* at the 2013 New Year festival at Gora Gan, Photograph by Samuel Caleb

Among other issues observed was the Boys Brigade who appeared in primary and secondary school uniform. The children came from a village called Warakan. Since the children from this rural area could not have the Boy's Brigade uniform, they were encouraged to dress in their school uniform. By appearing in this kind of outfit, it looked like another version of the Boys Brigade, but respondents said that it was as a result of the economic situation in the rural area that hindered them from having the uniform. It was also a new dimension in the outlook of Boy'sBrigade performing arts in *Abin-Atyap*. For the first time the researcher was made to believe that it is not the uniform that make the group Boys Brigade, rather is was their performances with dumbbells.



Plate LVIII: Boys Brigade in primary uniform at Gora Gan New Year celebration 2013, Photograph by Samuel Caleb.

In fact, alot of people were impresed when they realized that the children were boys and girls brigade at the instance recitation of their objects and aim.This improvisational format of the costume added colour to the show. It also made many respondents to reflect on the current situation of abject porverty of which the leaders of the group overcame. Most creative artists in *Abin-Atyap* had followed this kind of improvised refinements when it comes to costumary attire worn by performers. What always took the centre stage has been the lingual originality of songs and dance and not strict adherence of performers to costumes.

Interestingly also at Gora Gan, a drummer of a women performing group used a plastic container instead of using the *Ayang Bin* (large drum) for their performance. This in itself suggests that a new trend is evolving which one might not appreciate now until it matures.



Plate LIX: The improvised drum being played by the drummer at the 2013 New Year celebration in Gora Gan, Photograph by Samuel Caleb.

Also added in the number of forms or performing arts in *Abin-Atyap* was the "Yan Sabon Rai" (the new birth group). This performing group some years back was noticeable in Bauchi, Gombe Jos, Saminaka and Zaria. Presently, most churches have accepted the group. Ironically as earlier stated else where in the work that a similar group of Samba performers was refused access in the churches.This group received acceptability generally in *Abin-Atyap*.



Plate LX: Yan Sabon Rai performing during the 2013 New Year celebration at Gora Gan, Photograph by Samuel Caleb.

Could it be that the Yan Sabon Rai had taken over from the Samba perfoming artists?

The emergence of new Performing groups seems to multiply and women seem to be more innovative in this development. Some women brought to the fore alsoa re-enactment of a military theatrical performance which looked like Man O'War display. This could be initiated by women whose husbands were once soldiers. The active services of their husband were used to entertaining the crowd in similar occasion year's back.Usually during the *Ayet* festivals their husbands used to perform in the presence of the audience, and their wives seing that their husbands are dead took the initiative to showcase a performance to re-create such aura or presence. The display started with a match pass, in front of dignitaries, the women soldier recited their anthem. It reads "I live in Nigeria, I suppose to be in Ghana, but now I'm in Gora Gan city, Zangon Kataf Local Government Kaduna State Nigeria by the will of Jesus Christ Amen". The performers displayed a tactical warfare against insurgence by crawling on the ground. Military tactics was showcased using cpomedy as a means of forcefully enthrencing their point. This was how this group was established during previous festivals to keep order on the dancing arena; however this particular show was an innovation or female transformation of the retired soldiers in the various *Atyap* villages. Most of the women are now widows this they drew from what their husbands used to do during such celebrations.



PlateLXI: Female performers dressed in military wears during the 2013 New Year celebration in Gora Gan**,**

photograph by Samuel Caleb.

In addition to such groups of performers identified in the field was one Mr.Gaiya who showed up in Bafai Gora. The performer was a Kakaki blower who came from Kubacha to honour the District head who was once his pastor. The performer came in appreciation of the role played by the district head during his years of meritorious service as a pastor in his village. The Bafai Day is usually a day where elaborate performances are showcased. The Kakaki blower arrived before the occasion and started intertaining the district head from the palace. His performances continued when the District head matched out on his way to the field, the kakaki blower took the lead of the procession blowing his local trumpet.



Plate LXII: *Kakaki* New Year preparations at the District Head's Palace Gora Bafai, 2013, photograph by Samul Caleb.



Plate LXIII: Procession of Kakaki performer Bafai Gora, photograph by Samuel Caleb, 2013.

Mr Gaiya's display brought in the component of the Hausa palace or royal performance tothe *Atyap* traditional council, a development some members of the community saw as an

innovation, while others saw it as a Hausa performance for Emirs. The Kakaki is an instrument blown for emirs, or district heads who are paramount rulers of a people in the entire Hausa Bakwai and Banza Bakwai. This performance indeed broke the walls of partition in *Atyap* / Hausa culture performing homogeneity. Borrowing here was appreciated and was accepted to be adopted as royal trumpeter by *Atyap*.

3. The last dimension of the ascertion by Samaila (1999) which states that:

> The vast coverage of art products in *Atyap* land is fast dying in recent years. The fascinating art productsof costume, wood carvings, and hand crafts are going into extinction and nothing is being done to revive their functional significance. It is assumed today also, that art is not contributing to development of social relationship in the life of contemporary *Atyap.*

Some performances are actually going into extinction while most performances are undergoing refinement due to acculturation. The performing arts of the Atyap as speculated above are not going extinct; it is only that the functional significance is gradually changing at a pace one might not comprehend. Most of their functional significance is mostly social and less of religious connection. Infact the assimilation of other forms of art from other groups in Southern Kaduna and outside southern Kaduna is an indication that the *Atyap* culturally accommodates other cultures.This in itself attests that performing arts in *Abin-Atyap* is evolving and changing.

Findings

The performing arts of the *Atyap* over the years have had a multiplication according to its kinds and have had categorization from youth's performing groups, middle aged performing groups and the elderly performing groups. The performing groups include,

(i) early performing groups known as (*Song Guguwa*, *Song Zunzu*, *Song Zunzom Atah*, *Song Zunzom Angurung*, *Song Zunzom Akhuwoo*, *Song Kuku*), (ii) Adopted performing groupslike (*Song Zunzom Akatam*, *SongSamba*, *Song Bori*, *Song B.B*, *Song Akpat* (hausa praise singers), and (iii) Recent performing groups such as (*SongDin-vak*), and *Song Ashong* (English music). These performing groups were discovered to be consolidated through its functional significances during celebrations and ceremonies. It was found that most of the performing arts were introduced as a reaction to life's situation whether natural or artificial.

Performances were understood to be necessitated by the kind of music played. The moving philosophy of the performances wasjoy, coronation, installation, sadness and poetry. This was because performing arts in *Abin-Atyap* to Andrew Ja'afaru Gorawas more of problem solving rather than mere celebration, although enjoyment is achieved as an end result. Music as an end solves occupational and seasonal problems, for instance when there was drought, pests invading crops, the performers were said to compose songs in response to the problem at hand by encouraging farmers and *Atyap* generally to endure and pray to God. The occupational attachments of the performers gave rise to the kind of music engaged; farmers according to Iliya Kati were said to have their kind of music, the hunters had their kind of music and the women folk their kind of music use during domestic session.

Community existence and survival strategies necessitated creativity, innovation and invention of musical instruments which were used in death rites (*Anak, Twai*), birth rites and of the chasing away of evil spirits in the case of *Song Bori*. Music art was performed as the controlling faculty of endless thinking, the mind was seen as the composite part of

the heart and the body is said to set loose the whole excitement of the play or probable dis-satisfaction of the natural or artificial phenomenum (birth, death, flood, hunting, farming, fishing and the likes). These encouraged the creative artists and performers to create instruments and composed songs to compliment the need of the community at hand.

From the forgoing, it was also found that the *Atyap* over the years have had a strong cultural attachment on some of the performances to have held them into the 21st Century.

These performing arts were said to have influenced the music and dance of neighbouring ethnic groups and was inturn influenced by the cultural performing arts of neighbouring ethnic groups. For example: *Tuntarum* performances was said to be an influenced dance from Igbo traders and teachers who came to do business or to teach in *Abin-Atyap*.

There were also some contentions on the *Atyap* performing arts which were not easy to be resolved; for instance the z*unzu* some respondence said was adopted from the Attakar while others said it was indegenious. One could not resolve such because it is not a thing of number or population. Afew others said that it is only the *Kuku* performance that was indigenous. Another few still said it was only the *Guguwa* that is original to *Atyap*.

The implication of the above is that, it is either one or two forms of performing arts that are indigenous, partly because of the heterogenous settlement nature of Southern Kaduna ethnic groups.The fear of extinction posed by some researchers on the introduction of European musical instrument was found not to be entirely true to some extent, for instance; there are still pockets of artists who are in the production of musical instruments in the land especially in Mabushi, Mayayit, Makwakhu, Magamia, Mazaki, Sako, Manyi Agwui Gora and Fabwang. It is only the *Guguwa* horns that are not in production, partly because

the performances will not accept bought schofers from outside *Abin-Atyap*. The horns were an article or a result of a successful hunt, an article of pride of the hunters and since there is no much elaborate hunting sessions. And so, what is done currently is the refurbishing of the old schofers for performances.The *Guguwa* in circulation were seen to be too old, most of which have undergone series of renovation periodicallyfor homogeneity sake.

For the wind instrument, the performer need long breathe to sustain the blowing of the tubes and at times one can become dizzy if enough food is not taken. Many youth today seem to be in love with what they will gain as a result of blowing the horn and thus do not have interest since the income to this is low. As a result of the absence of wind performers there is a dearth in the players and singers of this music. From available information gathered, a marked distinction was made to show that only *Song Guguwa, Song Zunzu, Song Zunzom Atah,Song Zunzom Angurung, Song ZunzomAkhuo,Song Kuku and Song Samba*(seven of them) were original performing arts of the *Atyap;* other performing arts are performances learnt from neighbouring ethnic groups in Southern Kaduna, Plateau State, and Nassarawa State and from the South-Eastern communities of Nigeria. It was furthermore discovered that the performances that exist in *Abin-Atyap* are replicated in Kajju land, in Agorok land, in Maroa land, Attakar land, Kamantan land and Ikulu land; all of Southern Kaduna, Nigeria.

The *Guguwa* perfoming arts which survived through through the ages was a clan performance had loose member which results in the invitation of player of instrument and performance from different villages to form one group. This means that the *Guguwa* performing arts group had shrinked to the extent that only two of such groups exists (Magamiya and Ma Yayit) in the*Abin- Atyap*. The *Song Zunzu,* which was the performing

arts of adults and purely middle aged group, has throughout *Abin-Atyap* has been reduced to only that of Mayayit, Makwakhu with only pockets of unorganized perfomers in Gora, Mabushi and Manyi Agwui.

Performing arts in *Abin- Atyap* over the years is said to have metamorphosed into pockets of performing groups organized as a result of the popular music produced by computer generated music. For instance Sheyin Yakubu, a musician has been able to record the Samba music into compact disc which in most ceremonies is fast taking over the usual live performances of the performing arts group.

Women had overcome the notion that the s*ong zunzu* is a male adult and middle aged male performing group from the outcome of their performances in Gora Gan. This means that women have the skills to take over any performances for continuum purposes, it was stated else where in this research that the institutions which encouraged performances have disappeared; this assertion was challenged by the discovered *Akursaq* (the raffia masquerade) in Gora Gan at the 2013 New Year celebration. It could be that the *Abwoi* institution had gone underground.The adherents Kuya and Lebo in Gora Gan declined interview and any form of interrogation, but Sambo Kazzah puts it that *Akursag* used to be the Atyap ancestral spirit who had both spiritual qualities as well as physical. The *Akursag* were masquline and that they appear seasonally depending on the kind of function they were to perform. Some of the *Akursag* had several sounds like whispering pine, at times they cause the ground to quake, and while at other times they walked on thread stretched from one point to another. *Atyap* believed that the *Akursag* emerges from the ground; the costume was believed to come from the spiritual world of the ancestors. Some of the function of the *Akursag* included theatrical entertainment, being the police of that time.

Capmuchet reported that the *Akursag* usually was invited or hired fromnear-by village to perform so that the secrecy can be preserved. Where the actor involved was from the village, the masqurader usually pretends to have travelled so that the trace of character was not associated. Only initiates were allowed to be engaged in the dance, women only bowed down in front of the *Akursag* to signify their submission to the masquerade. After collecting the above information, one remembered hearing many *Atyap* say the *Abwoi* cult which housed the *Akursag* was said to have been phased out long ago.



Plate LXIV: Raffia masquerade perfoming during Gora Gan's New 2013 Year celebration, photograph by Samuel Caleb.

It was also a thing of reason in 2009 *Ayet Atyap* festival where a similar masquerade appeared among all odds. Some youths were excitedseing the Akursag, other elderly ones

saw it as a symbol of the *Abwoi* old religion and performances. The older ones prayed that it was not a revival of the *Abwoi* cult, while the young ones saw it as what they can imitate.

If one can understand the role of the*Akursag* and the institution that encourage the masquerade, placing the masquerade as a social performer would be unfair. Historically, the *Abwoi* cult had rituals that needed to be done before and after ther performer enters the costume as a masquerade. As at 1950 the *Abwoi* cult was active, until the late 1950s into the 1960s that must of the *Abwoi* adherence accepted Christianity that slowed down performances in *Abwoi*. By 1976 according to Woje Akut there seem to be virtually no *Akursag* as a religious performance, it was a social act to keep the culture going. The respondent said though the artists who produced the costumes were still alive, the *Akursag* was a social group to the late 1980s where a great decline had set in, in this performance. For the *Akursag* performance to have entered the 21st Century it means there were some secret disciples who are keeping costudy of the costumes and act. The new context in which the masquerade performed was seen as purely socio-cultural in appearance, having little or no religious attachment as to the adherence of the furmer strict *Abwai* rituals.

Untill of recent, the *Akursag* performance had been an enactment of religious belief and identity from most Southern Kaduna communities. The new trend fell in line with the creatively designed carnival masquerades around Nigeria (Lagos Eyo Festival, Rivers carnival, Calabar carnival and Abuja carnival to mention a few). The new vogue of street performance is a re-enactment of the youths dance in various Southern Kaduna Ethnic Nationalities; it is believed to be a form of neo-traditionlism of the *Atyap* performing arts where horse display was used in 1950s to early 1980s. This they did to interact with the people of the power of the ethnic group in terms of territorial integrity and world around

them. Horse performance in *Abin-Atyap* reports Zamani Bivan Mabushi became a forgotten event because of the heavy taxation imposed on the *Atyap* by the Zaria Emirate in connivance with the British indirect rule system in Nigeria, thus it became very expensive to buy and rear horses which minimal grains left for them. This economic subjugation the respondent said started since the early 20th Century.

Costuming in *Atyap* performances is rather transforming, however performing artists are in the lament that the kind of gains derived from performing arts cannot be compared to the labour put into the production. Moreso, it was also discovered that the usual *Ayet* festival has not held since 2010 but while the researcher hoped to see the festival revived, in 2013, a prayer summit was staged due to the security challenges in the North-East of Nigeria. Similar prayer retreats were held in Kagoro land and Nok village instead of the usual Afan and Ham day celebration. All over Southern Kaduna there seems to be prayer summits instead the usual community festivals.

Not all the composers of music in *Abin-Atyap* have abandoned the traditional method of musical expression; musicians like Sheyin Yakubu and Raymond Zamani demonstrated that an innovational approach to the traditional elements of melody, harmony, and rhythm can still produced excitement in music without losing touch with modern instruments. Raymond's style and innovation had influenced many today who are in Atyap musical composure and intertainment. He is an eloquent musician in *Tyap;* his symphony includes setting of poems using various tunes in the use of various words, acronyms, *Atyap* jocklaries and proverbs for his music.

CHAPTER SIX

SUMMARY OF THE STUDY, CONCLUSIONSAND RECOMMENDATIONS

This Chapter is the concluding part of this research, “an appraisal of *Atyap* Performing Arts of Zangon Kataf Kaduna State, Nigeria 1950 – 2013”. The chapter, contains a summarizied overview of the the entire study. The analysis and findings contained in chapter four and five’s discussion was utilized in the conclusions, with recommendations enumerated as deduced from the findings.

Summary of the study:

This study explored the activities of the *Atyap* performing arts, defining what they are by name. Chapter one introduces the background history of the *Atyap* performing arts of Southern Kaduna State Nigeria from 1950 to 2013. The problem of the study was stated as the *Atyap* performing arts are being endangered. It was stated that no comprehensive academic work to the knowledge of the researcher has been done in this direction. The aim of the study sought to establish the state of the *Atyap* performing arts. The objectives of the study were to investigate the historical evolution of the performing art of the *Atyap* over time, identify the *Atyap* performing art among other arts of the Southern Kaduna peoples, study the socio-cultural, socio-political, and religious connection of the *Atyap* performing arts and documentthe existing ones. The justification states that, recent finds of the Nok reveal that the ceramic tradition of the *Atyap* could be connected to this art tradition. Since the performing arts of the *Atyap* have continued to change considerably as a result of

acculturation, it was a justifiable reason to present a situational report on the past and present state of *Atyap* performing arts for scholarly appraisal.

Chapter two focuses mainly on the review of relevant literature which further reveals the gaps existing in the previous studies, especially in the examination of the nature, content and context of the *Atyap* performing arts of Southern Kaduna State. The relevant reviewed literature showed that the influences that permeated the early periods of the *Atyap* performers have continued to manifest themselves in different shades and circumstances to the extent that there are new transformations and assimilations of performances from else where.

From the foregoing, Chapter three discusses the methodology designed from the suggestion of experts cited. Both the historical and qualitative methods of data collection were used. This methodology was utilized to investigate the historical evolution of the *Atyap* art. The population was identified and was categorized into the four major clans of *Atyap* (Minyam, Agba'ad, Aku and Ashokwa). The selection was done using the purposive sampling due to the heterogeneous settlement pattern of *Abin-Atyap*.Field work was carried out, using the aforementioned sampling technique. In carring out the field work, the qualitative method of investigation was used. The interviews conducted were done based on the sampled population, using questions that were open ended. Information collected from the field was analized in chapter four and five of the study. The discussions made were done through categorization, description and comparative analysis. Several experts suggested the use of same and multiple of the above approaches with successes recorded thus its adoption for this study.

Chapter four analysed the data collected from the field under specific headings. These headings include (i) early performing Arts in *Abin-Atyap* (*Song Guguwa*, *Song Zunzuo*, *Song Zunzom Atah, song zunzom Angurung, Song Zunzom Akhuwoo, Song Kuku*), (ii) Borrowed performances (*Song Zunzom Akatam*, *SongSamba*, *Song Bori*, *Song B.B, Song Akpat* (Hausa praise singers), (iii) Recent performances (*SongDin-va) and Song Ashong*.

Chapter five pulled together some assertions on the extinction of the *Atyap* Performing arts and discussedthem through generic deductions from the forms seen in the different celebrations.The concluding part of this research contains a summarizied overview of the entire study. The analysis and findings contained in chapter five's discussion are used for the conclusion, with the recommendations enumerated as deduced from the findings.

Conclusion:

A wide variety of performing art exists among the *Atyap* of Zangon Kataf Kaduna State Nigeria. These articulated performances are largely used during cultural festivals, religious worship and heroic rituals. Some of them are said to be indigenous to the people as reports respondents. Instrumented as well as unaccompanied vocal performances abound in *Abin-Atyap.* The major categories of performances consists those in which voices and instruments are combined. Instruments constitute the main focus of performances in *Zunzom Atah, Zunzom Akatam, Zunzu, Samba* and *Guguwa*. In performances of *Kuku* no instrument was used as at 1950 but with time instruments were introduced and used as accompaniments. While most performances used both vocals and instruments, their roles in the musical performances are almost the same.

Dances in most performances featured either as part of the response of the musical performance, such as in *Zunzu, Guguwa, Samba Zunzom Atah, Zuzom Akatam,* while most performances feature both males and females; there are those which are exclusively for males as in *Zunzom Akatam, Zunzom Atah* and those exclusively reserved for females especially *Kuku* performances. The non inclusion of women in some of these performances (*Song Zunzom Akatam, Song Zunzom Akhuo, Song Zunzom Atah, Song Akursaq)* is due to professional reasons, while one or two had religious reason. For example, women were not allowed to witness any of the sacred rites of the *Akursaq* and that of *Song Zunzom Atah.*

Musical instruments in *Abin-Atyap* varied largely due to the *Atyap* geographical locations, historical patterns of migration as well as inter-ethnic integration from surrounding ethnic groups. The dance parameter is always drawn from the rhythm of the songs and instruments. The classification of the drums include *Bakunkung, Ayang-bin, Tantaram,* the vibration instruments *Zunzom Akatam,* the chord and wind instruments (flutes, horns, Algaita, Kakaki and Reed pipes) *Zunzu,* and the stringed instruments include *Zunzom Atah, Zunzom Angurung, Zunzom Akhuo*. The wind instruments have relative pitch vocabulary which ushers hearers who can decode the tune to take action. The action could be dancing, mourning, wailing, joy, war or victory

Some of the instruments are either as solo instruments (*Zunzom Atah, ZunzomAkatam, Zunzom Akhuo* and*Zunzom Angurung*), as part of an ensemble, or combined. The combination of the instruments sometimes is dependent on the rapport between players and dancers. This particularly can be seen in *Guguwa, Zunzu, Zuzom Akatam and Kuku* dance. On stage both the players of music and the dancers' concord with the sounds that are to herald why the performances are staged. The *Zunzu* (flute), *Guguwa* (horn), or *Zunzom*

Akatam (xylophone) is the most captivating performances of the show. The flutes provide support to the manipulation of the melo-rhythm of the drums and leg rattle; they constituted the people's metal rock music.

In *Abin- Atyap* also, it was observed that the ensemble sounds of the wooden xylophone, wooden gong, metal gong, drums and dumpbell are combined presently (2013) in the *Kuku* performances. The variety of sound generated are derived from the use of different types of drums. The *Atyap* two faced skin drums (*Bakukung, Ayang Bin*) for example are used for musical and administrative functions.

The leader of the *Guguwa* fixes the date, time and venue of rehearsals or preparation towards an engagement. "Burkutu" (local wine) is kept for performers who take it, as an appetizer to encourage the singers in turn come up on time. In traditionanl *Atyap* society young men were not allowed to drink, the wine was called *bui* (rotten), a drink not to be taken by youths unless old men and women who were quarter to die.

The criteria used for assessing the vocal quality of performers in *Abin-Atyap* differ from one community to the other. The emphasis however was in the making of good use of the middle and lower registers, but with less emphasis on a relaxed open throated voice, strong voice and good resonance. The message posted to the public was the most essentialpart of the song. Furthermore, in masquerade music, the use of falsetto is not uncommon since masquerades are expected to disguise their voices; only the masquerade flutist is heard severally until it culminates into giving the performance and music distinctiveness.

That there is an enduring relationship between the *Atyap* music and dance is a fact that even the newest beholder of the *Atyap* performances will not miss. Music and dance in Southern Kaduna are almost conceived as an inseparable artistic-twin in performances. It

was the indigenous nature of these that provided the most enduring feature of modern *Atyap* popular music created by the likes of Raymond Zamani, KYCA Band, Sheyin Yakubu, Bege Aboi, Ken Didam, Ishaku Babe, Chuli Philip and others. The performing artiste of the *Atyap* (TIPAN) is new brand of musicians engaging in producing and selling of *Tyap* contemporary music on compact disc and through multi- media network in urban towns, and cities. Their team-work brings together elements like improvised costume, scenery enactment and make-up to enhance the spectacle at occasions and in studios (as shown in plate XLII).

In other words, the entire spectrum of the *Atyap* performances arts presented in this work does not represent all the known performing arts from 1950 to date;the work studied performing art in existence in *Abin-Atya*p. Since music and dance has been an agent of language propagation, this research adds to *Tyap* literacy advocacies of the language engangerment. From the present state of things the*Atyap* performing arts are undergoing transformation, it is evolving into a new culture.

Recommendations:

This study "An Appraisal of *Atyap* Performing Arts of *Atyap* of Zangon Kataf Kaduna State, Ngeria" has brought to the fore possible areaof the arts which need cultural sustainance. In the light of the above findings, this research recommends a renaissance of the *Atyap* indigenous performing arts to be included as part of the extra-curricularactivities of the various performing arts in the land.

The preservation method of the *Atyap* performing arts should be made to address the decay and dwindling nature of the indigenous technology used in musical production.

Students and researchers should focus their efforts on determining, planning, packaging and documenting local technologies aroundthe performing arts sector for sustainability purposes.

The study recommends that the *Atyap* traditional council should promote the cultural heritage of *Atyap* indigenous technology through festivals. Such activities will bring Nigeria's local technologies into international arena, thereby encouraging tourism potentials.

Churches in *Abin-Atyap* should adopt some of these musical instruments for their worship service in a refined order.

It is recommended that the *Atyap* traditional council should encourage the original performing arts of the *Atyap* (*Song Guguwa, Song Zunzu, Song Zunzom Atah, Song Zunzom Angurung, Song Zunzom Akhuwoo, Song Kuku and Song Samba)* for sustainable developments.

The *Atyap* traditional council needs to revive the old long *Ayet* festival which was a public exhibition of all the *Atyap* performing art forms in *Atyap*, which was stoped since 1992 after the Zangon Kataf unfortunate crisis.

The age long competitiveness of the performing arts groups from the clan level need to be revived for sustainability purposes.

More work needs to be carried out in the *Atyap* individual perfoming arts for newer and more indept outcome.

Notes

1. Contained in Egonwa Osa, African Art, a contemporary sources book, revised, National Gallery of \Art, Nigeria, 2005, p. 18.

2. Narrated by Nka Kude in a private interview at Samaru Kataf with James Ibrahim. Studies in the history, Politics and Cultures of Southern Kaduna people groups.

3. Archival material cited by James (1997) NAK ZARPROF, SNP 17, K2989 on Katuka District, assessment, compiled by A.C. Francis, August, 1981, NAK ZARPROF, on Zangon Kataf District Report by J.A. Raynolds, 1952.

4. Bala Achi's presentation on The Kataf People: Theories of Origin, Migration, Settlementand Inter-group Relation; in a seminar presentation at the Tafawa Balewa Memorial Collage, 28th - 30th Dec ember, 1981. Also as part of his private interview with Nka Kude, December 1980.

5. Meek's narration of the migration of Atyap in his Tribal Studies in Northern Nigeria.

6. Samaila Caleb (1999) discusses the social function of Art in Atyap New Year festival.

7. Ames and Gourley, (1978) discussed on the Attakar Kimkim and songs, in the African ArtsJournal, volume xi, number 2, January, p. 59.

8. Samaila (1999) expounded on Samba dance in his studies The Social Function of art in Atyap New Year Festival, P. 44.

9. Samaila (1999) describes Zunzom music in his studies, The Social Function of Art in Atyap New Year Festival, P. 44.

10. Dauke (2004) expantiated on Kuku dance, in his book, A Journey of a People, 2005, p. 25.

11. Samaila (1999) expounded on Samba dance in his studies The Social Function of art in Atyap New Year Festival, P. 44.

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Appendix I

SAMPLE OF THE RESEARCH INTERVIEWSCHEDULE (A): WITH PERFORMING ARTISTS IN *ABIN-ATYAP* AND IN DIASPORA

I am conducting a study on the state of the An Appraisal of *Atyap* performing Arts of Zangon Kataf Kaduna State, Nigeria. The aim of the study is to investigate the historical evolvement of the performing arts of the *Atyap*. The study is part of a Ph.D dissertation which the Department of Fine Arts and the University is appraising the educational system and our society today.It is intended to bring together the various performing arts of the *Atyap* in the midst of other Southern Kaduna performing arts. Other aims are to examine the socio-cultural connection of the arts and to document the existing ones.
The researcher is a post-graduate student of the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria, conducting a research to examine the state of the performing arts of the Atyap of Southern Kaduna, Nigeria. In assisting the student, you have been selected among those to answer question. In this regard,I will therefore kindly wish to have an interview session with you. Also, I will be grateful to collect any copy of a written document in this area; or to receive any relevant vedeo clips of performances or art form of the performances.

In achieving the aims and objectives of the research,such information collected will be held private and strictly confidential for the purpose of this research.

Thanks for your anticipated co-operation.
SectionA:

Biodata of Respondents

1. What is your name?

2.How old are you?

3. How long have been in *Abin-Atyap*

4.5.What are you doing for livelihood?

6. What is your highest academic qualification?

7. Which clan do you belong to in *Abin Atyap*?

Section B: Interview Questions

1. Have you been involved in any of the perfoming art in *Abin-Atyap*?
2. Which performingart Group do you belong to in *Abin-Atyap*?
3. Can you give me a brief history of art group as possible as you can?
4. What are the instruments of music in *Atyap* performing arts?
5. Are theremusical instruments general to the Southern Kaduna ethnicgroups or specific to the *Atyap*?
6. Who are the performing artists as stated in 2 above?
7. How have these art forms affected performance in this musical group?
8. Have the art forms any socio- cultural, relevance to in *Abin-Atyap*?
9. Is there any progress with regards performancesof your musical group?
10. What is happening to the performing arts group today?
11. Are the audience enjoying performances of the musical groups?
12. Why?

Thank for theaudience,

Yours Faithfully,

Samuel Caleb.

Appendix II

SAMPLE OFRESEARCH INTERVIEW SCHEDULE (B): WITH CREATIVE ARTISTS

I am conducting a study An Appraisal of *Atyap* performing Arts of Zangon Kataf Kaduna State, Nigeria. The aim of the study is to investigate the historical evolvement of the performing arts of the *Atyap*. The study is part of a Ph.D dissertation which the Department of Fine Arts and the University is appraising the educational system and our society today.It is intended to bring together the various performing arts of the *Atyap*in the midst of other Southern Kaduna performing arts. Other aims are to examine the socio-cultural connection of the arts and to document the existing ones.
The researcher is a post-graduate student of the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria, conducting a research to examine the state of the performing arts of the *Atyap* of Southern Kaduna, Nigeria. In assisting the student, you have been selected among those to answer question. In this regard, I will therefore kindly wish to have an interview session with you. Also, I will be grateful to collect any copy of a written document in this area; or to receive any relevant vedeo clips of performances or art form of the performances.
In achieving the aims and objectives of the research, such information collected will be held private and strictly confidential for the purpose of this research.

Thanks for your anticipated co-operation.

Section A:
Biodata of Respondents

1. What is your name?

2. How old are you?

3. What are you doing for livelihood?

4. What is your highest academic Qualification?

6. Which clan do you belong to in *Abin-Atyap*?

Section B: Interview Questions

Are you a creative artist?

Which type of creative art do you practice?

How and when did you learn the art?

Why did you choose to practise this art?

Are there other artists in this field in *Abin-Atyap*?

Which category of people practises this art?

Are you still practicing the art?

Why?

Do you have a studio?

What are the materials used in the production of the art?

Kindly explain the processes involved in its production.

Are you usually commissioned?

Who are the patrons?

Would you say the art practice in *Abin-Atyap* is progressing or deteriorating?

Why?

If you are still practicing, have you noticed any change or changes in the art you practice?

If yes, what must have been responsible for such change?

If no, what must have been responsible for the change?

Which function does the art you produce serve?

What are the problems associated withthis art?

Thanks for theAudience.

Yours Faithfully,

Samuel Caleb.

Appendix III

SAMPLE OF RESEARCH'S INTERVIEW SCHEDULE (C): WITH THE CHIEF, COUNCIL MEMBERS, DISTRICT HEADS, VILLAGE HEADS AND CLAN HEADS.

I am conducting a study An Appraisal of*Atyap* performing Arts of Zangon Kataf Kaduna State, Nigeria. The aim of the study is to investigate the historical evolvement of the performing arts of the *Atyap*. The study is part of a Ph.D dissertation which the Department of Fine Arts and the University is appraising the educational system and our society today.It is intended to bring together the various performing arts of the *Atyap* in the midst of other Southern Kaduna performing arts. Other aims are to examine the socio-cultural connection of the arts and to document the existing ones.

The researcher is a post-graduate student of the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria, conducting a research to examine the state of the performing arts of the *Atyap* of Southern Kaduna, Nigeria. In assisting the student, you have been selected among those to answer question. In this regard, I will therefore kindly wish to have an interview session with you. Also, I will be grateful to collect any copy of a written document in this area; or to receive any relevant vedeo clips of performances or art form of the performances.

In achieving the aims and objectives of the research, such information collected will be held private and strictly confidential for the purpose of this research.

Thanks for your anticipated co-operation.

Section A:

Biodata of Respondents

1. What is your name?

2. How old are you?

3. Are you married?

4.What do you do for livelihood?

5. What is your Occupation?

6. What is your highest academic Qualification?

7. Which clan do you belong to in *Abin-Atyap*?

Section B: Interview Questions

Can you identify the different performing and musical groups we have in *Abin-Atyap*?

In brief, can you give a concise history behind the formation of any of them?

Identify the artistic forms displayed in each of the performing groups.

What are the functions of the art forms or symbol found on the performer?

What is the significance of the performing art group when it comes to the cetain *Atyap* festivals?

What makes a performing group important in *Abin-Atyap*?

In your assessment, are the mentioned performing artsgroupsgoing into extinct?

What do you think must be responsible for the answer explained above?

Is there a way out of such situation?

Thank you for the Audience.

Yours Faithfully,

Samuel Caleb.

Appendix IV

INTRODUCTION LETTER TO RESPONDENTS

Department of Fine Arts**,**
Faculty of Environmental Design,
Ahmadu Bello University, Zaria, Nigeria.

Dear Sir,

AN APPRAISAL OF ATYAP PERFORMING ARTS OFZANGON KATAF KADUNA STATE, NIGERIA.

I am conducting a study An Appraisal of *Atyap* performing Artsof Zangon Kataf KadunabState, Nigeria. The aim of the study is to investigate the historical evolvement of the performing arts of the *Atyap*. It is intended tobringtogether the various performing arts of the *Atyap*in the midst of other Southern Kaduna performing arts. Other aims are to examine the socio-cultural connection of the arts and to document the existing ones.
You have been selected among those to be interviewed, the study is part of a Ph.D dissertation which the Department of Fine Arts and the University is appraising the educational system and our society today. I will therefore, wish you complete this questionnaire for me, giving relevant information on the subject of the study. Also, I will be grateful to collect any written document in this area; or to receive any relevant vedeo clips of performances of the *Atyap* as possible as you can.
Thanks for your anticipated co-operation

Yours Faithfully,

Samuel Caleb.
08185259502

Prof. Ahmed R. SaliuProf. Jari J. Jacob Dr. Nkom A. Rose.

Supervisor 1 Supervisor 2 Supervisor 3

Appendix V

QUESTIONNAIRE

This questionnaire is designed for the *Atyap* custodians of the arts and culture who in one way may have basic information and understandingon the performing arts of the *Atyap*.
Dear Sir/ Your Highness/ Royal Highness/Mr/Madam.
The researcher is a post-graduate student of the Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria, conducting a research to examine the state of the performing arts of the *Atyap* of Zangon Kataf Kaduna State, Nigeria.In doing the above, I will plead that you kindly assist in filling the questionnaire with necessary information which will help in achieving the aims and objectives of the research. Such information I promise will be held confidentially, private as possible and will be strictly used for the purpose of this research.

SECTION I: Biodata of Respondents (Please tick or write where appropriate)

Sex: Male ☐male ☐

Age: 18 -25 ☐,26-35 ☐ , 36- 45 ☐ , Above 45☐

(c) Highest Qualification----------

(e) Area of performing experience (Guguwa, Zunzuo, Kuku, Samba etc)----------

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SECTION II: Research Questions – (please tick or write where appropriate)

Have you been engaged in any of the *Atyap*performing arts in *Abin-Atyap* or in diaspora?

yes ☐ No ☐

Can you state the ones you were involved with?

How did the performing arts come about?----------

What were the reasons behind the performances in *Abin-Atyap*?----------

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State the various art forms used in the *Atyap*performance(s)? ----------

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Identify the performances relatingto specific clans or villages----------

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What is the general state of the performing arts of *Atyap* today? ----------

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If it is sustained how?----------

If it is not sustained why?----------
