

CHAPTER 45

A MUSICAL AND DIDACTIC APPRAISAL OF FIVE FOLK SONGS IN AMUNDI VILLAGE OF EHA-ALUMONA TOWN, NSUKKA L.G.A, ENUGU STATE NIGERIA

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Abstract

This research studied and appraised five folk songs in Amundi Village of Eha-alumona from the points of view of their musical features (music genre) and their moral values. Amundi is a village in Eha-Alumona town in Nsukka in the North East part of Igboland. This study was necessitated following the need to document some folk songs that reveal a lot about the cosmology, mentality and philosophy of Amundi people which are now under the danger of extinction due to dearth of documented information. Through field work involving, observation, interviews, actuality recording, and analysis of the five samples using musical and hermeneutical tools, the researchers were able to portray these folk songs in their respective lights. The outcome of the study has provided awareness and documentation on Amundi folk songs which will continue to serve a didactic cum moral need that can inform a contemporary society and furnish more knowledge on the repertoire of African folk songs in general. It is hoped that further studies from lyrical, anthropological and linguistic points of view can still be done to extract more values of the Amundi songs and the Igboland at large and that more of these songs should also come under musical and scholarly review. The research strongly recommends that our traditional folk songs be widely appraised and documented to make the future generation be abreast with the necessities that will enable them be more rooted in their cultural identity through music practicum cum musicology.

Keywords: Music genre. Didactic appraisal, folk songs, Moral values and Amundi village.

Introduction

Every folk song is unique by the very fact that it typifies to some extent, the special genre of the particular community that harbours it. Folk songs hold a pride of place not only because they express the appreciation of their religion, morality, cosmology, psychology, social life in music, but also because they are often simple, congregational, easily learned and highly communicative.

Some of the village musicians who champion these folk songs are dying off without imparting the knowledge to others. There are also in recent times, a number of adulterations and alterations in the face of intense wave of modernism and contemporary pop culture. This is what buttresses the need for a renewed interest in these folk songs in their original state given the fact that some of these folk songs have a lot of moral messages to the contemporary society.

The scope covers five of Amundi folk songs, evaluating only their musical features and didactic values. The choice of these five was determined by the general emotions that generally undergird the making of folk songs in Amundi village: Joy, counsel, commendation, sorrow and approval. This research captured the original version of some of Amundi folk songs, evaluated, analysed and documented the didactic values both for present and future use.

The significance of this study lies in the fact that it will help to bring more Amundi folk songs and the likes to scholarly lime light.

Conceptual Clarifications and Theoretical Considerations

Music is a powerful tool and important system of communication in every society. It is regarded as an important means of mass communication and an important way of passing moral values and traditions as well as an instrument in passing and swaying public opinion. Okafor (2002) in Agbo (2008) aptly posited that music communicates sharper than mere words and permeates through the barriers of prejudice, enmity and religious bigotry. Folk music as a form of music assumes a pride of place in this light because of its congenial link with the cultural identity of the people.

Folk music can generally be described as the type of traditional music generally performed in rural settings and passed down through families and other small social groups. Like folk literature, folk music is learnt and taught through hearing rather than reading. Folk music often includes sung words, although instrumental music occurs mostly in the dance aspect of traditional folk music. Okafor (2017) states:

A folk song is one which people have found as an integral part of their culture. Put in another way, it is a composition that has grown with a race or a nation or even a community and whose authorship is enshrined in the midst of antiquity, that is, whose origin is unknown but which can claim community authorship because generations of the race, the community or the nation have grown with it and added to it (p. 17).

Indeed, folk music emphasizes the link between music and traditional society. Agawu (2008) in Ike (2021) presents Folk (African) music as a unity, recognizably distant from the music of other regions, with 'a level of procedural sameness based on certain broad organizational attitudes and propensities' (p. 13). In line with this, Onyeji (2016) applies the term to music that has been evolved from rudimentary beginnings, by a community uninfluenced by popular or art music and or music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community. In this sense, it is the re-fashioning and

recreation of the music by the community which gives it its folk character (Udoh, 2012).

For Udoh (2012), the factors that shape traditional folk music are generally:

1. Continuity, which links the present with the past.
2. Variations, which springs from the creative impulse of the individual or group; and
3. Selection by the community, which determines the form, or forms in which the music survives.

Tierset (1934) as cited in Offor (2008) posited:

Folk songs cannot have originated in musical science, and it does not spring from the same source as art music-music attributed to known composers or even if anonymous, known to have been consciously created by a composer as a work of art. There is no such thing as folk song whose composer is known, not only by his name, but even approximately by place of origin or the period of his life. (p. 99).

Some other scholars, however, argue that folk music can also be the result of individual creation, either by villagers or church musicians whose works are somehow taken up in the folk culture. The researchers' position with regards to this study is therefore that folk song though may originate from an individual but reflects on the whole, the creative genius of the specific music community who must incorporate it, live it and create different variations even as they perform it. In line with the above, we can even distinguish traditional folk music and folk compositions which drawing from traditional paradigms, idioms and motifs can also employ the gains of western knowledge for folk art composition. In this light, Onyeji (2016), identifies three major genres in which music in the African context may be classified: the indigenous music generally called traditional music, the art music and the popular music genre. It is this first sense that the researchers employ when speaking of folk music.

Amundi Village of Eha-Alumona and Use of Folk Songs

As said earlier, Amundi is a village in Eha-alumona town in Nsukka in the North East part of Igbo Land. Its inhabitants are mainly farmers and small scale business people who would go to 'afor' market for their sales. The local dialect is a specific variation of Nsukka dialect in general. Warm hospitality, deep sense of communion, strong solidarity system belief in traditional institutions, awe and reverence for the land are characteristic attitudes of Amundi villagers. The use of folk song in Amundi ventilates their traditional beliefs and social systems. In consonance with the above, Okafor (2017) has it that "a folk song is spontaneous and it can have links with the life of the performer viz a viz their experiences, thoughts, their actions, their way of worship, their methods of occupation." (p. 13)

Folk music in Amundi Village as in the rest of Nigeria, in its presentational form, generally follows the second (that is, call and response) in the Dan Agu's five main musical structural or presentational forms of African Traditional Music: namely; Solos, Call and Response, Call and Refrain, Solo and Chorused Refrain and Mixed Structural forms (Agu, 1999:15). They are usually accompanied with traditional musical drums and other instruments like ubo-aka (thump

piano), eche (wooden blocks), vigorous hand clappings, udu (musical pots), alo (large metal gong) etc.

The lyrics of these folk songs were used to exert control through sympathy, praise and ridicule carefully embedded into these songs. Most members of the traditional Igbo society know the consequences that follow any ill-moral life in the society therefore they educate the younger members of the society on the consequences that follow the disobedience of the laid down values and customs.

Presentation of Five Folk Songs of Amundi Village and Their Musical and Didactic Appraisal

NO. 1: Mgbarigba Echile Mu Nti

MGBARIGBA ECHILE MU NCHI

Notated by Emma. Asogwa

AMUNDI FOLK SONG

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of four systems of music, each with three staves: Treble (T1), Treble (T2), and Alto (A). The lyrics are in Igbo and are placed below the corresponding staves.

System 1:
 T1: M gba ri gb'e chi le mu nchi s'e e chi le mu chi le mu nchi b'e
 T2: - - - - -
 A: - - - - - M gba ri gbae chi le mu nchi M gba ri gbae chi le mu nchi

System 2 (starts at measure 5):
 T1: nna mu chi le mu nchi b'e nne mu chi le mu nchi b'u
 T2: M gba ri gbae chi le mu nchi M gba ri gbae chi le mu nchi
 A: M gba ri gbae chi le mu nchi M gba ri gbae chi le mu nchi

System 3 (starts at measure 9):
 T1: so mu chi le mu nchi b'e ibe mu chi le mu nchi s'e e
 T2: M gba ri gbae chi le mu nchi M gba ri gbae chi le mu nchi
 A: M gba ri gbae chi le mu nchi M gba ri gbae chi le mu nchi

Lyrics and Interpretation

Mgbarigbaechile mu nti se echile mu---Mgbarigbaechile mu nti

Let my ears not be deaf to the sound of the bells let it not be--- Let my ears not be deaf to the sound of the bells.

Be Nna m—(in my father's house) *response*

Be Nne m—(in my mother's house) *response*

Be uso m—(in my sweet heart's house) *response*

Be ibe m---(in my neighbour's life) *response*

Se echile m--- (let me not be deaf please)

Be Umunne m—(in my relations'life) *response*

Be Umunna m--- (in the whole of my kindred's life) *response*

N' ala Nna m—(in my father's land) *response*

Performance Context: Advice/Exhortation

Purpose: To awaken a sense of duty towards a neighbor. It is a didactic song meant to appeal to people's sensitivity towards what happens to their fellow folks.

Description and Didactic Value: This is a deeply meaningful song. **Mgbarigbaechile mu nti** literally means let the bells not deafen my ears. The bells here refer to whatever calls formy concern about what is happening in my community, in a friend's life, or mother's or father's house or any area of the community's life. Let it not be deaf to the appeals of my people for my help. Let me not grow too used to the sound of pain of others that I do no longer feel concerned. The song calls our attention to the fact that whatever happens to the mouth affects the nose. No one should feel that they are immune from the 'headaches 'and 'heartbreaks' of his/her people. It is even more than a call to charity, a call also to a spirit of patriotism!

This folk song ventilates the communal nature of traditional societies; the spirit of 'ujamaa' in which whatever affects one, affects the other. It highlights the family consciousness which pervades Amundi as a village community and which is also evident in most traditional African societies. In our contemporary world that is increasingly marked by utter selfishness, individualism, solitary life and insensitivity, this folk song has much merit. It beckons for a re-awakening of our original common consciousness.

Musical Form and Structure:

It is a form of call and response. The soloist leads the song, calling different areas and departments of our life where we need not be deaf to what is happening while the audience respond 'mgbarigbaechile mu nti'. The response of the audience is a constant beckon to never remain insensitive to others' plight. It is a response that is addressed to self and is specifically intended to evoke that moral consciousness that bids one to remain alert and sensitive to others' needs despite the noise in the world.

Other Musical Features:

Mode: *Aeolian mode.*

Tonality: *D minor.(but expresses a Poly-tonality in G minor).*

Scale: *Pentatonic scale.*

Time Signature: $\frac{6}{8}$ time.

Meter: Compound Duple time.

Tempo: *Moderato*.

Instruments: Human voices.

Other Harmonic Techniques include: *The use of parallelism, Call and Response, Overlapping, Repetition techniques with variations, improvisations etc.*

No. 2: Bia Kwe m n'aka (Come and Shake Me).

BIA KWEE M N'AKA

Notation by Emma. N. Asogwa

AMUNDI FOLK SONG

Treble

Bia_ kwe m'o_ Bia_ kwe m'o_

Treble

Bia a kwe m n'e ka Bia a kwe m n'e

Tr.

3

Hu hu Hu hu O bu gu ko bo O

Tr.

ka Hu hu_ b'e ze Hu hu_ b'e ze O bu gu ko bo n'a

Tr.

6

bu gu ko bo O kpo ko r'i be O

Tr.

chi O bu gu ko bo n'a chi O kpo ko r'i be n'a

Tr.

8

kpo ko r'i be Bia_ kwe m'o_

Tr.

chi O kpo ko r'i be n'a chi Bia a kwe m n'e

2

Tr. *Bia kwe m'o n'e ka*

Tr. *ka Bia a kwe m n'e ka*

Lyrics and Interpretation:

Biakwee moo, biakwee m n'e ka (*Come and shake me, Come and shake me warmly*)

Huhu, huhuub'eze (*Huhuu—an ululation of cheers and togethers, this ululation is most important*).

O bugu kobo, O bugu kobo na-achi (*Money is not the most important*).

Okpokor'ibe, Okpokor'ibena-achi (*He who has gathers others, is the king. In other words, He who has people has a treasure bigger than money*).

Performance Context: Commendation

Purpose: To cheer people up, and to express joy, togetherness and cheerfulness.

Description and Didactic Value

This folk song aligns with the cultural spirit of togetherness and the African truism that no man is an island. It is a song of both cheer and encouragement. It is an instruction that money is not everything; that he who has people has something much more than money. It is the belief that the fragrance remains in the hands that gives the flower. In other words, in cheering what we have with others, we gain in their positive exploits and pave way for our own heroism. During social gatherings and festivities in Amundi village, this song holds a pride of place. It is also used to encourage patriotic villagers who have done very well.

Musical Form and Structure:

It is also a form of call and response but here the audience helps to complete the meaning of the statement initiated by the soloist. The soloist is thus only at liberty to intone the lyrics whose endings the audience are already conversant with.

Other Musical Features:

Mode: *Ionian mode*.

Tonality: *F major*.

Scale: *Hexatonic scale*.

Time Signature: $\frac{12}{8}$ time.

Meter: Compound Quadruple time.

Tempo: *Moderato*.

Instruments: Human voices.

Other Harmonic Techniques include: *The use of parallelism, call and*

response, overlapping, repetition techniques with variations, and glissando effects.

Phrasing Reference: A sequence of two dotted crotchets and three crotchets.

No. 3: Title: Ebi Gala Gala Ebi N'akpa –All the property and luggage

EBI GALAGALA EBI

Amundi Folk song
Notation by Emma. Asogwa

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three systems of staves. The first system includes Soprano and Tenor parts. The second system includes Soprano and Tenor parts. The third system includes Soprano and Tenor parts. The lyrics are in Igbo and describe property and luggage.

System 1:

- Soprano Solo: O kpo r'u me bi kpo fui he ma nya E bi
- Soprano Solo: E bi ga la ga la e bi n'a kwa
- Tenor Solo: E bi ga la ga la e bi n'a kwa

System 2:

- S. Solo: mma A so gw'o ye re m'a nya
- S. Solo: E bi ga la ga la e bi n'a kwa E bi
- T. Solo: E bi ga la ga la e bi n'a kwa E bi

System 3:

- S. Solo: A so gw'o ye re kpo fu kpo fui me bi ma nya U we lu
- S. Solo: ga la ga la e bi n'a kwa E bi ga la ga la e
- T. Solo: ga la ga la e bi n'a kwa E bi ga la ga la e

2

16

S. Solo Uwa la bi ko Kpo fu i m'e bi m'an ya A lu mo na nw'u gwo ke

S. Solo bi n'a kwa E bi ga la ga la e bi n'a kwa

T. Solo bi n'a kwa E bi ga la ga la e bi n'a kwa

21

S. Solo kpo fu i m'e bi ma nya Oh E bi

S. Solo E bi ga la ga la e bi n'a kwa

T. Solo E bi ga la ga la e bi n'a kwa

26

S. Solo mma oh U gwo keA tta ma bi ko Kpo fu i m'e bi

S. Solo E bi ga la ga la e bi n'a kwa

T. Solo E bi ga la ga la e bi n'a kwa

30

S. Solo ma nya

S. Solo E bi ga la ga la e bi n'a kwa

T. Solo E bi ga la ga la e bi n'a kwa

3

Song and Interpretation:

Okporuum'ebikpofuiebibim'anya—ebi gala galaebin'akpa

Who ever took away the totality of one's life should give us another—life's givens (property) and luggage

Ebimma—ebi gala galaebin'akpa

Life's givens from the spirit-- life's givens (property) and luggage

AsogwaOyerekpofuiebibim'anya—ebi gala galaebin'akpa

Asogwa Oyere (one of the forebears) return your personality—life's givensand other ancestors who are invoked in turns.

Performance Context: Sorrow/ Nostalgia

Purpose: *To invoke those who are dead and ask them to come back to life and to keep a record of the dead.*

Description and Didactic Value:

This song is built around the traditional belief in re-incarnation of Amundi people. It is a form of elegy sung at funeral ceremonies which asks the spirits of the dead to re-incarnate and take up life in different people. It extols the fact that some lives are worth a double chance and some legacies are worth-repeating. It also expresses the communion between the living and the dead among the people of Amundi. The dead are addressed as if they are present and hearing, and are summoned to take up bodies again. Besides, this religious anthropology which this folk song projects, it helps those alive to be more conscious of their lives and works since whatever goes around comes around. It is also importantly used to express nostalgia.

Musical Form and Structure:

It is in form of call and response. The soloist sings while others respond. The soloist sings as he is moved to recognize the personalities that lived in the past and to beckon that they should re-incarnate again as their people want them to return again.

Other Musical Features:

Mode: *Ionian mode.*

Tonality: *B^b major.*

Scale: *Heptatonic scale.*

Time Signature: *$\frac{6}{8}$ time.*

Meter: *Compound Duple time.*

Tempo: *Allegretto*

Instruments: *Human voices.*

Other Harmonic Techniques include: The use of parallelism, call and response, profound use of overlapping, repetition techniques with variations, use of conjunct movements but mostly disjunct movements.

No. 4: Title: Ayo m, I am happy oh (I rejoice or Happy Me).

AYO M (I rejoice)

Notation by EMMA. ASOGWA

Amundi Folk Song

Allegro ♩ = 120

The musical score is written in 6/8 time with a tempo marking of Allegro (♩ = 120). It features three systems of staves, each with a Soprano Solo and a Tenor Solo part. The lyrics are in Igbo. The first system (measures 1-5) includes the lyrics: "O gbom na-a yo m O gbom na-a yo m Chu" and "U yo re re U yo re". The second system (measures 6-8) includes: "kwu na - ayo m N di be anyi a yo m" and "re U yo re re". The third system (measures 9-11) includes: "E nyim na - a yo m" and "U yo re re U yo re re".

Soprano Solo
 O gbom na-a yo m O gbom na-a yo m Chu
 U yo re re U yo re

Tenor Solo
 U yo re re U yo re

6
 S. Solo
 kwu na - ayo m N di be anyi a yo m
 re U yo re re

S. Solo
 re U yo re re

T. Solo
 re U yo re re

9
 S. Solo
 E nyim na - a yo m

S. Solo
 U yo re re U yo re re

T. Solo
 U yo re re U yo re re

Song and Interpretation:

Chukwun'ayo m—Uyo re re

God I am happy—sweet sweet joy

Ndi be anyin'ayo m—Uyo re re

Our people I am happy—Sweet sweet joy

Ogbo m ayo m—Uyo re re

My mate I am happy—Sweet sweet joy

Enyi m ayo m—Uyo re re

My friend I am happy—Sweet sweet joy

Note: The soloist may continue to invoke others present depending on the constitution of his audience

PERFORMANCE CONTEXT: JOY

PURPOSE: To show that one is happy and to stimulate others to be part of the happiness

MUSICAL FORM AND STRUCTURE

It is a form of call and response. It is simple to understand and follow. It also invites some rhythmic movements from both singers and those being entertained.

DESCRIPTION AND DIDACTIC VALUE: In this type of folksong, the singer leads while others respond in celebrations of joy like the birth of a new child, after having been properly received by a friend, or at Festivals of joy like new yam festival or other celebrations of agricultural yield, or during marriage ceremonies etc. This joy expresses the saying that joy shared is joy multiplied. It buttresses the fact that joy is never hoarded, It is always celebrated. Togetherness makes the joy of one, the joy of others.

Other Musical Features:

Mode: *Ionian mode.*

Tonality: *F major.*

Scale: *Heptatonic scale.*

Time Signature: $\frac{6}{8}$ time.

Meter: Compound duple time.

Tempo: *Moderato.*

Instruments: Human voices.

Other Harmonic Techniques include: The use of parallelism, call and response, overlapping, repetition techniques with variations.

No. 5 Gbaa Nna Mmee

GBAA NNA MEE

Notation by Emma. Asogwa

Amundi Folk Song

Allegro ♩ = 100

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of staves. The first system has three staves: Soprano Solo, Soprano Solo, and Tenor Solo. The second system has three staves: S. Solo, S. Solo, and T. Solo. The third system has three staves: S. Solo, S. Solo, and T. Solo. The lyrics are in Igbo and are placed below the corresponding vocal lines.

System 1:

- Soprano Solo: Gbaa N na mee Gbaa N na mee
- Soprano Solo: Gbaa N na mee
- Tenor Solo: Gbaa N na mee

System 2:

- S. Solo: A si m Gbaa N na mee S'o
- S. Solo: Gbaa N na mee Gbaa N na mee
- T. Solo: Gbaa N na mee Gbaa N na mee

System 3:

- S. Solo: bu d'a nyi s'o bu g'a nyi A sim s'
- S. Solo: S'o bu d'a nyi s'o bu g'a nyi
- T. Solo: S'o bu d'a nyi s'o bu g'a nyi

2

9

S. Solo

o bu d'a nyi s'o bu g'a nyi_ M'a

S. Solo

T. Solo

11

S. Solo

nyi n'e vu r'u lo ga r'u lo

S. Solo

T. Solo

14

S. Solo

M'a nyi n'e vu r'u lo ga r'u lo A nu ma

S. Solo

T. Solo

17

S. Solo 
 n'a nyi na - e chie ze A nu ma n'a nyi na e yi aka

S. Solo 

T. Solo 

20

S. Solo 
 E je he go te r'a ri ri Ija yi A nu ma

S. Solo 

T. Solo 

23

S. Solo 
 na anyi ji eti o ti E je he go te t'i kpe e shi

S. Solo 

T. Solo 

4

26

S. Solo 
 I kpe nna m ji eyi eshi

S. Solo 

T. Solo 

Song and Interpretation:

GbaaNnamee—GbaaNnamee

Heavens! (or any other exclamation) My Fathers!

Obud'anyis'obug'anyiQ-Obud'anyis'obug'anyiQ

Is it us or is it notU(Questioning whether or not the identity is ours)

M'anyin'evuruulo, kar'ulo—(response)

Do we become bigger than the house we are carryingQ

Igb'ukwugbuogwe, evuruogwe--- (response)

When hands unite (with a large crowd), they can carry a heavy log, no matter how heavy

Ohategbaogwe, onyiopupa—(response)

When hands do not unite (or when the crowd is small), the log would be impossible to carry

Anuman'anyina-echieze—(response)

If they learn that we have kingship titles

Anuma n' anyina-ewe aka—(response)

If they learn that we wear 'aka' (a traditional bead worn by kings)

Ejehegoteteaririyaji—(response)

They would go and buy even ropes to use as beads since they can not lay hands on the traditional beads (they use theirs as imitation)

Anuman'anyina-ejioji—(response) *If they learn that we carry 'oti' (a traditional staff)*

Ejehegoteteikp'eshi—(response) *They would go and get even sticks used in roasting the pig*

IkpeNna m jeyieshi—(response) *Stick which my father uses to roast pigs etc.*

Performance Context: Approval/ Self-Esteem/ Appreciation of One's Culture and Identity/Motivation

Purpose: To praise the originality of our culture and way of life and to condemn foreign imitation and bastardization of our culture. It is also to stimulate self-esteem and condemn inferiority complex and mindless imitation.

Description and Didactic Value

This song is a song of praise and contentment of our culture. It is a song set forth to extol our originality above foreign infiltrations. It is often sung in celebrations of our culture. It is also sung during the outing of our traditional masquerades to praise the beauty of the different aspects of our culture. It is a song in which we take pride in who and what we are. It is also more importantly a quest to retain our identity.

Further, it was also used to show the difference between the slaves and the free-borns especially in the context in which the freeborns just in attempt to assert themselves started taking up both the titles and the regalia of the freeborns. On the whole, it decries the reckless disruption of the sacred

and valued customs and traditions that guide and guard certain honours of Amundipeople of Eha-alumona town by western influences.

Musical Form and Structure:

The Form is in repetitive style. The cantors merely repeat what the soloist sings at a lower frequency. It is call and refrain.

Other Musical Features:

Mode: *Ionian mode.*

Tonality: *B^b major.*

Scale: *Pentatonic scale.*

Time Signature: $\frac{4}{4}$ time.

Meter: Simple Quadruple time.

Tempo: *Moderato.*

Instruments: Human voices

Other Harmonic Techniques include: The use of parallelism, call and response, overlapping, repetition techniques with variations, glissando effects, rich use of repetition as well as the use of vocables.

Melodic Contour: Logogenic and undulating. There is also co-relation between speech and melodic contour.

Conclusion and Recommendation

From the foregoing, it could be observed that a sense of communion pervades the making of folk songs in Amundi village. This justifies the fact that folk music provides a mirror through which we can investigate the cultural anthropology of a people.

It is recommended that further attempts be invested in studying other folk music of Amundi village not captured in this research work. Some of these are now facing the threat of extinction. It is expected that more conceptual frameworks be deployed in evolving a more comprehensive taxonomy of indigenous folk songs especially as it is in Amundi village of Eha-alumona. The researchers further recommend that other perspectives of appraisal not included in this attempt like lyrical appraisals from the points of view of stylistic devices and figures of speech, functional appraisal etc. be included in subsequent studies.

Since the music component is almost inseparable from the didactic component as far as folk is concerned, it is the researchers' position that further studies should be invested in seeing how some of these didactic values evident in these folk songs can inform and transform a contemporary society.

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