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Abstract

This paper discusses the concept of prosperity in the orientation of the chosen child of the individual Spirit of Pentecostal Christianity focuses on holiness, Christian Character, emphasis on spiritual wealth accumulation linked to the spiritual categorized in others the need on wealth accumulation.

Keywords: Prosperity

Introduction

In the thesis known as Weber from 1905 related to the doctrines focus success. Mate (2013). The Christian save their money and labour (C) for John Calvin

The Socio Cultural Significance of Music in Fulani Bolorunduro Marriage Ceremony of Ilorin, Kwara State

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Abstract

In Nigeria, music has become a cardinal cultural aspect of marriage ceremonies across the country because the conjugal solemnization of the union of man and wife is a performance art that utilizes musical context to entrench its activities, this indicates that music is an integral aspect of societal framework and a window into the cultural nuances and practices of the Nigerian people. To that extent, this reflects that music is enshrined with some taxonomy functions that are capable of influencing many positive social cultural influences and responses within and outside the community it is performed. In order to validate this submission, this study examines the socio-cultural values of music in the marriage ceremony of Fulani Bolorunduro community in Ilorin south local government area of Kwara state, Nigeria. Analytical, descriptive and ethnographic methods were employed with data drawn from interviews, library and internet materials. The findings reveal that the music in Bolorunduro community is a product of cultural interaction between the Fulani nomads and the North Africa Arabs. It further highlights that the socio-cultural values of music within the highlighted society transcend communal unity, integration and participation to embrace cultural transmission, entertainment and therapeutic functions to mention a few. It then conclude that the role of music when consciously employed is beyond aesthetics appeal and entertainment dexterity alone and recommend that more research should be conducted on Nigeria musical history for the rejuvenation and sustainable development of Nigeria cultural history and heritage.

Keywords; Music, society, Culture, Bolorunduro, Marriage

Introduction

Music is a universal phenomenon that is part of the existence of humans. This gives credence to the fact that music is a cultural entity because it is inextricably connected to the context that produced it. So, the interrelatedness between music, culture and society cannot be overemphasized. Varied researches from scholars such as Olusoji

(2013), Mbakogu (2004) and Adedokun (1994, p.87) to mention a few have examined how cultural nuances influenced the socio cultural practices in different societies. To this end, the functions that music performs vary, depending on individual and communal perspectives. The contribution of music to the growth and development of nations in the world today cannot be underestimated. Thus, the functional essence of music cuts across all facets of life ranging from marriage, religious ritual enactment, masquerade display, initiation ceremony and festival performances among others (Shuaib, 2008 p.135). It is a unique and organized form of communication engaging vocal and/or instrumental sounds pleasant to the desired audience. Especially as it pertains to indigenous music, the pleasant nature of music is not unanimous, given varying backgrounds and tastes of the audience.

Music and society are therefore two concepts that reflect and influence each other. These two have always been intimately related. Transcending the conventional act of reflecting societal nuances, tendencies, and peculiarities; music has the ability to create social conditions. As put forward by Egermann (2012, p. 141) "music instigates factors that either facilitate or deter social change, given the dynamic feature and influence of music". Music is a cardinal and integral part of the societal framework in Africa in general and Nigeria in particular. Music is life. To the African, music ends when life ends, and life ends when music ends.

As further explained by Brown (2011, p. 19) all kinds of music are available in the Nigerian society depending on the occasion and the people involved. Given the powerful nature of music, several authorities from time to time have made attempt to dictate the use of music. Especially from a social stance such as marriage ceremonies where music facilitates communication which transcends words. Explicating this point, Jordania (2012, p.19) enunciates how that music; enables meanings to be shared, and promotes the development and maintenance of cultural and national identities in marriages. It is also powerful at the individual and group levels because it can induce multiple responses such as physiological, emotional, cognitive and behavioral pattern of participants.

The Traditional Fulani Wedding Of Bolorunduro Community in Ilorin

Marriage ceremonies in Bolorunduro community are usually held once in a year. Usman Mohammed an indigene of Bolorunduro community in (personal communication, June 9, 2019) explained that, "the mass marriage ceremonies are usually held once in a year because of the Islamic religious influence on the culture of the people owing to the fact that elaborate merry making with heavy musical instruments is forbidden in Islam and tagged *Haram*, especially during some critical periods like the fasting period". Hence, the Bolorunduro indigents come to the agreement that, if such music is forbidden in Islam and marriage cannot be separated from merrymaking and celebrations of such a high magnitude, then marriages should hold once in year some weeks to the *Eid-El-Kabir* festive period to avoid conflict. This highlighted practice of mass marriage ceremonies, is one of the few point of divergence when compared to nuptial proceedings in core Fulani regions where marriages are done as the occasion demands.

As a result of the restriction on organizing marriage ceremonies anytime of the year, marriages are organized and done in mass in the Bolorunduro community about two weeks to the *Eid-El-Kabir* festive period. Hence, intending couples prepare ahead to meet up with that time as anyone who could not meet up with that time of the year will have to wait till the following year before the marriage ceremony can be done. However, this does not restrict the potential couples from cohabiting especially once the families are aware of the relationship. This mass wedding practice is similitude to the Awon mass wedding in Shao, Kwara state where ladies of marriageable age are married off to their spouses in mass. The highlighted example thus brings to the fore the partial influence of the Yoruba culture on the Bolorunduro marriage ceremonies. This is because the concept of mass weddings is practically alien to the Fulanis in the core Northern geographical regions, such as: Bauchi, Sokoto, Adamawa, Kastina and so on - as this underscores the place of cross-cultural interjections from surrounding Yoruba indigenes. But apart from that, the centrality of the location of the Bolorunduro community at the centre of the town not far from Yoruba settlement where modern civilization is entrenched, did not change their reclusive lifestyle that is rooted in the unadulterated conventional practice of the Fulani tradition with Islam as their main religion.

It was also observed that, financial commitments by way of expenses that may be incurred during the ceremony is an additional reason why marriages are done in mass to give parties (The families) involved enough time to prepare adequately and meet up with their obligation. Also, the collective mass weddings reduce individual cost implications. Hence, in instances where there is just two or three intending couple in a year, the wedding may be postponed till the following year during the same *Eid-El-Kabir* period, in order to give room for and accommodate more people at a go.

One important aspect of their marriage ceremonies is the dowry. The type of dowry paid by individual differs based on his occupation and the stage of the marriage ceremony. Their occupations can be divided into three categories: They are; farmers, cattle breeders, and regular jobs. Worthy of note is that the marriage ceremony is in three stages which are; the flogging ceremony, called *Sharo*, then the *Koowgal*, the traditional dowry payment practice and *Kabbal*, the Islamic ceremony. During the *Sharo* (Flogging ceremony), a sheep is presented. At the *Koowgal*, which is the most important aspect of the union, a Herd of Cattle is presented while a Goat is presented at the *Kabbal*. Meals served and eaten during the marriage ceremonies include lots of dairy products, yoghurt, sorghum and wheat, and most meals consist of millet, corn and rice. Because they are also prolific farmers they have lots of tomatoes, peppers and vegetables. They eat together in large groups during festivals and special occasions.

Music in Bolorunduro Community

The place and use of music in the Bolorunduro Fulani community of Ilorin, Kwara state, is very much similar to how music is engaged in the core Fulani regions. This is because the development of Islam in Northern Nigeria as an acceptable religion in the fourteenth century through nomadic Arabs traders and scholars in Trans Saharan trade

route was an important phase in the spread of Islam in Northern Nigeria (Oliver cited in Jaffe 1999, p.54). To this end, this external influence has made significant impact on Fulani culture and by extension, its music because it altered the face of traditional African music. This way, the fulani traditional music culture became adulterated through Arabic song texts and instrumentation perceived in idiophone instruments of fuwadu and Goje. Unlike when Hausa music was self-sustaining as musical performances that punctuated important milestones in the life of the individual from the cradle to the grave through the accompaniment of ecstatic singing, dancing and drumming from indigenous Fulani musical instruments. But in contemporary Bolorunduro community, music making is built around Islamic culture and communal activities such as cattle rearing, agricultural and other economic activities, domestic chores, religious rites and festivals etc. Song texts were derived from shared history, myths, legends and philosophies, while musical instruments were constructed from materials found in the environment. Music was also an instrument of social control as well as a symbol of political authority. Therefore music performs functional roles which range from social, historic, linguistic and religious.

Sociocultural Significance of Music in Fulani Marriage

As earlier noted, music is a universal phenomenon that is part of the existence of humans. The roles that music perform in diverse societies vary depending on individual and communal perspectives because every society is characterized by its culture. The contribution of music to the growth and development of nations in the world today cannot be overemphasized. In Bolorunduro community the functional values of music cuts across all facets of life. These socio-cultural values are highlighted this way:

Fostering of Communal Participation and Unity

Music is an important art that features during the Bolorunduro wedding ceremonies. Being a communal art it is very engaging and participatory. It is used to foster bonds among the people as well as communication of their values and integration of identity through music preferences that is rooted in the culture of the people. Invariably music becomes the tool of participation and socialization among the people. Being an event that holds some weeks to the celebration of the *Eid-El-kabir* festival, the marriage ceremony becomes the rallying platform for them, it is an opportunity for everyone to celebrate in mass because indigenes at home receive indigenes in diaspora who travel down to celebrate with friends and relations on their wedding and also an opportunity to celebrate the *Eid-El-Kabir* at home with friends and families. Music is thus used to set the mood and kick start the events from the very first stage songs are used to accompany the delighted youths, friends and families present to the end, this validates (Nkeita 1979, p.2) submission that "there is a great deal of emphasis on music making as a terminal activity, for it is through such participation that a large number of people identify themselves with the aims and purposes of social event and interact with one another".

Cultural Renaissance and Transmission

Music in the conjugal ceremony is equally employed to reinvigorate and transmit the cultural nuances and the socio- psychological structures enshrined in the cultural practices of the people living in Bolorundoro community to participants and onlookers. This enunciates Dabaghian (1970, p.103) assertion that 'the pride of a society lies in its culture, since no society in the world could be considered great without reference to its tradition and culture' The music of the ceremony encapsulates the tradition, philosophy, norm and custom of the people articulated by igniting and projecting their personal and communal values through the lyrics of the songs and indigenous musical instruments. Most of the songs are a blend of Arabic and Fulani cultures reflecting the hybridization that has taken place in their culture over the years during their contact with the Arab traders in the Trans- Saharan slave trade. Indeed, the composition and taxonomy of their music is a collaborative repository for showcasing and transmitting both cultures to participants in the marriage ceremony.

Expression of Thematic Content of the Ceremony

It is no gainsaying that music is used to communicate and pass some messages and information that could have been said in words as regards the purpose and essence of gathering to the audience. Through the music of the ceremony morals are imparted, history unveiled and boundaries are defined etc. This affirms Ajoye (2018, p.61) submission that African music is functional due to its thematic composition. The vocal music of the marriage ceremony enables the conveyance of verbal message in a musical way. Mixture of speech, song and instrumentation provide communicators with opportunities for logical, factual, emotive and, cultural transmission of their thoughts to the audience. It is easy to recognize which aspects of messages are intended to be spoken and which are intended to be sung. The songs in the music are also sequentially arranged to introduce different actions and events in the ceremony before the main dialogue. This portrays the communicative import of the messages embedded in the music in the wedding ceremony.

Music for Entertainment

According to Nketia (1979) music plays an important role in entertaining the audience. Akpabot(1986, p.40)) also remarks that the word "music" means vocal participation, the physical manipulation of instruments, a strong oral tradition of songs and a vast store of dances to accompany and celebrate all aspects of life. From the foregoing, a good music can make a group of people happy especially during celebrations. The most straight forward way of achieving this is to create an appeal which is entertaining. Hence, songs and instrumentation are used to set the right mood in the Fulani marriage ceremony, They are engaged with dance to enliven the emotions, sensibility and delight of participants thereby reducing stress and melancholia depression they may be experiencing and as such create the appropriate atmosphere for the actualization of the proceedings of the wedding from the beginning to the end. The

therapeutic impetus of the indigenous music is equally confirmed by American Music Therapy Association (2018, p.1) when they aver that “music is used to effect positive changes in the psychological, physical, cognitive and social functioning of individual who have health or educational problem”. These traits are obvious in the Bolorunduro wedding ceremonies as music is applied as a means of celebration and relaxation and concentration both physically and psychologically.



Fig 1: Women playing fuwadu

Source: The Resarchers on the 12th of February, 2019

An example of such songs engaged in the entertainment process is cited below:

Na ma na ma

Call: Na ma na ma na ma na ma na ma na ma na ma

Response: ba ba ra ba ba ba ba ra ba ba

. This cited song is employed by the younger ones in entertaining the guest and audience at large.

Call: na ma na ma na ma na ma

Response: ba ba ra ba ba e ba ba ra ba ba ba ba ra ba ba

Call: na ma na ma

Response: ba ba ra ba ba e

Call: Let's play let's play
Res: Let's come together and play
Advertising Purpose

Nama Nama
Baba raba ee

The music need not necessarily manifest any special affinity with a particular product or service in order to play an effective and useful function in the nuptial ceremony (Huron, 1989 pp.557-574). The Fulanis have their business in dairy products and animal sales and thus use music to sing their praises about the functionality of their products to their potential customers. The Bolorunduro wedding ceremony which is usually a massive one at the time it is celebrated with a large population in attendance is a great platform for those who want to make business as they use music as a medium of publicity to potential customers.

Create Cultural Preservation and Continuity

Music is also employed in various structural roles as the function of cultural preservation and continuity. It is tied together with a sequence of visual images to create the picture of history and legends. The second structural function is the use of music to highlight the dramatic moments in the history of the people (Huron, 1989 pp.557-574). During the wedding ceremonies, music enhances dramaturgy and creates visual picture of the culture and tradition of the community. Through this, it preserves the indigenous music culture from going into extinction. Way more than the nuptial process, music plays a conscious and subconscious role in the everyday life of the people. For instance, the song titled *Aiyoro* is used to accompany house chores as instruction to the female folks and brides who are more often than not, caught up in doing these domestic jobs.

Music for Religious Purpose

The impact of Arabic or Islamic culture on Africa has far reaching effect on African music. The use of melisma by African Muslims in chanting and singing can be regarded as an Arab/Islamic influence on African music. In Nigeria for example, this vocal style can be heard in Fuji, Waka, Senwele and Apala music whose major practitioners are essentially Muslims. This is evident in music style of the Bolorunduro Fulanis wedding ceremonies. Fatima Yusuf in (personal communication with the researchers on the 25th July, 2019) informed that religious songs with Islamic influence in the ceremony are melismatic singings where a group of notes are sung to one syllable of text as the singers move and oscillate between different notes in succession while still singing a single syllable of text. An example of this in practice is seen below in the song *Laila – Ilalau* which is used in reverence of Allah, as well as a lullaby to calm children down. The notation, and the meaning of the short worship song is cited below;

Lai laa ila lau

The musical notation is presented in two systems. Each system consists of a 'Call' staff and a 'Response' staff, both in 4/4 time with a key signature of one sharp (F#). The melody is simple, using quarter and eighth notes. The lyrics 'la i la a i la lau' are written below the notes.

System 1:

- Call:** la i la a i la lau
- Response:** la i la a i la lau la i la a i la lau

System 2:

- Call:** la i la a i la lau
- Response:** la i la a i la lau la i la a i la lau

Call: Laila Ilalau
Res: Laila Ilalau

There is no god except Allah
There is no god except Allah

Musical Creativity and Training

The development of culture depends on human ability to learn and transmit knowledge to succeeding generation. Viewed this way, music is a veritable platform in Bolorunduro community where cultural values are learned, shared in order to positively shape the personality and creativity of members of that community. For instance, the musical skills and talents of individuals are developed in music composition and instrumentation through varied rehearsals which involve concentration, response, practice, and feedbacks before the marriage ceremony in order to boost their confidence, self image and creativity while preparing them for their vocational career in music making. To this extent, (Idamoyibo 2018, p.316) posits that in the apprenticeship training system of musical training, knowledge is transmitted through the experience of a master artiste to the learners under him by gradual and consistent instruction while learners observe the critical manipulation of the instruments. Thus this gives credence to the fact that the process of music training and creativity is pragmatic and progressive in Bolorunduro marriage ceremony.

Conclusion

From the foregoing it has come to the fore that Fulani marriage ceremony in Bolorunduro community is a mass wedding held annually close to the time of the *Eid El Kabir* festival so as to give room for higher indigene participation. It is a communal event that is deeply rooted in the Islamic and Fulani culture as a result of the acculturation that took place between the Arab nomads preaching Islam and the Fulani from Northern part of Nigeria during their earliest contact before their migration to their present location in Ilorin. A reflection of this cultural interaction is visible in the hybridization of cultures that is predominant in their marriage ceremony and since music is one of the indicators of culture in the ceremony, the cultural dynamism influence permeates its taxonomy visible in its song texts composition and instrumentation. Thus, music becomes a mirror through which socio-cultural lives of the people are projected to the world. This is because it is a transitional point that showcases the social lives of the people and their religious practices; being an avenue for expression of group sentiments where a large number of people associate themselves with the aims and objectives of interacting with one another. This shows that socio-cultural functions of music in the ceremonies transcend aesthetic appeal and entertainment dexterity to incorporate communal participation and unity as well as cultural transmission, ethical and moral values and religious affirmation among others. This paper therefore infers from the study that the Fulani Bolorunduro community has been able to sustain the socio-cultural identity of their marriage ceremony through their music culture. It therefore recommends that it should be encouraged and preserved for sustainable development of Nigeria musical heritage.

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