THE ROLE OF MUSIC IN EDUCATING YOUTHS IN MORO'A CULTURE

BY

NKOM ROSE AYAIKA (MRS)

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

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DECLARATION

I Nkom, Rose Ayaka declare that this thesis has been written by me and that it is a record of my own research. It has not been presented in any previous application for higher degree. All quotations are indicated and the sources of information are specifically acknowledged by means of references.

Nkom, Rose Ayaka

CERTIFICATION

This thesis entitled "The Role of Music in Educating Youths in Moro'a Culture" by Nkom Rose Ayaka (Mrs) meets the regulations governing the award of the Higher Degree of Master of Arts (Art Education) of the Ahmadu Bello University, Zaria.

The research is therefore approved for its contribution to knowledge and literary presentation.

Prof. R.B. Fatuyi
Chairman, Supervisory Committee — Date 22/3/94

Mr. Iyortange Igoil
Member, Supervisory Committee — Date 22/3/94

Dr. A. Mbahi
External Examiner — Date

Mr. A.G. Odutokun
Head of Department — Date 22-3-94

~~Prof. D. Mohammed~~
Dean, Post-graduate School — Date 9/1/96

DEDICATION

This study is dedicated to:

George Ayet Nkom

Kuya Tachio Benedict Nkom

Esther Yunana

and

My Father Yunana Karau Kibori presently in Prison.

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Rose Ayaka Nkom
Department of Fine Arts,
Ahmadu Bello University
Zaria.

December, 1993

ABSTRACT

THE R0LE OF MUSIC IN EDUCATING YOUTHS IN-MORO¹A CULTURE

BY

NKOM ROSE AYAKA (MRS)
B.A. ART EDUCATION

Music predominates and performs specific roles in the daily activities of Moro' a people. It integrates with almost all the cultural , aesthetic, political , economic social, psychological, emotional and physiological aspect of their lives. Music is not just seen as an enjoyable pursuit, it helps in the continuity of tradition, because all musical types played in all societies have tradition which governs its modes and performance.

Therefore, the role of music is obvious in peoples lives, philosophers and other people have recognised and paid tribute to the potent influence of music and human ideals, emotions and behaviours. People use music to express their attitudes to life, their hopes, fears, thoughts and beliefs. The impact of music is generally seen and felt most, than any other art because it generates responses before the intended meaning is understood, it moves the mind and soul directly.

The Moro'a a philosophy of life is always manifested in musical activities. Music is a constant companion in social activities both for expressing sorrow and kappines. Songs are used at all times and are seasonal. They are particularly used to mark the
geographical variations of the year. Music has

continued to play a prominent role in most of the cultural activities of the Moro'a people'• Unfortunately, today, the situation has changed. Music is no longer used as a means of teaching the young, corrective measure in people's wrong doing, knowing the past etc.

These roles were felt more before the coming of the Christian missionaries. When they came, they adopted a hostile attitude to African art, music and all various forms of cultural activities. Their attitudes affected the nations culture particularly the Moro[1]a cultural activities.

Since then, efforts are being geared towards reviving the culture of the country by the Nigerian government. The Moro'a people too, have been working towards cultural revival. One of the ways in which the society is preserving Moro[1] a culture is that a day has been set aside as an annual event for the celebration of Moro'a cultural day. The day is specially kept and observed by everybody to bring to life the peoples past.

The purpose of this research therefore, is to investigate and document the various types of music and their role in Moro'a culture, the extent to which

music has helped in boosting the activities of culture. Is' music still playing that role for which which it is known? Also, the study will investigate and document the various cultural activities and to offer suggestions on the promotion and revived of these activities.

Therefore, information for the study was collected from primary and secondary sources through personal interaction, observation of musicians performed life, recording of music types and photo graphs of performances taken. Also information was collected from two set of structured questionnaire and interview schedules with elders, those participating in various cultural activities musicians and dancers.

Information collected was analysed and reported in tabular form. Data is presented in summary statistics, that is presenting the average response or

the number and percentage of persons choosing a particular response directly into the reproduction of the questionnaire.

Cultural activities are facing the risk of dying out if proper steps are not taken to avert the situation, importantly as they are. We learn about

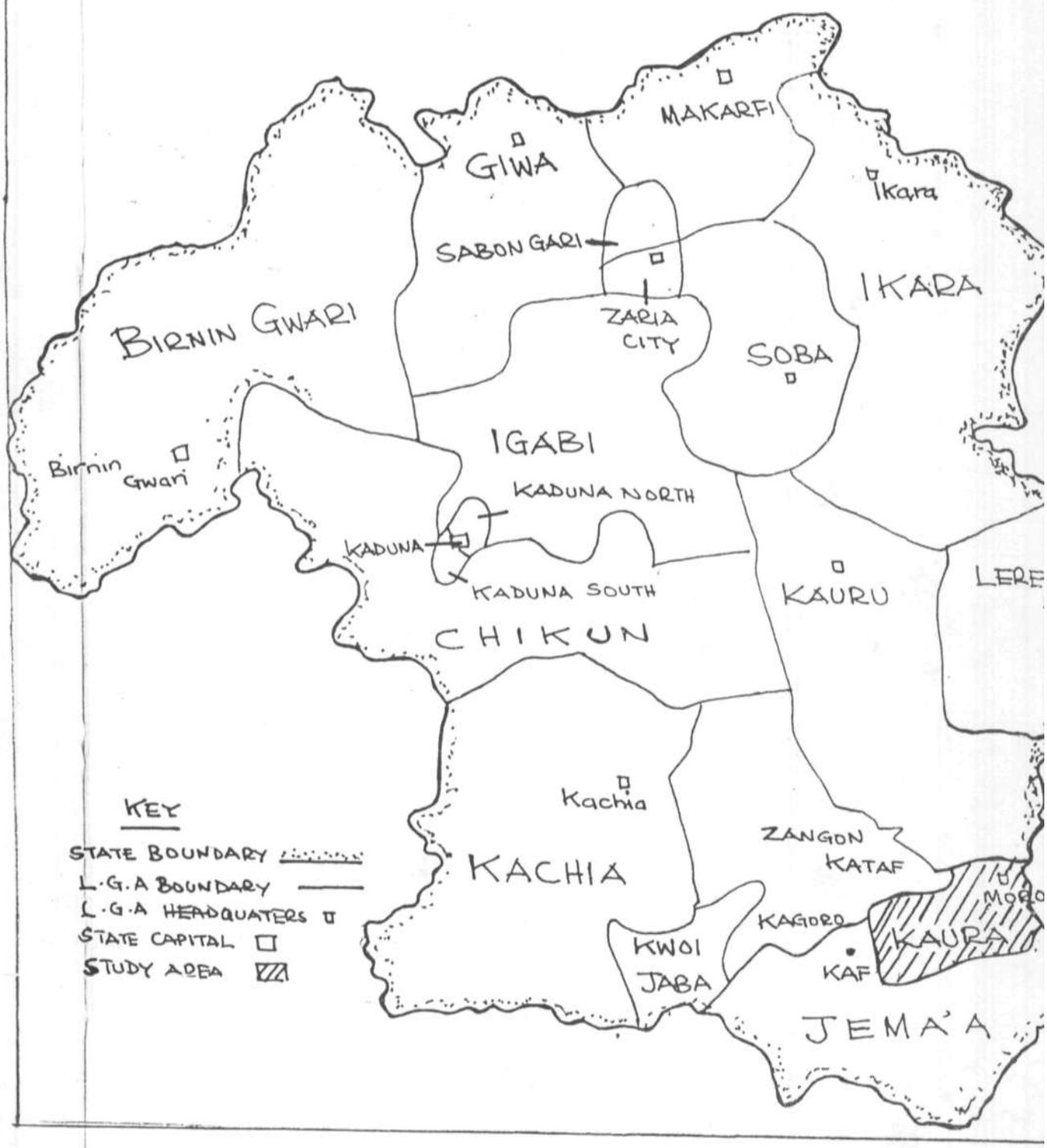
the past from them and so the need to preserve the skills, values and all our cultural activities is necessary. This preservation can only be done by giving the people of this great country proper cultural education and

encouragement to those participating in various cultural activities.

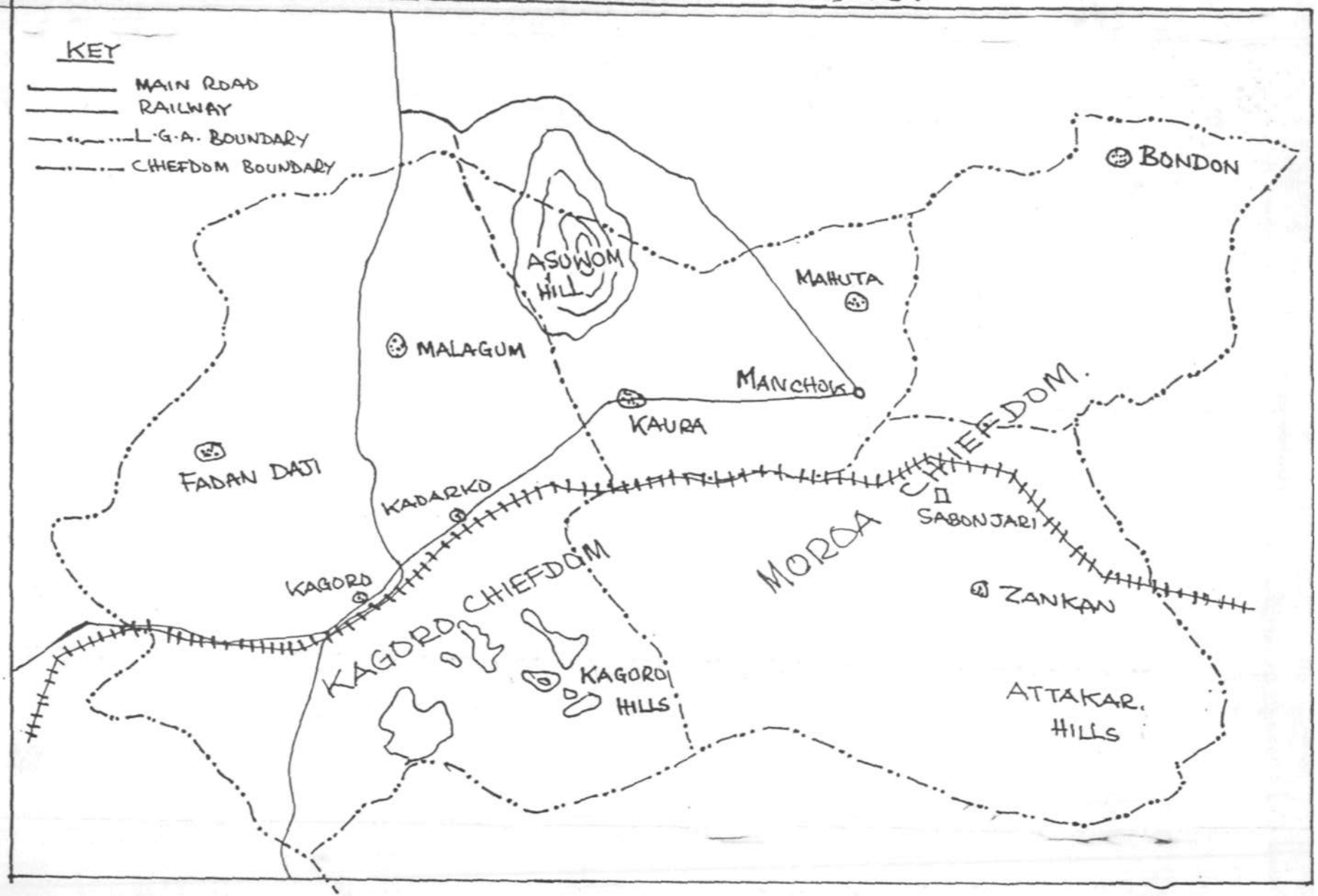
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KADUNA STATE OF NIGERIA.



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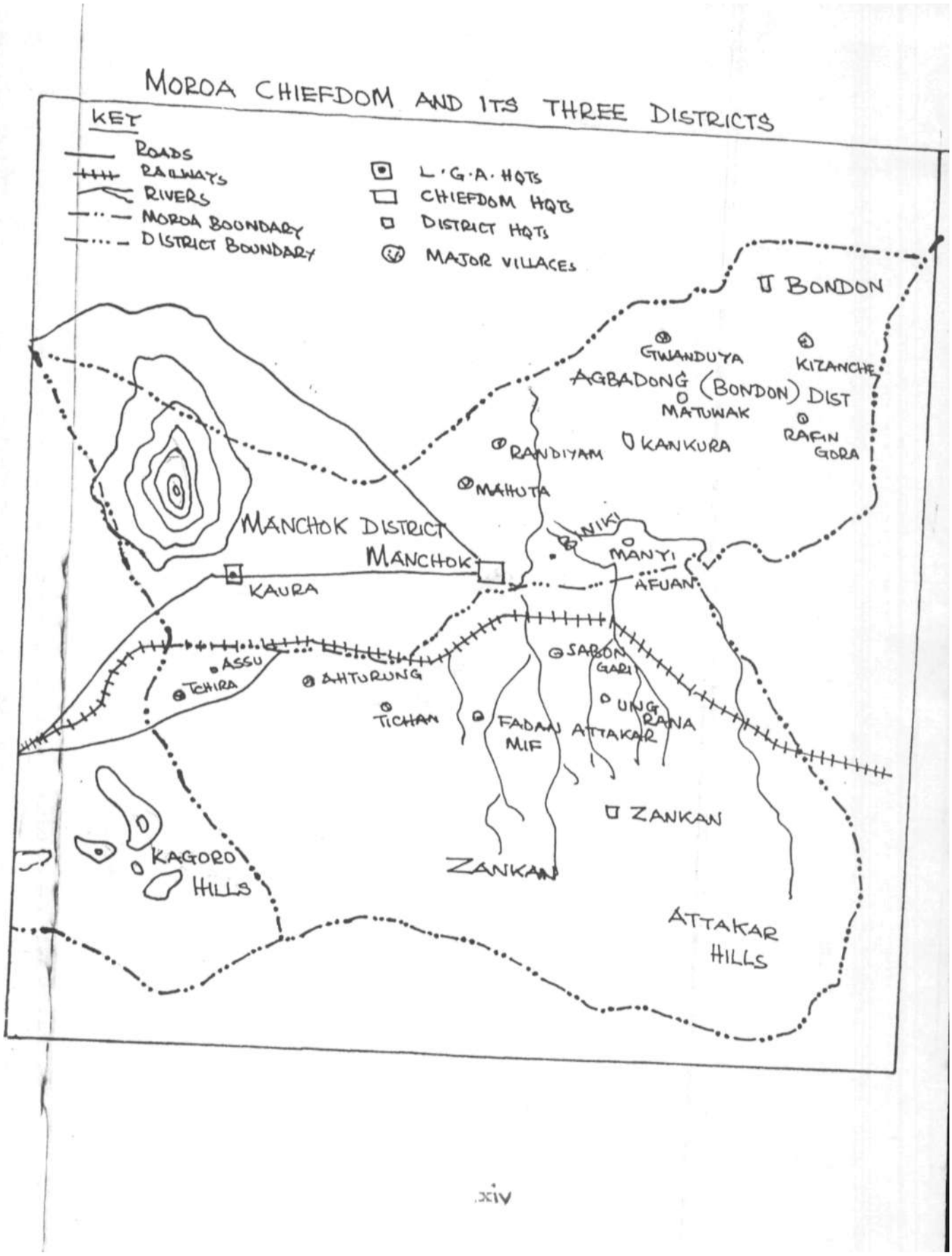

MORODA CHIEFDOM AND ITS THREE DISTRICTS
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DISTRICT HQTS
MAJOR VILLAGES
BONDON
GWANDUYA
KIZANCHE
AGBADONG (BONDON) DIST
MATUWAK
RAFIN GORA
KANKURA
RANDIYAM
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NIKI
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AFUAN
MANCHOK DISTRICT
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Chapter 1

INTRODUCTION

1.1 Reflection on Moro'a Culture

Moro'a people are found in the Southern part of Kaduna State. The District of Moro'a lies in the South Eastern most extension of Zango Kataf District of Zaria Emirate, Kagoro District on the West and the Birom ethnic group of Plateau State on the East.

There has been several speculations about the origins of the Moro'a people. This controversy is as a result of lack of written records on which historians normally rely. According to Gunn (1956:104) "the origin of the Moro'a people is unknown". These people to which this name is applied by the Hausas and Europeans call themselves (Asholio). Gunn (1956: 104) states that the Asholio claim to have migrated from Zaria.

The relationship between the Moro'a and the Birom in Plateau State seems to suggest that the Moro'a must have migrated from Plateau Area. This version seems to contain some relevance especially considering the cultural similarities between the Moro'a and certain

ethnic groups in Plateau like the Biroms and Jarawas. In terms of language, the difference is in the intonation. Culturally, most of the traditional dances and instruments used are similar.

The relationship between the Moro'a and the Birom in Plateau State seems to suggest that this version contains some truth. The Moro'a are believed to have had a long cordial relationship with the Birom since the distant past.

The Moro'a and most of their neigbours excluding the Hausas speak a language that is comprehensible to many of them. This, then shows that the Moro'a and their neighbours with whom they speak a related language must have been living in the present area for long. This long standing cultural linguistic relationship between the Moro'a, Kataf, Bajju, Kagoro, Attakar, Kacechere, Kafanchan is an indication that they are not immigrants. If they are, then they must have migrated from a nearer place with their neighbours which must have been thousands of years ago.

The Moro'a people are made up of four major clans, these are: Ne-lutse, Ne-agbwat, Ne-swah and Ne-zam. It is not certain how these clans came into

being, however, they are known and recognised as such. Every clan has a role which it plays in the districts traditionally.

There are different types of cultural activities in Moro'a such as marriage, religion, morals and taboos, economy, festivals, ceremonies, hunting, farming, music,dances, etc. These activities keep the society going, despite the forceful nature with which the missionaries came in. The Moro'a people have succeeded in upholding most activities that are dear to them. Though some activities have been modernized their traditional aspect still exist.

Moro'a is made up of three districts of about twenty-four villages. Each village has a village head, who sees to the welfare of his village people and reports what problems or progress to his district head. The district head is in turn responsible to the Chief of Moro'a, Mallam Tagwai Sambo who is the head of the Moro'a people. He oversees to the welfare of the generality of his people.

The choice of Moro'a district was necessitated by factors such as its proximity to the researchers institution and residence which has helped in

collecting information concerning the research.

In Moro'a districts music plays an important role in the upliftment and promotion of Moro'a cultural activities. A lot of musical and dancing activities take place in Moro'a during the dry season when farming activities are less. It is also during the dry season that such activities like weaving, hunting, carving, building, pot-making and so on take place. The average Moro'a man has incorporated different cultural activities into his life. The year is well planned in a way that all activities are taken care of accordingly and in order of importance.

The role of music is obvious in peoples lives. Philosophers and other people have recognised and paid tribute to the potent influence of music on human ideals, emotions and behaviours. Music gives pleasure which no human nature can do without. Watson (1948: 2) states that without music life would be a mistake. These statements on music emphasize how, over the ages, music has been important in the life of every individual and indeed the society as a whole. Because of its role and impact, it is

generally seen and considered the most abstract and piercing of the arts, it generates responses even before the intended meaning is understood, it also moves the mind and soul directly.

Watson (1948: 7) states that music has been a thing of wonder to people of all times and places. For Nettle (1956: 6) music is present in all cultures primitive and civilized. Music in Moro'a society is interwoven with almost all cultural activities of the land. Nketia (1970: 2) talking of the importance of music in African society states that music cannot be separated from life, for there is music for the many activities of every day life as well as music whose verbal texts express the Africans attitude of life, his hopes and fears, his thoughts and beliefs. Music is said to "sweeten" his labours, to comfort him when bereaved to keep his morale at the battle front, to assist him at the worship of his gods.

From the above statement music is important to all individuals and various cultures. Merriam (1964: 218) on the importance of music states that, "there is probably no other human cultural activity

which is so all pervasive and which reaches into shapes, and often controls so much of human behaviour". Music therefore, is not just an enjoyable pursuit, it helps in the continuity of tradition which governs its modes and performance. Music, therefore should be established so that people will become more aware of its roles.

1.2 Statement of the Problem

From time immemorial music has been part of the Moro'a people. In traditional Moro'a and up to date music is a constant companion in social activities both for expressing sorrow and happiness. Songs are used at all times and are seasonal. They are particularly used to mark the geographical variations of the year. The Moro'a philosophy of life is always manifested in musical activities. Music has continued to play a prominent role in most of the cultural activities of Moro'a people. Unfortunately today the situation has changed.

Music is no longer used as a means of teaching the young, or as a corrective measure in peoples wrong doing. Also, unlike in the past, music is currently not used for achieving the following:-

1. As a force for community gethering.
2. As a means of knowing the past.
3. As a motivating agent and significant means for religions worship, festivals, ceremonies and other cultural activities that the Moro'a people engaged in.
4. As a means for communication.
5. Craddle songs are no longer used by mothers for their children and rivals.
6. Songs are hardly used as a means of accompaniment in other activities especially women as they go about their domestic works.

These roles were felt more before the coming of the Christian Missionaries in 1842 which led to the introduction of Western Education. When they came, their main philosophy was the "saving of the soul". The Missionaries came and adopted a hostile attitude to African art, music, dance and all various forms of cultural activities. These activities have affected the nations culture particularly the Moro'a cultural activities, and its traditions. The missionaries preached against the people cultural activities, viewed them as evil and by so doing promoted western values. Drumming was associated with what seemed to Christian Evangelists "paganistic".

In most areas converts were prohibitted from watching any traditional musical performance Nketia (1979:14 - 15). This active participation in community events like festivals was discouraged. This brought about the decline in indigenous traditional music, and cultural activities started diminishing. It was a a result of too much attention to Western music. The idea of seeing tradition as evil was opposed by those who rejected the missionary preaching and its activities. After independence, the government and people of this country started addressing the harm that had been done to the culture of the land.

Since then, efforts are geared towards reviving the culture of the country. The National Policy on Education (1981) Secondary Education Section (4) page (20) No. (25) supports its inclusion in the school programme. It says that "Government will take measures to see that our culture is kept alive through art, music and other cultural studies in our schools". To show Government seriousness on the issue, cultural policy for Nigeria was produced in (1988).

In Moro'a, just as the Government has been exploring ways to revive Nigeria's cultural activities, Moro'a too, has been working towards cultural revival.

One of the ways in which the society is preserving Moro'a culture is that a day has been set aside as an annual event for the celebration of Moro'a cultural day. It is an important day in the lives of all Moro'a people. The day isspecially kept and observed by everybody to bring to life the peoples cultural past.

As have been stated, the importance of music in a peoples culture is very well known. Merriam (1964: 205) in analyzing the role of music among the Polynesia stated that:

> An important function of gathering for community singing was to emphasise the values stressed by culture. Songs in praise of chiefs fostered 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 legalsanction through public opinion.

Music plays a very significant role in every culture. The Moro'a people have been noted for their wealth of tradition, borne out of their rich folk tales music and dance.

1.3 Objective of the Study

Culture according to Linton (1964:2) is a mass of behaviour that human beings in any society learn from their elders and pass onto younger generations. In short culture can be seen as a way of life of a group of people living together and sharing the same characteristic, this includes their habits, skills and the arts of the people. Culture embraces the overall aspect of existence of the people.

This study attempted to find out the extent to which music has helped in boosting the activities of culture. The following questions were raised. Is music still playing that role for which it was known? The study surveyed and documented the various types of music in Moro'a and elucidated their relevance to Moro'a culture.

The Specific Purpose of This Study Are As Follows.

1. To investigate and document the various types of music and their role in Moro'a culture.
2. To investigate the various cultural activities and the role that music plays in them.
3. To find out whether music still plays those roles in culture for which it is known, if not to explain what is responsible.
4. To seek peoples opinion on how cultural activities can be revived and promoted.
5. To find out whether cultural activities are taught in Moro'a schools. This is important because the school is one of the organs of learning where knowledge of the past can be revived through teaching the young.
6. To offer suggestions on the promotion and revival of cultural activities.

1.4 Justification of the Study.

Cultural activities are facing the risk of dying out if proper steps are not taken to avert the situation. There can be no better time for the study of the role of music in Moro'a culture than now.

Moro'a music, dances and other cultural activities have always offered abundant examples of highly original forms and ideas stored up resources from our traditions.

1. Music provides a fertile ground for the storage and transmission of those ideals values and aspirations of the society. In music there are moral lessons, historical messages to be learnt.

2. Traditional music is fast declining and superseded by the influence of western music, thereby losing its meaning, culture can be reawoken through music.

3. Music because of its nature has the powers to bring people together, thereby promoting and developing the spirit of unity, love and co-operation.

4. The study of the role of music in Moro'a culture will lead hopefully towards a more culturally aware citizenry.

5. The ability to study the sources of our heritage is necessary for the survival of our culture.

6. We derive pleasure in listening to music. The importance of gainful utilization of leisure.

1.5 Scope And Delimitations.

This study investigated the role of music in Moro'a culture within the three districts in Moro'a, of Kaura Local Government Area of Kaduna State. Also the study investigated the various types of music, cultural activities and the educational value of music so as to document for future use.

Participants in this study were drawn from all the twenty-four villages in Moro'a districts. The population of the study comprised of elders both men and women, musicians, dancers and those participating in the execution of various cultural activities.

All other villages outside Moro'a Districts were not sampled.

1.6 Limitations

As a result of time constraint, it was not possible to broaden the research work to the whole local government area. The researcher faced financial problems in pleasing her informants especially dancing

groups, who felt that they had to be paid well for performing during the beginning of the rains and on special request.

Villages covered for the research work were many, research assistants were employed who also demanded for huge amount of money. The researcher had to reduced the number of those assisting so as to be able to pay. This wasted a lot of time in collecting information.

1.7 Sources of Data.

In this study data was derived from the following sources:-

1. Relevant Literature Reviews.
2. Administration of questionnaires to elders, musicians, dancers and those participating in cultural studies.
3. Observation of musicians and dancers performed life and general interaction with people.
4. Recording of music and photographs of performance were taken.
5. Survey of various cultural activities.
6. Unpublished books such as thesis.

Chapter 2

2.1 REVIEW OF RELATED LITERATURE AND THEORETICAL CONSIDERATIONS

Literature was reviewed for relevant data to examined the role of music in Moro'a culture. This has allowed for a more indepth review on the subject. Also, the literature reviewed and examined music in society, the importance of culture, music and learning and musical instruments. Music predominates and performs specific roles in the daily activities of Moro'a people. It integrates with almost all the cultural, aesthetic, political, economic, social, psychological, emotional and physiological aspect of their lives. The people use music to express their attitudes to life, their hopes, fears, thoughts and beliefs. Music in Moro'a is therefore used as a medium of expression.

Watson (1948: 6) sees "Music as a wonderful expression of the essence of living". Music motivates people to certain actions, like the feeling of joy, love, sorrow depending on the content

of the song. There is hardly an occasion without music. The Greek of antiquity according to Watson (1948: 7) who were poetic people considered music to be a devine gift, transmitted through the wind, the roar or murmur of the ocean waves and other sounds of nature.

Music have often been associated with leisure, the Moro'a people do not limit music to leisure alone. Music in Moro'a function in the social, political, economy, religious and all other aspects of culture. Experiences derived from music suggest that music is valuable to mankind, Moro'a people use music as an accompaniment to most of the cultural activities. Example of these activities are farming, hunting, marriage, ceremonies, and their different festivals. No wonder in propagating the importance of music Merriam (1964: 270) stated that the function of music seems to be an aid in inducing moods of tranquility, nostalgia, sentiment group rapport religions feeling, party solidarity and patriotism. Thus, we sing to put babies to sleep, to make work lighter and to redicule our enemies.

Songs in Moro'a are used for different purposes as stated by Merriam, such as religion, worship, community labour, expressing dissatisfaction on matters that concern the general public. Occasion such as funerals find music useful, even though they are sad events and may naturally expect grief, it's also occassion for expressing a group solidarity for honouring the memory of the dead. Uzoagba (1978: 4) believed that in music the artist expresses himself and communicates his feelings to his audience directly. Music has the ability to mould one's character, educate, correct and to influence the attitudes of members of a community.

2.2 Music in Society.

The African artist plays an important role in his community. He supplies the material culture of the people through his art. Through the study of art the African is able to have an insight into his way of life, values and traditions. Every society has art, music and other cultural activities. Interaction with different societies has brought about cultural adulteration in most cultures. Our traditional music has been adulterated. The presence

of western music has not helped matters, it has resulted in most societies abandoning most of their traditional music in preference to western music. This has affected the entire Moro'a culture.

Music in Moro'a was used as a means of correcting people in their wrong doings. For example, behaviours such as stealing, sexual immorality, pregnancy outside wedlock, quarrels among elders who are expected to show good examples to the young were dealt with in songs specially designed for them. Below is a song composed for an elder for stealing. It is sung in the native language and translated (by the researcher(into English.

Baba ɲun yeh yahumah baiyan (2)
A nat ta yiyin tsanji yeh hahuwah baiyan.
Ya huwah a chat nman ne yeh na shiyit na yia.

My father what has become of you (2)
You went and stole, What has become of you.

What example are you showing the children.

Songs were sung with allusions made either directly or indirectly to culprits' names. No one will like his name being negatively sung to the hearing of members of his community because of its degrading nature. Presently, modernization has eaten deep into our cultures. Achebe (1974) believed that:-

> With the inroads of these new European ideas into the Ibo society, the old traditional pattern of society begins to "fall apart" traditional beliefs, old practices beliefs in the earth goddesses and ancestral spirits, all these beginning to receive assaults in the hands of the christian religion and so society begins to break into pieces with opposing views and thus the "falcon cannot hear the falconer" and things begin to fall and the centre cannot hold.

Things have fallen apart in all societies, from elders to the young, everybody has lapsed in his responsibilities to his society. Traditional ways of correcting; the ills in society is ignored. Bascom and Herskovits (1959: 51) on the corrective nature of music among the Chopi stated that "one can well imagine the forcefulness of the reprimand conveyed to a wrong doer when he finds his deeds sung about by thirty stripping young men before the people of the village". In any society once this is done there is a blow on ones pride, you have no choice than to learn through this hard way.

The impact of music as a corrective measure has been felt in almost all societies. Nketia (1974: 177) states that "African traditions deliberately treat songs as though they were speech utterances".

Apart from its corrective measure music has been considered as a means of passing messages, as a supportive tool for collectivistic and social purposes in most societies in Africa. It has also been found to be a very powerful weapon for negative indoctrination. It is used to show how rediculous or inferior a person or a group is supposed to be.

Nketia (1962: 10) states that every where in Africa a variety of musical types are created which are distinguished from each other in a number of ways, either by the type of instrument or instrumental combinations used, pecularities of phrasing or patterns of dominant rhythm, modality of songs, tempo differences and so on. He argued that these musical types are contextually distributed, either in terms of the participants in the various situations and are therefore not used indiscriminately. Tippet (1974) on the role of music in society states that:

> "Whether society has felt music valuable or needful, I have gone on writing because I must. And I know that my true function within a society which embraces all of us is to continue an age old tradition, fundamental to our civilization which goes back into prehistory and will go towards the unknown future. This tradition is to create imagination and to give

> them form whether visual, intellectual or musical. For it is through images that the inner world communicate at all. Images of the past, shapes of the future.

A lot have been revealed to all societies through music, particularly the Moro'a society.

2.3 The Importance of Culture.

Culture is an important element of every society. Read (1958: 295 - 297) states that for a society to exist its culture must be kept alive, for a cultureless society is better dead than living. The arts have been recognized as the backbone of culture and so efforts are being made to bring them into prominence. Steps taken towards this are the introduction of fine arts in schools up to professional levels. Festivals of arts and culture organized at state and federal levels. The establishment of art councils in all states and the centre for Nigerian cultural studies at Ahmadu Bello University, Zaria. These efforts are geared towards cultural revival. The only way our culture can survive is to study the sources of our heritage which are found in our various arts and cultural activities.

Nkom (1992: 5) commenting on the importance of culture in a lecture he delivered during the Kaura day celebration last January said that the first element of culture is that "it defines the identity of a people; it provides the group that particular stamp that distinguishes them from other people, it expresses their uniqueness and symbolises their distinct heritage and existence. It gives them a sense of respect. It infuses in them confidence in their abilities, it gives pride in their own values and way of life". Bascon (1959: 1) believed that culture rather than social institution is what differentiates man from the rest of the biological world. He said that only man has language, tools, posses art religion and other aspects of culture.

In the National Cultural Policy 1991, culture is more conceptually defined as "the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environments, which gives order and meaning to their social, political, economy, aesthetics and religious norms and modes of organisation, thus distinguishing people from their neighbours".

No individual is totally familiar with his culture, it is learned and not biologically determined. Members of each community are expected to participate fully in their cultural activities. In Moro'a, activities such as the Kaura, Attakar and the Moro'a cultural days have provided avenues for individuals to be exposed to the cultural activities of the society. Culture is an important ingredient that binds a people together.

2.4 Music in Moro'a Culture

Gourlay (1978) states that life without music would be unthinkable for man is not only a grower of crops, a builder of houses or maker of tools but an actor and teller of tales.

Music is part of the Moro'a culture, it is an aged long tradition. It constitutes an important part of life among the Moro'a people. Songs are sung either individually or in groups reflecting different situations. Unity and harmony which are ingredients for peaceful co-existence with one another as social ideals are frequently advocated in songs. In personal relationships among people, quarrels and disagreement are innumerable, inevitable and often lasting. Songs

are one way of modifying grievances by singing about them instead of brooding over them and making them worse. Young men in Moro'a competing over girls fight using songs. The process may go on for months and years with new and more abusive songs composed about the rival and his family.

However, in the interest, not only of social harmony, but also of each persons inner harmony, songs are used as a means of turning painful, shameful experiences or otherwise undesirable act into a subject that enhances ones inner pride and recognition by society. The indignities of person, the insult of rejection by a girl or of divorce imposed on a loving partner, the misfortune of illness or disablement, misery of orphanage or being without relatives or friends are example of themes which are better to sing about or brood over. Songs in Moro'a freely reveal things which are not normally spoken of, affairs such as a man, sexual experience out of the home, open quarrel of a son or daughter with parents, pregnancy out of wedlock are some of the taboos of the land. Example of a song composed for a girl who got pregnant and translated by the researcher to English.

Moro'a: Yi bai yi li (2)
Maryamu shiya a fe
Yia ji bia unsum
A yin kuyok tai ku bak.

English: Come and see (2)
Mary is pregnant
It it is a shameful act
No girl should be like her.

A cradle song for a crying baby.

Didi, didi woh
Didi, di.
Zuwon yahnabuwon guwon yah guwom
Didi di.
A yan an nat tan konwon mayi chen
didi di.

Didi didi woh (A pet name)
Didi di.
Hunger is worrying both the child and
nany.
Your mother has gone to fetch
fire wood across the river
Didi di.

A song for a bed wether:

A huwot a tiyak da ba'at, nan a bakuru
nn nat a yit (2)
A huwot, a huwot, a huwot, a huwot
a huwot.

You that urinate on the bed, give
me a jug to go to the bush
urinate, urinate, urinate,
urinate urinate.

Songs in Moro'a freely reveal things to the entire society. There is freedom to complain in songs without inviting conflict. Society therefore through songs provides a medium of freedom of speech which minimizes the violation of normal restrictions on people. Songs like the one above actually helped in maintaining order. The blow to one's pride is much when one's deeds, things you consider secret are openly sung about to the hearing of everybody in your community. Merriam (1964: 13) noted that music is a means of understanding peoples and behaviours and as such a very valuable tool in the analysis of culture and society. Music in Moro'a culture serves as a dictionary of cultural and traditional values.

Music brings people together. The importance of community gatherings according to Merriam (1964: 205) is to "emphasize the values stressed by culture". This is true of the Moro'a community, during the celebration of the Moro'a cultural day. A day that has been set aside every year for members to come together to share in their cultural values.

Moro'a music should not just be seen as an abstract arrangements because songs everywhere constitute a form of communication which has its place in the social system. The significance of Moro'a music is clearly marked in that they are based on actual and well known events and are meant to influence people with regard to those events. Moro'a society is blessed with different types of music. There is recreational music, music that is not ritually or ceremonially bound. There is occasional music, those type of music linked with rites and ceremonies. There is also incidental music, those type of music associated with activities of non-ceremonial nature. These musical types are distributed accordingly and in situation of use.

2.5 Music and Learning.

Education is an important aspect of our lives. Fafunwa (1974: 15) stated that "every society whether simple or complex, has its own system for training and educating its youth". He continued that, the goal of education and method of approach may differ from place to place, nation to nation and people to people. Throughout history education has always been the concern of many, what differ may be the effectiveness of teaching and learning process in our schools.

In Moro'a, Education is seen as a means by which the society prepares the young for the task of survival and the ability to fit into the society effectively.

Authorities in education have advanced various theories as to how the young child learns. Jean Piaget a developmental psychologist has had a notable influence on the content and organisation of programmes for the young children. Present day children need avenues through which they acan express their feelings and moods. Music is a natural means through which they can express their feelings and learn with ease. When children express themselves freely in the arts with

no fear of error, their ideas and emotions stream forth naturally. For Piaget and others in Education, play, humour creating and discovering are vital to the learning of children and all these are found in music. Nye (1975: 110) believed that music bring satisfaction and enjoyment to the child. Read (1958: 298) states that "children will always do something that keep them moving freely".

The education of Nigerian youths through music had been going on ever before the coming of the British colonial government and her western educational system. Fafunwa (1974: 16) states that "the youths before the coming of British colonial government were involved in occupational education through practical farming, fishing, weaving, cooking, carving, dancing, drumming, acrobatic display and racing. Intellectual educational subjects included local history, legends, poetry, riddles, story-telling, music and proverbs.

Music can be used as a means of teaching, instead of too much emphasis on subjects such as science, agriculture, medicine and technology. A society that thinks less of other discipline is directly killing the the creative nature of her citizen. Leisure is ignored. Our formal educational system no doubt have partly been

responsible for
/producing an attitude of mind that sees music as nothing useful. Enjoyment of music and movements are the stimuli the many senses are alerted to.

As educationist it should concern us that this vital aspect of educational system should be neglected. Teachers therefore, need to design suitable environment and teaching methods so as to improve on the present condition of learning.

In Africa one of the most important aspect of songs are those by elders otherwise known as historical songs. Nketia (1974: 197) states that "they remind people of the past and the values of a society". (Merriam 1964: 277) adds that such songs can be useful in reconstructing the culture and history of people. Therefore in any society culture is the only source by which it can be known, recognised and respected.

2.b Musical Instruments

Musical instruments are very important ingredients in music because of their role in enhancing the beauty of music. In Moro'a society musical instruments are well emphasise on. Musical instruments such as drums are very common. They are carved out of solid logs of wood in different sizes

and shapes. Some are conical, cylindrical with a bowl shaped top, cup-shaped, bottle-shaped and so on. Among these drums, some are single-headed and open at one end and closed at the other end by means of skin. While others are double-headed drums or drums with skin at both ends.

In designing drums, one of the important considerations is the question of tone quality and pitch. The choice of different shapes and sizes of drums as well as the choice of drum head are made generally with some consideration so as to come up with the desired sound quality. Drums in Moro'a may be played singly, in pairs or in larger ensembles. Drums grouped together are usually graded in pitch, so that each one can be heard in specific positions in which tone or pitch contrasts are desired.

Drums as musical instruments are found in virtually every culture of the world. According to Akapabot (1975: 18) there are three types of drums in Ibibio music and these are skinddrum, wooden drum and pot drum. While the Yorubas also conceive their drums as a family of four; in the worship of the god of thunder. Sango drums used are called Iya Ilu, Bata (mother drum), Emele Ako (male drum)

Emele Abo (female drum) and Kudi (baby drum). In Moro'a the drums used are of different sizes, the sizes go with the ages of those using them. For example like suwong gugweh, drums used are big because they are played by elders and chiefs. Drums for suwong zunzuwoh are medium in sizes and used by the middle aged while drums for suwong samba are smaller because they are used by the young ones in the society. Therefore there is respect and dignity in drum usage in Moro'a society.

Other instruments used in Moro'a are horns got from animals like cows and elephants. They are designed to be blown. Horns are also used in conveying signals and messages and not only used for music purposes. Zithers are also common in Moro'a otherwise known as (Zunzom). Other instruments common among the Moro'a people are shaken idiophones etc.

Chapter 3

3.1 METHODOLOGY, MATERIALS AND TREATMENT OF DATA

The research is a survey of the role of music in Moro'a culture. A case study of the Moro'a people in Kaura Local Government Area of Kaduna State. In this study the researcher made use of descriptive survey method and descriptive research method, according to Adetoro (1986: 63) is that which is used to find the meaning and obtain an understanding of the present conditions, beliefs, attitudes, uses and so forth. The study has been carried out through data collection by way of structured questionnaire, observation, consultation with chiefs, elders, taping of music and photographs of some cultural activities taken for proper documentation.

The researcher was personally involved in the administration of questionnaire to musicians, dancers, elders and those participating in the various cultural activities like farming, hunting, fishing, weaving, carving, etc. A few research assistants were employed to assist in collecting information since there are many villages in Moro'a Districts. For

this purpose two sets of questionnaires were used in collecting information. One set of questionnaire was designed for musicians and dancers, while the other was designed for those participating in various cultural activities. This was necessary in other to explain the purpose of this study and to motivate respondents.

3.2 Research Procedure

A letter introducing the researcher was collected from the department of fine arts, Ahmadu Bello University, Zaria, stating the purpose for the research and how co-operation will enhance a proper understanding of the problem under investigation.

3.3 Population.

The population for this study comprised of musicians, dancers, elders and those participating in various cultural activities in Moro'a. One hundred and twenty people drawn from this population were interviewed. They were selected from all the different villages in Moro'a five were selected from each village.

3.4 Sampling

The researcher used judgemental sampling to a arrive at this population. According to Adetoro (1986:41) judgemental sampling can be used to "Select a team of experts and sample their opinion". Therefore those sampled are narrowed to elders, leaders of the various musical and dancing groups and also specialist on the various cultural activities.

Because of time constraints, it is difficult to study an entire population in any research. Sampling is therefore a very important aspect of any research work.

3.5 Methods of Collecting Data.

Various methods were used so as to obtain information necessary for the study and these includes:-

1. References to literature related to the study, places that were used to obtain information on these were the Kashim Ibrahim Library, Fine Arts Departmental Library, Faculty of Education Library and the Centre for Nigerian Cultural Studies Library,

all at the Ahmadu Bello University, Zaria. Thesis related to the study were also consulted.

2. Historical accounts through oral interviews with chiefs and elders on the different types of music and their role in Moro'a culture were soughted.

3. Different types of music in Moro'a were taped, pictures of some musical instruments and cultural activities were taken.

4. Structured questionnaires and interview schedules with musicians, dancers and people participating in various cultural activities was done.

5. There was also observation of musicians during performance.

6. Teachers opinions were sought on the teaching of cultural activities in schools and their general feelings concerning Moro'a culture.

3.6 Analysis and Treatment of Data

Questionnaire results are displayed and reported in tabular form. Two set of questionnaires were responded to. Response to each questionnaire are examined separately and reported. Each group of respondents are considered important to be displayed and discussed individually.

In the questionnaire data is presented in summary statistics, that is presenting the average response or the number and percentage of persons choosing a particular response directly into a reproduction of the questionnaire as shown on the next chapter.

3.7 Validation of Instruments.

All methods used in collecting information by the researcher are considered valid because enough information were collected. Also on the validity of the instrument the head of Nigeria Music Section of the Centre for Nigerian Cultural Studies was contacted, who is an expert in music and who has carried out a lot of research work on Nigeria Music in different parts of the country. He was consulted to verify the instruments that were used.

Chapter 4

RESULTS AND ANALYSIS OF DATA

This chapter contains two sections, Appendices A and B. Appendix A consist of questionnaires to elders and those participating in various types of cultural activities while Appendix B consist of questionnaires to musicians and dancers. This chapter therefore deals with the presentation and analysis of data collected on both questionnaires in the course of the research field work.

4.2 Analysis of Appendix A

Questionnaires to elders and those participating in various cultural activities in Moro'a.

Question 1: Age-group of elders and those participating in various cultural activities.

Response to question one is shown on Table One. Out of 120 respondents 41 (34.2%) stated that they are within the age group of 30 - 40, 65 (54.2%) stated that they are within the age group of 45-55, while 14 (11.6%) stated that they are within the age group of 60 and above.

Table 1: Age of Respondents.

Age (Years)	Number of Respondents	%
30 - 40	41	34.2
45 - 55	65	54.2
60 and above	14	11.6
Total	120	100.0

The student observed that from the respondents, participation in the various cultural activities is mainly for middle age. Out of 120 respondents none was below 30 years which shows that most youths and children hardly participate in the production of cultural activities.

Question 2:- What is your sex?

Response to question two shows that 84 (70%) are male, while 36 (30%) are female. This is an indication that more men participate in cultural activities than women.

Question 3:- What is your ethnic group if non-Moro'a?

Response to question three is shown in Table two, 76 (63.3%) are Moro'a 20 (16.7%) are Attakar,

31 - 40 years 10 (8.3%) have lived between 41 - 50 years, while 20 (16.7%) have lived in Moro'a for over 50 years.

Table 3: Number of Years

Number of Years Spent in Moro'a	Number of Respondents	%
Since birth	76	63.3
10 - 15	5	4.2
20 - 30	4	3.3
31 - 40	5	4.2
41 - 50	10	8.3
50 and above	20	16.7
Total	120	100.0

Question 5: What is your occupation?

Table 4: Respondents' occupations

Types of Occupation	Number of Respondents	%
Farming	60	50.0
Weaving	20	16.7
Hunting	5	4.2
Dancing	5	4.2
Music	10	8.3
Trading	10	8.3
Carving	6	5.0
Pottery	4	3.3
Total	120	100.0

From table 4, there are more farmers in Moro'a than in any other occupation.

Question 6:- What is your level of Education?

Table 5: Educational Background

Level of Education	Number of Respondents	%
Primary Education	5	4.2
Secondary/Teachers Education	5	4.2
Post-Secondary Education	10	8.3
Adult Education	20	16.7
No Formal Education	76	63.3
Others	4	3.3
Total	120	100.00

Most people participating in cultural activities are without formal education.

Question 7:- Please enumerate as many forms of cultural activities as possible which you know are practised in Moro'a society.

Responses to item seven shows that all the cultural activities enumerated ranges from farming, carving, weaving of various kinds, clay work, hunting, backsmithing, circumcision, local brewing, pottery, drumming, story-telling, marriage, ceremonies, festivals,

brick-laying, hair-plating, etc. From the enumeration made by respondents, Moro'a is very rich in cultural activities.

Question 8(a): Which of these activities do you engage in?

From the responses, the student observed that more people participate in activities such as farming, weaving, hunting, dancing music and clay work, than in activities such as circumcision and blacksmithing.

Question 8(b): Why do you engage in such activity?

84 (70%) stated that they engaged in those activities because they inherited them from their parents, 36 (30%) stated that they engaged in those activities because they are interested and it also keep them busy during the dry season.

Question 9: Kindly explain the process through which you learnt or acquired the ability to do this activity.

70 (58.3%) learnt through observation, 35 (29.2%) learnt through apprenticeship from those who are specialist, 15 (12.5%) were forced to learn by their parents.

Table 6: Learning Processes.

Learning Process	Number of Respondents	%
Observation	70	58.3%
Apprenticeship	35	29.2
Forced	15	12.5
Total	120	100.0

Question 10: Are you happy being engaged in this activities?

71 (63.3%) are happy while 44 (36.7%) are not happy.

Question 11: State reasons for your answer above.

Out of 120 respondents, 76 (63.3%) said they are happy because it helps them to make money and name, 44 (36.7%) said that they are not happy because industrial goods have made people to look down on their art, thereby loosing respect in the society.

Question 12: Does music play any role in these activities.

Responses to item twelve shows that 120 (100%) agreed that music plays a role in each of the cultural activities.

problems, 16 (13.3%) face problems of materials, 24 (20%) face problems of health harzards, 20 (16.7%) face problems of finance.

Table 8: Types of problems.

Problems Faced	Number of Respondents	%
Transportation	44	36.7
Storage	16	13.3
Health harzards	24	20.0
Materials	16	13.3
Finance	20	16.7
Total	120	100.0

From table 8, we can see that people participating in cultural activities face a lot of problems.

Question 15: Some of these activities are fast disappearing, what in your opinion do you think is responsible for this action?

22 (18.3%) said that people are careless about cultural activities, 62 (51.7%) said that the presence of western education has done more harm on

cultural activities, 18 (15%) said that they young ones are not interested in learning works of the past, 18 (15%) said that government attitudes towards culture is discouraging.

Table 9: Reasons for the disappearance of cultural activities.

Reasons of Cultural Activities Disappearance	Number of Resppndents	%
Carelessness of people	22	18.3
Western Education	62	51.7
Lack of interest on the part of the young	18	15.0
Lack of encouragement from government	18	15.0
Total	120	100.0

Question 16: What suggestion do you have towards the revival of these activities?

The following suggestions were made in a connection to item sixteen.

(a) The organization of cultural activities, seminars and workshops in various villages of Moro'a districts of Kaura Local Government Area and Kaduna State in general.

(b) Cultural activities should be taught in all schools in Moro'a districts, so that children will grow up with cultural values.

(c) People should generally be educated on the importance of cultural activities.

(d) Encouragement should be given to all those participating in cultural activities.

Question 17: What are people's general attitudes towards these activities?

Respondents opinions is that peoples attitudes are generally encouraging.

4.3 Analysis of Appendix B

Questionnaire to musicians and dancers on various types of music and dances in Moro'a districts.

Question 1: What is your occupation?

Responses to item one is shown on table one. Out of 120 respondents, 76 (63.3%) are farmers, 20 (16.7%) are house wives, 15 (12.5%) are singers, 5 (4.2%) are dancers and 4 (3.3%) are drummers.

Table 1: Respondents Occupation.

Occupation	Number of Respondents	%
Farming	76	63.3
House wives	20	16.7
Singers	15	12.5
Dancers	5	4.2
Drummers	4	3.3
Total	120	100.0

Question 2: Which of this activity do you participate in?

Responses to item two shows that 46 (38.3%) participate in singing while 76 (61.7%) participate in dancing.

Question 3:- How did you start the art of dancing or music?

66 (55%) claimed they started the art as a result of their interest in it. 34 (28.2%) said they started because they saw it as an avenue to please people, 20 (16.7%) claimed that they were forced by their relatives and friends.

Table 2:- How became artist.

How I started the art of dancing or music	Number of Respondents	%
Interest	66	55%
To please people	34	28.3
Was forced	20	16.7
Total	120	100.0

Question 4: Do you play any musical instrument or dance at any specific occasion?

104 (86.7%) play and dance at specific occasion, 16 (13.3%) said that they do not play or dance at specific occasion.

Question: 5: Which musical instrument(s)?

Responses to item five shows that out of 120 respondents, 56 (46.7%) play drums, 14 (11.7%) play rattle, 4 (3.3%) play zithers, 36 (30.0%) play horns, 10 (8.3%) play lutes.

Table 3: Types of Musical Instruments.

Types of Musical Instruments played	Number of Respondents	%
Drum	56	46.7
Rattle	14	11.7
Zither	4	3.3
Horn	36	30.0
Lute	10	8.3
Total	120	100.0

Question 6: List out the different occasion on which you perform.

Out of 120 respondents 76 (63.3%) indicated that they perform during the different festivals in Moro'a, 10 (8.3%) stated that they perform during communal labour, 10 (8.3%) stated that they perform during ceremonies, 20 (16.7%) stated that they perform during religious functions and 4 (3.3%) stated that they perform at any time they are call upon.

Table 4: Occasions for performances.

Occasions for Performance	Number of Respondents	%
Festivals	76	63.3
Communal labour	10	8.3
Ceremonies	10	8.3
Religious functions	20	16.7
Any time	4	3.4
Total	120	100.0

Question 7: Enumerate as many kinds of music and dance which you know are practised in Moro'a Districts.

Responses to items seven shows that there are different types of music in Moro'a. Example of those enumerated by respondents are Kuku, Busan Ciyawa, Samba, Gugweh, Juje, Ayet, Biro, Zunzuwo, Bori, Aboi, Nkut, Anak, Kursak, Kodeh, etc. Some of these music types are no longer existing.

Question 8: Why did you go into music or dance?

66 (55%) claimed that they had interest, 34 (28.3%) claimed that they wanted something to occupy their free time, 20 (16.7%) claimed that they wanted something to entertain people.

Table 5: Reasons for Dancing or Singing.

Reasons for Dancing or Singing	Number of Respondents	%
Interest	66	55.0
To have something doing	34	28.3
To entertain people	20	16.7
Total	120	100.0

Question 9: Are your relatives happy that you are engaged in this activity?

From the responses, 70 (58.3%) said yes that their relatives are happy, to 41.7% said no that their relatives are not happy.

Question 10: Are you satisfied that you are engaged in this activity?

66 (55%) said yes while 54 (45%) said no.

Question 11(a): How many music and dance types are no longer being performed?

The general opinion of respondents is that bori, Ayet and Juje are the types that are no longer being performed.

Question 11(b): Any reason?

Reasons given on the disappearance of some of these music is as a result of the presence of Western Education, christianity and modernization.

Question 12: What in your opinion will you suggest to be done so as to revive these music and dances?

The following suggestions were made in response to item twelve.

1. The organization of different dances and music in Moro'a districts at all times.
2. The role of musicians and dancers should be respected by all persons.
3. People should be educated on the role and importance of music and dance.
4. Competition among musicians and dancers should be encouraged.

Question 13(a): Do you think the ones still alive can be improved upon?

The general responses to item thirteen said that those still alive can be improved upon.

Question 13(b); How?

50 (41«7%) said it can be improved through constant practice, 30 (25%) said that government involvement will help » 20 (16.7%) said that organizations of restival will help, lb (13*3%) constant competition among artist will help* 4 (3•3%) said that interest shown by society will helfr.

Table 61 Improvement on present standards*

Improvement of present Standards	Number of Respondents	°/o
Constant practice	50	41*7
Government involvement	30	25.0
Organization or festivals	20	16 o7
Competition among artists	16	13.3
Societal interest	4	3.3
Total	120	100 o0

Question 1k1 Vfhat is the importance of music and dance during the Moro[1] a cultural day?

6 2 (51*7%) stated that it is used on the cultural day for entertainment, 22 (18.3%) said that it brings people together, 1C_ (15.0%) stated that it communicates

messages to people 18(15%) stated that it brings the past to life*

Table 7* Significance of dance and Music.

The significance of dance and music on Moro*a cultural day	Number of Respondents	°/o ,
Entertainment	b 2	51.7
Brings people together	22	18.3
For communication	18	15.0
Historical purposes	18	15.0
Total	120	100.0

Question 15 j What encouragement do you get as a musician or dancer?

From the responses, 63 (53*5%) claimed that people are always happy to watch them perform, (37*7%) claimed that there is no encouragement except frustration, 12 (10%) claimed that they teach people and so pass on their culture to others*

Table 8 t Types of Encouragement.

Types of Encouragement	Number of Respondents	°/o
It bring happiness to people	b3	52.5
No encouragement	**5	37.5
It help th«m to teach	12	10 .0
Others	_	
Total	120	100 o0

Question 16 t If you have something else to do will you give up your art?

Resporses to item sixteen shows that *±6 (38.3%) If given any choice will prefer to do something else, 7M61«7%) stated that even if given something else they will not give up their art because of the joy they derive in it.

Question 17*- What value does the Moro'a cultural day provide for you as a musician or dancer?

t'3 (52.5%) stated that the Moro'a cultural day give.i an opportunity for one to display his talent,
**5 07*5%) stated that it advertise them to their people and visitors to Moro»a land, 12 110%; stated that it help them to express themselves on matters that affect the society when performing.

Table 9 Value of Moro'a day*

Value of Moro'a Day	Number of Respondents	%
To display one's talent	b 3	52.5
It advertises one	45	37.5
It gives the freedom of speech	12	*.-1o • o
Total	120	100.0

Question ltfJ- Do you like performing during the Moro'a Day?

Responses to item eighteen shows that all respondents like performing on the Moro'a cultural day#

Question 19₁ Give reasons for your answer*

30 25%) stated that it enable them to contribute their own quota to Moro'aculture, 54 (45%) stated that it is a special day in their lives, 3b (30%) stated that visitors to Moro'a land are able to see part of Moro'a culture*

4*4 Music, Dance and Cultural Activities in Moro'a District

Man's culture determines his character, ways of* life and purpose* Each society ensure its own survival through the family unit, its various cultural activities and religious beliefs* These cultural avenues have been used in understanding the past of every community, especially the Moro'a community© Each society functions well by the observance of its cultural activities*

The 1977 festival of arts and culture has as its purpose the need for Nigerian and African societies to see the value of creative and cultural activities* Nigeria in collaboration with other participating countries attempted to display the incredible visual variety of African art* The bringing together of different African countries during FESTAC, helped people to see and experience the rich culture of Africa*

.!

The survival of the Moro'a culture is one of the objectives of the study and this can only be possible through the study of the sources of our heritage and by documenting, recording the various

cultural activities for future use* It is only then we can he sure to some extent on the continuation of our culture* It is natural that some cultural activities have to disappear, nevertheless a lot can still be done to protect some, if not all. Therefore, it is necessary to expose people to their different cultures at home, and in schools so that people will be knowledgeable in t'erms of their different cultural aspects.

Music and Dances in Moro'a

A variety of musical types exist everywhere, the same goes with the Moro'a pe°ple. Music is important in the life of every individual person young and old. It has kept the society alife despite cultural declination.

Music in Moro'a is organised in relation to activities of every day life which is made up of the people's culture# According to Nketia I 1974:1*39) the treatment of song as a form of speech utterance arises not only from its stylistic considerations or from consciousness of the analogous feature of speech and music; it is also inspired by the importance of the song as an avenue of verbal communication, a medium for creative Verbal expressions which can reflect both personal and social experiences.

Moro'a climate has offered opportunity for all kinds of activities, from the beginning to the end of the year. The rainy season is a period of hard work on farms since moro'a people are mostly farmers.
The dry season October to December is a period of harvesting crops, while January to April is a period of relazation and participation in various types of cultural activities like hunting, fetching fire-wood, weaving, pottery, dances and so on® Musical types are well distributed to suit whatever occasion. The distribution of musical types is usually closely adhered to.

Music and Dance in Moro'a are closely related.
Dance displays a richness of variety in style. Among the cultures .indigenous to Nigeria, dance is a major art and an essential element in the celebration of events connected with every aspect of life. According to Nketia (1974: 207)

stated that the importance attached to dance does not lie only in the scope it provides for the release of emotions stimulated by music. The dance can be used as a social artistic medium of communication. It conveys thoughts or matters of personal or social importance through the choice of movements postures and facial expressions.

b2 . .

In dance reaction on things like friendship, hostility, appreciation, love can be shown# There is not a single society without dance# The Moro'a society attach importance to dance and music since the two events happen simultaneously.

Categories of Music and Dance in Moro'a Society are as follows?-

Suwong Aboi, Suwong Kuku, Suwong Samba, Suwong Kodeh, Suwong Nkut, Suwong Gugweh, Suwong Zunzuwoh, Suwong Anak, Suwong bori, Suwong Juje, Suwong Ayet, Suwong Biro, Suwong Zunzum, kuwaitsara.

Signigxcance of Each Dance and Music Type.

Suwong Aboi

Suwong Aboi popularly known as CHuwan Dodo) is common among the people of Southern Kaduna® It was the only traditional religion acknowledged before the coming of Christianity and islam. The rite of suwong Aboi is usually performed by each village in the districts every year and can also be performed on special occasion such as the dead of a member.

New members are usually welcome by a form of baptism, a special kind of purufication and initiation formally as a member into the culto Women

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whose men are members are authoraatically members too. Apart from religious functions, 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®

4

Suwong Kuku

Suwong Kuku in Moro'a is a women affairs. Kuku music and dance is a form of speech utterances by women on 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.

Suwong Samba

This type of music is mainly for the youths in Moro'a society. An avenue created for youths to meet for socialization process. It afford them opportunity of knowing themselves and for possible selection of mates and courtship. During this occasion girls sing to their loved ones and boys do

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the same, expressing their affection for one another.

Suwong Kodeh

It is a performance by very young boys, ages eight to fifteen. It is a gymnastic kind of dance style# Kodeh dance style and music portray br«veness and patience which are very important at titudes in every Moro'a child as he grows up to be a man*

Suwong Nkut

A type of dance and music style for the extra- ordinary powers in Moro'a society* It is only performed on cultural day celebration* Performed, only by families that are privileged to have those powers* Families with Nkut are well respected by all people because of their powers*

Suwong Gugweh

This is the prestigeous dance and music for the elders and chiefs of Moro'a society* This type of dance and music bring the law makers and elders of the community to socialize with one another so as to discuss matters of personal interest*

bb .

Suwong Zunzom

This is another kind of music style played by men for relazation purposes® It is piayed mostly in beer parlours. Also suitors play this type of music to entertain their girl friends and members of their families®

Suwong Zunzuwoh

Zunzuwoh known as busan chiyawa is exciting. A dance and music style performed by m$_{e}$n and their wives® Zunzuwoh 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 in Moro'a society®

Suwong Bori

Bori is the dance and music for the specially possessed people by evil spirits in Moro'a society® It is usually played when one is disturbed by the spirits as a way of cooling them down® It is not played by everybody but by powerful m$_{e}$n and women well equipped with traditional medicine® People . with Nkut are the ones th$_{a}$t play music for them®

Suwong Juje

It is music played for the achievement of success in any outdoor activity outside the community* These activities include war, hunting expedition, etc* It is also played during the dead of a prominent member of the society like a chief or priest*

Suwong Ayet

The Moro'a society believes in life after death* Ayet dance and music is specicilly played for all departed souls of the community0 During this period the dead members of the society are believed to be visiting their relatives* At this period there is always restriction on people's movement*

Suwong Biro

This is another dance style and music for the youths in Moro'a society for commemoration of the planting season which is performed only by men* It is also a period of teaching young boys the secrets of the society by elders, since they are seen as the leaders and teachers of tomorrow*

This is an event mainly for young girls® The boys are always around to pursue their own interesto They go purposely to watch, select and to discuss with their girl friends since it is difficult to see them in their parents* homeso

Kuwal Tsar a

Oth$_e$r Cult\iral Activities in Morey* a.

Change is an inevitable part of living®

Changes have taken place in our culture, which have made many cultural activities to disappear from the Moro'a community® These activities have either been discarded or maintained with some modification® Below are some cultural activities found in Moro'a culture which were enumerated by the respondents®

Farming (Kha'ap)®

Farming is one of the oldest cultural activity of the Moro'a people® This has helped particularly in the survival of mankind,, There is no any Moro'a man or woman who do$_e$s not engage in this activity.

It is an important means of their livelihood©

Different types of farming exist in Moro'a© Examples of this are family farming (kha'ap amali),

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age group farming (kh'ap bad undung), farming for the less privileged (gayah), those who benefit from (gayahJ are widows, families without male children and sick members of the society. There is also another farming for in-laws (kha'ap niyatj in this situation a suitor is given a land to farm for certain number of years in place of cash dowry.

Among these types of farming music plays the role of encouragement, accompaniment, etc©

Hunting

God has blessed man with intelligence, to use his senses to earn a living. Man has always experimented with different things so as to have some comfort. Hunting has been a kind of exploration among the Moro'a people. It is done in groups because of the dangers evolved. Hunting is done in groups consisting of both elders and the young people. Music is used as accompaniment during hunting, success is always known if members come back singing.

Weaving

Weaving is one of the activity of the Moro'a people. From simple mats and baskets which the Moro'a practice without loam. It is not a sophisticated way of weaving© Most of the woven

products in Moro'a include hat sj rain-coatsj sievesj bags etc, with little or no direct foreign influence. The Moro'a people favour utilitarian ideology and so produce things they use.

Carving.

Most wooden objects in Moro'a, if not all are utilitarian though often dccorated with meaningful designs connected with religious traditions.

Objects carved range from drums, carriers, cutlasses mortars, pestles, beds, bowls, walking sticks to different types of cl abashes those for use and decorati on.

Clay Work

Nature has provided an ampl e supply of clay in Moro'a which is used for many things. The importance of clay is obvious because man himself is made out of clay according to Biblical teaching©

Things made out of clay in include pots, buildings, barns for storing food, bricks for buildingo The Attakar people in Moro'a districts are specialised in pot making, their pots are found in Jos and Kaduna meseums. This has earn a name for the nation-wideo Fagg (i977) stated that Nigeria has immense variety

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of tradition of pottery making, a great many of them represented in the unique pottery museum of Jos,

In the vast majority of them the potters are women practising variation of coil building techniques commonest all over Africa; In Moro'a as Fagg (1977) has rightly observed only women participate in pot making*

D1 acksmi tiling

The importance of an artist in every society is apparent# They provide the society in which they are with tools and implements which are used in upholding the cultural* traditional and religious institutions which are fundamental to their existence as a group©

B1acksmithing is one of the oldest indigenous technologies among the Moro'a people© Thei*" main occupation which is farming, must have probably given rise to this technology. Tools rnade by blacksmiths include knives, hoes, axes, cutlasses local lamps, traps, arrow heads, etc© Blacksmiths sing as they go about the creation of those tools.

Performing Arts

Moro'a performing arts consists of activities such as dance, drama, proverbs, riddles, story-telling wrestling etc* It has been noted to be in the interest of the people, the spirit of what they have inherited and cherished, a legacy to keep for generations to come#

Story Telling

One of the most significant traditions of the Moro'a is that of story telling* In story telling

traditions, legends, history of tribes andjvillages

are remembered and passed onto later generations in a linking of or^il continuity. The old members of Moro'a society are placed with the responsibility of telling stories to the young. This stories are told with songs to accompany them and to make them interesting*. With the presence of songs, children's attention is

1onger.

Modernization is distroying the social cohesion in which this art flourished.

The young in Moro'a do not have time to listen to stories, they prefer to go and watch films, which arc not relevant to their culture.

Pr overbs

Proverbs are popular short sayings with words of advice and caution. Proverbs are also indirect ways of advising, correcting and warning to people on things of common interest which are relevant to the entire culture*.

Installation

Leaders are necessary in every community for running its affairs. Chiefs have always been pcirt of the Moro'a society who are installed according to the ruins and regulation of the land.

Music plays a significant role during installation ceremonies. People sing their fears, hopes and expectation to the hearing of the newly installed chief. Music is also used in entertaining people during the installation ceremony*.

Harvesting

Harvesting is a season of hope which every Moro'a citizen look forward to. The season is always announced by zunzuwoh music. It is a time of reaping what one has sown during the farming season. The harvesting season ends with the celebration of the Christmas and Moro»a cultural day.

Marri ase

Marriage is an old institution in Moro'a society. Marriage is contracted between two families after a thorough investigation on both families. Regulations concerning marriage havG to be fulfilled before marriage is allowed to take place.

When the new wife is brought to her husband's house, she is kept under vigil for fear of her disappearing. Girls from the village where she is married, help in keeping vigil by staying with the newly wedd.ed and accompanying her wi th stories and song. This helps her to adjust to the new 1‘amily.

Body Marks

They are coiiinon factors of identifying the Moro'a people and also for beautification purposes. Marks are made on people's faces and stomachs. Stomachs marks are mainly for women, a kind of preparation for motherhood,. Music is used so as to reduced fear on the person in question.

Half Way Visits

Half way visits were more in Moro'a districts when transportation was a big problem* This visits were necessary because of the fact that in Moro'a* villages are far from one another* Therefore* arrangements are made on market days between the people involved to ineet half way from their different villages for whatever discussions or to see one another* Food is prepared and taken along on journeys such as this and people sing as they walk, so as to think less of trekking what distance of the journey*

Friendship*

Friendship is an inevitable event in all societies. Friendship in Moro'a is an important aspect in the community. It fosters unity, love and cordial relationship among pe°ple. Friends sing for their friends as a sign of love for one another**

Chapter 5

SUMMARY, CONCLUSION AND RECOMMENDATION 5 •

1 Summary

The objective of the study was:-

lm To investigate and document the various types of music and their role in Moro[1] a cultur e#

2m To investigate the various cultural activities and the role that misic play in them#

3* To find out whether music still plays those roles in culture for which it is known, if not to explain what is responsible#

km Seek peoples[1] opinions on how cultural activities can be revived and promoted#

5# Find out whether cultural activities are taught in Moro'a schools# This is important because the school is one of the organs of learning where knowledge of the past can be revived by teaching the young,

b# To offer suggestions on the promotion and revival of cultural activitieso

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Questionnaires Appendices (A, B) were drawn with the aim of obtaining the relevant informations for this study*

From our literature review we can see that much work has not been done in the areas of music in culture particularly Moro'a culture* Few works touched the areas of music in society generally and its importance*

Different methods were **used** in collecting dataJ-

1* Questionnaires were administered to musicians, dancers, elders and those participating! in various cultural activities*

2* Observation on musicians, dancers and various cultural activities were done and pictures t ale en *

3* Teachers' opinions were sought concerning the teaching of cultural activities in schools*

From this survey, much needed information on the position on the role of music in Moro'a culture and its educational values were obtained*

From the literature review we cited qualities of music as an aid in inducing attitudes. There are
songs to eovoke moods of* tranquility, nostalgia* sentiment, group rapport religious feelings, party solidarity and patriotism, Merriam (1964* 220)#

Ufe also tried to show music as a corrective measure* Bascom and Herskovits (1959) satated that "one can well imagine the forcefulness o±' the reprimand conveyed to a wrong doer when he finds his deeds sung about by thirty stripping young men before the people of the village*'"

A1 so on the relevance of culture to a society Nkom (i972: 5) stated that the "first element of culture is that it defines the identity of a people, it provides the group that particular stamp that distinguishes them from other people, it expresses their uniqueness and symbolises their distinct heritage and existence"*

The importance of music as a transmitter of a peoples tradition is shown

when Nketia (1977: 29) stated that "every musical type played in community life has a tradition behind it, a tradition which governs its mode of performance; its raportoire* its choice and use of musical instruments as well as traditions that govern the context in which it should be played".

5*2 Conclusion

Cultural programmes are very educative if well handled. It is from them that we learn about the past of every society. People of all ages have had a culture. For our culture to survive we have to be able to practise it, study it and be able to teach it to the young. Therefore, the need to preserve the skills, values and all our cultural activities is obvious. This preservation can only be done by giving the people of this great country proper cultural education and encouragement to those participating in the various cultural activities.

Our arts obviously cannot stand stillunder changing conditions. Its existence and survival depend on the respect, admiration and support of every Nigerian, not like the Europeans that were interested in promoting social change which entailed the prohibition of certain customs and institution, that were significant to us. A society does not have to excell in every aspect of culture, but can concentrate on some and promote them for the greater good of the society.

(c) People should generally be educated on the importance of culture*

(d) Competition among artists should be encourage^ especially on the forgotten works.

(e) People should view cultural activities with positive attitudes#

(£*) Government should from time to time award outstanding artists as a way of encouragement®

(g) All schools in Moro'a should teach cultural activities.

The Moro'a cultural day celebration, which is celebrated at the beginning

of every year is helping in Moro'a cultural survival# It is a day set aside for various cultural displays which is aimed at educating its members#

The importance attached to cultural activities in Moro'a is not very encouraging, even with the celebration of Moro'a cultural day# Various reasons have been given for this action in the study and what is to be done# It is necessary for the government to look into the recommendation made by the researcher and all other well-meaning Nigerians including lectuers at the Department of Fine Arts, researchers at

This study has clearly shown that cultural activities are not taught in Moro*a schools*

Musicians and dancers in the culture perform only on part time basis and are motivated by personal interest* There is no formal training given to them* Most of them acquire their skills through their being attach to expert performers, long observation and practice* Infact, cultural activities in Moro'a have been reduced to activities for the unserious minds*

This probably explain why the are not taught in the schools de*pite government pronouncement on the issue*

The following suggestions were given by respondents on how cultural activities could be revived:-

(a) Organizations of different dances and music in Moro'a at all times and the exhibition of different cultural activities*

(b) Musicians* dancers and those participating in cultural activities should be respected in all societies*

the Centre for Nigerian Cultural Studies, at Ahmadu Bello University, the people of Moro'a to look into the deteriorating stage of our cultural activities with a view to taking necessary steps towards averting the situation*

5*3 Recommendations

From the result of the findings of this study, the student here recoramend as follows:*-

(a) More research should be conducted in this area and others not covered or included in this study.

(b) Cultural education should be given to gill Nigerian children and be made an integral part of their learning* Herskovits (1956) stated that there is possible danger of breeding maladjusted children, where their education is not based on culture*

(c) Traditional artists should be employed by the Ministries of Education to teach cultural activities in schools*

(d) Seminars and workshops should be organised to bring musicians, dancers and various cultural artist to share views, exchange ideas

so as to make recommendations on ways to improve on the position of culture*

(e) Grants should be provided by government to museums, art galleries and department of antiquities for better reservation of cultural works for future use*

(f) Encouragement and recognition should be given to artist in terms of prizes and national honours for their role in cultural promotion*

(g) Rule by example should be the order of the day* Our leaders should help in uplifting culture by participating in our cultural activities like attending festivals* cultural shows, making grants available* open workshop for training people interested in cultural activities*

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(h) More publicity should be given to cultural activities by educating people on the importance of culture*

For a nation to be internationally balanced it has to know about the cultures of neighbouring countries* Nigerian government should develop interest on other peoples* culture by inviting and establishing exchange programmes on culture* This is because, cultural programmes could be very effective in bringing about mutual understanding, international and national unity among people of all races.

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APPENDIX ___ A

QUESTIONNAIRE TO ELDERS AND THOSE PARTICIPATING IN VARIOUS CULTURAL ACTIVITIES IN MQRQ[1]A

This research is attempting to Find out the various cultural activities in Moro[1] a district of Kaura Local Government Area of Kaduna State* Kindly assist by answering the questions listed below, which will enable the student to carry out the research. Your response will be treated with confidence*

Thank you*

Name

Village _____

1* How old are yout _____

2* What is your sex? _____

3*What is your ethnic group if non Moro'a _____

km How long have you lived in Moro'a district

5* What is your occupation? _____

6* What is your level of Education?

(a) Primary

(b) Secondary or Teachers College

(c) Post-Secondary*

(d) Adult Education*

(e) Others*

7» Please enumerate as many forms of cultural activities as possible which you know are practised in Moro'a Society* _____

8* la) Which of these activities do you engage in? _____

lb) Why?

9. Kindly explain the process through which you learnt or acquired the ability to do this activity__ _____

10. Are you happy being engaged in this activities

Yea/No.

11* State reasons for your answer above.

12. *Does* music play any role in this activity?

Yes/No.

13. If yes write out the Specific roles

l'i. What problem <lo you encounter in the executing o±‘ this cultural activity that you are engaged?

15 © Some of there activities are fast disappearing what in your opinion do you think is responsible for this action? __

l6• What suggestion do you have to give towards the revival of these activities? _____ _____

17 • What are people's general attitudes towards these activities?

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APPENDIX ___13

QUESTIONN'Ai RE TO MUSICIANS AND DAN CEitS OK VARIOU S TYPES OF MUSI C AND 1> AN CE5~ IN MO RO [1] A DISTRICT

This questionnaire is designed solely for i documentation pur j> o se s for future use* The researcher worker and student of Ahmadu Bello University, Zaria is attempting to document the various kinds of music/ dances and their roles in cultural activities.

Kind] y assist by filling every aspect of this questionnaire. Your response will be treated with strict confidence. Thank you*

Name: _____

Village: _____ _____ _____ _ _ ___

Age: _____ __ __, _____ ____ __ ___ _ _ __

s cx: _____

1* What is your occupation?

2* Which of these art do you participate in?

Music/dancing*
How did you start the art of music or dance

Do you play any musical instrument or dance at specific occasion? Yes/No

Which musical instrument (s)?

List out the different occasions on who you perform ____ _____

Enumerate as many kinds of music and dance which you know are practiced

in Moro'a Land _____

Wliy did you go into music or dance?

Are your relatives happy that you are engaged in this art?

Are you satisfied that you are engaged in this activity?

_____

la) How many music and dance types are no longer performed?

(b) Any reason? _____
12# What in your opinion will you suggest to be done

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so as to revive these music and danccs. _____ _____

13. (a) Do you think the ones still alive can be improved? Yes/No

(b) How? _____ _____ _

1^. What is the importance of music and dance during the Moro'a cultural day? _____ _____ _____

13. What encouragement do *you* get as a musician or dance?

__ _____

lb. If you have something e3.se to do will you give up your art?__ __ __

_____ _____ ____ ___

17« What value does the Moro[1] a cultural day provide for you as a musician or dancer?_ _____ _____ __ __

18. Do you like performing during the Moro'a cultural day? __ _____ __

19. Give reasons for your answer?



Fig. 1 : Akursak



Fig 2: Suwong Kodeh



Fig. 3: Suwong Juje



Fig. 4: Suwong Biro



Fig. 5: Hunters



Fig 6: A Grinder