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ARTICLE

Safeguarding the Cultural and Natural Heritage of the Jukun People through Music Composition and Performance

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ABSTRACT

The current wave of global changes and challenges in all areas of human existence and co-existence has concurrently necessitated the need, for deliberate preservation of world cultural and natural heritage. The Jukun people among other African tribes are vulnerable to various social, political, economic and natural threats capable of endangering the continuity of their cultural and natural heritage. The authors' ongoing ethnomusicological study of the composition and performance of music among the Wukari Jukun people of the southern Taraba state, Nigeria has revealed the roles of music in preserving these heritages. Employing the qualitative study approach, the study explored both oral and written works of literature on the posterity of the indigenous values, philosophy and natural endowments of the Jukun people over the decades.

1. Introduction

Natural and cultural endowment stands as the core of any indigenous society. African indigenous communities retain their identity utilizing their ecological terrain and cultural values. Taraba state as a whole is described as nature's gift to the nation, consequent upon her richness in mineral resources, agricultural produce, ethnic groups and dynamic cultural display. The Jukun community (Wukari) of the southern Taraba state Nigeria has been described as 'the seat of the ruling monarch (Aku- Uka) of the entire

Kwararafa kingdom^[1]. Imperatively, as a phenomenon, the posterity of the cultural and natural heritage of the people like many other African societies is endangered by civilization, socio-political crisis and global changes among others. "Cultures are not static; they change in response to wars, plagues, new inventions- as well as to environmental and climate variability".

More often than not, the Wukari Jukun community has encountered a series of crises ranging from socio-cultural, ethno religious to political crisis^[2-5]. These among other

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factors have posed an immense threat to both the cultural and natural heritage of the people. Ancestral scenes and monuments were burnt and destroyed, custodians of cultural values and facts were killed, youths and children the hope of the future were kidnapped, maimed or killed, farmlands, animals and houses were also burnt and destroyed; with their debris left unattended to for a long while after each crisis. This resulted in pollution of air and water as well as blockage of waterways; also intensive farming as a result of reduced access to farmlands for the fear of insurgent attacks.

However, in these turbulent times, where almost all positive activities were suspended for violence, music composition and performance was still viable, at least songs of mourning, war, and rituals were composed and performed intermittently. Music composition and performance among Africans has proven to be a viable tool of resistance and reinforcement of communal bonds. Seeger, in his discussion about traditional music in community life noted that music can move people, and because it does, members of various communities of the world engage music in creating cultural identity and erasing the cultural identity of others^[6]. As a result of this, the survival of any cultural and natural heritage seems to hinge on music. Music can be described as a means of communicating the past and securing the future.

Invariably, various studies and their subsequent recommendations have argued concurrently on the preservation of cultural and natural heritage across the globe, many of which have recorded significant success^[7]. This study further attempts to identify the peculiarities of Jukun cultural and natural heritage, and the impact of music composition and performance in sustaining their existence over the years and many years to come. Some of the queries addressed in the study are 1) What are those natural and cultural heritages found among the Jukun? 2) Are they endangered? 3) How are they endangered? 4) What role does music composition and performance play in their preservation? 5) How effective are these roles? 6) What songs and musical examples best illustrate these influences.

2. Methodology

This study employed the qualitative research method. It combines the immersive observation of the visible trend in the socio-economic, ecological and cultural condition of the Jukun people in Wukari, as well as one-on-one discussions with randomly selected respondents within

the community; by engaging the participant observation technique, open interviews, site documentation and audio-visual materials like recorders and photo cameras. Field notes were descriptively and richly captured in detail. Relevant works of literature on the study was also consulted. A systematic analysis and interpretation of the people's interaction with their neighbours and physical environment were carried out to satisfy the purpose of the study.

3. Jukun Cultural and Natural Heritage

In the words of khakzad in Nilson & Thorell, cultural heritage is described as part of the past which we select in the present for contemporary purposes, be they economic, cultural, political, or social^[8]. On the other hand, Le Berre & Messan defined natural heritage as the minerals, water resources and animal and plant species at the core of biodiversity which does not initially owe anything to humans, but humans owe much to it because they depend on its parts for survival and growth^[9].

The city of Wukari is the headquarters of the Kwararafa kingdom and the seat of the King "Aku-Uka". The land is endowed with both natural and cultural heritage. Some of the natural heritages are large and fertile farmland, minimal water stream and ponds, the Marmara Crocodile Pond, Wukari Games Reserve, the Kpambo and Fikyu Rock formations, the Barup Timga Waterfalls and the Bitako Hills. Some of the cultural heritages include the royal palace and all it entails, traditional attires, various cultural musical groups, Folklores and songs, traditional skills, cultural rites of passage, coronation ceremonies, ancestral shrines, ritual and cultural festivals like Yaku-Keji rituals, rituals of the crocodile shrine, Nwonyo Fishing Festival and the Puje Festival among others.

The list of sustained traditional skills found among the Jukun includes their languages and the dialects, crafts, printing of identity or tribal marks and traditional attire, local dishes and cooking methods, construction of instrument and equipment, construction of musical instruments and their playing techniques, singing techniques and music composition skills etc. However, as a result of consistent insurgencies emerging from communal and religious conflicts for many decades, some of these skills were abandoned and the techniques employed are highly endangered, but for the music practices engaged during such activities. For example, most indigenous societies engage the practice of singing during work of any craft to ease the

rigour of such work, this musical practice also exist within the Jukun community, as long as these songs are being remembered, they possess the potential of protecting such cultural skill heritage.

Also, cultural sites like ancestral shrines and monuments command respect as sacred places by indigenous communities as a result of which the importance of the traditional spiritual heritage cannot be underscored^[10].

Relevant to this study is the history of the pre-colonial Jukun experience, which highlights the various cultural engagement of the people in terms of coronation and funerals of the monarch and their kinsmen. The use of the evil forest as the royal tomb; market cites and the rituals that inform their creation; sacred instruments, props and equipment and the ritual procedures involved in their usage; preparation of sacred meals, the permissive ingredients and special requirements and purification of the participants; composition and performance of sacred songs and drumming and all initiation procedures involved that cannot be altered; appointed dates and times of ritual performances; including family and hereditary sacred engagement among others are established tradition that facilitates the smooth running of the traditional Jukun community.

Invariably, agreeing with Le Berre & Messan^[9], Biodiversity is the dominant inexcusable natural resource in Africa's natural heritage. They sum up the daily activities and traditions of the people in their development of a definite way of living. These developed social norms are informed by the peoples' definition of rules as a result of their skilful involvement and productive engagement with natural systems. As a result of which, the essence of human traditions are defined and accepted through the underlying mythologies of various regions within the continent. Subsequently, the activities of the spirit often distributed within the traditional communities by musicians and storytellers, produce several taboos which have been effective in the preservation of some natural resources for centuries^[11,12]. Or better said, the administration of these natural and cultural heritages employs the positioning of taboos, which are passed on to many generations via folklores and folksongs.

To the Jukun like every other African ethnic group, culture is closely laced on nature, as the human search for survival has resulted in environment cultural evolution. This symbiotic relationship between Africans and their natural environment has instigated the employment of

mythological practices involving the use of eco-resources as an object of metaphysical or magical power. These factors mentioned, function as a systematic method of unifying the ethno-system and the ecosystem^[9]. For example, animals, trees, waterways, rocks formations and other landscapes characteristics form the basis of human heritage. The role of music in ensuring the synergy of the ethno-system and the ecosystem cannot be overemphasized. Sounds from nature like animals, birds, waterfall, wind, trees and so on are translated into musical sounds produced from musical instruments carved out of woods, metal, gourds, animal skin, horn, bone, seeds, etc. As a result of this, the Jukun cultural tradition assimilation of nature is evidenced in their rituals, social rites, symbols and customs generally. This assimilation is showcased in their music and dance, buildings, food, art, clothing/attires, movement and trade system, as well as their, belief in the metaphysical.

4. Climate Change and Jukun Natural Heritage

The issue of climate change is a global phenomenon. Indigenous settlements like Wukari in most cases may not partake in huge industrial activities like their urban counterparts. However, the primitive way of cooking, burning of bushes, burning of houses and other monumental structures during the crisis, as well as unstructured waste disposal of accumulated debris of synthetic organic substances from erosion; leachates from fertilizer applications as a result of intensive farming activities as an aftermath of constant insurgency within the region, to mention a few, results in blockages of waterways and pollution of the available surface water within the community. Also, the deforestation activities in the neighbouring communities like Donga, Takum, Usa and Kurumi LGA(s) have resulted in floods and wind storms, which have caused huge damage to lives and properties. As well as soil erosion and desertification of farmlands which over the years has resulted in a steady decrease in crop production.

As a common practice across the globe, farmers within Wukari suburbs subscribed to chemical farming as a means of maximizing the limited safe and available farmlands for the fear of being attacked by bandits within the region. A practice that has been proven to harm human health and the ecosystem holistically^[13].

Recent research findings in chemical science and agriculture, emphasize the implication of chemical fertilizer on human health and ecosystem, they noted that municipal

refuse can stimulate heavy metal concentration in soil and underground water with possible adverse effects on the host soils, crop and human health respectively; as chemically produced plant will accumulate in the human body, toxic chemicals, which are very dangerous to human well-being^[14-22]. A further record of these research outcomes reveals that agricultural revolution which is the increased use of chemical fertilizers with heavy metal content could lead to a steady rise in the concentration of metal pollutants in freshwater reservoirs as a result of water runoff. For a long while, the Wukari water is considered unsafe for human consumption. Therefore, the confirmation of the potency of heavy metals to directly affect human behaviour by impairing mental and neurological function and altering metabolic processes by current studies is worthy of critical concern to humanity, most especially in rural areas where there are no improved means of water purification. They have been observed to have the capability of inducing impairment and dysfunction in blood and cardiovascular, endocrine, immune, nervous, reproductive and urinary systems^[20,22-24]. Through observation, many health challenges faced by members of the Wukari community are linked to the people's diet and methods of growing them.

Another factor is the switch in the climate prediction, such as farming season and the cultural activities involved in the Jukun crop production. Ritual dates are somehow altered and uncertainties on when to plant or not to plant, flood and wind storms among other eco disorders have resulted in huge losses for farmers in recent times. Elder Nuhu, an old and renown traditional Jukun musician in an interview stated that not too long ago, some wild animals were found within the town because of the forest, and children were often advised to stay indoors till their parents come back from the farm to avoid them being preyed upon. Songs about this experience are still sung by the indigenes as well as the sacred preservation of crocodiles for worship to remind them of their closeness to nature before now and as a subtle campaign against deforestation and animal protection. The Wukari Games Reserve is another carved out indigenous means of maintaining a natural setting for wild animals to roam about away from human interference.

5. Role of Music among the Wukari Jukun

The functionality of music among the pre-colonial Jukun is not far from the general African musical engagement. Music is employed in various cultural activities of the people, such as ritual performances, coronation rites, marriage ceremonies, birth rites, burial ceremonies, entertainment and folklores. More recently, in addition to

the aforementioned music engagements by the people, music is heavily employed in the political scene of the community. In an oral interview with Mr Atawuni and Mr Zaku, who are young and prominent drummers within the community, "all our cultural practices engage music in its procedures, there is no event or ceremonies or ritual that does not have its style of music". They went further to say "We just know what to play at every point in time the need arises, the older drummers picked us while we were just playing with old empty tins to imitate what we see them do and train us the real way to play it".

Music composition and performance for ritual purposes within the indigenous Jukun community adhere strictly to the spiritual purification and expertise to perform it. Also, the audience is restricted to initiated members of the cult. Most of the songs, musical instruments and props for its performance are not permitted to be used outside the context of its function. Chief Jibrin, the prime custodian of the *Yaku Keji* shrine and rituals noted in an interview with him that "the songs and drumming for the *Yaku* dance is only performed once in a year; the costumes and musical instruments cannot be displayed without proper procedures, and that is only allowed once in a year, except in the case of emergency, and this is very rare!".

In the entertainment and socio-political ceremonial sphere among the Jukun, some of the drums are commonly used, although with different drumming techniques and rhythmic patterns that best express the spirit of the moment. Similarly, within various households, music is engaged as a tool of communication between rivalry wives, lullabies for infants, game songs, praise songs, folksongs to accompany folklores and tales. On the other hand, music is employed as a motivation tool for warriors during the war, farmers during farming and harvesting periods. Also, music is largely engaged in the announcement of the death of any member of the community and subsequently during the burial ceremonies.

Finally and most importantly, music plays a vital role in communicating and teaching the cultural values and philosophies that governs the Jukun indigenous community from inception to the younger generation, who are expected to do the same to the future generation. Both indigenous and modern schools within the Jukun community engage music in their learning system.

6. Music Composition and Performance among the Jukun

It is important to note that no two songs or melodic lines of composition on melodic instruments are the same in Jukun traditional settings. Although there seems to exist some laid down rules and procedures that govern the

peoples' music creation, each composer owns the credit for his/her creativity. However, within the scope of sacred and ritual events within the community, there exists a seemingly rigid theme and rhythm that announces the activities of the religious group. These established melodic and rhythmic movement of songs and musical instruments guides the composition of any performer within the scope of the ritual activity.

Improvisation of the established melody and rhythm showcases the skills of any musician during a public performance. Generally, the creative ideas and elements engaged by indigenous Jukun musicians are inspired by the inherent cultural values and philosophies of the people, as well as their natural environment and prevailing socio-political activities during the time of their performance. The indigenous language of the Jukun plays a major role at the initial stage of the creative conception of music composition, which is translated from voice to melodic instruments and accompanying rhythmic instruments.

Similar to the Yoruba music creation, indigenous Jukun musicians engage the speech melody technique; speech rhythm technique; call and response technique, with or without similar textual, melodic and/or rhythmic phrases; as well as themes and motivic development techniques in their "on-the-stage" composition by impulse^[25]. Also, the

Jukun traditional music composition are derived from either a pentatonic scale or hexatonic scale as the case may be, and sometimes in a minor mode.

7. Musical Examples

One of the major ways that the cultural heritage of the Jukun people has been sustained for so many years is through their songs of mourning the dead. During the war, when virtually all good and productive activities are suspended for the eradication of valuable elements of the society. Musical activities continue, people sing and wail for the souls that died as a result of the enemies attack and as a result, call to mind the cultural values passed not to them by their ancestors. Especially if it is the death of a great warrior or a young promising member of the community, the dirge, song of the morning is employed to express their deep sorrow. These songs are sung in tears with much pain, most times the women beat their chest in pain to express the depth of their pain when singing. These kinds of songs are usually interrupted with speech or chants of sorrow about the achievement of the diseased, this may include the history of his/her ancestors regarding their contribution to the growth of the community and the vacuum he/she has left behind.

Example 1

Adi wow o wo
Adi ya bani
Nyunu ba yoa ra
Wo wow o
Adi ya mando
Ya ba di ya
Wo wo baanu
Ya ba ra ma
Wo wo baanu
Ya ba ra ma

Oh! Oh! Oh ! Adi (Our fellow)
 Where has he gone to?
 Sunset!
 Oh! Oh! Oh!
 he has gone to the great beyond
 he is gone
 Oh! Oh! Oh! Great men are gone

 Oh! Oh! Oh! Great men are gone

More importantly, the crocodile to the Jukun is regarded as an ancestral source of guidance and protection. Following the historical presentation of the exodus of the Jukun from Yemen to Puje and finally to Wukari their present domain, in an oral interview with HRM King Shekarau (the Aku-Uka of Kwararafa kingdom) in 2017. The crocodile played a significant role in protecting the people from their enemies and granted them peaceful passage through the great river Benue. The crocodiles are five in number, they are housed by the sacred pond situated southward of the Aku-Uka Palace in the ancient town of Wukari for more than 400 years^[26].

During cultural festivals, war or sometimes when faced with life challenges as a community the song about the potency of the great crocodile come to play, to strengthen the confidence of the people and assurance of safety and security to the warriors and every member of the community. This song for many decades has been effective in sustaining the cultural heritage of the people and poses a taboo on the killing of any crocodile found within and around the community and the Kwararafa kingdom at large. In other words, the existence of the crocodile in Jukun community is a bridge between the preservation of both the natural and cultural heritage of the people.

Example 2

*Anumyi ma wo wuo jan m dan le ma hen'u zo
ma ku ri bi tsau ke
Anumyi wa kun fenkai m dan je ma hen'I zo
ma ku ri bi tsai ke
Anumyi wa kun byeuka ma aya
I we na kara I na gendi
Anmumyi wa kun byeuka ma jo ze bi ma
ku ri tsai ke
Anumyi ma wou jan m dan je ma hen'u zo
ma ku ri bi tsau ke*

The textual analysis of the above song indicate the sacredness and supremacy of the crocodile in the Jukun society.

When the crocodile carries you on her back, what can the angry fish do to you
When the crocodile that protects Wukari carries you on her back, what can the angry fish do to you
We are here boasting because the crocodile that protects Wukari is here
What can the enemy do to us when the crocodile carries us on her back
When the crocodile carries you on her back, what can the angry fish do to you

Another song that emphasized good and peaceful co-existence within the community and its environment is captured below:

Example 3

*Amikyin'u ba kagben
U ma ya ra kani ri bau ri re
Utsa buju bye mya kata u ngan'u wa yi be
Amikyin'u b aka gben
U ma ya ra kani bau ri re
Aya yo mi wo we
Amikyin'u ba kagben
U ma ya ra kani rib au ri re
Ayo nwu wo u ma ya kani bau ri re
Amikyin'u ba kagben
U ma ya ra kani rib au ri re
U tsa bu wa baba kagben m dan kani rib au ri re
Amikyin'u ba kagben
U ma ya ra kani rib au ri re*

The translation of the song above is a direct literal meaning of the song, but its interpretive meaning depicts the peoples' contempt for their enemies. The song is sung during the war, to demine the potency of the enemies' power over them. It is an aggressive song, usually accompanied by various demonstrations of attack with spare, sword, arrows and all manner of weapons of war. At the time of its performance, the singers are filled with rage to crush their enemies. Sometimes during cultural festivals or traditional ritual events the family directly involved with the preservation of this cultural heritage display the genre dressed in black and red attire, with the ancient weapon of war in their hands to demonstrate the numerous victories recorded by the people over the centuries. The

You are very wicked
Who will follow your footsteps
They saw you cook but you refused to give them
You are wicked
Who will follow your footsteps
Oh my dear you are wicked
Who will follow your footsteps
Dear mother who will follow your footsteps
You are wicked
Who will follow your footsteps
You are too wicked
Who will follow your footsteps
You are wicked
Who will follow your footsteps

Jukun are historically described as warriors and farmers.

Preservation of natural and cultural heritage is of great importance to the Jukun. Many songs are composed and sang by the people at various cultural gatherings and practiced as popular household songs to discourage the destruction of things that are of cultural and natural value to them. These songs exist as folk songs of the people for many decades. Cutting of trees, blocking of waterways, destruction of natural endowments as well as bad habits such as dirtiness: wickedness, anger, adultery, stealing, lying and so on are highly discouraged by the indigenous people and are passed across effectively to members of the community, most especially children and youths through songs. One of such songs is cited below.

Example 4

Abuwa tsazai yo m dan I ka tsaba ba fa
Abuwa tsazai yo I ma tsaba
Fa bando I ri bi tsanni hunnu I bi ji chin
Abuwa tsazai yo m dan I ka tsaba ba fa
Abuwa tsazai yo m dan I ma tsaba fa
I ma tsaba jin jiji iri tsanni hunnu jiji ji chin
Anwunu wa nghanwu ma m dan ni ka ge nya ba fa
I ma ge nya jin I ri bi tsanni hunnu I byinbyin
Abuwa tsazai m dan I ka tsaba ba fa
Abuwa tsazai m dan I ka tsaba ba fa
Anyunu ma tui ra I ri bi tsanni hunnu I du nwuni re

Similar to the above song is the call to the farm to avert hunger. As a cultural practice among the indigenous Jukun, communal farming is considered the best way to get a big job done in a very interesting and easier way.

We should not spoil the things that help us
How then can we succeed if spoil the things that help us
How can we succeed if we spoil the things that help us
We should not cut down the trees that provide us shade
It is no wisdom cutting them down
How can we succeed if we spoil the things that help us
What shall we do when the sun hits
We should not spoil the things that help us
Where do we get shelter from the sun?

To achieve this, friends, neighbours and family members are invited to one another's farm in a rotation, and food, drink and music are provided to motivate the workers to work.

Example 5

Na ka mbo dodun ya na ne
Na ka mbo dodun ya na ne
Wo gbo
Na ka mbo dodun ya na ne
Na ka mbododun ya na ne
Wo gbo
Mbya mbo na bi dodun ya na ne
Mbya mbo na bi dodun ya na ne
Wo gbo

Let us go to farm
Let us go to farm
Do you understand?

Hunger is coming; let us go to farm
Hunger is coming; let us go to farm
Do you understand?

Other songs that described the people respect for nature,

human co-existence and respect include the following:

Example 6

Yo mi baani ndo
Agabi yom bani ndo
Tamyi pam dzwan

My mother is not at home
My mother Agabi is not at home
Hyena came and devoured me

Example 7

Achu na ta
Anyunu na ko
Zando mba nwu so dun

Rain is falling
How then can we succeed if we spoil the things that help us
Zando gave birth up!

Example 8

Jin ra bu yakui ma
Ni na chon ni fye

The land belongs to our ancestors

Ki chin a ke re
I na mbye

Why do you want to snatch it away?

Example 9

*Zhen wapan m nari zenji bani
Zhen wapan m nari zenji bani
Ni ma ri tsa koke m dan ni na dzande ma ra ya
Abyemyi nganyi
M dan ni guntsun jiji ni fob a mbani ma
Ri bi tsaza
Abye ma Kyara m da ni dodun ni na jen ba
Yo baa ta ni ma*

*Abuwa be ma da m dan ni na fo ma jiji ni pan
Ri bi tsaza
Zhen wapan m na zen jib a ni fa
Ni ma tsa koke m dan ni na wawo
Bando abyemyi nde hyu kagben fa*

Jukun people I am appealing to you
Jukun people I am appealing to you
in everything you do pray
the world is full of wickedness

listen to your oparent.

in the morning greet them and listen
to whatever they say.

this will really be profitable to you.

Example 10

*Wa ga abum ma pa ma jojo ki yo ma m ya ba'u gbende
Wa ga abum ma pa ma jojo ki yo ma m ya ba'u fo kwen
A wa mi wo ni ka jojo ba chi bumi wo
Wag a abum ma pa ma jojo ki yo ma m ya ba'u gbende
Abum ma ayozo mi wo ni ka jojo ba
Wag a abum ma pa ma jojo ki yo ma m ya ba'u gbende*

This one is my wife
No one should go close to her
Anyone that touches her
Seeks for my trouble
This one is my own

8. Jukun Crisis and Its Effect

Wukari city and its neighbouring villages consistently suffered various forms of attacks instigated by several social, economic and political factors. Over the decades these crises left behind devastating setbacks and damages on the people and their heritages. These conflicts are either religious, inter-ethnic or both that is “ethnoreligious” conflicts. Also, the trend of the conflict in the past two decades, with the Tiv-Jukun version being described as the most prominent of all. The recent Tiv-Jukun conflicts according to him, is chronicled thus - 1990-1992, 2001-2002 and 2019-2021; the Ibi ethnoreligious conflict of 1992, 2012-2015; Fulani herdsmen and Jukun/Tiv violence of 2012-2018; and Wukari ethnoreligious conflicts of 2013-2015^[27].

Further analysis of the continuous conflict between the Jukun and their neighbours revealed a huge and endless loss of lives and property and eventual displacement of people from their ancestral homes, dissertation of farmlands and abandonment of their natural and cultural heritage^[28].

The Jukun are considered farmers and largely contribute to the supply of yam across the country, with an inter-

nationally recognized yam market. Firstly, the concurrent crisis within the region caused a huge decline in yam production. Secondly, the prosperous patronage recorded in the past has given way to a very low market turnover in recent times. This is also applicable to the general agricultural and other business activities within the region.



Plate 1. Abandoned burnt structure and debris after 2014 Wukari Crisis

Source: Field work 2019

9. The Impact of Music Composition and Performance in Safeguarding Jukun Cultural and Natural Heritage

In the traditional Jukun community, the composition and performance of music as a daily activity is a phenomenon. As stated earlier on in this paper, the Jukun sing about everything, as a means of passing across vital information about proper coexistence, as well as peaceful and productive daily life. Thereby, the cultural values of the people are preserved and sustained from one generation to the other. Even, with the powerful wave of civilization and colonialism that has deprived many African indigenous people of their natural and cultural heritage, the Jukun are still perceived as conservative traditional people, who tenaciously hold on to the cultural values handed over to them by their ancestors.

The composition and performance of music among the Jukun, engages the use of props and ritual costumes as performance attires as a representation of the cultural heritage of the people. African countries are believed to be directly responsible for the under-estimation of their cultural heritage^[29]. This statement to a large extent may be true considering the disdain disposition of civilized members of the urban community to ancestral monuments, indigenous props and items found around. The researcher's observation of the Jukun people revealed a deep respect for the people for their cultural heritage and elements of nature attached to them. Analysis of songs often sang within the house during house chores, ritual worship, work engagement, social events and festivals reveal their devotion and commitment to sustaining these heritages.

A notable event that comes to mind about the role of music composition and performance among the Jukun was the peaceful rally posed by the Jukun women folk in 2014 against the brutality of the then government and the seemingly military bias in resolving the religious crisis. Through various songs, the women without fear came out amass during the curfew to mourn the death of their husbands, brothers, and children, as well as the unending hunger and deprivation of basic daily comfort within the town. The outcome was dramatic and effective, less than twelve hours, the curfew was lifted and peace was restored!

10. Conclusions

By and large, Nigeria is a country with multiple cultural heritage as well as captivating and resourceful natural heritage. Taraba state shares a good portion of these heritages, and the southern part of the state where Wukari is classified owns most of these heritages. A large number of

this heritage are in danger of destruction and vulnerable to anthropogenic forces such as vandalism and deliberate damage by opponents during any crisis, they are doubtlessly in need of protection as a result of their contents, location or accessibility. They possess a versatile historic and cultural importance to the Jukun people. Jukun traditional music as largely discussed in this paper plays a significant role in the Jukun culture that is evidenced in the peoples' musical culture and influences the preservation of other cultural and natural heritage within the region. The findings of this study opined that the best way of preserving these heritages is by simply exploring them through creative mediums such as music composition and performance. This can be described as a more scientific and sustainable approach to the preservation and development of the peoples' heritages, without jeopardizing its originality and adaption to the socio-economic growth of the country as a whole. Since this has proved as a sustainable practice among the indigenous people for many years. Through this approach, both tangible and intangible endangered cultural heritage and the natural heritage can be sure of preservation and continuity.

Conflict of Interest

The authors declare no conflict of interest.

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