FOLK MUSIC IN CONTEMPORARY NIGERIA: CONTINUITY AND CHANGE

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DECLARATION

I hereby declare that this dissertation is written by me and that it is a record of my own research work. It has not been submitted in any previous application for a higher degree. All quotations are indicated and all sources of information are duly acknowledged by means of reference.

.....	.....	.....
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CERTIFICATION

This dissertation entitled “Folk Music in Contemporary Nigeria: Continuity and Change” by Akponome, Ogheneovo Abel , meets the regulations governing the award of Doctor of Philosophy in Theatre and Performing Arts of Ahmadu Bello University, Zaria and it is approved for its contribution to knowledge.

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DEDICATION

This dissertation is dedicated to the memories of late Professor Jenkeri, Z Okwori and Professor Samuel, Ayedime Kafewo.

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CONTENTS

Title page - - - - - - - - - i

Declaration - - - - - - - - - ii

Certification - - - - - - - - - iii

Dedication - - - - - - - - - iv

Acknowledgements - - - - - - - - v

Contents - - - - - - - - - vi

Abstract - - - - - - - - - xi

Chapter One - Introduction

1.1 Background to the Study - - - - - - 1

1.2 The Concept of Traditional Folk Song: An Overview of its Scope- - 9

1.3 Uses of Folk Music in Nigeria Societies- - - - - 14

1.4 Statement of the Research Problem - - - - - 24

1.5 Aim of the Study - - - - - - - 25

1.6 Objectives of the Study - - - - - - 25

1.7 Justification of for the Study - - - - - - - 25

1.8 The Scope of the Study - - - - - 26

1.9 Theoretical Framework - - - - - - 26

1.10 Research Questions - - - - - - - 27

1.11 Methodology - - - - - - - - 28

1.12 Research Design - - - - - - - 29

1.13 Population of the Study - - - - - - 30

1.14 Sampling Technique - - - - - - - 31

1.15 Instruments of Data Collection - - - - - 32

1.16 Validity and Reliability of Instruments - - - - 33

1.17 Method of Data Analysis - - - - - - 34

Chapter Two: Review of Related Literature

2/0 Introduction - - - - - - - - 35

2.1 Dimensions of Folk Music Practice in Contemporary Nigerian Society 35

2.2 Socio-Religious Dimensions of Folk Music Practice in Contemporary Nigeria - - - - - - - 38

2.3 Socio-Cultural Dimension of Folk Music Practice in Contemporary Nigeria- - - - - - - - - 45

2.4 Other Social and Supportive Roles of Traditional Folk Music Practice in Contemporary Nigerian Society - - - - 48

2.5 Folk Music as a Means of Communication in Contemporary Nigerian Society - - - - - - - 53

Chapter Three: Folk Music as Mass Culture

3.1 Introduction - - - - - - - - 56

3.2 Folk Music as Mass Culture in Contemporary Nigerian Society - 56

3.3 Traditional Folk Music as Mass Culture in Nigerian Society- - 60

3.4 Historical Base of Folk Music Practice as Mass Culture in Contemporary Nigerian Society - - - - - - - 63

3.5 Traditional Folk Music as Social Art of Nigeria Mass Culture - 67

3.6 Religious Functions of Folk Music as Mass Culture in Contemporary Nigerian Society - - - - - 73

3.7 Philosophical Art of Folk Music as Mass Culture in Contemporary Nigerian Society - - - - - -- - 78

3.8 Ethics and Moral Functions of Folk Music as Mass Culture in

Contemporary Nigerian Society - - - - - 86

Chapter Four: Data Presentation and Analysis

4.1 Introduction - - - - - - - - 96

4.2 Presentation of Selected Traditional Folk Music Practitioners in Contemporary Nigerian Society - - - - - 97

4.2.1 Berom Broadcasting Corporation BBC Lon'Bworok- - - 97

4.2.2 The Bakah Dance Club Hundred Traditional Music Band of Makurdi 99

4.2.3 Ekpo Masquerade Performances - - - - 101

4.2.4 Mystery Surrounding Ekpo Performance - - - 102

4.2.5 Period of Ekpo Performance - - - - - 103

4.2.6 Costume Make-up and Props of Ekpo Masquerade Performance 104

4.2.7 Change and Continuity - - - - - 105

4.2.8 The Jarawa Dilla Dance Group - - - - 106

4.2.9 Ezeagu Atilogwu: The Legendry Igbo Dance - - 108

4.2.10 The Dundun and Bata Dance of the Yoruba People - - 112

4.2.11 The Ovedje Ayonuwe Group - - - - - 116

4.3 Analysis of Data from Respondents- - - - - - 118

4.4 Contemporary Nigerian Folk Music: A Genre in Continuity and Change- 128

4.5 Summary of Findings - - - - - - - 136

4.6 The Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society - - - - - - - 136

4.7 The Relevance of Folk Music as Adaptative Power in Contemporary Nigerian Society - - - - - - - 139

4.8 Supportive Roles of Traditional Folk Music to the Nigerian Film Industry

as Adaptative Power in Contemporary Nigerian Society - - 144

4.9 Socio- Cultural and Moral Functions as Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society- - - - 149

4.10 Extra-cultural Functions of Traditional Folk Music Practice as Adaptative Power in Contemporary Nigerian Society - - - - 160

4.11 The Resilience and Survival of the Black Race as Adaptative Power of Folk Music in Contemporary Nigerian Society - - - 163

4.12 Age of Traditional Music as Adaptative Power of the Art in Contemporary Nigerian Society - - - - - 166

4.13 Belief as Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society - - - - - - 167

4.14 Multi-National Corporations as Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society - - - - 168

Chapter Five: Summary, Conclusion and Recommendations

5.0 Introduction - - - - - - - - 170

5.1 Summary of the Study - - - - - 171

5.2 Achievement of the Study - - - - - - 172

5.3 Weakness of the Study - - - - - - 176

5.4 Conclusion - - - - - - - - 177

5.5. Recommendations - - - - - - - 178

References - - - - - - - - - 180

Oral Interview - - - - - - - - - 187

Appendix i - - - - - - - - - 188

Appendix ii - - - - - - - - - 190

Appendix iii - - - - - - - - - 213

ABSTRACT

One of the greatest challenges facing today's global age is its transformational and transitional nature where values and norms are under constant change. As such a developing nation like Nigeria is under high pressure of acculturation problem coming mostly from Western nations to which her citizenry absorb more quickly or succumb to. Consequently, contemporary Nigerian society has integrated some of these Western cultural life styles to themselves thus posing serious threat to the survival of some of her traditional values one of which is her folk music. Be that as it may, the practice of traditional folk music is still being vibrantly practiced in contemporary society of Nigeria as indicated by the numerous examples of traditional folk music practitioners used in this study. They include; B.B.C. Lon'Bworok, Turu in Jos South L.G.A of Plateau State, Bakah Club 100 traditional music band of Makurdi, Benue State, The Jarawan Dilla dance group of Pankshin, The Ekpo Masquerade performance group of Ibibio people of Akwa-Ibom State, The Dundun dance group of the Yoruba people, the Bata dance group of the Yoruba people, the Ezeagu Atilogwu dance group of Enugu State, the Ovedje Ayonuwe dance of music of Urhobo people of Delta State, and Dan –Maraya Jos a minstrel from Sokoto state.. In the light of this, the study wants to find out the integrative and adaptative ability of traditional folk music to the ever dynamic nature of today's society. In addition to this, the study want to find out the staying power that has enabled the art of traditional folk music to triumph over these foreign values and cultures flooding the country, most of them coming from Europe, America and Asian worlds. The study begins with the concept of traditional folk music and its functions to society. It also indicates how foreign cultures, Western pop music, globalization, urbanization and foreign religions are a threat to the practice of traditional folk music in Nigeria. The dimension of traditional folk music in Nigerian contemporary society is discussed in chapter two. The study adopts the qualitative approach in analysing information gathered from respondents. The oral interview method which was conducted through the "key informant" and "focus group" enabled the researcher to gather useful information from respondents. Altogether nine traditional folk music practitioners drawn from the major ethnic groups cut across the geo-political zones of the country was used. Chapter three discussed traditional folk music as mass culture. The presentation and analysis of data generated from the respondents are discussed in chapter four. Majority of respondents from each folk music group practitioners used in the study are of the opinion that traditional folk music has survived and is being practiced vibrantly because it is adding value to the socio-economic and socio-political life of contemporary Nigerian society and folk music has being able to adapt itself to the changing situations in contemporary society. This is attained by the new roles and functions it has assumed in today's Nigerian society. Therefore the adaptative nature of traditional folk music accounts for it staying power in modern society. Majority of respondents also see the art continuing as long as the owners of the art are alive and will continue to make the art adapt to emerging issues

in the society. Few respondents fear therising threat of urbanization, globalization and Western Education among others as possible challengeto the art. Chapter five dwell on the summary, achievement and conclusion where the study suggests that government should as matter of policy direct all state governments in Nigeria to encourage and promote the culture of traditional folk music practice by inviting them during government social functions. This will encourage young stars to embrace the profession. Moreover, schools particularly at the primary and secondary levels should be encouraged to revive the culture of traditional dance and music so as to maintain and retain the culture of traditional folk music in contemporary Nigeria.

CHAPTER ONE
INTRODUCTION

1.1 Background to the Study

Most musical activities that abound in some socio-religious and other ceremonial engagements in contemporary Nigeria present a facadeof a major departure from the indigenousand traditional folk music practice. This departure to a large extent isas a result of some external socio-political and cultural pressures as well as internal dynamics. The dramatic transformation of the society especially through cultural contacts coming from Western, Arab and Asia worlds; urbanization, industrialization and religion brought about changes that tampered with and disrupted some aspects of Nigerian traditional values and lifestyles one of which is thetraditional folk music artistic expressions and patronage.As a result of these transformations, there emerged among Nigeriansa new urban social class with a new musical taste.

Today, aspeople are displaced from their indigenous homes in pursuit of education, better job opportunity, rural-urban migration, pressure on agricultural land andquest for pleasure among others, they acquire new life styles and values different from the indigenous cultural values they are known for.Nigeria is now a society that is alive with vibrant social activities that spread through out the year. Quite naturally, these events call for diverse types of musical performances that are determined by the organizers. This is so because music holds a revered place in the tradition of both the non-modern and the so-called ‘civilized’ society of today’s Nigeria.As observed by Okafor (2005),music making in Nigeria is intertwined with all aspects of socio-cultural life that cuts across social class, ethnicity, geography, religion, language, gender and

sexuality, and as such, he sees the relationship between music and the ordinary Nigerian as perhaps the most potent determiner ofthe essence of his life. The contemporary Nigerian Society has become so fluid due to the increase of diverse new ideas,culture and life styles flooding the country most of which are coming mainly from Europe, America, Asia and the Caribbean.As a result of this, people being relocated from their native homes and forced to migrate to urban areas, havemany of their socio-cultural heritages indirectly moved, altered or abandoned. As Jorge Wihelm (1975) puts it; 'we have entered an era of historical transformation where discontinuity prevails over adjustment. (p.6).

This transition currently pervading the contemporary Nigerian society is seen as a threat to the survival and the continued practice of traditional folk music in Nigeria as more and more musical activities in the society tend to favour western popular music. Folk music is now being seen mainly by young people as old fashioned, archaic and attract little interest from this age group when compared to pop music. The practise of traditional folk music is therefore confined to the rural areas and the old folks whose main-stay of livelihood is primarily agriculture and livestock practice and who conscript folk music to accompany nearly all their daily activities. This situation is corroborated by the observation made in Minimum Standard for Music issued by the National Commission for Colleges of Education which clearly states that "over eighty percent of musical programmes aired on Radio and Television in Nigeria is devoted to pop music" (p.2). Pop music started gaining ground in Nigeria with the coming of the colonial masters and the enlightenment of the society and increase in the activities of urbanization. But Ogisi (2008) argued that the trend of pop music actually started in Nigeria in the

early 1950s when proliferation of social clubs and ethnic associations sprang up in urban areas between 1930s and 1960s in response to leisure heightened by rapid urbanization of that time. The interest of these associations cuts across educational, commercial, professional, social, religious, ethnic and political divides. To this end, charitable interests were established in a bid to satisfy their desire for leisure (Ogisi 2008, 84). These associations were reputable for organizing dances for various purposes, common among these are celebrations of events such as empire day, coronation, anniversary, honouring of prominent personalities in and outside the community and fund raising ceremonies. The multi-ethnic membership and non-religious ethos of these association and clubs aided musical borrowing and interchange of ideas, including music among members and through such exposure members acquired new musical taste. As a result of this development, folk music practice in contemporary Nigerian society was gradually consigned to traditional communities most especially in the villages where most people in Nigeria grew up. The sound and performance of traditional folk music in today's Nigeria is seen as a thing that only reminds people of a genre of music that is created to serve the interest of the majority of people that live in rural areas and the traditional institutions that are in place before the advent of Christianity, Islam and other modern popular cultures.

But then, traditional folk music has been a source of pleasure, recreation and entertainment inmost Nigerian societies. Its role and function in social, religious and economic sphere is even more formidable as it helps to publicize and enact them in the interest of the society it meant to serve. This is because the society is able to integerate and adapts folk music into almost all endeavour of human life.For instance, the socio-

religious activities found in most Nigerian communities attract various degrees of musical practices where every member of the community shares satisfying musical experiences indigenous to them. To this end, folk music has continued to enjoy wide and popular audience from its curators for a long time prior to the opening up of Nigerian cultural doors to other parts of the world. The love and attachment Nigerians have for folk music before now is clearly understood through the statement of Nzewi (2003), which he puts thus;

> Folk music to the African is the perpetuator of the people's systems and beliefs; a repository of their folk philosophy, historical records of world and general knowledge; the records of their mores, the gazette of their past and current life events. The archive of folk instruction and educational agent, moral, spiritual, artistic, aesthetic and matrimonial lesson, as well as for instructions on sex, propriety, self control, self discipline and physical fitness. (p. 24)

But it appears that things are changing as the Nigerian society absorbs other modern musical practices due to exposure to external cultural practices. The musical contact with other nations has caused musical taste and practise to change in the Nigerian scene. With the increase of contact among people and culture, there seems to be a shift of musical taste by Nigerians to different genres of music, with pop music being the greatest challenge to Nigerian folk music. Pop music is preferred in many social gathering in Nigeria to folk music. As Nettl (1964) observes:

> It is possible that most documented cases Of changing repertoire are due to cultural Contacts and that people living side by side influence each other and where the movement of population increases, the greater the number of contact thus increasing the possibility of musical change, (.54).

The comment of Nettl absolutely describes the direction of the dynamic nature of contemporary Nigerian society. These cultural and social contacts have impacted on the musical taste and practice among contemporary Nigerians such that from the night-clubs

to the parties, and the churches, to the social ceremonies and other related activities, pop music of different kinds such as 'highlife', 'makosa', 'reggae', 'gospel', and 'hip-pop' 'spiritual', 'calypso', 'disco', 'juju; etc have become favourite of these ceremonies. This agrees with what Nettl (1964) observes when he says that, 'non literate cultures who have close contact with the West have taken more of European material culture such as economics, religion and music (p.23) The huge popularity of pop music in Nigeria against folk music is also attributable to the nature and features of pop music itself as the New International Dictionary (1986) states;

> This type of music that has wide appeal: that is easily performed and memorized and usually have brief vogue. It is calculated to appeal to people in general, easy to comprehend, not complicated or profound or acquiring any specialized knowledge or training to appreciate. (p.323)

Moreover, pop music has grown in strength and popularity in Nigeria because of the similar features it shares with folk music. For example, pop music is danceable and narrative in nature and reinforces beliefs and sentiments that are not controversial, while supporting popular institutions and creating identity among social groups just as folk music; (Encyclopaedia Britannia,1986(p.265).The similarities shared by pop and folk music are also expressed by Onyeji (1999), when he says;

> Folk music is devoid of embarrassing Intellectualism or mental sophistry and calculation.Folk music performances evoke natural Feelings in its listener and therefore bring the performer and the audience into close contact (p.68).

The simplicity of the two genres of music and the freedom it permits the audience and performer to interact also contribute to the huge impact pop music enjoys in Nigeria today. But Okafor (2005) attributes the popularity of pop music among Nigerians to the fact that the Nigeriantypes of pop music like High-Life, Makosa, Reggae, Calypso, Juju,

Fuji, etc have their roots in folk music practice. He concludes by saying that the so-called modern/ contemporary Nigerian musical practice is the one that contains various degrees of borrowing from other cultures of the world.

However, despite this seeming dislocation, therestill exist numerous traditional folk music practitionals and groupsin Nigeria whosetraditional folk music continues to be reproduced vibrantlydue to its integerative nature and its ability to adapt to the dynamic system of today's Nigeria.Theseinclude the B.B.C.Lon'Bworok of Turu in Jos South,Plateau state,Bakah Club 100 taditional music band of Markudi Benue state,the Jarawan Dilla dance group of Pankshin,the Ekpo masquerade performance group of Ibibio Akwa Ibom state,the Dundundance group of Yoruba,the Bata dance group of Yoruba,the Ezeagu Atilogwu dance group of Enugu state,the Ovedje Ayonuwe group of music of Urhobo people of Delta state and Dan-Maraya Jos of Sokoto state.Despite the strong showing and seemingly overwhelming support pop music enjoys, folk music practice still features in many events and sites in rural and urban settings in today's Nigeria even though it has undergone transformation in terms of role performance,instrumentation and costume design.These include the various socio-cultural activities such as festivals, marriages, funerals, coronations, etc. The wide range of these activities especially in the rural areas and the fact that it is becoming more frequent in Nigeriancities pre-suppose that traditional folk music is alive and vibrant in Nigeria. In fact, most people look to such occasions as an opportunity to peep and re -learn their own cultures, ideas, values and norms irrespective of the fact that its performance and presentation may not be hundred percent exact the way it was perform some sixty years ago. Folk music plays significant roles in keeping and sustaining traditional and political

institutions in most parts of Nigeria. For example, folk music is used to announce the movement of Emir and Shehu in the Hausa/Fulani enclave of northern Nigeria asprofessional musicians of the king's Court sound long trumpets (Kaakaki) accompanied by Hourglass drums (Kalangu) to herald the going out and coming in of the monarchy. The Durbar festival which is a popular musical practice among most ethnic groups of northern Nigeria even though the practice is a borrowed culture from India is celebrated with rich traditional folk music. Also, the death and funeral arrangement of such royalty are usually announced and conducted with purely folk musical performances. These are someexamples ofsites in modern Nigerian society where authentic and undiluted traditional folk music is still being practiced and preserved.

Even though Folk music is seen as rural or traditional in nature,its performance has metamorphosed such that folk music is also being performed in urban areas by people who have been extracted from their village environment and who form dance groups in the cities. These musical performances featured in cities provide big attractions in cosmopolitan centres and even generate funds.Thus these new emerging folk music practitioners in contemporary Nigerian society have acquired different rule of engagement taht enable their music compete favourably with other types of music in vogue. The funds raised are sometimes sent home for projects that will develop their rural communities. The resilient nature of traditional folk music practice is therefore found in its functionality and effectiveness within the context to which the society commits it. Barhardt (2005), while commenting on the relevance of indigenous knowledge of oral tradition, said that modern society has come to realize and recognize that core values, beliefs and practices associated with indigenous knowledge have survived because they

are valid and have adaptive integrity that is for today's generation as it was for generations past. (p.7). This is why the practice of folk music in Nigeria is still very popular, because it is seen as adding value to the life of people of contemporary society by providing relevant services in socio-cultural, religious, ritual, and social engagements as the case may be. Although the impact of technology has implicated some aspect of folk music performance in contemporary Nigerian society in terms of costumes and instrumental design, this too, is seen as one of the adaptative nature of the art which make it responsive to the ever changing tide of society. This agrees with an adage in vogue; "Our ancestors now speak and understand English".

It is true that most of the social engagements in contemporary Nigeria readily apply for pop music and musicians, but it is also true that there are some ritual observances and cultural practices in some traditional societies in Nigeria that can never be observed with pop music. In fact, pop music is considered a taboo in the observance of such rituals. For example, it is impossible to celebrate the ritual services of Elose Festival of Orogun people in Delta State, Nigeria, with popular music no matter its popularity and acceptance in the contemporary society. Even though the society is changing and dynamic which is natural with humanity, it is also important to note that there are some reserved cultural ideals that cannot be easily altered and the traditional institutions, the monarchy and festivals are but few examples. Although most popular art of indigenous knowledge are rooted and developed more in the rural areas, where the influence of globalization and urbanization has little impact, research activities have shown to the contrary that remarkable impact are being made by popular art culture of traditional folk music in today's Nigerian society owning to its ability to adapt to changing situations

offered by the society. Incidentally, the institutions that strengthened indigenous knowledge practice are on the increase as more and more people now see it as not only effective but also offers low cost premium when compared to other forms of popular cultures in vogue.

Drawing from the observed scenario, the study is therefore interested in finding out the adaptive mechanism inherent in folk music that is making its performance and appreciation relevant to the contemporary Nigerian society as indicated in this study. This is against the background that socio-cultural activities in Nigeria of late are greatly influenced by value systems such as modernity, cultural contact, technology and even religion, which were once considered as foreign. Moreover, in the face of the designation labelled against folk music as unwritten, traditional or rural music and orally transmitted, the study wants to find out why the performance of this genre of music is continuing in Nigeria society as evident by the numerous groups oftraditional folk music practitioners that abound in Nigeria. Also, the study seeksthe views of groups, individuals and organizations from the public on how they perceive folk music as mass culture in today's society of Nigeria. Arising from the present dilemma confronting folk music practice in Nigeria society, the studyassessess the level of interest Nigerians still have for folk music in the face of these opposing values, and global intrusion coming mostly from western acculturation, modernity, religion globalization, technology and urbanization.

1.2. The Concept of Traditional Folk Song: An overview of its scope.

The concept of traditional folk music cannot be discussed in isolation as its operation and scope are premised on other existing discourses of mass culture which help

bring out the meaning and understanding of this genre of music into clear focus. The inter-relativity and inter-dependence of folk music to mass culture show that the understanding of one is complimented by the other. This is why traditional folk music is viewed in this study from anthropological and sociological spheres. Tothis end folk music as a musical genre is associated with group of people or ethnic group forming a people or nation just as Webster's dictionary (2006) implies that folk music submits to a great proportion of people that determine the group character which makes it popular. Consequently, each group tends to work towards the preservation of this characteristic form of civilization, custom, art, legend, tradition and superstition which was passed downfrom other generationsbefore now.

Folk music culture, which is mostly associated withtraditional music of a people, a country or region,typically reflects the activities of a people such as skills and products, wise sayings, dance, music and other art forms that are popular, common, and familiar or associated with that group. The term folk music does not necessarily mean that the people associated with this type of music are debased, unskilled people, but rather a group of people comprised of and brought together by common interest and who shares the same philosophy of life, and bound by a geographical location, group identity, colour, behaviours and aspirations. According to Webster Dictionary(2006) all professions abound in the group and all members of the group (whether illiterate or literate, high or low placed, professional or otherwise) work towards the preservation of their identity through the instrument of tradition known to them whether in pre-colonial or post-colonial era. What Webster implies here is that folk music cannot be said to be inferior to

any other type of music as long as it serves the same social, religious, cultural or any functions that other music genres serve.

Another feature that folk music possesses that brings its meaning and understanding into clear focus is its connection with tradition. The concept of folk music as mass culture cannot be correctly appropriated if it loses sight of tradition. This is because most traditional folk music themes and discussions are derived from or centred on the product of tradition. In fact, folk music is termed traditional because of its reliance on traditional norms. Tradition is a set of inherited and established customary pattern of thought, action or behaviour as in religious or social practice common to a people (Webster dictionary,p.216). Further explanation shared on tradition indicates a device of handing down of information, belief, and custom by word of mouth or by example from one generation to another without written institution. Thus, tradition simply means cultural continuity in social attitudes, customs and institutions hence the philosophical, social, religious and economic theme of folk music is deeply rooted in the people's tradition. The term, traditional, was actually derived based on the perceived function of this type of music which is associated with group or individuals of humanistic origin activated and expressed regularly, habitually, at times daily or yearly for a long period of time which leaves a remarkable impact on them. Consequently, the role of traditional folk music in this regard is to enact, publicize and inform the people of these behavioural features common that society.

Moreover, the cultural connection of traditional folk music to other forms of tradition in Nigeria makes it capable of expressing more fully and clearly cultural language, cultural affiliation and identification. This is because culture is explained to

mean the integrated pattern of human knowledge, beliefs and behaviour that depends upon man's capacity for learning and transmitting knowledge to succeeding generations. The scope of culture also extends to customary beliefs, social norms and materials, traits of racial, religious or social growth which folk music amplifies. Traditional folk music speaks the language of culture and culture in Africa and Nigeria in particular is made alive and meaningful through the organ of folk music. As culture integrates sets of shared values, attitudes, goals and practices that characterize a group or a people, so also are references made to traditional folk music art as a carrier and perpetuator of these cultural norms in Africa, (Nzewi. 2003,p.72)

Therefore, discussing traditional folk music art as a concept is primarily a relative issue bearing in mind the affiliation and the relationship it enjoys with other anthropological and sociological subjects. This is why music which is described as an organized sound is a product of man as it is of culture and the influence of culture on man. Music, be it modern or traditional, has a cultural definition, no matter its origin as it is culture bound and the organization of its sound into music vary from culture to culture. Therefore, while music shares in unity of universality it also shares in the multiple diversity of bringing about the variety of musical practices that abound in the various societies of Nigeria which is necessary for the spice of life. This therefore goes to show that the study of music can be more meaningful if studied against the cultural and environmental forces that have shaped it or brought it to being. This being the case, the musical characteristic of a given culture is the culture of their traditional folk music and this is why Folk music is described by New Standard Enyclopaedia (1987, p.232) as the music of common, musically un-trained illiterate people that has been handed down from

generation to generation through oral transmission: The identity of the original creator of such songs is some times forgotten and more variance may emerge. Funk and Wagnall New Encyclopaedia also contributing to the concept of folk music opines that folk music is also a term used to designate the traditional songs of a people in contrast to the so-called popular music and the music of concert halls and Opera. (p.133).In the same vein, the Concise Dictionary of Music sees traditional folk music as those traditional songs of unknown authorship passed orally from generation to generation and often found in variance of words and tune in different parts of a country or in different countries.(p.327)

Adesokan (1998) definition of folk music seems to underscore the underlying issues ofmass culture when he states that traditional folk music is the type of music associated with the traditions of our fore-fathers and mothers, being submitted through the oral process from one generation to other, (p.4). Stressing the point further, Adesokan opines that traditional folk music is authentically owned by the members of the society, being an integral part of their daily activities. Moreover, folk music makes use of authentic materials which reflect community's values, norms and religious beliefs. That means that folk music is a form of human expression, in this case, a cultural expression of a community of people, in line with the ethical standards and beliefs which must be accepted by the majority of members of that society or community. That is,traditional folk music is an accomplished device and mechanism that infiltrates most communal activities depending on the resourcefulness of that society.

Consequently, in the face of the multi-dimensional functions that folk music plays in societies and communities whether rural or urban, such communities can now be assessed based on the dynamic level of its social activities that accommodate folk music

in her human tradition, custom and culture. This is why Nzewi (1985) argues that no society or system that over looks its inherent values, norms or tradition has identity in the committee of nations, hence this study is hinged on the premise that folk music as a part of an important component of tradition should be emphasized and given attention as its roles asmass culture are uniquely functional. On its part, Funk and Wagnall (1976), seetraditional folk music from the angle of identity when they described it as the spontaneous expression of a people (resulting from natural impulses not caused or suggested from outside) and often forming part of national or group heritage.They feel that although folk music usually occurs among adults in rural areas, it is also found among children, whose private songs often escape the notice of adults. They therefore conclude by saying that folk songs are developed by anonymous groups and individuals who have little formal musical training (p.133). The suggestion here indicates among other things that, folk music could be a leading medium of group identity in contemporary society.

For Grolier (1929) folk music is the traditional music of a people in contrast to the so-called pop and music of concert hall and opera halls. (p.298).Grolier seems to be interested in the demarcation between traditional folk, pop and other types of music in terms of compositional structures and layout. Consequently, this description set the tone of this study as it gives it a direction on what type of music the research intends to address. To Landau (1988)traditional folk music are songs and dances that reflect the culture of a people.He concludes that folk music is generally marked by simplicity of form and melody which suggests that folk music can be an anthropological tool, or a device which this study is fully prepared to explore as it intends to highlight practical

evidences that folk music is still a subject of interest to modern society particularly, in Nigeria.

1.3 Uses of Folk Music in Nigerian Society

The functions of folk music in any culture including Nigeria are so symbolic that Harwood (1976) commenting on its significance states that"traditional folk music can be used to convey other non-musical concepts involving human effort and communication" hence what seems to be the greatest functional importance of folk music is not the pragmatic but semantic"(p.529).One of the functions of traditional folk music in most traditional societies of Nigeria is to create pleasure and satisfaction during ceremonies as it provides an excellent means of expression and communication with other people. Traditional music is used to summon people to a meeting, welcome visitors, signal danger and advertise articles, announce the death of a king or an important personality. In northern Nigeria, the sound of the elongated metal trumpet (kakaki) is used to announce the arrival of an Emir, while in the traditional Yoruba society the 'ipe"drum is used for the festival occasion of the god of oracle (Ifa). The igbin sets of drums are sacred membrane in Yoruba culture and are extensively used for the god of creation. 'Agere' drums are reserved for the hunter's ceremonies while 'gbedu' is a sacred membrane that is attached to the royalty and used for the announcement of the passing on of the Oba who is considered an important figure. In Ghana, 'Odonsu Omu' a traditional instrument is played during the puberty or initiation rites and gourd rattle (sekere) is played by maidens to attract the attention of males to themselves. More over 'shantu' musical instrument is used among the Hausa Fulani to entertain the newly wedded couples.

It follows therefore that for a people's culture to be clearly understood, whether in traditional or contemporary setting, the study of their folk songs should be taken as one of the steps. That means that folk songs cannot be abstracted from their cultural context if we must derive any significant meaning from them, because traditional folk songs have intimate connection with other cultural aspects of human endeavour in Nigerian society. For example, the modern African poets never lose sight of the tradition and function of Yoruba 'Oriki', 'Ifa' divinations, 'Ijala' hunter's songs of 'Oguni Isibongo', 'Acholi' songs or 'Ewe' dirges. Bodunde (1990) actually states that the revitalization of the oral culture and its idioms does not arise from a nostalgic longing for local folklore colour, nor for postcard poetry, rather the oral culture and its idiom are to reintroduce and to recreate a popular poetic language that can be shared by the common people .In it, local issues are raised to recall the errors of the past and to understand the future. Beyond this level of poetic style and themes, the poetic idioms recount the immunity of the masquerades, the impunity of the 'udse' satires, and the 'Ifa' principles of mediation in order to regain the role of the public's voice for the poet and the artist. They also recall the traditional minstrel's role of social censorship, of exposing the wrongdoers, of raising people's consciousness towards social construction. As a unique human phenomenon characteristic of any traditional society, folk songs are always dynamic and alive in their textual and contextual organization and considerations. According to Sowande (1967), it is the livingness in art that makes it art." Perhaps this explains to a large extent the continual use and practise of traditional folk music in today's society for it seems that the existence of man is also the existence of the artand if the curator of the art is alive, the art itself is alive. Traditional folk music function no less in the society of Africa and when

ever they gather there is always the tendency of making music. Music plays an important role in regulating and preserving the various institutions of African society such as in the political, religious, economic, entertainment, ceremonial, recreational, social-economic and communicative roles.Euba (1970) observes that events such as marriage, child bearing, chieftancy, installations and harvest are often celebrated with music

The didactic function of music is effected through logical organisation of its lyrics performance practice such that these lyrics are presented in direct or indirect satire, through speech figures or simile, metaphor,alterations,allusion or even short anecdote to convey an observation or opinion to a witness or audience.For example the 'bullroarer' classified as a musical instrument has a definite cultural function as it is widely used throughout Africa .In 'Oro'ritual cult of the Yoruba people of South West Nigeria, the bullroarer is used for the same purpose as masquerades use their ugly shapes masks to announce the mysterious presence of an ancestral spirit. Therefore when the sound of the bullroarer is heard in a community with that practice as a popular culture, it announces the presence of the 'Oro'cult member and every one hurries indoors as no one is supposed to see the face of the departed spirits. What the ritual cult members of 'Oro'do is to exploit the traditional belief in Africa society that coming in contact with a spirit can be fatal: so they used the sound of the bullroarer to invoke the spirit world and affect a form of social control in the community.

Therefore, folk music practice in most Nigerian societies as a matter of fact is an integral part of culture, a dimension of life, a vehicle of socialization and embodiment of cultural values and history. It is an arm of oral theatre culminating into a national tradition which is made popular due to its effective communication power. Folk music is

one of the overt media through which the cultural traits of a traditional community are translated into reality. These traits are expressed in the rites of birth, marriage, excision, funeral arrangements, festivals and recreational activities.Traditional folk music occupies a formidable place in most oral tradition and it is seen as a repository of ideas, and by that assumes a central position in the reconstruction of history. As Evan-Prichard (1990) puts it, "the past is contained in the present as the present in the future" (p.60).The clarion call for self-reliance, cultural awareness and cultural authenticity can as well be achieved through the revival of traditional folk music practice in today's society. Nketia (1979), commenting in a similar vein states that:

> One other important categories of songs found in African societies is one which can be described as "songs of the elders", they remind people of the past and of the values of society, and requires some knowledge of oral tradition before one can understand them. They have been described as historical songs in literature on Africans, even though with a few exceptions, what they generally provide is not a detailed narration of events, but brief allusion to significant incidents and genealogies (p.196).

In other words, what Nketia implies is the complementing role folk music play in reminding all citizens that this genre of music is a medium of transacting historical issues to present dispensation. In the same vein, Miller (2002) accedes to Nketia's position when he gave a complementary example from the American experience.

According to him, folk music has acquired functional role for its mainstay in recent times as it is synonymous with national culture which is expressed from a particular region or culture to another when it is used for social cohesion (124). This is becausetraditional folk music was particularly conspicuous and used in the United States of America, by polish America, Irish-America, Asia-America, Afro-America and others who strive to emphasis differences from the mainstream. The different communities learn

songs and dances that originate in the countries where their grandparents came from. In other instances, folk songs were used to communicate historical and personal events on certain day of the year. The lessons from the America experience have generated renewed debates in contemporary Nigerian society as to the level of recognition accorded to traditional thoughts and values (folk music inclusive). These debates are actually stressing and re-emphasizing the need for a critical study and evaluation of the concepts and values that oral tradition holds for today's society. Based on this, the study is focused on re-directing the thinking of modern society towards appreciation of the oral tradition, heritage and norms of the Nigerian people if their identity must be sustained. As Kolawale (2009) opines; there should be deliberate efforts and reawakening of interest, awareness, appreciation and understanding toward moving the esteem values of the oral tradition from its peripheral sphere to a more central position in the scheme of events. To her playing traditional folk music in a foreign land has brought people of the same ethnic group together and has helped visitors in foreign countries to locate their destination. As such the clarion call for cultural renewal in the society generally reflects an apparent doubt regarding the capacity of modernization without a culture that can sustain the well-being of its citizens.

It is, indeed, the society's perception of continuity and relevance of culture that has inspired scholarly research on oral traditional values and heritage blowing across the African black race as the intrusion of external culture coming mostly from Europe and America into Africa did not allow a reciprocation between the two cultures so that both would benefit from each other, instead, Europe and other advanced cultures began a

process of enforcing their own type of culture on Africans of which traditional folk music is a major target.

The contemporary Nigerian society has brought with it a pluralistic and materialistic tendency. One is lost in the sea of opportunities offered by the new society. Each family and individual ethic group tries to find its bearing as they wade through the multitudes of ideas and values that the contemporary society presents to them. This, rather, has necessitated in some way a closer tie among social groups and ethnic nationalities. One can perceive among the ethnic groups and families a sense of identity and belonging which they want to forged through the instrument of their own traditional folk music among other media as individuals and groups try to locate themselves in the vast world of diverse culture and values.

Within the context of a nation and a contemporized urban setting generally, which is increasingly becoming pluralized, a sense of belonging is unfolding even though not adequate enough to cater for the grave consequences already ushered in by modernity, globalization,religion and technology among others. This probably informed the revival of folk music practice as indicated by the numerous folk music practitioners springing up in every ethnic group across the country which are aimed at forging and fostering this sense of identity and belonging and to legitimize the relevance of African traditional values and heritages. Consequently, one can imply that African traditional folk music transacts virtues, enduring values, morality and transforms abnormal dispositions and attributes; hence African musical art does not connote strictly entertainment, but rather front entrainment as a tool for social, political, religious, mental and general health objectives of a people. (Nzewi, 2005,p.2)

Commenting further, Nzewi (ibid) argues that music, “dance and drama as construed in modern entertainment industry promote farcical minds, superficial living and harmful consumption trendiness and that modern popular culture diverts the mind, and promotes vacuous living, but African traditional music exists in creative performance symbiosis with dance, drama and costumes art” (p.5). What this statement simply implies is that African art is living and connecting moral and social issues for cohesive living. The traditional African relied on her musical art as a multi-dimensional tool, and a conscientizing and proactive agent which they accomplish expertly through folk music.

Traditional folk music in Africa and Nigeria in particular is rationalized and applied as a life force in a traditional African system while it is also taken as a conceptional agenda that guide creative minds in a way which fashions out the musical art of folk music as a proactive agent of socialization in the society. Therefore the popular culture of traditional folk music practice in any community or in an ethnic group which is rooted in the historical, religious, economic and social cultural background of the people is to function as a guide in achieving a cohesive society where the moral, social, spiritual and cultural equilibrium is guaranteed. Nigerian traditional folk music comprisesthe music of various ethnic groups found in Nigeria- Hausa, Yoruba, Igbo, Urhobo, Idoma, Tiv, Efik, Ibibio, Edo, Ijaw etc, used in their daily life where both the language and style of rendition and instrumental accompaniment are characteristically localized.

To the traditional institutions in Nigeria, traditional folk music practice is a vital aspect of culture which finds expression in the people’s daily lives and their desire to promote it is borne out of the conviction to ensure cohesion and continuity. Among the Urhobos in Delta state of Nigeria, the ability to be adjudged a good musician lies in the

number of new wise sayings, new proverbs, new Urhobo vocabulary and new secrets unveiled in a song. Consequently, the activities of traditional institutions in Nigeria which are marked or celebrated with one type of folk music or the other are to serve as connecting link between cultural values and political life. This is because traditional folk music is considered as an important player in the survival of African tradition as it penetrates every activity of life and social ceremonies that are indigenous to the people. Apart from this, folk music is also described as the traditional and indigenous music of a people in their various communities that is part of their orally transmitted culture. And because of its indigenous nature, most practises of folk music are expressed in traditional institutions.

Moreover, traditional folk music in Africa is also used to recall and remember historical deeds and chronological account of important events in the community. For example, Esan songs of the people of South South Nigeria like ‘ewi ege rara’,’ijala’,’gelede alomo ,‘iyere’,’iranmose’ are some historical songs that remind people of the past and of the values of the society which require some knowledge of oral tradition before one can understand them.

This type of historical song is mostly found in courts of African kings and chiefs as they are intended to motivate and encourage them to emulate their predecessor in their glories and learn from their defeats. In this case the chronicles of kings and their genealogical references that link the present generation of royalty to their ancestors, help to strengthen the position of the ruling ones. Some of these songs consist of eulogies and references of ancestors, kings, and the names of those defeated or captured in battle. This

is why Adesokan (1998) observed that one of the features of folk music in Nigeria society is its wide scope of use and Nketia (1979) agrees when he states that:

> Music has always been an indispensable art in human existence as it is central to many activities of his life. It is a cultural Phenomenon created by people and enjoyed by all individuals. Music is a pleasant cultural pursuit among traditional society in Nigeria which they use as a socialization agent and maintenance of the societal cherished values. (p.187).

Field (1973) in agreementwith Nketia citedShakespeare's workthat states;"the man that had no music in himself, nor moved with concord of sweet sound, is fit for treason, stratagem and spoils"(p.1616). In the same vein Idolor(2002) observes that folk music in traditional society enables members of a community to (I) Understand their past and contribute to the shaping of their present and future, and (ii) document their feelings, hopes, disappointments, sufferings and joy through music. (P.2) The spontaneity of folk music in Nigeria is based on the daily collective and personal experiences of the people built into a rich musical repertoire that is created around their feelings such as joy, victories, defeat etc. The perpetuation of these songs from one generation to another is therefore seen as part of the cultural practises that are indigenous to them.

Consequently, a community'straditional folk music practice of an ethnic group is rooted in their historical, social-cultural, religious and economic background. Obviously, music plays significant role in Nigeria societal life styles and through folk music the people's behaviour and mode of conduct can be read and understood. Folk music expresses most of the attributes of culture of the Nigerian people. Akpabot (1998) summarily expressed that one way of knowing about the culture of a people is to examine how they conceptualize music: (91).Folk music practice in Nigeria is so diversified and

widespread that Olaosebikan(1982) categorized them into two groups of (a) ceremonial music which is dominated by the royalty and many other religious observances which traditional people see as a time of recreation and enactment whenever they are held or performed, and (b) the entertainment music that is demonstrated in the various socio-political, economic, creative and occupational activities found in the society. By and large these traditional institutions are sustained by such songslike historical (epic),songs of insults and social control, praise and children songs, work and funeral songs, ritual and philosophical songs, song of marriage, initiation, birth, naming and satirical songs among others. Agbidi (2011) also gives a comprehensive summary of musical events in contemporary Nigerian society that incorporate purely folk music in its performance. These according to him include religious, child birth, puberty, initiation rites, war songs, ceremonial songs, songs of insults, protest, hate, sorrow, death, work songs, circumcision, reformation, nationalization and festival songs.

It is impossible to exhaust all the activities or ceremonies in Nigerian society that use traditional folk music in their engagements in one study. This is because the study has revealed that folk music practice is still deep rooted and well established in Nigerian society. It does appear that most cultural practices in traditional Nigerian societies are conducted through folk music in accordance with the custom, tradition, beliefs and behaviour of the people.

Kolinsky (1978) actually stresses the continual rendition of folk music in contemporary society because of the enormous variety and pluralistic nature of modern society coupled with the diachronically changing conditions and the phenomenal growth of rural/ urban interpretation of music which has given new vent to folk music practice in

recent times. What Kolinsky suggests here is for the pluralistic society to be given a chance to make a choice out of the numerous musical options available to it. He therefore cautioned that music must be studied in culture, in order for its intrinsic diversification to become apparent, since structure is an essential element of culture. It is in this regard that Mariam (1959) drew attention to the relationship between man and culture and between human and sound. According to him, there is a relationship between human and sound and human behaviour is a pre-requisite for sound production of a culture, and the pattern of sound production of a people is the result of the world-view and their concept about music.

In concluding this section therefore, the study has been able to show that folk music practice as mass culture is well established as a tradition that is deeply rooted and penetrates all aspects of Nigerian life. The study equally indicates that folk music art is treasured and held as an enduring property of the people that created it. This in itself is fundamental to this study as the art has shown features of livingness in its nature which allows it to strive in a multi-cultural society like Nigeria, characterized by new value system and practice, in addition to the activities of technology, urbanization, globalization and religion. Folk music as mass culture in Nigeria contrary to erroneous label placed on it as old fashioned or rural in nature is making remarkable impact and input to the continuing existence and advancement of the contemporary Nigerian society. To this end, the study is committed to finding out the adaptative powerand the livingness of this art as indicted in the new audience where it is performed in contemporary Nigerian society.

1.4 Statement of the Research Problem

The Contemporary Nigerian Society is one in transition and undergoing transformation as a result of industrial growth, speedy modernization, globalization, urbanization and intrusion of foreign cultures such as pop music and religion. These factors tend to undermine the continual existence and practice of some traditional cultural values and norms handed over to us by our fore-fathers. One of such cultural practice is the folk music that was passed down to succeeding generation by oral transmission. In the light of the threat pose by these Western life styles on traditional folk music practice in Nigeria, the study want to: (a) Investigate why traditional folk music have survived and integrate itself to the ever changing and dynamic society of today's Nigeria. (b) To find out the adaptative and staying power of traditional folk music in contemporary Nigeria in the face of the opposing forces highlighted above.

1.5 Aim of the study.

The aim of this research is to investigate why folk music which is described as traditional, tribal/ethnic, archaic, old fashion, non-literate, is still being practiced by numerous traditional folk music groups across the country and why this genre of music is still being enjoyed in the contemporary Nigerian society.

1.6 Objectives of the study.

The following are the specific objectives of the study:

(i) To establish that traditional folk music has numerous performing groups and practitioners scattered across the the length and breath of this country therefore indicating its practice enjoyment is still continuing in contemporary Nigeria.

(ii) To account for the adaptative power of folk music practice incontemporary Nigerian society.

(iii) To establish the reasons for the continued survival, patronage and practice of this genre of music in the contemporary society.

(iv) To record and document some of these folk music for posterity.

1.7 Justification for the Study

A key reason for this research is to counter the rather 'naïve' notion that traditional folk music practice is primitive, archaic, old fashion and belonging to rural agrarian society. As the study will argue later, most aspects of oral tradition, customs and cultural practices in Nigeria (folk music inclusive) have no suitable replacement in modern society due to the perculiar nature and the services they offer by adding value to other numerous socio-economic and political engagements in contemporart N igerian society.In addition, the fact of documenting and writing will provide resource materials for future research and preserve the music. Also, the study draws attention to the need to sustain cultural productions as culture constitutes the building block of life systems and sustainable development.

1.8 The Scope of the Study

The scope of this study is limited to some selected traditional folk music practitioners in Nigeria namely;B.B.C.Lon'Bworok of Turu Jos South L.G.A of Plateau State,the Bakah Club 100 traditional music band of Markudi Benue State,the Jarawan Dilla dance group of Pankshin,the Ekpo masquerade Performance group of Ibibio of Akwa-Ibom State,the Dundun dance group of the Yoruba people,the Bata dance group of the Yoruba

people, the Ezeagu Atilogwu dance group of Enugu,the Ovedje Ayonuwe group of music of Urhobo people of Delta State,and Dan –Maraya Jos of Sokoto State.. The choice of these selected traditional folk music practitioners is guided by the principle of (a) reflecting all geographical locations in the country,(b) to accommodate and reflect as much as possible all majar ethnic groups in the country with a view of sensing their musical opinion as it relates to traditional folk music practice in contemporary Nigerian society.

1.9 Theoretical Framework

This study uses a combination of ethnomusicology and the appreciative inquiry as its theoretical frame work. The ethnomusicology is a research theory that seeks to find out the musical behaviour of ethnic groups of nations and how they relate with their own type of music.The Appreciative inquiry approach on the other hand is interested in whatsoever that is of value, good and cherished in a society; something that add value to a society or a system. Since the study is on traditional folk miusic as mass culture in society, the two methods consicely capture the theme of the research as the theories are founded on the belief system that traditional folk miusic is partof cultural anthropology that is time valued and a formidable assert in most Nigerian societies. The theories suggest that the researdcher takes a positive stand on the topic under investigation if he feels that the core values of the system or the society being investigated is neglected or relegated.Consequently the theories sees society as socially constructed by people and as such are govern by some timed valued norms, customs and tradition with traditional folk music as a mainstream of these values.To this end the theories encourage the investigation into what is valued in the society (with traditional folk music being the focus of this study),and deeply emphasizes the investigation of the use and functions of

folk music, the concept that lies behind music behaviour in a society and the understanding of music in the context of human behaviour as well as the broad knowledge and meaning and how traditional music fits within the context of wilder cultures and societies which is the focus of this study.

Consequently, the appreciative Inquiry and Ethnomusicolgy theories which are closely associated with narrative research method and adopted for this study focuses on generating questions for data collection.The questions asked which is usually in face to face platform which was conducted through the the key informant method determines the information received which the researcher uses to form conclusions and recommendations. When Appreciative Inquring and Ethnomusicology theories are conducted with the spirit of appreciating art, the value of the art being investigated (this case traditional folk music) in that culture is affirmed and illuminated. In that case the views on why people place such value on that art or what gives life to the art are revealed or unveiled.

1.10 Research Questions

1. Where are the new audience and patronage of traditional folk music practice in contemporary Nigeria?
2. What are the reasons for the continued practice and patronage of traditional folk music in contemporary Nigerian society despite encrouchment from foreign cultures?
3. Why is traditional folk music attracting new audience and patronagefor its performance in contemporary Nigerian society?
4. Whatfactors are responsible for enduring practice of traditional folk music in contemporary Nigerian society?

1.11 Methodology

The study of traditional folk music in contemporary society as in other related fields requires the acquisition of existing body of knowledge from in-depth field research as well as from literary sources especially when it has to do with issues relating to human behaviour as in the case of social anthropology, ethnomusicology and the humanities. In other words the study of traditional folk music in any context can only be meaniful and rewarding if approached from any of the arms of humanities. Therefore in order to obtain data for this work, the study adopted two main domains of information gathering namely, the face-to-face personal interview which was done through the key informants and the documentary research techniques.

The documentary technique involves the gathering of information from libraries and consultations of journals, books, thesis, and dissertations in related fields which will help validate and strengthen data collections and analysis. The other domain which is considered the most important to this study, it is the field work that involves gathering and documentation of information through oral interview. Dealing with oral tradition which is the concern of this study is most rewarding when handled through descriptive method that is conducted in a face to face oral manner.This will involve recording of conversations and taking pictures with electronic devices like tape recording systems, cameras and other appliances where necessary.

1.12 Research Design

Any serious research or activity should have a road map or outline that will help the researcher achieve his stated target or solve the problem identified. Therefore this chapter is set to marshalling out the research method expressed in the research design. Consequently,

research design is a guide, map, plan, an outline or integrated arrangement of actions to be or already undertaken or carried out. Research method or design according to Baiweyu in Awotunde (2003) is a plan that guides the researcher in structuring the collection, analysis and interpretation of data. To Kerlinger (1986,280), research design serves two basic purposes, (i) to control variance, and (ii) to give answers to research questions or hypotheses raised. Although the study of music, world over, has established approaches in the field, it is also necessary to consider the relevance of some of these established approaches to the type of data researchers in African music requires. The pursuit of such studies, however, should not fail to take into consideration what is important to the owners and makers of the music.

As Nketia (1976) would counsel, one must consider the relevance of established approaches to the materials one is dealing with. Consequently, Mokwunya (2011) advises that adopting a methodological approach in ethnomusicology in African music can be rewarding if studied and analyzed from any of the approaches put forward by pioneers of ethnomusicology like:

(1) Merriam (1964), who suggested the approach of studying African

Music from the cultural perspective;

(2) Seeger (1962) and Hood (1971) who opines that African music

Should be approached from language and mode of expression;

(3) Nettl (1955) and Blacking (1967) suggests the cultural approach;

(4) Chernoff (1989), suggests that African music study should be approached from the socialization agent it plays;

(5) While Nketia (1979), Stone (1988) and Nzewi (1978), all agree that African music should be approached as an event;and because the expression of traditional folk music in the Nigerian context is well established in most cultures of the Nigerian societies as an event and as a socialization agent, the study therefore adopts the qualitative method as it will enable the researcher to give a vivid description and to explain the events of musical activities as well as the cultural and the socialization process of traditional folk music practice in the Nigerian contemporary society. This is because the descriptive method is well captured under the qualitative research design. Qualitative research has its roots in social sciences and is more concerned with understanding why people behave the way they do: their knowledge, attitudes, beliefs, fears, etc. Qualitative research allows the subjects being studied to give much 'richer' answers to questions put to them by the researcher, and may give valuable insights which might have been missed by any other methods.

1.13 Population of the Study

Population in any educational research refers to a group of people or objects which the researcher is interested in obtaining information or data for the purpose of analysis and solution to the identified problem. The target groups for this study are some selected traditional folk music practitioners in contemporary Nigerian society. They include:

(i) The members 0f the B.B.C.Lon'Bworok music group,

(ii) The members of Bakah Club 100 traditional music band of Makurdi,

(iii) The members of Jarawan Dilla dance group of Pankshin,

(iv) The members of Ekpo Masquerade performance group of Ibiobio of Akwom Ibom,

(v) The Dundun dance group of Yoruba,

(vi) The Bata dance group Yoruba,

(vii) The members of Ezeagu Atilogwu dance group of Enugu State,

(viii) The members of Ovedje-Ayonume group of music of Urhobo people of Delta State ,and

(ix) Dan Maraya Jos,of Sokoto State.

1.14 **Sampling Technique**

A sample is the number of elements actually selected out of the entire population to be considered for information gathering in a given study.In all about eight traditional folk music performing groups were randomly selected and interviewed using the key informant method from the numerous performing groups scattered all over the country and drawn from the major ethnic groups spread across the geographical location of the country in no predetermined order.The key informant interview technique is a qualitative in-depth interview with people ranging from fifteen to thirty and above who know what is going on in the community.The aim of the key informant interview is to get first hand information and knowledge about a topic of interest.The interview were loosely structured relying on a list of issues to be discussed.The purpose of key informant interview is to collect information from a wide range of people including experts. Professionals, residents of the society who have first hand knowledge about the subject or topic the researcher is interested.The key informant interview can be conducted using two methods:(a) Telephone interview (b) face to face interview.For the purpose of

interacting more intimately with respondents,the study adopted the face to face method.The method provides for free exchange of ideas and lends itself to asking more complex questions and getting more detailed responses.The key informant interview is particularly rewarding as the researcher is able to get useful information about pressing issues concerning the topic from a number of well informed and connected people who are experts and professionals as regards the topic.The method also enables the researcher to get information from people of diverse background and opinions and be able to ask in-depth and probing questions.

1.15 Instrumentsof Data Collection

In order to elicit information that will help in getting answers to the research questions raised in this study, certain tools are employed. For the purpose of this research, the unstructured interview format based on cntent analysis. For a study of this nature that has to do with seeking peoples' opinions on the subject under focus and in line with the qualitative nature and design of the study, the instrument for data collection adopted for this study was the interview based on content analysis and documentation method. The interview method based on the content analysis was transacted through the focus group method where the topic of the study was thoroughly discussed. Interviews in qualitative research are usually in-depth in nature, probing issues in detail; subjects are usually interviewed individually in their own homes, offices, places of work or other convenient environment. In most cases, the researcher cannot predetermine how the interview process will go. This is because in trying to respond to a question raised by the researcher or the interviewer, other issues might come up that will lead to further questions especially when clarifications need to be made for better understanding of the

position of the respondent. This can reveal more about beliefs, attitudes and behaviour of the respondent.

In collecting data, the researcher first of all booked an appointment with each of the identified individuals used for this study. Each of the subjects was visited as arranged and the purpose of visit was clearly explained so as to get maximum cooperation. Armed with a tape recorder and a note-pad for note taking, the interview commenced with the researcher asking questions based on the earlier prepared items for eliciting information. It is to be noted that research assistants were not employed for this study for the obvious fact the researcher had to come face-to-face with his audience for validity of information.

1.16 Validity and Reliability of Instruments

The trust of qualitative design is to enable the researcher explain the phenomenon under study through a logical process of what has been received from the field through oral interview based on the content analysis approach and other documents. The interpretation of such findings is therefore based on the holistic perceptions of respondents from the sampled population targeted for this study. The oral interview is therefore seen as the most reliable instrument as far as this study is concerned. This is because the conceptualised data from respondents are found to be more authentic and reliable having been subjected to rigorous cross examination and probing questions to test the information been provided by the respondents. Moreover, since the oral interview which was based on the content analysis approach was conducted in a key informant method is a direct source of information, the data or information provided is not

subjected to manipulation by third party, thus further strengthening the reliability of the instrument used.

1.17 Method of Data Analysis

The method of data analysis adopted for this the content analysis approach which is descriptive in nature. This will enable the researcher describe in detail the data generated from the field. This .is because for this kind of research that is qualitative in nature, and given the fact that the instrument for data collection was interview, only the content analysis method can be applicable as it will enable the researcher describe clearly the data generated from the field. In doing this, each of the responses elicited from the subjects is presented and described in accordance with the focus of the study.

CHAPTER TWO

Review of Related Literature

2.0 Introduction

2.1. Dimensions of Folk MusicPractice in Contemporary Nigerian Society

Ethnomusicology as a field of study in music has expanded in scope over the years. Although most ethnomusicological works and researches done previously were closely allied to historical musicology and cultural anthropology, early pioneers in the field have come up with some approaches that will help define the limits and to properly guide the results and findings of researchers in this aspect of music knowledge. The approaches posited by these renowned scholars of ethnomusicslogist like Sach (1962), strumpf (1911) Hornbostel (1961) Kunst (1959) Merriam (1960) and others in Nettle (1963),can be categorized into (a) Evaluation (b) Descriptive (c) Historical (d) Survey (e) Comparative, (f) field work and (g) Laboratory. Although some of the approaches may overlap in terms of definition, they provide a guide-line for students and researchers interested in ethnic music across the globe.

Interestingly, studies in ethnomusicology in the past has provided information and will continue to provide information for music histories, music psychologist, anthropologist and all other forms of music practice. This is because music is one of the few universal cultural phenomena, for there is no group of people which does not have some form of musical practice peciular to them, and this it is very important for an ethnomusicologist, if he is to be fully informed about a particular culture and also to know something about the musical behaviour of the people especially those cultures in which music plays a role of great important in their daily life.

Studies in ethnomusicologist have also been used as corroborative evidence for particular theories in anthropology. This is why findings of Hornbostel (1911)in Nettle(1963) regarding the turning of Panpipes in Brazil is a case in point where the turning style in Brazil is identify with that used in some parts of oceania presumably indicating cultural contact between the two areas. Studies in acculturation which is the result of intimate contact between neighbouring cultures have been pursued through music most especially those of the oral cultures whose societies do not have a developed system of reading and writing their music. Hence such music which function in religion, communication, social entertainment and organization, moral and ethnical standards and creativity have been the focus of ethnomusicologist over the years. it is on the strength of the wide scope of this field that this study x-rays the evolutive nature of traditional folk music practice in contemporary Nigerian society. According to Nettle (1956) folk music has played greater role in research like those of its western counterpart. This is because most ethnomusicologists involved in those aspects of cultural life of a people have found folk music useful as raw materials for their research purposes.

The evolutive approach in ethnomusicology is one in which all musical cultures especially those of the oral tradition are assumed to have passed through the same stages from simple to complex in terms of usage, functions and performance role. The evoluive approach is hinged on the development in the musical culture that reflects on peoples behavioural patterns in response to the ever dynamic nature of societal values, taste and advancement in technology. In it people's temperament is specifically reflected in the people's music and dance, and seeks to find out the relationship of music and culture

pattern. This is because music and dance are after all part of the same culture which determines other kinds of behaviour.

The use of the evolutive approach in this study is intended to show the fact that traditional folk music practice in contemporary Nigeria is a body of music in processional motion as a result of modifications even though it may not be entirely of style and structure of the whole music, but of the antitode, meaning, material features and usage of the music type.

Peharps the twentieth century is the most tumultuous in the history of man and indeed for Nigerian traditional folk music. This is because this genre of music has never been faced with so much acculturating forces within so short a historical period. Western education and increasing tendency towards western values, intensive urbanization, the media and technology and the oriental religion forces of Christianity and Islam has exacted enormous pressure upon traditional culture one of which is traditional folk music that saw changes in several aspects of its usage and performance.

Traditional folk music practice in Nigeria today has undergone several remarkable changes in appearance, sound, instrumentation, costume and context of performance. The use and purpose it serves has also undergone severe transformation, all in an attempt to retain its relevance and impact in society. To this end several noticeable changes has been observed as to how folk music function and utilize in contemporary society of Nigeria.

Folk music performance in contemporary Nigeria is taking on a new form and dimension as dictated by the environment, social happening in the society and as a result of government restructioning of the political, economic and social system both at the

federal and state levels. Consequently folk music practice in today's Nigeria has come to assume the role of social critic, social commentator, social entertainment as well as contributing to government developmental programmes by which folk music is used to convey, propagate and interpreted same to the society. In some cases important figures in government and society are also elugized in folk music performance when the need arise as posits by Sachs in Nettl (1964).

> People's temperament is specifically reflected in the people's music and dance. This is because music and dance are after all part of the same culture which determines other kinds of behaviour inherent in them. One can predict specific dancing and musical behaviour from the general characteristic of a culture. P.17

By this folk music practice in some cases announce to the society current events and happenings within the community which are clearly wrapped in musical episode. It is on this basis that the review of the musical events taking place in contemporary Nigerian society is categorized to address the dimension folk music is aligning to. Although the structural properties of every music items are recognized and could be used to categorized the music type, the classification of a piece or type of music is primarily in terms of the social institution or concepts which gave it origin and with which it is thereafter associated is what matter at the end.

Although Nettl (1964) did a compendium of approaches put forward by renowned ethnologist like Curt Sachs, Carl Strumpf, Von Hornbostel Charles Seeger and Richard Waterman on how a student can do a study in ethnomusicology in which they propose (1) Evolutionary (2) Descriptive, (3) Historical, (4) Survey (5) Comparative, (6) Laboratory and (7) Compendium approaches, their methods seems to lack basic tools to measure social intervention arising from structural re-arrangement of society. This invariable has

grave implication if this study should adopt any of the approaches prescribe by them. This is because traditional folk music practice in contemporary Nigeria grew out of two basic backgrounds: musical organization and musical practice which are expressed first and foremost socially and religiously, and then culturally and morally among others. It is on this basis that the discourse will centre on (1) The socio-religious and (2) socio cultural dimension of folk music practice in contemporary Nigeria, even though the discuss will play out in other areas such as Socio economic, and socio political dimension.

2.2 Socio-Religious Dimension of Folk Music Practice in Contemporary Nigeria

There is interplay in the way social and religious music is expressed in contemporary society of Nigeria. This is very pronounce in Nigerian folk music where social music is usually used in entertaining people during social activities, festival and other engagements as deemed by the community. On the other hand religious music is used during indigenous religious festivals in worshipping gods, entertaining the celebrants and other visitors who came to grace the occasion. The expression of the two musical types coincides at the point of performance such that what is termed religious music may end up being used for entertainment. For example the 'Esele' dance of the 'Ishan' people of Edo state, the 'Ikpiri Kpe' war song of Ohafia people in Abia state, the Egungun festival of the Yoruba people and the 'Egbeda limhim' masquerade are religious festivals which begin with the ritual purification of the adherents, prayer for peace, fertility and progress are restricted to the community members. There after the ceremony progressed into a social configurations where visitors and the audience are entertained to

artistry and creativity of the people. This is in agreement with Nzewi (1989) when he states:

> The idea and concept that inform the traditional genre which have been given primary consideration are being increasingly eroded by modern trends in value system, religion, education communication and the society generally. The principles of practice are shedding traditional norms and value, prescriptions and contextual forms. The paraphernalia of practice, instruments, costumes, masks and other materials equipments are researching into what would become more durable and at the same time acceptable to the contemporary modified audience p.142.

To this end many traditional folk music in contemporary society like Nigeria have compromised their traditional usage and socio-political implication. Even though traditional folk music is still being widely practice in Nigeria, some have been deprived of their institutional and contextual roles. As a result, exant traditional music practice have acquired new primary social uses and values, often only for entertainment import. However, the socio-psychical, ritual and mystical associations of the esoteric types are still very effective in contemporary Nigerian society.

To a large extent most religions, social, economic, moral and political as well recreational life in contemporary Nigerian society are transacted through music. This has provided a platform for all music types to thrive such that the Nigerian musical terrain is alive with many diverse types of musical practice such as Jazz, highlife, Juju, pop and calypso among others. The present atmosphere has created a competitive environment where all manner of music and musicians compete to have a say in the musical settings. This situation has given strength to traditional folk music and musicians to also canvass for the opportunies available as a result of the changing nature of societal values. To this end most themes of traditional folk music focuses on current societal behavour and happenings. The materials of their text are therefore tailored to inform, educate, warn,

enlighten or entertain the society. This provides spontaneous recreation as well as engendered rapport and fellowship within one's immediate life circumstance. To this Nzewi (1989) affirms:

> Traditional musicians are now beginning to feature in social celebrations of quasi traditional nature when adequate fee is paid by a sponsor. Thus traditional music types in any event category are now engaged for occasion which tradition never envisaged and would have deemed an abuse of meaning p.150.

The traditional musicians and music word and text are becoming more innocuously couched when deployed for social satirical roles in contemporary society. They base their text on themes specifically designed to motivate society or otherwise warn, correct or impinge on social or political deviation. But at the same time, the traditional music performance in contemporary Nigeria society is however now quite cautious so as not to clash directly with the humourless modern state which is the new political power and authority which exert control over its traditional and socio-political roles. This is an indication of the direction Folk music performance is moving to in contemporary Nigeria.

It is important however to state that the traditional folk artiste in contemporary Nigeria still operates within the norms of forms and idiom that are his audiences' traditional heritage, even though some of their sponsors determine the choice of words and mode of presentation of his music. He then takes pain to conform to the hereditary standards and ethos of artistry and aesthetics. Even at that the contemporary audience still place high value on the artistic excellence and the effective communication that are contained in their rendition. That is the traditional music audience still remain a

stabilizing factor that ensures the maintenance, continuation and advancement of standards of creativity.

Music in Nigerian societies is always functional as it is closely knitted with lots of social activities such as: sporting, wedding, rituals, funerals and most importantly for entertainment and artistic enjoyment. This passion for entertainment and artistic enjoyment has really changed the face of traditional music performance in contemporary society of Nigeria. To this end some owners of traditional music outfits do not care to relocate their tradition outside its hereditary functions provided perhaps for its monetary benefits or for the sheer fun of artistic display. Nzewi (1989) again gave an instance where 'Ese' music was quickly arranged to perform for some foreign visitors even though 'Ese' performance was funeral rite music. According to him the performance was an open one and passerby intrigued by the sound of 'Ese' without death came in and watched.

This shows that efforts are being made to stimulate the 'Ese' performance beyond its traditional role and domain in contemporary society. Even at this is nobody in the audience was bother that the music was being performed out of context, and not even the musicians who will customarily question and be assured of the status and merit of the deceased before they will agree to conduct his funerary proceeding musically. He concludes by saying that even though such performance lack the musical merits and dramatic interest of traditional contextual performance, the contemporary rural communities now accommodates these innovative trends as inevitable. This is what is happening with most other serious event-bound traditional music types in contemporary Nigeria society. That is to say it is the musical interest of such previously context

prescribed or taboo-regulated music types that make them much in demand for the modern listening audience and not their cultural significance any more.

Music like a cultural current flow through the river of time and as it does so carry along or shed some of its appearance, content and usage. As it meander through time, societal contact and cultural interface are bound to impact on it thereby bringing about changes as it continue its journey of existence. Therefore traditional folk music in contemporary Nigeria is an expression of contemporary Nigerian culture which by the defining term is necessarily a culture in transition. Continuity, change and environment are the elements in the chemistry of this culture. Okafor (2005), p.348.

For Okafor (ibid), music is a cultural expression determined, moulded, interpret and dressed by culture and the culture environment of a people. To this end he suggests that the study of the cultural and environmental forces that have shaped it or brought it to being be carried out. He highlighted some of the factors that have created the present day cultural environment to include British colonial adventure, commerce and industry, western education, Christianity and Islam, globalization, urnbanization and the media of mass communication. This is because folk music is the music that has been submitted to the process of oral transmission and it a product of evolution which is dependent on the circumstances of continuity, variation, selection and change. It is the fashioning and refashioning of the music of the community that gives its folk character.

> It means therefore that folk music is supposed to continue with the community that evolve it or invented it. It is suppose to exist with it and continue with it. And as the community continues in existence so is their folk music. Part of continuity in life is change. As one grows older, the appearance and feature of that person changes: his size, his looks, taste, attitude and the things he use or created. This means that music which is one of his creations is bound to change in taste, appearance, in sound and use as the man himself changes.

> This is why Cappa Lletti in Okafor (2005) affirms: It is this change that enables it fit into the changing environment, times, while it s origin, history and very nature stirs the emotion of a community historical evolution, its continuity of being (p.384).

This change in music enables an old neglected piece or piece with fading popularity to be casted into a new mould and be replaced as something fresh. For example there are few socio-religious musical types that have evolved from traditional Yoruba religion. Processional music such as the ones use at 'Isipa ode' and 'Isaar' is example of such musical type. According to Adegbite (2006) 'Isa ard' is a ritual performance by the 'Egungun' or 'Oje' (anastrial spirit) worshippers to show their last respect to the departed soul or spirit of a female member. Today, most of these socio-religious musical genres (traditional) enjoy some degree of popularity not only among adherents of particular religious groups but also among other various interest groups. In fact they form the bulk of social and entertainment music in Yoruba society today p. 46. According to him the melodies and rhythm with which they are now sung are basically drawn from Yaruba folk traditional tunes. This make the message conveyed by the songs more meaningful to the average Yoruba listeners.

African music cuts across socio-religious barrier. In other words, there is music for every aspect of African life: ritual, religious, social, political, entertainment and recreational. But all these are taking new dimension as contemporary society tends to extend the frontier of its usage to other non musical settings. As such many traditional folk music of religious rites have moved from its ritualistic essence to a re-creational music which has equally generated various generational and social roles with a systematic continuous re-cycling of older styles. Adegbite (ibid) again cites 'Fuji' popularity among the Yoruba primarily to its lyrics, which is usually embeded in a hybrid

of multifarious oral genres such as 'Oriki', 'Ogende' (incantation verses) and 'Itan' (narrative) with its free comments on social and political development in Yoruba communities have also endeared this popular music to the hearts of both the young and old alike p. 43.

Differences in opinion, taste and behaviour are always indicators of change over the passage of time. To this Abiodun (2006), affirms that 'Alamo' a praise chant among the Yoruba people which was only meant to celebrate the living (self praise) and the dead, now make comments on socio political issues. According to him, the new development has brought in romantic message with a modified Yoruba slang and less Yoruba adage, proverbs and philosophical phenomenon, although the chant still retain its court's performance, funeral performance and the slow ritualistic performance meant for religious purpose in honour of the gods. (P.77). the social implication of this is that the chant has almost become a re-creational music. These novelties are as a result of youthful interpretation and re-cycling of other styles and absorption of new elements. To this end, chant is becoming more popular than ever. The generational conflict are now being resolved and new music so to say, has emerged, but the historical and social identity of the people remains intact. The chart has assumed a new social role of restructuring the society by condemning social ills. In the same vein it would seem irrelevant to observe so, but sir Victor Uwaifo drew more from the indigenous culture than produced original compositions by introducing appropriate changes to the old rhythm and tunes in which he created something new that satisfied those who look for continuity and those who look for something new and fresh, Okafor (2005). p.390.

The exposure to western values and materials as well as mental culture, the modern government system, agencies and institutions have resulted in changed attitude to traditional practices, changed life styles and changed socio-cultural environment. Quite often in an attempt to achieve a compromise between traditional practices and foreign influence some deliberate modifications in the organisation and practice are called for. These modifications in addition to more innovative outlooks have given rise to new genre of traditional folk music in contemporary Nigeria. The practice of evolutive types and the traditional types have been given impetus by a "back to culture attitude" spearheaded by modern Nigerian ethnomusicologist elites. There is now an increasing vigorous revival of traditional festivals and other cultural observance in which music making plays vital roles. But the structures, features and scope of these festivals are being updated in line with contemporary values, life styles, resources and aspiration p. 149. Hence when tunes from 'abigbo' music a social entertainment music type, were introduced into the non-ritual celebratory compartment of 'ukoni' a funerary music type of matured women in 'Ngwa' as "agnagila sweet music", it was not seen as significant change, rather an innovative continuity and extension of ukom music repertory Nzewi (1989) p. 140.

2.3 Socio-Cultural Dimension of Folk Music Practice in Contemporary Nigeria.

The contemporary Nigerian society with its attendant organisational structure has impacted and reshaped several economic, political, religious, social and cultural practices. The cultural and social landscapes now wear an entirely different outlook contrary to what was obtain several decades ago. The new traditional folk music so to say in contemporary society now reflect majorly on socio-economic and socio-political events that constitute daily human activities. To this end-some traditional folk music

type, that were context-oriented have lost their institutional and context usuage. They are now performed more for their entertainment potentials and associational values than for their original ultra musicological meaning. For example there are some festival like the ofala, Arugungun, Ekpo masquerade and Emejo mask dance of the Onitha people of Anambra state, Kebbi stat, Akwa-Ibom state and Delta state of Nigeria which were purely for religious purposes are now being performed for entertainment demands . Like what Lasisi (2012) says:

> Most religion or ritual music of traditional nature have place for worship of deities, giving thanks, purification of individual groups or community, warding off evil forces, imagined or real enemies as well as appeasing offended deities for vilation of taboos or social morality (p. 108 – 116).

These festivals were actually devoted to the deities. Customarily or traditionally, there are reserved aspects of these ceremonies transcated during the festival that is strictly controlled and not everyone is allowed to participate. But then, the same festival that is culturally meant for the gods is thereafter showcased to the public audience that has come to grace the occasion by displaying the rich cultural heritage of the people. This is an indication of the dual purpose to which cultural and religious rites are committed in contemporary society; hence the religious compartment and the social communion of the festival. Both are blended to meet the demand of the changing nature of society. That is to imply; the talent of the gods is now a talent for self projection and cultural continuity in conformity. This means that what society is doing is appropriating traditional folk music in context of the thinking of contemporary man, provided such appropriation finds fitness, acceptance, agreement in societal value and adapt it to whatsoever need that arise. That is to say once the cultural wrappings are done with, the music takes a new meaning

and become accessible to new audience. This agrees with Jairazbhoy (1995) when he states:

> We should be congnizant of the fact that many, if not all types of music have the potential of leaving the community which invented it and establishing themselves on an international scale, such as western art music, Jazz, Pop, Indian music, Latin American rhythms and other forms have already done. These know no cultural bounds and in the final analysis it is often the music that persisst, even when the culture of its origin dissipates or degenerates. Dynasties rise and fall, but music survive, perhaps in a slightly modified form but is basically resistant to political and economic storms (p. 14).

That is to say that so long as the strand of the music type is maintained and expressed even though there may be modification in terms of costumes, context, the sheer entertainment features it provides for the owners of the art and the audience sells it out socially.

The fact remains that music making derives primarily from and is in response to satisfy man's innate need for some pleasure. It is therefore important to note that music is the art that cement the other aspects of play into coposite entertainment. The 'play' origin of music has left its marks in the Nigerian popular music scholarship in such terms as merriment, leisure recreation and entertainment. For the fact that traditional folk music functions within a social context means that changes within the cultural, social, economic and religion of that society will definitely affect the music of the community in question. This is why the traditional folk music practitioner performing in his rural community or playing in an urban based traditional ensemble is there to accomplish social cultural service for social recreation. He may sometimes be engaged to perform for a special

event in which his music is either mandatory or requisitioned to generate a socializing atmosphere in the case the text of their music will reflect the mood and demand of that occasion, which may be in praise of a personality, object or programme.

2.4 Other Social and Supportive Roles of Traditional Folk Music Practice in Contemporary Nigerian Society.

The onslaught of western cultural manifest and modernizing pressure have demeaned the place of traditional folk music in African culture. The advances of colonial rule, rapid urbanization of society, western education and the compromising effect of the two dominant religions have left a rather negative mark on Nigerian traditional folk music. But be that as may be, there is hardly any new musical types develop in contemporary Nigeria which has not be influenced in one form or another by traditional music. Omibiyi (1981), asserts that before the introduction of foreign music in Nigeria, there was an antecedent tradition of indigenous recreational music played by age grade, professional groups, various guilds and associations which provided the auspicious basis for development of the new popular forms. This point in the direction that ethnic groups in Nigeria had forms of traditional music that was of a popular disposition before the coming of western civilization.

In Nigeria, the Igbo are known for such ethnic pop styles like 'Igede', 'nkpokiyi', 'atilogwu', nkw-nwite, nkwa-umuagbogho and egwu amala. The Hausa perform 'rokon fada', boorii and 'asauwari' while the Yoruba have numerous styles including 'waka' Sakara, Apala, were seli, ere-age and fuji. This known popular traditional music in Nigeria exist as ethnic group entertainment forms combining songs, dances, drama, visual

arts and oral literatures in folk languages and expression. It could be argued that these forms/styles develop as a result of the effects of the political, social and economic environment of the late eighteen to nineteen centuries.

It was this environment that gave birth to the social musical genre of synergetic urban new-folk dance music.Among the social events that are celebrated with music in Northern Nigeria are birth, marriage, circumcision and other important occasional events like coronation and calender festival. In terms of popularly, however, the professional Hausa court musicians patronized by the wealthy and powerful Emirs are more important than the ceremonial musicians. Though they are resident in the Emir's palaces, where they are regarded as part of the royal paraphernalia, the echoes of their musical skills resound in both urban and rural settlements.

But Omibiyi (1981) insist that traditional popular music grew out of adaptation of traditional folk music to traditional recreational music. On the other hand Ogisi (2006), states that traditional popular originated from adaptation of traditional folk music to new institutions, social context and life styles and the creation of new music in which elements from separate sources are blended. This goes to show that traditional folk music in Nigeria provided the auspicious basis for the foreign type of entertainment music to gain a foot hold since the basis of all types of music is bailed for entertainment. For example, the highlife music a brand of pop music that is indigenous to Nigeria and Ghana is a genre of pop music which was developed in the 1940's has strong traditional rhythm and vocal foundation mixed with traditional harmonic sense. The occasional experiments these highlife exponents undertake to play modern pop music using traditional text and musical are beginning to gain popularity. The pop music audience in Nigeria today does

not hesitate to reject a piece of music or group of pop artist that does not satisfy their taste on the basis of strong folk music idiom known to them.

Pop orchestras in contemporary Nigeria use the instruments of Western worlds as their counter parts in any part of the globe. And they continue to update their equipments as fastest brand and instrument technology can produce. But to these they also experiment by adding one or two traditional drums and other local instruments for rhythmic and melorhythmic effects. That is to say that the Nigerian contemporary music combines Western popular music with indigenous forms and this has had wide influence on the Nigerian society as well as international media. The social processes that span through diverse fields of economics, politics, sociology and religion make up manifold agencies of acculturation, commercialization, urbanization and class stratification. These processes then carried over into a parallel development of a neo-folk form practice that has been popular. The popularity of these new forms is due to the socio-musical interchange between traditional folk music and Western type that is both structural and functional.

Domestication of music type has equally lend support to the growth and revival of folk music practice in contemporary Nigerian society which is strongly express through indigenization of musical text language and costume by means of adaptation. For example folk music which is usually casted in indigenous language has helped to put forward the message of the music clearer to the audience and spectator alike. This new thinking of domesticating the socio religious activities in contemporary society of Nigeria is making remarkable impact and presence in Christian religious worship in Nigeria. As Okafor 2005 explains:

> The Latin and classical standard hymns of thechu rch have been swept largely away by thorough-composed works and congregational retains and chorus antiphonal singing, the throb of local drums and the sounds of many other indigenous musical instruments in most catholic churches in South Eastern Nigeria p.348

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This attribute was actually demonstrated by Sammy Okposo who showed a rare combination of his native indigenous dance from the Niger Delta geographical zone of Nigeria in one of his popular track welu-welu. The work made huge impact and success by the touch of the folk dance and song from that geographical location which immediately elicits the dancing instinct of the African.

Moreover the birth of dancing groups in the orthodox churches formed primarily by women in the Niger Delta was specifically built on the premium and foundation of traditional folk music dance. The move saw the entrenchment of folk music and song in the church which in most cases enliven the whole church service programme as it allows for participation and body movement which is the main trust of African music. The same domestication of traditional folk idiom in church service was also replicated in the Anglican Church in South East Nigeria. According to Okonkwo (2006), a new wave of gospel music has taken the Anglican Church by storm. The new dimension of the gospel music is a by product of the Anglican youth fellowship who called themselves the 'Nkwa group'. According to her the group grew out of the living Christ mission at NKwarre in Orlu local government council Imo state and Onitsha in Anambra State. The dominant instruments of this group are the 'Udu' clay pot, 'ekwe' wooden drum, 'Alo' metal gong, maracas shaker. Every member of the group has small calabash maracas which they play to provide a rich rhythmic pattern p.164.

This new development in church music is not altogether new rather musicians build on what was already in existence by modifying the sound usuage and performance location. As regards is Okafor (2005), cites the pioneering work of W.W.C Echezona who wanted the Igbo man with modern outlook to appreciate the high quality of his traditional music. To this end he pioneered the arrangement of folk tunes of sacred texts where they could give full meaning to the words without distorting tonality. This effort according to Okafor is a way of convincing the zealous missionaries of those days that much could be gained through inter cultural co-reparation. (P.264). This is in agreement with the submission of early ethnomusicologist because the field of ethnomusicology is to provide information on the possibility to distinguished between musical style and musical content and to research into areas of similarities and difference and how each cultural music can complement or have complement one another. This is why Nettl (1959) submits that:

> it is possible for individual composition eg. Songs to move from one culture to another and to change in the process and it is possible for stylistic features types of forms, scale can be made more easily in music and other arts rhythm to move from one culture to another and be superimposed on a song already in existence. This kind of distinction which than elsewhere in culture makes musical data of special use in the interpretation of cultural phenomena by the anthropologist p.5.

By this development, the current political, religious, social and economic atmosphere in Nigeria provide a vast opportunity for all music types to strive. The traditional music atmosphere is now alive with various groups and solo works canvassing for recognition. Traditional minstrels like Morocco Maduka in the South East Nigeria and Dan Maraya Jos have reached national and international statusby their folk music. Government programmes and projects such HIV/Aids, Rebranding Nigeria image have

be given enlightenment by the music of these minstrels as government both at state and federal level engage the services of these traditional minstrels whose works are done in the language that is understood by the people.

Oguoma (2006), actually recorded over a hundred traditional female adult music groups in Owerri alone each of them founded on birth event. According to her all the traditional songs in Owerri are dance music with some of the Dance groups found in group mixed in which case the female do the dancing while the male play the musical instruments among other ensemble roles. Some of these groups are Acija and 'Akwasa' p 139. It is important to note that most of these traditional folk music groups are springing up in urban and rural areas of contemporary Nigeria society which are link to event, philosophical belief or ideology to promote entertainment and cultural balance of their esteem heritage.

2.5 Folk Music as a means of Communication in Contemporary Nigerian Society.

> The first thing to remember is that music is a system of communication, that is transmitting an idea from a source to a receiver of communication, then the musical system and then getting feedback from the source back to the source of communication. If music is a system of a society will constitute itself into a media system are find that music plays the same role as the press. Indeed, the calypso contains so much information about society that calypso songs have been called the musical newspaper of the world. They contain things that are issues in the society things that move the society interest the society or irritate the society, pains and joy of the society. Okafor (2005), p 313.

In African traditional setting songs serve the same function as any other form of speech. But songs tend to enjoy a sort of superiority over other forms. This superiority according Doob in Johnson and Akponome (2009), is that musical elements make communication more easily perceived under any circumstance and their traditional character is likely to render their messages impressive. It is on the basis of this strength and the reorganization accorded it by contemporary society that make multinational co-operations to engage the services of traditional folk minstrels and group folk musicians to advertise their products for them. For example Dan Maraya, Jos has been engaged by many multi-national companies to advertise their products because of his ability to communicate clearly through his music the requirement of his audience. Izang (1993), out lines some songs he did to advertise and propagate both government and non governmental agencies: 'Wakar Sap' where he praised the federal government of Nigerian for introducing structural adjustment programme, 'Sabulu Plus' discusses the quality of the soap 'Plus' and recommends it for every family to use. 'Wakar Polygram' where he sang the praise of Polygram Recording Company, 'Wakar Ilimi' talks about the 6.3:3:4 system of Education p.18.

There is also another form of intoned or chanted communication that falls within the street cries that is usually performed by street vendors who usually advertise their commodities for people to buy. Their utterance may not be strictly songs but they are more of fragmentedphrases than true songs usually done in folk idiom that attract immediate attention. These are still exact today. For instance among the Urhobo of South Nigeria, folk songs are a major tool for delivery messages or concepts which are transacted or encode through advisement communication. The information is decoded by the target audience based on the individual's sense of perception. Responsorial feedback occurs inform of consumers purchasing action taken toward the advertised good or article. This makes the communication a two way affair. This is why Ogisi 2006 affirms that:

> However in the face of myriad of social activities in whatever dimension it assumes music is always preferred because of its immediacy this is because most of these social activities employ music either as enabler or as an object. The reaction in this case may be physical or mental for while it relaxes the mind p.83

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That is contemporary Nigerian folk music is thus the expression of contemporary Nigerian culture which by the defining term is necessarily a culture in transition, continuity, change and environment are the elements of evolution in culture. So by this when people celebrate their yam festival, a funeral ceremony, or a wedding occasion or advertise their goods, or dance to child's marring ceremony or drink to a chieftaincy title or any other social engagement that are becoming rampart in contemporary society, they are continuing their culture and by this folk music has become or vital instrument for the transmission and continuity of the culture. The foundation of traditional folk music is still the building blocks of most musical types in idiom, rhythm or sound even though it may

be dressed, moulded or adjusted to fit the taste and demand of contemporary audience it has come to face. As imply by Jairazbhay 1995.

> I believe that we must keep in mind the fact that things are continually changing, sometimes drastically, but always consistently, just as we do in the proves of again evolution, and I mean this in general sense of change, not in the biological sense is in escapable, even though we may temporary retained its progress p.14.

This therefore means that the reason for traditional folk music performance either in dance, troupe group or as a minstrel is to retain some sentiments of the community values and cultural heritage for the people in the audience who are conversant and emotional about its traditional imports, while the contemporary or heterogenous audience enjoys the performance of their musical presentational interest and values.pre

Although presentational context are changing, the music remain structurally the same as in tradition except where costumes have to be modernized and some forms of amplification through technology to reach the growing audience which is also a form of change in continuity. It goes to show that the contemporary traditional artist recognizes innovation within conformity in order to extend tradition. That is to say the increasing modernization of society's institutions, value system, world view and life styles, a scenario which is fast changing the attitudes and human socio-cultural value, will continue to stretch the frontiers of traditional folk music practice and creativity in order to accommodate more and more media of presentation.

CHAPTER THREE

FOLK MUSIC AS MASS CULTURE

3.1 Introduction

3.2 Folk Music as Mass Culture in Contemporary Nigerian Society.

The ensuing discourse in this chapter is an attempt to argue that folk music practice is a mainstream component of mass culture in Nigeria. The underlying importance and practice of mass culture and the role it has come to assume in recent times in contemporary Nigerian societymade it possible to discuss traditional folk music as an arm of mass culture in Nigeria. Drawing from various scholarly views on the concept of mass culture, it becomes possible to assert that traditional folk music practice as an art can be inclusively and clearly discussed under mass culture if the approach to it is properly articulated. For instance, Dolby (2000) states that "it is difficult to draw line between mass culture and the rest of our lives as it is thoroughly embedded in our daily life patterns".(P.12) To him, mass culture is enshrined in the day-to-day experiences and activities of mankind irrespective of his class, nation or affiliation as according to him mass culture statement tries to address social conditions of humans and the very essence of people's existence.

Although Barber (1997) claimed that the concept of mass arts in Africa has yet been theoretically constructed and until this is done, popular arts in Africa cannot become proper object of investigation, (Barber in Liman, 2005, 102) nevertheless, there are several scholarly literatures on mass culture that clearly suggest that the concept itself can be approached from historical, sociological and anthropological perspectives. Dolby

agrees when he asserts that in discussing mass culture, its historical and cultural implication must be taken into consideration. This is because the nature and content of mass culture itself is hinged on history, culture and social interpretation and experiences of the diverse communities of the world. Contributing to the ensuing debate on how African mass culture should be approached or addressed. Haynes in Liman (2005), drove the point rather too far when he states:

> that the use of "whatever tools are available on either side of the Atlantic" to analyze African mass culture forms is inevitable and irreversible considering the nature of historical, cultural and ideational contact between Africa and the West.(p. 109)

Haynes concludes that in the light of the above there is no agreement on a tentative theoretical frame work on Africa mass culture among the different sheds of scholars in the field. This is precisely because of the difficulties involved in mapping out the discursive parameters of mass culture as a discipline. Nevertheless, mass culture studies have come to assume a global concept although there may be uniqueness in terms of the way it functions from one society to another. Barber in Liman (2005) again agrees when she states that deploying the concept of mass culture that are extracted from European discursive context on Africa is misleading knowing full well that historical and cultural practices that defines mass culture differs from one nation to another. According to her such attitude should be discouraged as it amount to imperialism of theory and knowledge. This argument supports for the inclusion of traditional folk music as mass culture in the Nigerian context.

Drawing from the background presented above, one can then appreciates the scope of mass culture as it is so elastic that scholars interested in the field have come to include everything from the sciences, arts, and politics to sports as disciplines that can be

discussed under it. To this end, mass culture has become a site for people to voice their feelings, interest and even influence the behaviour, actions, decisions and thinking of people. Mass culture has assumed an agent of social change as it has the capacity to create and alter social conditions and to mobilize people to bring about change in attitude and actions. Mass culture serves as social 'glue' and social divider, friendship and solidarity around a shared love for a particular object, item, value, belief or norms. Being outside of the currents of popular culture can lead to social isolation, Dolby (2003, p.125).

Mass culture is actually life experiences that are created by people. This loose terrain informs why scholars in this field find it difficult to theorize a framework for its study. Even though this study is on folk music as mass culture in Nigeria, the historical, cultural and political experience in Europe, America and other parts of the world underscores the fact that indeed mass culture is evolved out of man's experiential conditions. For Example, mass culture theories emanating from Europe and American indicates historical, political, social and ideological undertones and struggles. For example, the mass society theory developed in Europe in the 19th century explores Europe's industrial revolution focuses on the large scale industrial organizations, the concentration of urban population and the growth of mass political movement. The exponents of this theory argued that moral crisis has set into Europe because of industrialization and concentration of urban population and this has resulted to the weakening of the traditional institutions of authority such as the family and religion (Swingewood, 1997). In Africa for example, such moral crisis can now form the building blocks of folk music texts to alert the populace of the consequences of the development.

On the other hand, the theory of culture industry developed by the FrankFurt school discouraged hegemony, a situation where a specific group of people stays in power by partially taking care of and partially suppressing the right of other groups.

According to Adorno (1973), one of the strong exponent of this theory, insisted that the system should take over the affairs of the state and only the state apparatus should supersede. The third theory, which is the progressive evolution theory, sees capitalist economy as creating opportunities for every individual in the society to participate in a culture which is fully democratized through mass education, expansion of leisure time, cheap records and paper back. In progressive evolution theory, there is no high culture or low culture but only an authentic expression of the people's needs within the society that should prevail. (John Storey, 2006 p.325).

The three theories cited as examples in this study, stresses socio-human experiences at different levels as they all focuses on the gradual development of the society as it move through time and how the social upheaval, and the industrial cum economic growth of the economy growth has impacted on the lives of the people. These life experiences in turn determine the way they react to events as they un-fold,as such these social, historical, political and economic experiences inform their cultural behaviour popular to them and it goes to show implicitly clear that the experiences in Europe, America and other parts of the world are different from Africa. In Africa, historical and cultural experiences are drawn mostly from traditional institutions and folklore as against the industrial, technology and media driven practice of the west. This is why Shim (2006), asserts that Korean mass culture success story arises from its ability to touch the right chord of Asian sentiments such as family values. Shim by his statement

implies social commitment and self projection is a crucial factor for the evolution of mass culture in any context. Therefore, society must be aware of itself as a being, and not simply a collection of individuals with definite goals, a single identity, a set of values and of course a chapter of taboos.

The society must in addition to having these stated features, project the norms and standard of behaviour by which every members most come to accept and are governed, Emeka (2005,p.20.).Conseqently, Barber (1987), frowns at applying European concepts of mass culture in Africa. This is because she understands clearly well the cultural disparity that exists between the west and Africa. On the two fronts of the global debate is a clear cut dichotomy of value orientation that differ historically, socially, cultural and religiously. Contrary to the media driven mass culture of the west and the emergent hybridization of some modern African mass culture, folk music as mass culture is driven by the sphere of traditional, socio – political institutions, religious and moral lessons. According to Storey 1997 in Liman 2005, the difference between folk culture and modern mass culture is specifically in terms of value. According to him folk culture is almost always tradition bound and anthropologically considered as a collective cultural art heritage of autochthonous societies whose overriding concern is however both preservation of cultural identity and the heritage of the society in which folk culture forms are in existence and at the same time appreciated. Therefore the success story of traditional folk music practice as mass culture lies in its ability to address and redress people action, attitude and behaviour deemed preferred by the society. The ensuing discourse is therefore an attempt to establish traditional folk music practice as a medium of expressing and entreshing these values in Africa and particularly Nigeria.

3.3 Traditional Folk Music as Mass Culture in Contemporaty Nigerian Society.

Webster's Dictionary (2010) explains 'mass' culture to mean the totality of ideas, perspectives, attitudes, images and other phenomena deemed preferred through informal consensus within the mainstream of society and which permeates everyday life of many people. Two things are obvious from this definition of, firstly it implicates 'mass' culture as a global phenomenon and secondly, it indicates the uniqueness and peculiarity of mass culture from one society to another. This is because values and attitudes vary from society to society. Weighed against this background, folk music practice in Nigeria can as well be treated as mass culture as music is one of the product of attitudes and idea of people in a given culture.

The concept of 'mass' culture globally comes with inscribe history of cultural, political and economic struggles of a people. Mass culture as a phenomenom is that which truly serve the interest of the people by opening their eyes to the historical conditions of their existence. This is because it has features like relevance, usefulness, expression, acceptability, functionality, mass participation, people oriented and people's interest and experiences as central focus. Therefore, Folk music that is created at the instance of societal need to serve socio – cultural, political, economic or religious issues readily fits as mass culture in Nigeria. This agrees with Fabian (1997), position when he states that the determiner of 'mass' culture is the function and the acceptability of the themes it presents to the society.

For him all commodities are consumed as much as for their meanings and material functions. That is any product, idea or material that has no socio-cultural,

political or moral functions to perform for the people will not be accepted and will not be popular, (Fabian 1997). For this reason, folk music in Nigeria is treated as 'mass' culture because all members of an ethnic group participate equally in producing and circulating it even through it is free of any commercial benefits, so long as it fulfils a socio-political obligation in their cultural life. Here the enormous preparation for a coronation or festival is considered worthwhile even though the rendition of the musical performance may not readily result to any financial gain to the organizers as in the case of the western culture that is driven by financial interests This in itself reveals the uniqueness of African mass culture which is against western culture that fronts financial interest and promotion of what Susan Sontag termed as tepid, glib and senseless cruelty and violence.(Sontag in Wikipedia, 2010 2).

Mass culture in Africa carries information and materials that are familiar to a particular society and therefore "mass" culture in Africa can only be popular when it functions in the interest of the people; people like the farmer, working class, the un-employed etc, by opening their eyes to their own objectives, historical structure, and their actual conditions of existence thus enabling them to empower themselves.That is mass culture can only be popular if it offers meaning that is relevant to the everyday life of the sub-ordinate people and the meaning will be pleasurable only when they are made of the mass. This is why Copland (1997) opines that the spirit of 'mass' culture lies in the knowledge and self-conception of their political economy and social cultural activities that is deemed preferred by them.

Apart from the information device of mass culture, relevance is also very crucial in the theme of popular culture if it must succeed. As a peculiar trait in African tradition,

the performance of music does not merely occur as something incidental but rather as a primary focus of social function. Whereas folk music practice is seen as agent of change, and a carrier of norms and values, its social commitment to the community marks it out as one arm of 'mass' culture that truly expresses the aspiration of the people. For example where language or verbal expression is limited, the culture of folk music becomes a ready tool of engagement in communicating those salient issues that affect the community. It is on the basis of these features of mass culture highlighted, that examples will be drawn from some Africa countries and Nigeria in particular to justify the status of folk music as mass culture in Nigeria. The features put together are discussed under the following sub headings: historical, social, religious and philosophical experiences of the people.

3.4 Historical Base of Folk Music Practice as Mass Culture in Contemporary Nigerian Society

Given the antecedents that mass culture is an expression of human behavioural experiences which have become accepted over the passage of time, these historical experiences of the people or nations therefore form the bulk of their culture popular to them.For instance the 'Chumurenga' songs of Zimbabwe war of liberation come as a ready example. According, to Pongweni (1997), war songs of "Chumurenga constitute a building block of the people's culture and idiom appropriate and adopted from their own tradition and history which articulates the pressing issues of their everyday life. 'Chumurenga" songs require the participation and facilitation of all, thus assuming a national identity for a people who fought for their liberation from the oppressive and

cruel regime of white hegemony. These songs according to Pongweni own their authenticity and appeal to tradition of Zimbabwen people who exploited the rich resources of their own common historical and musical heritage. 'Chumurenga songs emphasize and assert the dignity of an oppressed people who through their music gave birth to the strength and the vitality of folk music as 'mass' culture. This is why Liman (2005), asserts that traditional folk music reflects and embodied the experience of the people in their contacts with other cultures. He stress that at all time, folk music is committed to the defence of the values of the people, their territories and their ways of life.

Citing the crucial role folk music played in the liberation struggle of pre-colonial era in Nigeria, Liman further states that minstrels of drummers in Northern Nigeria rallied the people to action and made mockery of the colonial administrators in some of the songs that are still extant and quoted in specified commutations. (Liman 2005) (p.82). According to him these musicians saw themselves as part of the society under threat and responded with the weapon at their disposal. Again during the Nigeria, civil war of 1967 to 1970, the Biafra Soldiers of the Igbo speaking communities of South eastern Nigeria chanted this song, "Nzogbu Nzogbu, Enyimba Enyi" with force and fury which according to Eunice (2008), Biafra soldiers and warriors sang to encourage themselves, restore hope, and reassure confidence and faith that they are going to win the battle. As they match with the song, it gingered team spirit among them believing no one will be spared on the enemies' territory. In another development, Herskovits (1964) asserts that folk music of the people of Republic of Benin were prime carriers of history in recounting the

rituals associated with the giving of offering to the souls of those who were transported into slavery.

This ritualwhich is celebrated with rich cultural ceremony is expressed with traditional folk music, dancing, worship, praise and other rites popular tothem. In addition to this Merriam (1959), also notes that folk songs play various roles in emphasizing the historical foundation of a given people. According to him, songs reveal information about people of various cultures and by the culture of their folk music, their values are communicated to the larger society that is if they are warlike, their music will reflect war, if they are farmers, their music will centre on farming, and if they are fishermen, their music will communicate such. The eating habits, dressing styles and many other cherished values are portrayed through their folk music. Merriam (1959) again stresses that music is an integral part of African culture which serves as an instrument for communicating and transmitting cultural values. In other words, traditional folk music in most cases reveals the culture popular to a people. Traditional communities see the art of folk music as a medium to easily, deeply and perfectly express their life experiences to the global world. To this Nketia (1979) asserts that:

> Folk songs which draw theme of recreation, work, war, ceremony festival or rite serves as respository of information on African societies and their way of life, records of history beliefs and values.

Among the Orogun people of Delta state, South, South of Nigeria, there are historical experiences of warfare which welled up into a rich repertoire of folk songs that have become popular to them. For instance, the Orogun people has a historical leaning of inter tribal wars and struggles for self determination which culminated into a rich festival

organized for the 'Elose' deity whom they believe rescue and gave them victories during the days of inter tribal wars.The songs performed during the Elose festival are used to praise the god for her benevolence to her people, (Hood, 1972). The festival is a rich part of the culture of the Orogun people, as such, the songs rendered in the festival serves as a means of transmitting cultural values, the historical knowledge about the festival and norms which are cherished by the Orogun people. The various songs performed in the festival have meaning and direction that are time valued and withtheir attendant historical connotations.

For example, songs like

	Urhobo	**English**
1	Beje, Beje	Don't go, don't go
	Anyi ne je kafunenya	I will go and see with my eyes
	Kwemo je	carry children into hiding
2	Kweya je	carry women into hiding
	Ofo un cha emuo	War has broken out.
3	Gidi, gidi ka jine je	in haste we went
	Ndo ka jina bia	But in peace we return

are few examples of the songs that were evolved during the days of inter-tribal wars. The three songs cited are reminder of trying times and struggles to preserve the ethnic nation of Orogun people from enemy's aggression of which these historical records of inter-tribal wars were carefully captured and preserved through the medium of folk songs that have become popular to them. Barber (1997), in analysing the peculiarity of African mass culture states that any song that has social-religious and historical functions in a society is bound to survive because of the use it is put to ,but songs that address individuals are ephemeral and are bound to lose its relevance once the object of discourse disappear from the scene. In the same vein, Fabian (1997), after studying a charismatic movement in

Southern Zaire, was interested in understanding how religious movement activities in Zaire fit into the context of pop culture. This is because he sees their activities as response to one or several of the following social anomalies; mission impact, political and economic oppression and a need to revitalized traditional culture (p.29-39). In a similar vein Alverson, also included Basotho traditional male migrant songs as pop culture in Lesotho. These songs which comprise lengthy text in musical performance serve as reflective and aesthetically intensified signification of life experiences and as a socially recognized medium of expressive action. The performances of these traditional folk songs appropriately elaborate the complex symbolism of Sotho historical culture and critically re-apply autonomous social values that are communicated through folk music.

In this struggle for self-consciousness Greabner (1997), observes that, Tanzania as a country has relied heavily on traditional folk music and musicians to promote her policies. Interestingly, Tanzania is one of the few African countries that have taken a self conscious African route and has in fact done a lot regarding cultural policy. Greabner, pointed out that Julius Nyerere, a former president of Tanzania used traditional music called "Ngoma", to checkmate the intrusion of foreign musical practices that are not in favour of the country's cultural policy and practice thus making Ngoma songs a popular art among all Tanzanians.

Mass culture in Nigeria and indeed Africa cannot be discussed in isolation of the people's experiences. Mass culture In Nigeria is predicated on the behavioural patterns arising from their value system and folk music, which is part of the value system, is rooted and expressed by nature in cultural rites and rituals, ceremonies and social activities that governed and mark the rhythm of life. This suggests that discussing folk

music as ‘mass’ culture in Nigeria will only become meaningful and clearer if viewed from the institutions that are considered the custodian of this art. To this end, the historical experiences of the people is considered a fertile ground for Nigeria mass culture especially when discussing popular culture that is traditional in nature.

3.5 Traditional Folk Music as Social Art of NigerianMass Culture.

Traditional folk music in Africa and Nigeria in particular can be summarized as human intent expressed into action to communicate idea, portray culture, symbolize events, socialize, and stimulate emotion and other related functions. By its appearance and performance, folk music in Nigeria, is functional and has social commitments. Social commitments by implication are the involvement of the society towards achieving the goals and development and the defence of its norms, values, tradition and principles. And because traditional folk music reflects and embodied the experiences of the people, it becomes a rallying medium to articulate these social values. Among ethnic groups, societies and cultures in Nigeria, the power of traditional folk music is highly and fully recognized and expressed. In the process of evolution, traditional music genre generate social experiences which deeply impress on the people and their culture since it is directly associated with tradition, religious and political system.

The Nigeria culture is a musical culture in that music comments, accompanies and orchestrates festival and other social activities. It constitutes a medium for engaging and enlivens all social arrangements. A look at some examples in Nigeriansociety reflects the submission that traditional folk music is a viable arm of mass culture in Nigeria. Akpabot (1984) states that Iju festival performed at the death of a chief in Okitipupa, has ritual

ceremony which consist of a call to worship where dance, incantation with drums are used to usher the deceased spirit to the land of his ancestors. The 'Ogboni' and 'Egungun' cults of the Yorubas have masquerades like 'Ode Alagbo', 'Sembe' and 'Arebe' popular to them where singing and dancing is done.

The 'Eyo' masquerades of the Yorubas and 'Ekpo Ndok' masquerade of the Ibibio have as their main theme dancing and entertainment popular to them as they move about the streets to the delight of spectators. Giores (1972) sees African music functioning as part of religious, ritual and as an expression of social organization and recreation. In furtherance of mass culture in Nigeria societies, Euba in Ikenna (2010), states that sakara a popular folk music in form of call and response is performed by amateur Muslim youths in the south west of Nigeria, to arouse adherent from sleep so as to take part in the breakfast during the fasting period of Ramadan. Later the Yoruba musicians who belong to the family of professional musicians countered this amateurish bastardization of the sakara by creating a new genre with traditional instruments like dundun, the hourglass tension drum that give a deeper traditional outlook to this genre of music. The new genre later became popular under the name 'apala'. The development of 'waka' and Fuji' are also said to be tied to the socio-religious activities involving the Yoruba Muslims of south-western Nigeria. Euba states that waka' was originally a kind of socio- religious song used by Muslims at child naming, marriage, funeral and such other ceremonies like welcoming pilgrims returning from Mecca.Euba in Ikenna (2010,163). This aptly agrees with Mokwenyi's position who asserts that in African tradition, most music performance does not merely occur as something incidental but rather as a primary focus of a social function. This therefore indicate the functionality of

traditional folk music practice in Nigeria as it used as a tool and avenue to express, communicate and relate to one another.

Since mass culture is also musically framed, such expressions this time are musically coined and release to the public for consumption in such areas like recreation, entertainment and commentary as the case may be. This is why Mokwenyei (2006) states that "approaching music from a domain of social behavioural science has contributed in some measures to our understanding of the mediation of music" (p.71). This is because she believes strongly that African traditional music is characterized by a very strong visual element which is expressed in masks, costumes, dance, and dramatic movement. For her Yoruba folk opera have succeeded as mass culture within Yoruba audience than the western type of contemplative music because it carries meanings relevant to their every day experiences and expresses the norms and values cherished by that society. The social functions and the social responsibility of mass culture in Africa and indeed Nigeria make its role unique and distinctive. The posture of African mass culture differs greatly from the western type as mass culture practice in Africa is directed towards fulfilling certain socio- cultural obligation which makes African mass culture distinct and peculiar. This is because distinctiveness is a theme in 'mass' culture as it distinguishes a people from others by their behavioural attitudes and dispositions. For example, among the Hausas' of Northern Nigeria there are many social events that are celebrated with traditional folk music. These include birth, marriage, circumcision and other important occasional events like coronation and calendar. "Rokon fada" a ceremonial music, 'asauwara' young female dance, bori cult spirit possession dance and 'gidan dambe'a type ofmusic that accompany wrestling,are some of the mass cultures practice found in

northern Nigeria that are accompany by traditional folk music. Just as Furnis in Liman (2005) states:

> We have seen how mass culture turns to everything that comes to hand. From Hindi films, to kung fu video, to hip-hop, to cartoon, to T.V. soap operas and indeed to practically everything under the sun.

The wide scope of mass culture world-wide has enabled many cultural practices to flourish under it, thus promoting the unique distinctiveness of every culture as even in sub-culture, distinctiveness of cultural diversity is also pronounced. For example, among the Hausa of northern part of Nigeria, where the culture of folk music is practiceas popular art, elements of stratification also tend to set in. Liman (2005), concisely described the musical rendition of the praise singer that dominates the folk musical scene in northern Nigeria as tampered. He observes that despite the degree of similarities observable in the technique of rendition, there are eqally mark differences in terms of social orientation of both courtly praise singer and hunters praise songs. According to him, the distinction came as a result of client-patron relationship that characterized folk praise singers which implies that during traditionalfolk songsperformance; the singer's patrons are described as heroic by ascribing to them super natural mythology and legendry attributes. The singers who are hired by court patrons are apparently valued higher than hunters singers by virtue of elitist nature of their different songs and privileges accorded to them. This dimension to which folk music is committed to as a social function in the society underscores its vitality as a cultural practice popular to them.

African mass culture has vast scope which is a reflection of the complex and widely diversified nature of the people. This phenomenon no doubt is reflected not only in Africa but in many other developing countries who have succumbed to the mass culture of the west who through their superior power of technology and economic advantage forced down on other nations their ideals and practices. But Shim (2006) randomly condemned this hegemonic stance when he cited Iwabuchi (2001) as saying that regionally circulating mass cultural products provides a sense of living for all people in the shared time, knowing fully well that the westand America type of popular culture cannot fully represents the interest of all cultures in the world.Doobin here advocates for a global contribution and participation in the mass cultural sphere by all societies and nations for its meaning and relevance to be fully realized. This thus implies that, having different strands of mass culture that is offered by diversified societies of nations can provide a rich and endearing experience for all. This is why the convention of praise singing which is an important aspect of Yoruba and Hausa mass culture can also be considered as one of the varieties of popular culture being canvassed for by Doobin. In this context, however the aim of the praise singers in this type of mass culture is to erudite the elites and their kingship which is fostered by the prowess of their compositions.

Although the traditional mass culture of folk music in Nigeria may not have received world-wide patronage, yet its functionality and acceptability to interpret value to the society cannot be denied. For example Uzogwe in Okoro (2009) gave an instance of the ‘ukom’ musical performance which stands for symbolism among the Igbo people of south eastern Nigeria as a musical performance that demonstrates the symbolic

significance of yam and womanhood which stands for Igbo concept of fertility and regeneration. Moreover the relationship of the individual and his immediate community is also symbolically represented in the 'ukom' musical performance.

The 'ukom' ensemble which is an instrumental piece that is purely folk in nature is used to accompany social and ritual activities that has become popular among the Igbo's' of south Eastern Nigeria. This is why 'ukom' music represents an expression of life experiences common to the Igbo people. According to Okoro (2009), 'ukom' music is used to accompany and commemorate the deceased especially women who showed virtuous attributes during their life time. Okoro gave various social and ritual circumstances such as 'Ilulunkwa' performance, 'Okwukwu Nwanyi" where "ukom" music is featured. "ukom" has become a symbol of mass culture among the Igbos where every member of the community come togaether to share a satisfying experience of communal values, custom and deep traditional heritage common to them.

The 'ukom' ensemble represents a cultural phenomenon signifying the cultural expression of a people that underscores the relevance of popular culture to its consumers. As Fabian (1997) states; mass culture include film, music, products and any social or cultural behaviour expressed by humans in a particular society that are relevant to the everyday life of the subordinate" This is why folk music practice in Nigeria directly and totally fulfil the content and context of mass culture. As Seeger (1962) interpretation of folk music precisely captured the science of this art:

> Folk music is above all else a summary of the way of life of a culture community, the attitudes and feelings of those who compose it towards life and death, work and play, love and courtship, marriage, health and children and animal, prosperity and adversity, veritable code of individual and social life.

For Seeger, folk music in Africa and indeed Nigeria is an encapsulation of the whole realm of life experiences which are expressed in religious, social, economic, ritual, ceremonial, festivals, circumcision, death, marriage, initiation, title- taking and any other daily experience in Nigerian society which are primarily and meaningfully conducted and accomplished through the mass culture of folk music.

3.6 Religious Functionsof Folk Music as MassCulture in Contemporary Nigerian Society.

Folk music as mass culture in the Nigeria context is natured and reflected in the fabric of socio- religious, political and economic settings of the society which in turn form the cultural base of their existence. As the Federal policy of the Nigerian government (2004), states that:

> Culture is the totality of way of life evolved by the people or individual society in their attempt to meet the challenges of living in their environment which gives order and meaning to their social, political economic, aesthetic and religious norms.

These cultural facets in Nigeria are expressed in diverse ways, one of which is the religious/ritual observance. The African and indeed the traditional folks in Nigeria has always believed that there are certain cosmic forces which manifest themselves in deities (gods) in material forms. These deities or supernatural beings are said to control the world through certain ineluctable laws, the infraction of which could cause misfortunes.

The traditional Nigerian man believes strongly in the existence of these beings whose wishes he must conform to and whose existence he must emulate. In other words, he believes that his existence in the world has spiritual implications which are linked to some forces that determine the essence of his life as such cannot afford to ignore them.

He visualizes life and the world as a whole in the context of his relationship with the sacred realm, hence the emphasis placed on religious and ritual observance and their attendant songs, dance and merriments. This belief has led to the numerous musical practices in Africa and Nigeria in particular which are usually expressed sometimes in religious/ritual festivals. Each time these religious festivals are held and songs are rendered by individual or collective group, a sacred act of recreation popular to them is enacted. These religious observances indicate that deities in Africa and Nigeria in particular are lovers of music. This is supported by Jeyifo in Liman (2005),when he asserts that:

> One significant illustration of this, is the fact that the three of the most important deities in the traditional Yoruba, Obatala, Ogun and Sango whose worship still flourish today are thought to be theotrogenic gods whose cult and worship are virtually connected with drama and theatre and their symbolic and psychological uses. Equally illustrative of the point is the fact that traditional Yoruba folklore, art and artists, especially the performing arts, are extensively celebrated, even in the sacred traditional of Ifa divinatory poetry.

Consequently, there is a strong affinity between religion, folk music and cosmological specificities in Nigeria. The observance of these religious rites is made alive through the instrument of traditional folk as the case may be. This type of music used during the worship of these gods and the ancestors may be for the purification of the community or for annual act of public worship of deities' memorials or festivals. The aim is to obtain divine sanctions from the gods or the ancestors for a harmonious living and divine protection. The priest or the officiating chief punctuates his prayers and request with the musical instrument of the deity. Many of the gods for whom the rituals are observed could be mentioned by their names. For example the god of creation (Obatala),the god of thunder and lightning (Sango),the god of iron (Ogun),goddess of the

river(Oyemola),the god of harvest (Orisaoko),god of small pox (sanponna),aguatic gods (Agbo) in Yoruba land to mention but a few. In furtherance of the alliance that is deep rooted between folk music and religious practice, the powerful voodoo cult a popular culture of the Ewe people of Togo and the Fon people of the Republic of Benin readily comes to mind. This mass culture which has gain international outlook is solely celebrated with rich musical rendition that is purely folk.

The devotees of this sect through some forms of controlled traditional folk songs initiates their new converts into the group and through same media bring to bear on the mind of adherents the tenets of the sect, Ofosu (1986 , 33). The voodoo cult is one of the most popular religious sect that posses a formidable process of acculturation of its members through traditional folk music in contemporary society.

Religious rites in Nigeria are one of the most active sectors in the society where authentic folk music is truly expressed. No rite or ritual in its passage can be fully realized without the commitment of traditional folk music as a vital channel of accomplishing such rites. For example the “Ogbaru rue” god of the Ughiervwe people of Delta State, Nigeria, is a popular religious festival celebrated with rich traditional folk music to enact the union of the people to a deity of fertility. In the same way the ‘Elose’ a religious festival of the Orogun people of Delta state is purely a musical affair to appease the god. The musical activities embedded in these religious rites explain the core value of traditional folk music to the society which is used to conjurethe spirit of co-operation, co-existence and relationship with one another.

It has also being observed that most of these religious rites and festivals celebrated are linked to historical happenings or associated with planting and harvest or honouring of a deity or the dead. And because religious rites are spiced with social activities, there is usually great out pouring of respect, rejoicing and sometimes high revelry and as such the events provides opportunities for the elders and the custodians of these religious rites to pass folk knowledge and the meaning of what the events stands for to younger generations, and in most cases, such values are relayed through the folk music popular to them. Since the events are familiar and common to them, its relevance and functions is therefore celebrated with every amount of enthusiasm and commitment, moreso as it is also seen as a time to share in the rich cultural experiences of communal heritage, social norms and foster unity and co-operate existence of that community.

The mass culture of religious rites, dots every segment of Nigeria society whether traditional or contemporary. As indicated by the few examples cited, one issue becomes very clear that most religious rites in Nigeria are enacted through festivals. For instance as a way of cultural expression, and belief practice that is relevant to the Yoruba people, 'Isipa Ode' and 'Isaaro' are used in the ritual ceremony performed by Yoruba hunters in honour of their deceased member. The procession which is done at the outskirt of the town is accompanied with drumming and chanting of Ijala. On the other hand,'Isaaro' another ritual performance by the 'Egungun' or 'Oje' ancestral spirit worshippers is used to show their last respect for the departed spirit of a female member, Adegbite (2006,46). These are but few examples of life experiences that have become popular to the Yoruba's of south western Nigeria. These rituals traceable and recognizable by them mark them out from any other musical culture within the diverse and large cultural groups and practices

in Nigeria. Even though financial gain may not be traced to the rendition of these performances as may be in the western world, the spiritual function and relevance it offers the people makes it acceptable and popular to them. According to Adegbite, strong folk music tradition persists in Nigeria because of the objects for which it is created for by the people, and it is this object that forms the rallying point for the people who created it and made it popular. Even though traditional folk music practice is seen as an agent of change, a carrier of norms and values, its social commitment to the community is what singles it out as one arm of popular culture that truly expresses the aspiration of the people.

As Umezinwa (2010) observes, the task of folk music practice as 'mass' culture is to bring out something within it, something that is African to the global world. Adegbite (2006) again intones his concession when he states that the process of continuity and relevance has itself created a mass culture of traditional folk music to the globalcommunity because of its unique nature and the role it has come assume in societal engagements. Elaborating further, Akponome (2005), succinctly opines the uniqueness of folk music as pop culture as it serves as window with which the global community sees the value system of the Nigerian people. That is folk music practice in Africa and Nigeria in particular is a formidable media through which it unveils her belief, tradition, custom and values to the larger society.

Religious rites that abound in all most every society of Nigeria indicates that most of these rituals are always enacted and accomplished through folk music .Ibitokun (1983), reports that the ritual drama and yam festival of Pobe people of Ondo State South Western Nigeria is a cultural practice that is very popular with them and held in high

esteem which is celebrated with dancing, worship and chanting. According to him 'Aposi' the deity drum is played during the ritual drama. 'Aposi' drums comprise a fairly big longish drum called 'Gbankila', laid on the floor at the tail end of which is carved with a drooping 'penis,' a smallish stick and the third drum known as aposi, of medium size, standing erect, with checks of raffia girdling its waist which is beaten with the palm of the hand. The 'aposi' rhythm is twofold, sliding imperceptibly from the walking or strutting dynamics to the real dancing and scapula gyrating. Euba (1986, p.35)

Beyond the sound level of folk music practice, the technology of costume in religious rites has also given new label to mass culture of traditional folk music in Nigeria. The theatrical orientation of the masquerade display in religious drama and rituals is significant in this direction. Much of the theatrical impacts of masquerade is derived from the costume that is usually colourful. The costume according Euba (1986) is often enhanced with specially decorated and sometimes elaborates headgear which is either carved in wood or made of other materials. For example, the 'Epa'masks of the Ekiti of Ondo State, Nigeria is an important culture that is well known for sculpted super structures consisting of helmet-type base, super imposed with other carvings. The idea of representing divinities or dead ancestors through masquerades means total illusion in some Nigerian societies but a strong and deep rooted practice that is popular in most communities of the Yoruba South West, Nigeria where the 'Egungun' masquerade is famous, and 'Okumkpa' masks of Afikpo in South East Nigeria as well as the 'Onwuema' masks of the Urhobo people, south, south of Nigeria.

3.7 Philosophical Art of Folk Music as Mass Culture in Contemporary Nigerian Society.

The empirical aspect of human social relationship within his society has an abstract or conceptual form that underlines it and which gives meaning and sense to that relationship. This social relationship which is expressed in either mental or spiritual sphere by which the community is rooted is what Agazzi, (1998) refers to as implicit ethics. It is implicit because it is expressed and formulated in definitive form. And this has considerable influence on the behaviour of the people who belong to that culture as it guide and give sense to the human social relationship within that community or society in question. And as people undergo changes in different aspect of society, certain basic conceptions persist and these constitute their heritage. It is in this sphere that we can talk of traditional folk music in contemporary times. Anon (2005) sums up this scenario when he states: we must become aware of what it is in modern existence that is still mythical and survives, because this too is part and parcel of the human condition that expresses the anxiety of man living in time. All these social relationships culminated into their world view. Perhaps one of the few things that defines a people and distinguishes them from others in the community of nations lies in their philosophical view of life. Human interaction and relationship with the world around him help contribute to his overall perception of the world around him.

These views build around him have develop into a character over the passage of time that have become part of his life experiences culminating into a rich flourishing culture popular to him and which in turn form the basic building blocks of his philosophical disposition in life, some of which are abstract or concrete depending on the society. This belief system in other words, forms the world view of a people which translates to social norms and laws. World view are embedded in the people's

experiences and then expressed or re-enacted in their culture. Metuh in Mwadkwon (2002) writes that some people's worldview like the Kalabari, Ashanti and Achan's are based on the ecology, while others like the Yoruba pattern theirs after social political structure. He summarizes world view of a people as:

> The sum total of beliefs, attitudes concerning the origin, the nature, structure, organization and interaction of beings, in the universe with particular reference to man. It seeks to answer fundamental questions about the place and the relationship of man with universe. These fundamental answers provide man with the ability to control his environment and to establish his social and political institutions. Understanding a people world view is the key to understanding their social, political and psychological problems. It also helps to understand how people evaluate life both temporal and non-temporal. (p.52).

This implies that African traditional folk music mirrors these world views as there are certain existential realities which an African man does not lose sight of, such as death, justice, honesty, equality, materialism, love, riches, poverty, perseverance, patience, enmity, supremacy of good over evil. All these and many more are the content and themes of traditional folk music in Nigeria. The rendition of it therefore is not just for entertainment but a projection of a culture that is held in high esteem and has become popular with them. This is where John Grin's position corroborates Metuh's assertion when he opines that world view is a story of the world which informs all aspect of life among a people, giving substance to practice, artistic creation, ritual play and military endeavour. Grim (1994, p.77).

Stressing the point further, Kraft (1995) in Mwadkwon emphasized the place of values in world view as the culturally structured assumptions, and commitments

underlying a perception of human behaviours. World view affects how people perceive self, and the group to which they belong, or to outsiders, nature and non – human world that makes it possible for people to feel comfortable in their environment. The ethnologist Edward Sapir when conceptualizing the sphere of world view asserts that it constitute the unconscious pattern of human behaviour in a society and the way a people characteristically look out ward on the universe. Kālu in Mwadkwon (2002) contributing to the concept of worldview, included thought patterns, attitude towards life, peoples understanding of their relationship to unseen things and the view of self and others. Some of these worldviews expressed in African may be sacred or supreme to which Berger states:

> By sacred, is meant here a quality of mysterious and awesome power, other than man and yet to him which is believed to reside in certain objects, like animals; or human beings, of any objects of human culture which may be sacred rocks, tools, cows, space. And time may be assigned the same quality as in sacred localities and sacred seasons. The quality may be finally embodied in sacred beings, from highly localized spirits, to the great cosmic divinities. Berger in Mwadkwon (2002 p. 20)

All belief system emanates from human life experience and adaptation to local culture and the environments which were developed over time and has become familiar and popular to them. These belief system and values are used to sustain the community (especially traditional) and its culture as well as to maintain the generic resources necessary for the continual survival of the community. The traditional society was a formidable system that draws on a body of experiences that regulates the living pattern of the traditional society. It has in built mechanisms that cater for the various facets of challenges in the oral system with satisfying results. To this end folk music of the oral

tradition is structured around these communal values that are meant to contribute to the survival of the society.

The mandate of traditional folk music in this direction is to signify, publicize, conduct, structure and make valid the observance of these public events associated with these institutions. In agreement with this statement, Anri Herbs: (2003) states that the true test of a composer in African context is one who is able in his composition reflect and resonate the traditional values and patterns embedded in the collective psyche of the people. Such is the composer that is respected and adored.

The compositional frame work and structure in traditional folk music is one that is alive with vision. Gourlay in Anri Herbs (2003) again instructively asserts that although the composition of these songs is written in oral tradition but the reasons for composing them gave insight into traditional African philosophy. In the traditional African context the reason for composing a song therefore is not merely a quest for individual aggrandizement or self-recognition, but to help build and contribute to the culture that have become popular which are expressed in social, artistic, and philosophical terms. The belief systems in African are truly and clearly expressed in their cultural behaviours to which folk music is the purest expression. For example "Gbendikan" performance composition of the Yoruba people, south west Nigeria is a poetic configuration that exhibits Yoruba philosophy of life. The music reveals the necessity of love and the extent of love the Yoruba people show to other people, thus revealing the cultural phenomenon behind the performance of "Gbandikan" Olaniyan (2011,p.104).

Apart from "Gbandikan" performance, Echuro (1977) also relates the philosophical undertone of drum sound among 'Eko' people of Lagos state, Nigeria which has become a mass culture firmly rooted among them. It is believe that a town without a sound of drum is like a city of the dead. The sound of drum is therefore symbolic and implicates a people where drumming is taken as a cultural preserve ensuing from the worldview of the people.Also among the Urhobo people of Delta state, Nigeria the ritual funeral perform for a deceased member is treated with a philosophical perception. They sing and dance around the corpse with a conception of transition reflecting their worldview of death.

Urhobo	**English**
Ose ghuru re	Father did not die
Okpurie	he went on a journey
Ighwo rikpeki ru rue	Those traders who went on trading expedition
Mre re obonyi	Saw our father there

Similarly, among the Ngas people of Plateau state of Nigeria, there is also a strong expression of philosophy about death which is also captured in their traditional folk songs, for example this song below expressed this view to the global community.

NGAS	**ENGLISH**
Wuni nde-posem	Oh: Daddy there you are, lying in the
Wuni nde posem yeng doyi wo	grave
Wu ni-nde fina posem yeng do yi wo	Death has treated me thus.
Mut yi ye gam han khi me wo,	I am on the world's extreme corner:
Han saketyi wo mut da……..	Please help me call my daddy for me.
Han saket mbe ha gyi shal k hi ha	Call him before the sun sets
En yi da. Aya a……	Death has made war upon my life.
Wu kwangponahanka a wong dong	What have I done to you, do I own you?

Owoni pus khiya dim doye	I am helpless; the tree on which I learn
Wo…..wukwangnenahanka	on has fallen.
Or won dang gomonipuskhi	Who will teach me my tradition?
Ya dim me woaya a….	Death has made war upon my life.

The two songs cited above, reveal the belief system of a people that clearly articulated their worldview in their traditional folk songs. Apart from these examples, there is another worldview among the Urhobos that is popular to them. According to Onioriose (1990), the Urhobos believe that behind the empirical reality of the performing arts, there are spiritual powers whose benevolence and generosity that imbues the artist with the disposition to carry on his vocation. D'Azevolo (1973) also expressed similar experience among the Golu people of Rwanda who believes that exceptional skills are permeated by way of information through music by the supernatural and that any person, who pursues any activity with intense interest and become known for a degree of superiority in that activity, has spiritual guidance and support.

The utilitarian position occupied by traditional folk music in religious, social, economic and political life in Nigeria defines the level of its functionality. Folk music is so functional in the Nigerian society to the point that it has become a vital and inseparable part of the whole, without which the purpose of that activity may never be successfully achieved. That is why a musician is never fulfilled until his music gets to the people what it meant to serve, who are in position to enjoy, appreciate or criticize his efforts. As a result, for traditional folk music to be acceptable; the music must endeavour to give near representation of African ideology.

To this Ibekwe (2010) cited Celestine Ukwu's philosophical songs of Igbo people, south eastern Nigeria. Celestine Ukwu raises many philosophical questions about the

world view of the Igbos concerning man and his nature, man and destiny, the meaning of his activities concerning justice, good life, happiness, commitment and the purpose of man's existence which is based on pure reasons, belief and myth. Ibekuwe,(2010,p.37-44). For her musicians in African context has designated duties which are embroiled in the power of their music to entertain, educate, socialize, symbolize, mobilize, motivate, acculturate and exorcize. African musicians should possess the wit and prowess to influence and transmit the Africans' to his audience and succeeding generation. For example Celestine Ukwu's worldview about death is portrayed in this song.

Onwuama Eze (Death knows no king) Onwuama Eze.

IGBO	**ENGLISH**
Onwu ama Eze	Death knows no king
Onwu ama onye-ukwu	Death respects no rich man
Onwu ama ogbenye	Death does not recognize the poor
Onwu adi eli ego	Death cannot be bribed
Ife uwaji mi kaa	Why the world is mysterious
Bu onye kpachasia,	Is that all affluence ends with death.
Fancha jedebelu n' onwu	

Folk music art indicates the folk's thoughts, artistic creativity, social values, visions, mission, and cultural goals and status of a people that is popular to them. Music is a strong and popular cultural practice in Nigeria and folk music which is an arm of that musical culture is deeply entrenched in their daily activities. This is demonstrated in the burial arrangements of Idoma people informed by their philosophical view of life. Okwori (1998), expressly painted the philosophical undertone of these funeral arrangements. According to him, the Idoma people of north central Nigeria believes in

the ancestral world to which the dead journey to. This belief system popular to them is enacted by music and dance. To them death is a transformation into ancestorhood.

The ritual ceremony that follows is to speed the spirit of the deceased on its journey into the ancestral land and on the other hand, it is also used to lament the departure of the figure who when he was alive was a help to many people. Okwori, (1990, p.33).The burial celebrants acknowledge this by firing shots when the troupes are at the fringes of the deceased house. They go to tell the people who are not part of the patrilineage that they have not come with hands in their pocket as if they are people in jubilation or who have come to feast, but have come to dance to make their brothers house lively and to transport him to where all well lived deserving members of the lineage go. Okwori cited examples of songs done during the burial rites, from where one was used in this study.

Song leader: Eleeehaaaaa

IDOMA	**ENGLISH**: oh no
Akelecheni la kokagbaoo	Lead: Things of this world defy greetings
Agbaoohee	Lead: Death perform too great a wonder
Eleikwu le lo me ya je	Refrain: Death perform too great a wonder
	Lead: Fire gunshot is used in saluting the
Refrain: Ikwu ye lo me	dead
	Lead: We can't keep our hands in pockets
	Lead: If you don't know the source how
	do you know the end

Moreover, the rite of passage among Bura people of Borno state Nigeria suggests a bond between temporal process and archetypal patterns in order to give form and meaning to human events in society and this is achieved through three fold ritual

observances that consist a rite of separation, transition and incorporation. In these three rites, people are meta-physically and sociologically remade into 'new beings' with new social roles. For example after the initiation, the new born infant is made into a new living being, while a child is transformed into a new adult. Young men and women metamorphose into husbands and wives, and later into fathers and mothers, while deceased persons are made into ancestors that are the living dead. The re-making of the human being involves symbolic destruction of the old and the creating of the new. Each of these periods that one moves from one stage to another in life, is supposedly to be a happy moment to which everyone aspires. Even in death, when one has lived a good life and has reached a good age, the individual is willing to go back and meet his ancestors in the spirit world. The mourning of such individual turns into joy full of music making that is purely traditional folk in nature with dancing, singing and festivities. The rites of separation symbolically expresses that one has left or no longer belong to a particular group or phase of life to which he formerly belongs and should no longer associate with it. And this too is a popular culture among the Bura people which incorporates rich traditional folk music to enact.

Characteristically, African belief systems are only fully realized when acted. This is a common phenomenon in most traditional practices found in Africa and one of the most pronounced ways of acting these belief systems is through the organ of traditional folk music. This is why Nketia states that traditional folk music is an integral part of societal life of the African that should not be neglected under any guise, stressing philosophically that a community that has no organized music or abandon singing,

drumming and dancing is dead (1996,p.20). To him, music being part of traditional popular culture, if let go has negated a serious aspect of African culture.

3.8 Ethics and Moral Functions of Folk Music as Mass Culture in Contempory Nigeria Society.

The beauty and strength of Africa mass culture is derived from the scope it accommodates; a scope extending to moral and ethical issues in Nigerian societies. This scope is premised on the cultural diversity that abounds globally. Galye in Ofosu (1990) has express his concern on the contributions each culture of society can make to enrich the scope and appeal of mass culture globally, when he asserts that a cultureless people are a people without memory; a system of moral laws, or accepted Principle of ethical behaviour. (p.113). To Galye every nation, people and community should strive to preserve and treasure those tenets that sets them apart from other communities of people. In addition to this, he believes that every culture can contribute to enrich the body of knowledge of popular culture globally. Gayle shares the view that culture contributes immensely towards the world view of all societies and whatever behaviour a person exhibits points an arrow to the environmental background that brought him up. Lerman (1974) corroborates Galye's positions when he states that:

> We must take man as he is and his artifacts as they exist and know that the work of art has an obligation to serve the people for which it was created. We must therefore be careful not to apply standards of a different culture as a means of condemning a whole group of people. There is no room in culture or the humanities for racism, but there is all the latitude in the world to admit the validity of more than one culture and to be sensitive to its uniqueness. (p.40).

As a culturally creative art, folk music practice is found to be unique from the western concept of pop culture in that it comprises ingredients and materials that are

uniquely African and traditional folk music submissions to global mass culture studies has enriched and enlivens the scope of this discipline.The extension of popular culture studies frontier to accommodate almost all disciples has validated the discourse of folk music in this milieu. This is because mass culture practice in African and Nigeria in particular tends to emphasize value system that integrates the society into peaceful co-existence. The moral frame work of any society and adherent to ethical standards are issues that are of deliberate concern to every member of the society, hence its enforcement is a collective requirement. To this end, the traditional system has tested structures in place of enforcing these moral and ethical demands and it is on this premise that it is important to reinstate that folk music practice in Nigeria is created at the exigencies of the cultural spectrum of events of a people. Therefore, most traditional folk music is constructed based on the cultural, moral, ethical and historicalstandard of the people which also reflect the experiences of the people and their value system. Nketia (1973) noted this quality of traditional folk music when he asserts that:

> Music making may appear to be for the sheer message it intend to communicate or for the outlet it provides for social interaction and of sharing of community's sentiments, however, the role music assumes in its presentation in the African context, shows the fact that most African activities are performed with music which play primary or secondary function as the situation may demand. (p. 112)

This indicates that folk music performance in most cases is not just the pleasure derivable from it but the reason for its composition may primarily be to address some concerns in the community which may be moral or ethical in nature. This position has enabled the mass culture of moonlight storytelling and folklores in Africa and in Nigeria in particular to assume a formidable channel ofenforcing ethical and moral sanity envisaged for the society. For example, among the Mwaghavul people of Plateau state,

Nigeria, girl's excesses for worldliness and material things is checked and publicized with folk music. Here is an example of a folk song among Mwaghavul people use in this direction:

Mwaghavul	**ENGLISH**
Jirap Mu Kwar Roba	Girls don't like rubber shoe
Mu Wal A KwaGha Zak Jeng	They prefer high heel shoe
Kwa-Gha –Zak JengNii Wall	Even the heel shoe make
Ni A KwasKwas Oh	Sound when they are walking
Rap Mu Kwar Roba Mu Wall	
Akwa-Gha-Zak Jeng	
Wayo	

Similar view is also shared by the Ngas people of plateau state Nigeria as reflected in this song which they use in checking girls excesses who think that their beauty is a source of pride to them.

NGAS	**ENGLISH**
A nen'e ye gona mwa dem ketket	O God my people have finished me
Te han nagi da	I sought for it myself
Te han nagi da-e-e-e-	I sought for it oh oh
Dyem mat rit de gezin kopidan de	Fine girl with a nose like funnel
Gezim ko pi dam de ye yeye	Nose like a place where plates are kept.
Ke la zhulgumlar	That my husband's head is like mountain gwamlar
Ke la zhulgumlar ye yeye	Head like mount gumlar oh oh

Before the advent of formal education and the two major religions in Nigeria, children and young adult in the traditional society avail themselves of the mass culture of game songs and moonlight tales which are recreational in nature, but more importantly

which are used to communicate moral values of the society to them. The dramatic mode of composing these moonlight songs, game songs and folklores by experts from escapist exploration of land other than that of daylight realities, and from the plot structures, especially those of dilemma tales, imaginative intention, all serve both corrective and training avenues of the adolescent on good behaviour. Nketia(1975), submits that proliferation of popular culture stories, folklores and moonlight songs serve the community as not only means of entertainment but most importantly for acculturation of the young adults on value system such as respect for elders and dignity of labour.

In Imo state, Nigeria for example, folk songs are very popular and important in training the young on good behaviour and the consequences of being a wicked individual in the society. This song for example caution against wickedness:

IGBO	**ENGLISH**
Kam mee ihe nkem	let me do my thing
Kam mee ihe nkems	Let me do my thing
Oke nwanyi nagwo nshi	Great diabolic woman
A gwo kwala nsh oge anyi nabia	Don't practice witch craft when we are coming
Nwoke onye aruru ala	Great wicked man
Arukwalaalamm aanyi nabia	Don't practice wickedness while we are coming
	Ha ha

And to discourage craftiness and cheating, the Urhobo people of Delta state, Nigeria, use popular culture of storytelling songs to teach morals. Here is an example:

URHOBO		**ENGLISH**	
Uzo biogbe re	2x	Antelope bring back tortoise	2x

Kwe kwee	Tortoise did harm to my hand
Ogberuvve	Tortoise did harm to my leg
Oruvwe bovwiri, kwe kwee	
Ogberuvwe	
Oruvwe ghwo vwiri, kwe kwee	

The role of traditional folk music in this context is to inculcate good character and the same time discourage bad behaviour, hence it was a ready tool in the hands of elders to educate youths on the importance of being a good citizen in the society. The society uses the medium of traditional folk songs to coat the bitter pills of dogmatic materials for acculturation. For example, to teach a girl to marry the suitor preferred by her parent, the Urhobos of Delta state, Nigeria teach folk songs and folk lore to maidens who willfully made their own choice only to find out that they had married a monster. Merriam (1959) asserts that children and young adults are taught songs to ridicule erring members, especially girls who did not confirm to social norms but engage in promiscuity and infidelity before marriage. Societal values and behavioural patterns such as greeting elders, hard work, honesty etc, are taught through the popular culture of folklore and folk music to show the various rewards and punishment for good or bad behaviours. As Eyimoga (1983, p.2) puts it, the text of folk songs carries enough venom to kill any anti-social behaviour. For him pop culture of folk music like any arm of pop culture is capable of moulding the child's behaviour to conform to ethical standards of the society.

Mass culture cannot be discussed in isolation of people's experiences as its main trust is predicated on the behavioural patterns familiar to them. This is why Sowande a strong advocate of traditional pop culture of traditional folk music believe children can

benefit from game songs when they partake in the liturgy, as according to him, folk music:

> Align the child's thought to that of his ancestor and the wisdom of his tribe. The Nigeria child is prepared for initiation through his folk songs and game songs and the way of his group as responsible member of a hierarchy,(1967: p.257).

African mass culture intones character formulation in a way that is different and unique as it is used to groom good moral conducts and promote social equilibrium. Merriam in Asabe (1991), states, that when someone respected in the society misbehaves, by disrupting the moral or social equilibrium of the community, the African sue the medium of music and dance to parody the action of such person. Stressing the point further, Asabe saw the popular art of folk music as a medium through which a sick and battered humanity may be healed and restore to life. Again Sofala in Asabe (1994) comments that heroic character who confront bravely and heroism are portrayed in popular folk music to the spectators and through these folk songs the society can then reflects on self and the state of the cosmic ill health in the society and move to re-order itself and the community. This visual integrative nature of folk music is apparently responsible for its continual survival. For no matter how these negative forces choose to manifest, the African have a way of taming them through the means of art to which folk music is part.

Music which also constitutes traditional folk songs is an ageless tradition that cuts across many generations. Its longevity is sustained by its unequalled relevance to the life of the people that created it. And there is no music like African folk music that pictures, publicize, act out or represents human behavioural experiences in his every day today

activity. Supporting the visual advantage of folk music in Nigeria, Adeloye (2007) comments that African music warm the heart and move the body and spirit and have always capture the values, mood and temperaments of their times, thus most traditional folk songs carry ethical precepts such as honesty, hard work, obedience and patriotism. The art of popular folk music advocates chastity, marital fidelity, opportunism of African leaders.

In another dimension, folk music practice is used to criticize and report on happenings in Nigerian societies. Tracey (1948), Merriam (1959), Nketia (1963), Nettl (1973) and Elder (1976) have all expressed common views on this. Tracey explains that among the Chopi of Uganda, folk musicians are highly critical of those in authority and that their reprimands are always forceful and effective especially when sung by about forty young musicians before all the people of the village. Merriam also accedes to Tracey's position by saying that often those who outrage the ethics of the community are always caution else they will be pilloried by musicians in their composition. Accordingly, he asserts that African culture and ethics did not collapse instead they lost their intrinsic importance in peoples thinking and assumed a peripheral role in the event of colonization and its attendant cultural impingement. He concludes by suggesting that one way of rejuvenating the ethical culture in African and Nigeria in particular is by reviving the cultural practice of folk songs in contemporary society which he believe has considerable influence on the people.

On his part, Nettl (1964) pointed out that folk music is a common and popular practice among the Venda people of South Africa in accordance with the level of political leadership. Nettl indicated that folk music in that context is used to criticize where

ordinary words and diplomacy has failed to convey the feelings of the citizenry to the hegemony. Such was the power of traditional folk music in driving home ethical values in traditional society. Nettl believes that addressing moral and ethical issues in today's society through folk music can still be rewarding if properly harnessed. Euba (1986) convinced of the role of folk music as a vanguard of ethical standard in any society emphasize the need for its preservation beyond this generation. Preservation to him does not mean keeping the music intact but free to interact between cultures since it is a living art. This is because he believes that the truest expression of the people's belief in traditional African society is clearly stated in their socio- cultural activities expressed in their folk songs. This is why Fayemi (1997) when arguing in favour of folk music as mass culture states why folk music is still practiced in contemporary society. According to her:

> However, fantastic a music sound, they have to be familiar and the majority of the audience has to be able to identify with the text on the basis of his personal experience or that of someone they know.

For her folk music speaks the language people understands while its usefulness, function, relevance and the degree of freedom it permits the audience to partake in its rendition enable it to be one of the most commonly acceptable arm of mass culture in Nigeria. Even though folk music culture is billed for entertainment it usually talks about matters of deep interest and concern of the people. This is why it has endeared itself to the hearts of the people that created it.

Consequently, cultural expression whether in paintings, in songs, play or any other media are not seen by those who created them as a reflection of already constituted world view, rather they are part of the works of cultural production which produces

consciousness and consciousness and reconstruction is one of the cardinal issues that is addressed in mass culture. Folk music as mass culture is derived from the fact that ideas, images and themes used as materials in the performance of the songs are drawn from the ideology and philosophy of the masses that make up that community. This is why folk music, in general is not only about society but is a part of the socio- cultural fabric and a model of life experiences at the same time. Therefore Pop culture in Nigeria is for moral function, for justice, pleasure, for historical, spiritual, for social control, for moral, for ethical values,for initiation and for feasting, identity, cultural heritage, for location and tracing of root, for group solidarity, for information, it carry the norms and values relevant to the community and it is passed on. Mass culture in Africa and indeed Nigeria is all inclusive and is the sum total of life experiences.

Mass culture includes music and any social cultural behaviour expressed by humans in a particular society that are familiar to and popular with most ordinary people in that community. It is a cultural phenomenon expressed in messages and function under any defined context which are encoded in specific text and transmitted by media that include folk music. Mass culture in Africa is highly valued and must be related in activities to the people's experiences and culture. This is why Barhardt (2005) advocates that:

> Native people may need to understand western society but not at the expense of what they have already know and the way they have come to know it. Non-native people too, need to recognize the co-existence of multi-world view and knowledge system and finding ways to understand and recreate to the world in its multiple dimension and varied perspectives. (p.16))

In concluding, this chapter therefore, it will be necessary to reiterate that the argument presented here stemmed from the fact that there cannot be a uniform global culture when discussing mass culture, rather what we have in practice is sub culture contributing their experiences to the global popular heritage, that is, if books, novels, T.V. painting technology is perceived as fulfilling the concept of mass culture in the western world and folk music is used to actualize the same purpose in Nigeria, then the concept of pop culture cannot be universal. What constitutes mass culture in Africa and Nigeria in particular may differ from western mass culture because of differences in life experiences and cultural background. While the west which is greatly influenced by technology, science, politics, civilization and even grave economic issues which now constitute bulk of their mass culture, the same may not be true of Africa, especially Nigeria which has a tradition of rural agricultural practice, traditional institutions, and poverty among others.Therefore any cultural practice that fulfils the role of relevance, usefulness and permits the people to participate in it, and is functional to them, valued by them, becomes popular to them irrespective of the fact that the society in question is African or Western.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

The data presented in this chapter is derived from the series of oral interviews conducted with practitioners, professionals and custodians of traditional folk music in contemporary Nigerian society. In it, their views on why traditional folk music practice has continued to flourish in a contemporary society like Nigeria were captured. Complementary information from literatures, newspapers, journals and books were also used to form opinions in the presentations and analysis. In all, the general views and opinions from these assorted sources formed the nexus upon which the empiricalcomponent of this study is based; therein the adaptative power of traditional folk in contemporary Nigerian society suggested by respondents is subsequently conceptualized.

The popular art of traditional folk music is part of the traditional culture of most ethnic groups in Nigeria. Folk music as mass art in Nigeria is well established and its practice and enjoyment cut across ethnic bounds because of the common features and characteristics it shares among traditional communities in Nigeria. Traditional folk music is seen in the last five decades as an art meant to serve specific purpose within the traditional institutions that evolved it. As such, its performance in some quarters is seen as taboo or derogatory where its function is not required. This therefore goes to show the role frame work guiding the performance of this popular art and that itself underlines the functionality and relevance of the art to the society that evolved it. However, this is not

the case as evident in the contemporary society where the practise and enjoyment of traditional folk music has transcended all borders and has found new expression as revealed in this study.The re-orientation of how societies perceives and do things in modern society has greatly altered the appearance and performance of the art both in context and function. Consequent upon this, the performance of traditional folk music now permeates seemingly impossible new audience in contemporary society of Nigeria where it is not only used to accompany several social and recreational activities but now perform other extra-musical functions. This is made possible because the society has been able to adapt and re-integerate folk music practice in a new way that enable the art to perform new roles in contemporary Nigerian society.It is on the basis of this back ground that the result from the interviews conducted is presented.

4.2 Presentation of Selected Traditional Folk Music Practitioners in Contemporary Nigerian Society

It will be necessary to present a brief note on the folk music practitioners used in this study since the analysis of data to be carried out emanated from them.The study selected eight folk music practitioners from the major ethnic groups spreading across the geographical zones of the country.They are:

4.2.1. Berom Broadcasting Co-oporation. B.B.C Lon' Bworok

The Berom broadcasting co-oporation B.B.C Lon'Bworok is a traditional folk music group in Jos south local government area of Plateau state. The group is made up of young men between the age of twenty to fourty years, with young male and female dances of about four to six who are trained to entertain the audience as the group

perform.The group members reside in the outskirts of Bukuru town, Turu to be precise and is led by Mark Davou, a young talented individual. The group is very popular and creative even through their educational background indicates that some were primary and secondary schools drop out. BBC Lon'bworok as they are popularly called is an off shoot of a traditional music performance among Berom people of Jos South local government council of Plateau state. The traditional domain of this cultural dance performance is Gyel a community in Bukuru the headquarter of Jos South local government area.



The Group

Traditionally, the music is used for farming and to entertain men who prepare or mend cactus fence around their compound and for the women folk who prepare millet meal for the family after the day's farming chores are over.BBC Lon Bworok is suppose to be a rural traditional music. But the activities of urbanization have caught up with these rural dwellers, such that their settlements like Gyel, Turu have become satellite towns to the city of Jos, the Plateau state. This development has both social and evolutive implication for the group. BBC Lon' bworok performance has assume a new look and dimension. The group though rural have taken the cosmopolitan atmosphere around them to lunch their music beyond their rural environment. Their entertainment frontier has

extended to playing in local beer palour in these satellites towns and equally performing during weddings,Independence Day, democracy day and during commissioning of government projects both at local, state and even federal levels. Consequently the text and theme of their music has move from agrarian issues to social and political matters in and around the state.



The Resource Person and Researcher

The groups is well sought after because their performance and music rendition is in the language of the environment and they project the culture of the Berom people like the costume, values and instrument in their music. The major instrument of the group is a two stringed fiddle 'Riyomushi' to which a graduated horn xylophone was introduced in recently to complement the 'Riyomushi' and increase the dancing expanse of the female dancers.

4.2.2 The Bakah Dance Club 100 Traditional Music Band of Makurdi.

According to David Teveh the leader of the Barkah club 100 (because there are numerous other barka groups in and around the state), the groups was formed some decades ago in Makurdi town, the capital of Benue state. The group is primarily an indigenous traditional dance of the Tiv people.Bakah is a social entertainment folk music

band with the primary aim of entertaining in any social gathering like nite clubs, weddings, during Christmas, coronation, commissioning of government projects while individual who can afford their charges equally engage them to sing their praises.



The Bakah Group

Bakahthe concert name of the band was coined from the rhythmic pattern of one of the major drums used in the band. Bakah has its foundation on a traditional folk music performance of the Tiv people which is used for entertaining people during social engagement. Bakah is actually performed by elderly people usually men's group who hold key titles and positions in the society. But this is not the case with the Bakah group of David Teveh whose age and that of his fellow band members are between twenty to thirty five years.

Teveh and his group members are school drop outs that migrated to the city and were engaged by the Benue state art council because of the abundant musical talent in them. At the close of work, these talented young men gather at nite clubs to entertain guests with rich Tiv traditional folk music.

The major and leading instrument of the groups is a local trumpet made from calabash pipe decorated with stripe of soft leather materials that produce loud nasal sound. Other instruments of the group include a set of four small drums, two other drums and one small drum. A double mental gong and meracascomplete the insrtumentation.



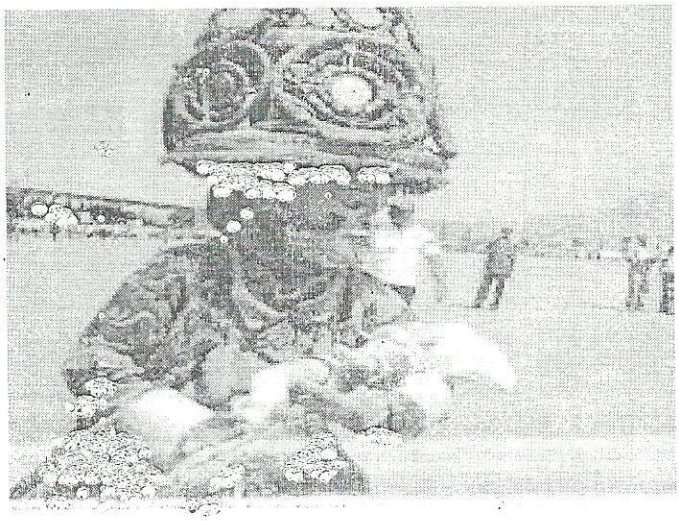
The Instruments of Bakah Music

The text and theme of their music reflects the social and political happening in society. The context of their music has equally migrated from the rural setting where it originated to urban setting where it is used to entertain nite clubbers, government functionaries, weddings and other social engagements in the society. They are equally well soughed after and compete favourably with any modern pop band in town.

4.2.3 Ekpo Masquerade Performance

Akwa Ibom is a potpourri of traditional performance, rituals and complex cultural activities which are rather exciting and worthy of study and appreciation. These performances culminate in dance, masquerades carried out according to the belief system of the people. One of such performance that has withstood the test of time because of its continued relevance to the cultural heritage of the Akwa Ibom people is the Ekpo

masquerade dance performance. Although the performance has under gone transformation in the light of globalization, urbanization and contemporary societal pressure from western education, religion, perceptive drifts are still stressing its essence within the confines of cultural heritages.



Picture of *Ayara Ekpo*

Masquerade tradition is one of the oldest traditional and cultural events in Africa. A masquerade performance is accompanied with chant, songs and dances it symbolize the celebration and return of ancestors who come out occasionally to give messages to people from the spirit world. The most recognized and revered of all other masquerades in Akwa Ibom is the Ekpo masquerade. Membership is strictly reserved for men and features on special occasions like coronation, burial chieftaincy or rite of passage of notable personality or initiates and other season celebrations and festivals. The ritual dimension, primarily in terms of purpose is the inculcation of some magical effect in which case, signifies communication between performances and spirit, or audience and spirit. This aspect underscores the desire for religions import of many African traditional performances.

4.2.4 Mystery Surrounding Ekpo Performance

The art of Ekpo masquerade is deep and has spiritual implications and undertones. It is worshipped since it is considered to be god and it is believed to function as link between the living and the dead. That is why when any important person die in the community, there is usually the Ekpo masquerade performance to herald the spirit of the deseased into the land of the dead, even though the practice is waning fast because of Christianity.

Ekpo masquerade is performed during cleansing ceremony preceding the celebration of the New Year. During the ceremony, cases between families are resolved and restitution made. The cleansing ceremony is important so that the whole community can be ushered into the New Year without the begrudging of any diety. It is believed that if any diety had any cause to be angry with the community the New Year will bring disaster such as famme, epidemic and other strange experiences. So in order to avert danger the people perform various rites and sacrifices to appease the deities and the role of the Ekpo masquerade in these rites is indispensible.

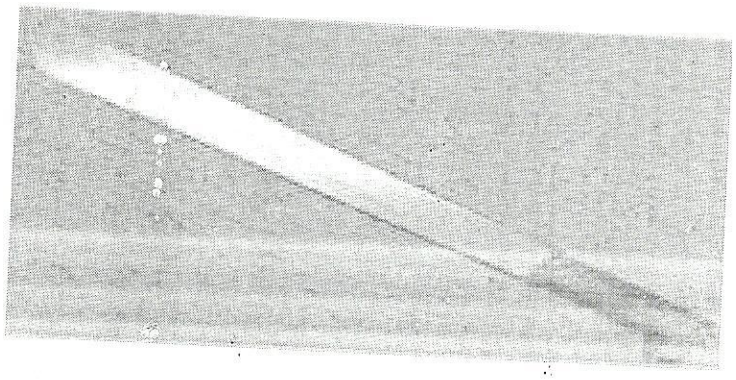
Ekpo performance achieve its meaningful objectives by the strict adherence to the use of dramatic elements via costume/decoration, drama mime, mask dance, songs and charts. Here too both ritual and drama occur simultaneously by the possessed performer. The use of mask as a method of harnessing the power of the supernatural or the benevolent spirit of the community plays crucial role in ritual performances. The process of masking endows the masker with vital spiritual forces, and thus a symbiosis between the human and the cosmic, is highly encouraged.

4.2.5 Period of Ekpo Performance

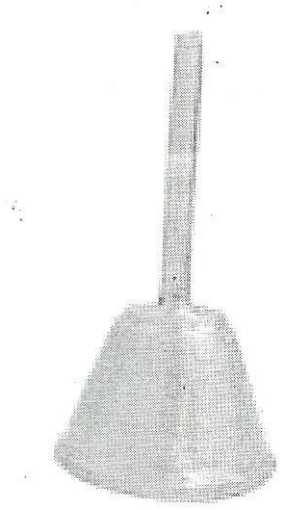
There are different types of Ekpo masquerade performance that are described by their acts and others by their costumes and make up. They include Ayarn Ekpo, Ekpo Inwang and Akwa Ikno Ekpo. All Ekpo performance is usually between June and December of each year. During the performance, when the masquerade comes out, farming activities are suspended. Women and non members of the community cannot go to the market or perform any activity outside their homes. Food, water and fire woods must be obtained in advance, while fighting and quarrelling is prohibited.

4.2.6 Costume make-up and Props of Ekpo Masquerade Performance

The makeup costume and props of Ekpo masquerade include-iso Ekpo (mask) which create fear since it is believed to be a spirit. Nkanika(bell). This is an indication to the public that the masquerade is out. There is the Efid (matchet) to scare people away and to slaughter the goat of the sacrifice. There is also the Ayei/fresh Palm Ironds) and the charcoal which is smeared on the masquerade. Ndom (white chalk) is also rubbed on the masquerade ankle and the iden le utigha (Bow and arrow) which is the weapon of the masquerade to drive people away.



Picture of *Efid*



Picture of *Nkanika*

4.2.7 Change and Continuity.

Ekpo masquerade performance is a traditional cultural institution used to maintain order in the society. It has high potency to protect the people since it is believed to be as spirit, therefore its performance in the past was purely religious since it is also use to check and curb social vices in the community.

In the contemporary society however the performance of Ekpo has changed in style and manner of performance. Christian religious belief has gone contrary to the norms and ethic of the cult making its practice to be barbaric and fetish. This has led to change in the appearance of its performance. For example, the text and theme of contemporary Ekpo music and songs now reflect current issues in society. Also affected is the materials used, for example instead of the traditional raffia palm and reed weed, synthetic fiber are used. The performance itself is now being feature purely for entertainment and cultural artifacts instead of the religious purpose it served in the traditional society. Moreover, its performance is moving to more urban centres than the rural communities that evolve it. It is important to note that all the traditional instruments are still beings maintained in the performance of Ekpo masquerade dance.

4.2.8 The Jarawa Dilla Dance Group

The Jarawa Dilla dance group was formed in Dilla a village in Pankshin Local Government of Plateau State, Nigeria by Jimikuk William. Dilla dance group is an extraction of ASHARWA Dance group of AFIZERE people of Jos east LGA, that has attained international status over the years because of their energetic and acrobatic dance style.



The Jarawa Dilla Dance Group

Jimikuk the founder of the Dilla dance group received his training from the Asharwa international dance group of the Afezere people. And because he saw the necessity to broaden the horizon of the groups skills to other ethnic groups in the state, he then went on to establish the Dilla group as an extraction from the Asharwa dance group just as the Bakah group in Makurdi was an extraction from the popular Swange dance group of the Tiv people of Benue state.

The Dilla dance group is composed of young energetic male youth of age between twelve and eighteen years. The members of the group range from six to fifteen. They are drawn from youths who are either school drop outs or those still in secondary school. The members must be healthly able body to be able to stand the rigour of the training exercise and to successfully undertake a performance that is energy sapping.



The Researcher and Group

Dilla dance group is purely a social dance group aimed at entertaining the community on any social occasion including wedding, Independence Day, commissioning of government projects, festivals, coronations, swearing in ceremony of government officials and performance for government and wealthy individuals in the society. Members of Dilla dance group are dressed in shorts with cowries sewn in stripes which are hung on their body from the neck to the waist. The same cowries are sewn and worn as cap in a uniform order. This uniformity of costome add beauty to their performance.Every member of the group hold a local flute called veilyang made from corn stalk which they play as they dance to the rhythm of the master drum. This is supported by two other small drums. Today the local flutes are now made from plastic pipe used for plumbing works.

This dance originally is actually used to announce the harvest period and to usher in the dry season. It is also to appreciate the benevolent of God for a bountiful harvest and since their staple food iscorn; its stalk is seen and taken as a participation of celebration hence the flute is made from the corn stalk.

Change & Continuity

The Dilla dance has moved from it original purpose of marking the harvest reason to serving other social functions and entertainment. And for this reason, its performance has more from the village confines to urban centres where it is use as a media of social dance group canvassing for a place in the entertainment industry. By this development Dilla dance group is no longer season bound as the group now perform in any occasion for social entertainment whenever they are invited.

4.2.9 Ezeagu Atilogwu: The Legendary Igbo Dance

The Ezeagu Atilogwu dance has become a household name aamong Igbo ethnic group in Nigeria. Moreover the dance has attained international status where its performance is sorted ad enjoyed by non – Igbo nationalities. As such every town, village, cities, colleges, unions and associations among Igbo ethnic groups tend to raise an Atilogwu dance of their own irrespective of their location within and outside the country.The Atilogwu dance is actually associated with the Ezeagu community of Enugu state Nigeria. The people of Ezeagu are predominantly farmers, cultivating large quantities of yam, maize, cassava and groundnut on the low lying plains and the river banks. The Ezeagu people have rich cultural definitions one of which is the gift of dance

which is viewed as a recreational and emotional form of communication and interaction among themselves.



The Atilogwu Group

Atilogwu is an amalgamation of montage of five dances – Anam, Ogwulogwu, Anaku, Ochanja and Adunjanja. For some others, Atilogwu comprised of Mgbaga, Ogwulogwu, Otiokpokpo, Ochufuhu and Egwuigba. Atilogwu has dominated every other dance form in Igbo land because of its magnificent, rhythmic and physical acrobatic movements formed from elaborations and modification of the afore mentioned dances. Other areas that feature the Atilogwu include Ugbenu, Ebenebe, Igbo-Ukwu and the people of the Ananbra Basion, but Ezeagu people have passed the art from one group to anothers so that it is now synonymous with them.

Spectators that come to watch Atilogwu dance were always overwhelmed by the almost superhuman skills of the dancers that they started asking one another if the dancers were using charm to articulate these gestures. Interestingly, the same reasons

gave the dance styles its name ‘atinyelu- Ogwu’? (By use of charms?). By and large where ever and in any place where Ezeagu Atilogwu is performing, it is a combination of dance movements, songs and instrumental accompaniment.



Resource Persons and Researcher

The Ezeagu Atilogwu dance as it is known today began in Lagos. This means the popularly of the dance actually started in Lagos in 1947. Hitherto what was danced was the ‘ogwulogwu’ and ‘ubo oya kanga’ which were taught by one Umeayo Ubenyi. One day one Mr. Clement Onwenelu of the Nigerian Railway returned home and brought all the instruments of the Atilogwu for the Ezeagu improvement union to Lagos. This is was possible because, according to remembered history, a youth organization of Aguobo iwollo had travelled to Ebenebe in Akwa in 1942 to learn the Atilogwu. It was from them that the dance style became very popular and spread through the length and breath of Ezeagu land.

To attain perfection in the act of performing the Atilogwu, two experts were invited from home to Lagos to teach the dance. There was a policy that all male children of Ezeagu up to the age of fourteen years living in and around Lagos metropolis must take part in the weekly rehearsals. Students, wards, workers, apprentice, etc were all conscripted into the Atilogwu. Ezeagu Atilogu became so popular in Lagos that it was called the famous Ezeagwu. This dance became the pride of Igbo as well as an identity. The dance became the most talked about traditional dance in Nigeria. The style, sequence and eloquent movements of the dancers thrilled spectators who wondered whether there was magic in the dance. There is actually no magic in the dance because most primary and secondary schools and higher institutions in and outside Igbo community strive to have an Atilogwu dance group of their own. The aim of the dance is to harness cultural and social cohersion among Igbo communities both at home and in diaspora.

The musical instruments of the dance include:

a. Oja ugene (flute) made up of wood.
b. Alo ivom (giant clapper less bell) made of metal and struck with wooden padded botton.
c. Ogene nta or Alingongo is a small clapper less bell with a high pitch.
d. The Igba (membrane drum)
e. The Ekwe is a medium slit drum made of apple tree
f. The Oyo which is a pair of small bell shaped basket rattle made of palm fronts and filed with seeds or small pebbles and
g. The Udu which is a large musical clay pot which is beaten with a leather strap on the pot mouth.

The Atilogwu dance group performs at send-off parties, political rallies, and title taking installation of chief, traditional marriages, cultural night, funeral, festivals and command performance by government. They are usually invited by individuals, clubs, town unions, politicians and government officials

4.2.10 The Dundun and Bata Dance of the Yoruba People



The Dundun Groupand Researcher

Most Yoruba music and dances are derived from religious point of view that is their music can be traced to a deity or a god to whom it is devoted. Apart from this, it is also



observed that some of these musics and dances are related and named after a particular musical instrument. Thus we have the ‘dundun’ music named after that instrument, Bata music after the ‘bata’ drum, Agere named after the ‘agere’ drum and Sekere music named after the ‘sekere’ musical instrument, etc. but for the purpose of this study, the Dundun and the Bata traditional music were selected in no pre determined order or reasons.

The Dundun Group Performing

The dundun drum music is derived and named after the dumdum musical instrument of the Yoruba people. The music is actually an esemble consisting of drums such as ‘Ogido’, ‘gangan’ and ‘agogo’. The leader of dundun music is the Oriyalu who is very skilled in the tension drum. His duty is to make the tension drum ‘talk’ by imitating the tonality of the Yoruba language. The dundun music originally has spiritual lineage devoted to various orisa (gods) of the Yoruba people. The music traditionally centres on folk lore and worship of diety. Dundun is commonly used and performed during ‘Odun egungun’ masquerade festival. For example in ‘egungun elewe’ a song such as this is sung to teach advice or to demonstrate the inherent talent of the masquerade.

Yoruba

Mo le Jo lori agolo

Ba alo gba ma layeo

English

I can dance on a cane

If you can give me a chance.

Dundun is actually performed as a social music to entertain spectators during funeral wedding, naming ceremony and any social gatherings where the group is invited. Group members dressed in ‘ashoke’ with beads hung on their necks while they perform to the admiration of the audience. Although the traditional musical instruments are still maintained and sustained, the context of performance has really changed as against the religions root of this music to more social entertainment, commercial and economic benefits in contemporary society.

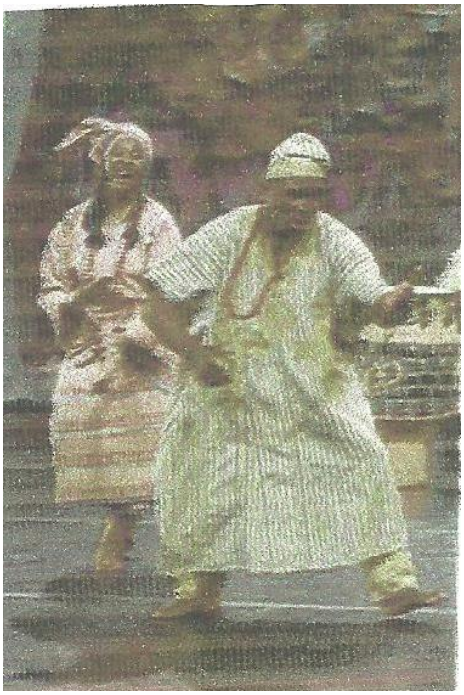
The bata music is not much different from the ‘dundun’ music as both has religions connotations and are derived from the musical instruments in question. The ‘bata’ is another traditional musical instrument of the Yoruba people which legend ascribed to the Sango deity. Bata according to history is performed to cool down or make Sango happy. After the death of Sango his worshippers adopted this pattern of music to worship and to appease him.



The Bata Group and Researcher

Sango is said to be the god of lightning and thunder, a master of negotiations and strategy. He is seen as embodiment of self satisfaction and that is why his followers described him as man 'god'. Sango to the Yoruba people is the god of fire who has the ability to make something out of nothing. His psychic abilities were traded for drum, dance and music. The Yoruba people consider him to be a god of swift retribution who lashes out like a flash of lightning due to his impatience and sense of personal justice.

The rhythm and sound of the 'bata' drums dictates the dancers movement and different of sound of 'bata' drums correspond to the different parts of the human body like the shoulders, chest, waist, hips and feet. The music is also performed by the 'egungun elewe' masquerade during their festival.



The Bata Group Performing

Dr. Overdje Ayonuwe Group of Music of Aghalokpe and Olomu.



4.2.11 The Ovedje Ayonuwe Group

Ovedje Ayonuwe is an interant musician from Aghakokpe and Olomu in Ughelli north local government Area of Delta state. Ovedje is a minstrel by all standards and render his music in urbsbo language which is also his native language.From a small beginning of performing alone to entertain small crowds of social gathering. Ovedje music has grown to become a musical group with 'choir' whose reputation and fame extends to all communities and towns of Urhobo speaking nation. There is hardly a village or town among the Urhobo communities that Ovedje music and name is not known.

Ovedje type of music grew out of what was called 'Iwhowhoro' among the Urhobos of Delta state, Nigeria. The musical art of "ihowhoro" is an interant music wherea minstrel performs to entertain people for the sheer fun of social satisfaction

without recourse to any financial benefits. But the audience that benefits from the minstrel's artistry and creativity can reward or appreciate him with gifts or money. This means that 'Iwhowhoro' was initially a rural, communal art that cater for the rural dwellers who savour the evening rest after the days farming activity with any social opportunity that is available to them.



Researcher and the Group Leader

"Iwhowhoro" began as a solo work in which a minstrel accompany himself with a single clapper less bell which he use to punctuate his song intermittently. Later this type of music genre grew to include ('Choir') back ups that support the solo singer in a call and response manner.

Today 'Iwhowhoro' has grown to include drums of various sizes, a set of clappers bells welded together in a role and beaten by the group leader and a thumb piano that gives the music the basic bass rhythm.

The Ovedje Ayonuwe group is one of the offshoots of this interant traditional music genre that is the property of urhobo nation. From the primary objective of entertainment music in rural which this genre of music is meant to serve, sometime small define audience and usually spontaneous in nature; the music has grown to serving cosmopolitan centres and urban life. Marriages, weddings, burials, graduation ceremony and inauguration are some of the out fits that engage the services of this group.The theme of their songs reflect these urban matters as against the initial rural community life issues that once form bulk of their themes. Today, the group sing the praise of those who invite them or adore in some cases highly placed individuals in the society.

Another development which is seen as a great change in the performance style of this genre of music is the introduction of female dancers conscripted by the leader to entertain guests and audience as the group performs. In addition to this is the introduction of electronic amplifiers to these musical instruments and microphones to reach out to the massive audience that grace their performances in contemporary society. Uniforms have also been introduced for the group with the aim of showing identity and aeasthic. In other situations, sacred themes are even introduced to address diverse audience that patronize them.Today Ovedje Ayonuwe group is counted among the superstars of performing musicians of traditional out look in Delta state of Nigeria and beyond.

4.3 Analysis of Data from Respondents.

In discussing the data from respondents during the oral interview, with the folk music practitioners used in this study certain clarification needs to be done to properly position the issues been addressed in this work. The research has been able to establish

that the continual practice of traditional folk music in contemporary Nigeria society was informed by the way it has been able to respond, adapt and integerate itself to socio-political and socio-religious demand of contemporary Nigerian society inspite of the opposing forces confronting it. Some of these opposing forces established in the study includes: Urbanization, western culture and Education, religion, Globalization and popular music from other parts of the world.

The other issue under investigation in the study is to identify the various ways tradtional folk music practice is being expressed in contemporary Nigeria society. The study also identifies the changesfolk music is making in other to remain relevant to societal change by making its practice functional to the ever dynamic nature of contemporary society. And finally, to find out the adaptative powers of this type of music in contemporary Nigerian society.It is with this background that oral interviews were conducted using some selected traditonal folk music practitioners. The opinions and views from them justifying their practice and appreciation of traditional folk music in a contemporary society like Nigeria were captured. These were carefully presented and discussed bearing in mind that these groups used as case study practice and appreciates the value of traditional folk in contemporary Nigerian.The study is therefore designed to find out why this genre of music has refused to succumb to opposing forces of western pop music and culture, religion, growing menace of urbanization and globalization, and what is the staying power of traditional folk music in modern society like Nigeria. The views and responses of respondents are discussed below:

The summation of perception from the eight folk music practioners used in this study is lump togehter given the fact that the questionsadministered on them is thesame

though their opinions and contribution varied greatly according to each person's experiences and versability. Nevertheless, indiscussing thier responses reference is made to each group where their contribution is outstanding and new to the conversation. For example, the B.B.C Lon' bworok see traditional folk music as part of the oral tradition in Nigerian society whose unique features makes it distinct from any other type of music. For majority of respondents in this group, folk music is among the strong cultures in Nigeria that cannot be ignored as its performance is linked to most human activities in the Nigerian society such as religious, rituals, marriages, festivals, funerals, recreation and many numerous social activities within the contemporary and pre contemporary societies in Nigeria. For this reason folk music is seen as national anthem that stands for identity of groups of people and speaks for an identified phenomenon in most organized institutions in Nigeria. As a medium of communication, it is used for expression by individuals as the case of a sole performance or as a group in social, religious, political and economic or even in professional institutions. For the fact that everyone comes from a social background, root or origin means that everyone at one point has a tradition and culture to maintain or identify with. And at a certain time there is always a necessity to fall back to these traditions and culture to draw from the experiences of them to better the present and prepare for the future. This is because the long span of this genre of music which has been passed from generation to generation is an arm of the oral tradition that has been kept alive by persistence and continual practice and strong memory through the family and communal life of the society. Therefore it contains and carries enough information and values meant for the survival and sustenance of both the present society and the future one.

The rise of ethnic national consciousness for the survival of ethnic groups in Nigeria is another reason for the comeback of tradtional folk music practitioners and performance groupsin contemporary Nigerian soceity.For this reason traditonal folk music practitioners are positioned to take advantage of it to relate to the international audience, the socio- political life, as well as the belief system, tradition and culture of the Nigerian people which are well incorporated in folk music practice to meet entertainment requirement which the industry stands for and at the same time participate in cultural continuity in the contemporary society of Nigeria.

The modern man in contemporary society emerged from a cultural background and in Nigeria, it is an oral culture. Therefore, in the process of acculturation between the traditional and the contemporary society which has influenced the behaviour and character of the modern man, folk music becomes a means of conceptualizing the world view of the modern man from his traditional society in his contemporary world. And as a means of social mobilization in the contemporary society, folk music political affiliation is seen as a tool of actualizing collective vision, sensitization of public to common interest and conscientizing ethnic groups to self consciousness and attainment of common aspiration. These traditional folk music practitioners are therefore the abbatial between the modern man in his contemporary society emerging from traditional background which is his root and origin. The role of these traditional music practitioners is to present to the modern man through folk music his origin and root, with its attendant culture, norms and heritages in a platform of dance and music so as to afford him the opportunity to appreciate his root, his culture, his norms, and heritages with the hope that perhaps his

instinct and emotions will be stirred to re-access his own world now and the world of his root and origin.

The interest of tradtional folk music practitioners in contemporary Nigeria society is therefore rooted in promoting cultural enlightenment and entertainment. But because of the vast cultural scope and interest that abound in Nigeria, various ethnic groups now strive to project their cultural heritage.One of the result of this project is the many traditional folk music practitioners that dots the lanscape of the country. The Igbo are known for such groups as ‘Igede’, ‘nkpokiti’, ‘Atilogwu’, ‘nkwa’, ‘nwite’, ‘egwu’‘amala’, while the Yoruba are known for thier ‘waka’, ‘sakara’ , ‘agere’, ‘egungun’ while ‘rofon’ fada, ‘boori’, ‘asauwara’ is associated with the Hausa speaking community. The swange and Jawara dance group is found in Benue and Plateau axis of Nigeria. All these are done to strenghten and deepened the practice cultural revivalamong ethnic groups across the country.

Moreover recent development within contemporary Nigeria society as suggested by folk music practitioners gave a clear perception of why traditional music practice is growing and striving in contemporary Nigeria society. The re-packaging of cultural artefacts for financial and commercial gain has shown that cultural products will continue to top the list of entertainment in the Nigerian music industry. This is because traditional music is one of the cultural heritages that feature unique themes that are distinct in nature, thus attracting interest and audience from national and international audience. This discovery has generated interest from practitioners who go all out to explore this window to promote, use and practice of folk music, thus perpetuating the survival and interest of this genre of music beyond the present contemporary society.

Although, one respondent observed that greed and quest to make money quickly from the cultural boom has led to mis-representation of the true practice of traditional music performance as against what is obtained in the real sector of the cultural enclave.According to him greed accounts for the bastardization occasioned by modernization, urbanization and acculturation. This is because the sound of folk music and the presentation procedures in Nigeria today are tampered with and modified which make some of the folk music appears artificial and plastic. This observation is also attributable to the change caused by societal demand and dynamic.For example, some film producers in an attempt to cut corner engage the services of quacks and amateurs to do folk music for them in the scenes requiring such cultural touch. In all, the overriding perception of these folk music practitioners suggests a strong commitment to the perpetuation and survival of traditional folk music by the cultural activities that are ongoing in the Nigerian entertainment industry. And for this reason the traditional folk music practice in contemporary Nigerian society appears to have found a new strength in the works and performance of the traditional folk music players for its survival and perpetuation.

For the Dundun one of the performing groups used in this studytheir opinions were apt:Theywere unanimous in their responsessaying that as human beings from a socio -cultural background, folk music runs in the vein and blood of Africans and therefore it will be difficult for it to be forgotten completely or go extinct. They stated that a lot of development has taken place in the last fifty years in the countrywhich include western education, Christianity and Islam, the activities of the colonial masters and colonial rule, urbanization and globalization and concluded that these activities have

direct bearings on the degree and level of traditional folk music practice in Nigerian contemporary society. They therefore suggests is that these developments particularly education should be used to revamp the practice and culture of folk music in the contemporary society as education should be used is an instrument of enlightenment that will develop indigenous culture and encourage traditional norms, values and heritage. For them, western education should not be an excuse to dump the traditional heritage of which folk music form part. Never the less they are very optimistic that the practice of folk music will continue to survive and increase in contemporary society because the rural areas and the villages and indeed some parts and sections of the Nigerian society have not succumbed totally to western acculturation forces, and still commit themselves to use and practice of folk music.

Moreover, they equally maintained that traditional folk music has left a foot print in the sand of time especially in the musical world where several scalar patterns have emerged from the use and practice of traditional folk music. These are the pentatonic and Hexatones scales for examples that are contrary to the Diatonic and chromatic scales of the west. This feature alone indicates that the memory of folk music and its features and practice will continue as long as there is the human race. As such continual reference will always be made to these scales for its educational values and pursuit. The scalar patterns of traditional folk music has actually further confirmed the uniqueness of this type of music. This is why it is one of the singular arts of the oral tradition that really identify a people hence the majority of the respondents vouch for the continued existence of the art.

Complementing the need for continual practice and survival of this genre of music, the activities of Multi-national Corporations in promoting cultural and oral institutions in Nigeria was particularly commended by the Atilogwu group. Multi-nationals like MTN, GLO and the film industry in Nigeria are in the fore front of promoting cultural heritages that abound in the country which are celebrated and enacted with rich traditional music.In such occasions these Multi-national Corporations engage the services of numerous traditional folk music practitioners to showcase their artistry and creativity. The perception of this performing group is that the activities of the multi-national will further strengthen the campaign for the survival and continual practice of this genre of music. As it is, the sponsorship and promotion of these traditional cultural practices that feature traditional folk music will enable the modern society appreciate the rich cultural heritages that are indigenous to them, thereby arousing interest that will make them contribute to the survival and perpetuation of this art to succeeding generations.

The general perception of all the performing groups seems to suggest that with the activities of these multi-national companies in promoting cultural heritage in Nigeria, folk music will continue to be appreciated and its survival guaranteed. This is because apart from promoting these cultural heritages, the medium also serve as entertainment and socialization agent for the public whoat the same time use these folk music practitioners as tourism tool to attract international audience to these ceremonies. As one respondent observed, “African culture is exotic and shrouded in mystery ``and it is the exotic and mystic nature of the culture that will continue to endear it to the mind of generations to come.Accordingly,the performing groups are of the view that if these

multi-national corporations will continue to partner and sponsor the traditional institutions for the perpetuation of our cultural heritage,then the continued existence and survival of the art is assured because by their sponsorship of these events, their goods and services are equally being advertised to the national and international audience that grace and watch these events.

Accordingly all members of the traditional folk practitioners interviewed were unanimous in thier responses noting that folk music represents a world view, a window and identity for the black race which Nigeria belong. Under this context, folk music presents a unique image for Nigerians and forms the bedrock for all other cultural practices hence they as folk music practitioners are committed to the perpetuation and survival of the art. Majority of them equate the culture of folk music to the national anthem that speaks for Nigerians anywhere in the global community. According to them folk music is a symbol of identity among the committee of nations and it is the only art that truly speak for us as a nation, so why should anyone abandon, forget or neglect a vital part of one's life?

In the same vein most of them from the performing groups see traditional folk music as an expression of cultural pride and part of the domestication of the potentials that abound in the country. Accordingly they see the art of domestication as all inclusive exercise that involves packaging and re-packaging of products base on comparative advantage. This informs the surge and revival being witness in the tradtional folk performance which the practitioners see as taking advantage of the cultural uniqueness of the Nigerian people and show-casing it to both national and international audience through re-packaging and re-branding of the oral tradition. To this end, costumes which

form a vital aspect of the cultural performance is part of the symbolism that the oral culture within the Nigeria content portrays. Costumes are visual elements in drama that beautifies the entire process of the cultural expression in which folk music features dominantly. For them as practitioners of tradtional folk music nothing can subdue the practice of traditional forlk music in Nigeria. This is because traditional folk music is fully and deeply entrenched in most human activities as found in the daily experiences of many Nigerians. The roles and functions that folk music performs in these traditional and social institutions in the contemporary society are so special that it cannot be extinct or forgotten. According to them,since folk music accompanies most activities of the Nigerian people such as farming, weddings, title taking, death, funerals, festivals, rituals, naming ceremonies, coronations, chieftaincy, birth, initiation, communal activities, moonlight storytelling and many more, and as long as these cultural practices are still in place, folk music practice will continue to flourish, and the survival of these institutions is the survival of the traditional folk music practice in contemporary Nigeria.

In concluding this section, there is the need to reiterate that majority of the folk music practitioners interviewed expressed optimism that folk music practice will continue to strive and flourish irrespective of the opposing challenges and forces of western cultures, popular music, religion, urbanization and globalization. Although some members of the traditional folk music practitioners express reservation on the possible threat of urbanization, education and religionbecause they feel that the activities of urbanization has encroach into the lives of many Nigerians of late which has resulted to rural-urban migration and the gradual urbanization of cities and villages. The fear being entertained by them is that if the rural areas and the villages which are considered the

strong hold of traditional folk music disappear, then there is the possibility that this development will adversely affect the performance and practice of traditional folk music in the near future.

This is becuase they think that urban life do not encourage folk music practice as people are expose to different cultural practices and are weigh down by economic, commercial and other social attractions provided by the urban life. As such they have little time to think about trivial issues like traditional folk music. But contrary to the fears expressed by these respondents, Shim (1991) actually sees this development the other way when he asserts that;paradoxically, globalization encourages local people to re-discover the 'local' art athat they have neglected or forgotten in their drive towards western imposed modernization during the past decades"

Shim actually sees globalization and cultural revival among developing nations as "strike back" by natives and minorities at imperial domination. Globalization actually favoured the western powers initially because they took advantage of their economic and technological advantage to force their culture on other nations. But the trend is being reverse and minors are now canvassing for a place in the international scene of mass culture by developing their own cultural potentials and benefits for the consumption of global markets. And Nigeria through her entertainment industry is repackaging for export her traditional folk culture which includes her folk music base on the principle of historical change and development and the spread of culture base on modern trend.

Be that as it may, the perception of the majority shows that folk music practice will continue to survive and will not succumb to any of these western cultures or

urbanization or globalization or any opposing force. This is because they think that the tradition of folk music practice has come a long way to succumb to any human pressure or action, since the culture of folk music itself is also an outcome of human behaviour. Those who shared this view cited the experiences of the slave era where Africans were shipped to America with all the attendant ritual they were subjected to in order to make them forget or abandon their culture and their way of life, and how all these efforts failed because right there in America, the African -Americans became the leading figures in music. And the music they perform is purely rooted in African rhythm and texture. As one respondent observed; "African music runs in the blood and in the vein of the Africans, so it is a matter of genetic phenomenon that cannot be easily subdued or extinct in a short while". Even in the academic or any social engagement, observers have confirm that the Nigeria audience ordinarily react and respond more easily to folk music than to any western type of music. That is to say the Africans readily adjust and fit in more easily to her African music and rhythm any where than Western music.

Moreover, the interest of multi-national companies in folk culture, the cultural awakening rapidly spreading across the world, the quest for cultural identification, the activities of the traditonal folk music practitioners to project Nigeria culture and the traditional institutions that has become deeply rooted in society are but few examples indicating that the practice of folk music may not readily and easily succumb to or be subdued by any force be it western culture, religion, globalization or urbanization.

4.4 Contemporary Nigeria Folk Music: A Genre in Continuity and Change

The phonemenom of change is affecting almost everything of creation.From the the physical environment where people live and human created things such as music, sculpture, buildings and all products of science and technology: nothing in society's today is spared of the impact of change.

Change occur when human behavioral disposition such as taste, opinion, demand change over the passage of time. This is a phenomenon that every human being, society, community, people engage in, in every age andin every time to maintain and sustain its creation in the face of continuity and change. The evolutive process of traditional folk music in Nigeria is therefore seen as a response to several societal value change in terms of her social, religious and entertainment engagements. The way contemporary Nigerian society think and do things indicate a great departure from what obtain some sixty years ago. Science and technology, rule of engagement and negotiation in contemporary society has adversly affected the way and manner society deploy available resources to meet current challenges in solving problems.

In the musical scene there is a degree of compromise as the phenomenon of change takes its toil on it. Certain audible and visible changes are now obvious in the way and manner folk music is being practice in terms of contex and content. As observed by Nzewi (1989) a change that is conceptually musical would however be evaluated as such in the music event type where the evaluation of the music product is primarily a musical process. Nzewi actually see a musical change in two dimensions; first, he sees structural change in music which occurs in the analysis of the process and the nature of change and second, he sees the feature of change which is an evaluation of the result and effect of change (P. 142). The former derives it rationality from the statistical observation of

musical sound fact, an academic exercise, whereas the latter derives its validity from the audio contextual implication of music as a performed art form. This study dwell more on the latter because music derives its primary meaning, function and human relevance as a bio – cultural and audio – visual communication. That is in discussing traditional folk music and change in the context of contemporary practice, then it must be borne in mind that music making is not simply an exercise in the organization of sound, rather it is a symbolic expression of societal and cultural organization which reflects the past and present ways of life of the human beings who created it. Hence according to Nzewi (1989), when the tune from ‘abigbo’ music a social entertainment music type was introduced into non – ritual celebratory compartment of Ukom a funerary music type for matured women, the innovation was rationalized as continuity. But when 'Mgba' wrestling music which was like the ‘ese’ and the Ukom an even more symbolic music type was culturally deployed to such non sporting contexts as reception and send-off the significance of the recognizable ‘mgba’ music sound became altered. As a result a musical change was deemed to have occurred. This change in musical meaning in turn radically affected the musical sense of ‘mgba’ music which in turns implies that change in the societal attitude toward a musical context or a change in the world view and societal values determines the receptivity in remarkable musical innovation.

In another dimension Adegbite (2006), reports that ‘sakara’, ‘apala’, ‘waka’, ‘were,’ ‘seli’ and ‘fuji’ were all folk music genre created as a result of Islamic influence in Yoruba Land. Later as their text and mood and context of performance began to reflect and emphasize mundane themes, their Muslim clerics kicked against their usuage in the mosques thus indicating the change of societal value and attitude which in turn has

dramatic change in the use of folk music practice in contemporary Nigeria society (p.43). That is to say that although religious dogma, urbanization and globalization tend to undermine a cross section of artistic attitude, hostage and artifact, the survivors (folk music inclusive) have acquired fresh vitality as a result of a resurgence of audience interest in the traditional cultural and creative art form presentation in contemporary Nigeria.Probably, the most striking movements in the evolutive process of folk music practice in contemporary Nigeria occurred in the stylized formation dance group and traditional folk minstrels and band. Every village, town, schools, clubs and even government agencies now has pride in its stylized dance and music groups and troupes. The prestige and value that accrued from winning a prize, or gaining recognisation and has become a fast source of earning a livelihood or being commended for performing at government and other high-keyed modern social functions or radio and Television appearance has resuscitate enthusiasm for the formation of specialized music and dance groups in contemporary Nigerian society.

In furtherance of the visibly operative change in folk music practice in contemporary Nigeria is 'the pot chime' performance of the creek communities in River state of Nigeria. The pot chime which started as four tonalities sized and graded pots started seeing changes as performers out of creative fancy began adding more pots to extend the tonal range of the instruments used for purely social entertainment dance music for women. Pot chimes now feature as many as seven or eight graded water pots. This innovation have been accepted and enjoyed by the owners of the music and are now the norm. They are welcome as change and continuity in conformity especially since they have not interfered with the contextual form, process and meaning of the pot chimes.

Nzewi (1989) even observes that stylistic borrowing, innovative costumes, intricately chorographic patterns and often sensational acrobatic displays are some of the identifying features of evolutive of the specialized dance types which constitutes change in contemporary Nigeria folk music practice. That is to say that for the fact that African music performance functions within a social and religious context means that changes within the cultural, social economic and religious settings of that society will definitely affect the music of that community in questions.This is why when the activities of urbanization globalization western education and other oriental and western life style started gaining ground in Nigeria societies, the practitioners of folk music of necessity rose to the challenge by bringing their music up in line with the direction of the contemporary man of the the Nigeria society. The result is the modification, innovation and upgrading being experienced in folk music practice in today's Nigeria.

Continuity and Change in the Works Cited

Most of the traditional folk music practitioners, groups, dance and troupes that are springing up in most rural areas and becoming more prevalent in urban centres in contemporary Nigeria are link to events, philosophical belief and ideology. This is because most traditional folk music themes and texts reflects the happenings in the society from which it originates or the audience which it meant to entertain. More over it is significant to note that traditional folk music minstrel, groups, dance and troupe practices in contemporary Nigeria society is loosing its ethnic bound and its cultural value and becoming more cosmopolitan and urbane in an attempt to remain relevant. This is evident in all the performing groups used for this study. For instance the traditional folk music group B.B.C Lon’ bworok which reside in the outskirt of Bukuru town in Jos,

have been caught up with the cosmopolitan life styles of the ever growing city. This has exposed their music to the urban setting thereby influencing their musical style, performance and themes. Most of the texts of their now reflect urban happenings and activities.This is a departure from the agrarian issues that dominated their music prior to this development. Cultural contact has equally enabled them to expand the scope of their musical ensemble. The group has introduced the xylophone into the main stream of their musical performance. Prior to this development, the audience used to be the rural people who were predominantly farmers but with the urbanization of most satellite rural settlements in and around Jos, B.B.C Lon' Bworok has become absorb in cosmopolitan life styles.

Their audience now comprised of government functions, coronations, weddings, commissioning of government projects and entertaining dignitaries of key government functionaries and nite clubs. Apart from this the group has gone national in outlook. Invitation to perform at social events and gathering have come from far away Lagos where indigenes of Plateau residence in Lagos treat their guest to rich traditional folk music of B.B.C Lon' bworok. Moreover, some of their works have been recorded in the studio for the listening enjoyment of the teaming audience patronizing their music. All these changes are received by the society, the owner of the arts as long as the idiom and the structure of their music is retained not minding the innovative trends that have characterized the music of late.

For the Ezeagu Atilogwu dance group, lots of changes have equally taken place within the dance performance which has become accepted by the owners of the art and the audience of spectators. There are more graceful body movements, better and quicker

dance techniques due to lots of borrowing from other cultures, incorporation of girls and other dances, improved costumes and acrobatic displays to suit the taste of contemporary audiences. The group is better organized now then in the past. A lot of stage work has been added so that dancing is no longer as long as before when people danced themselves out. This is because performance is organized to fit into the time limit of the occasion and the people that invited them. And because of competing demand as well as commercial interest many atilogwu dance troupes have incorporated other dances.

They have even begun to blend traditional dances with original cheorography. This is because they perform more in urban centre and they strive to meet the taste of audiences from different cultural backgrounds.Similarly, Atilogwu dance now perform mainly for commercial and economic reason as against the initial thought of displaying Ezeagu cultural creativity and endowment. Consequently, this has led to the acquisition of costumes which are more elegent and costly. Some of the materials used in the past for body decoration have been replaced by modern ones. For example, eye pencils have now replaced the Uli (indigodye) and there are more splashes of nzu (white chalk) on the legs of the dancers. Some groups have incorporated white shorts, white canvass and painted raffia fibres on their waist. The choice of these materials varies form group to group. However Atilogwu dance still maintains what have become the basic Atilogwu costumes of head gear, multi coloured sleeveless shorts, waist rattles as well as knee and ankle rattles.Finally, it is to be noted that not much changes had occurred in terms of instrument. Atilogwu dance groups have maintained all their traditional instruments – Ogene, nta alo, lgba, Oja ekwe, Oyo and Udu. The only difference is that some of these instruments are now richly decorated for aesthetic context and not for their sonority.

For the Dundun and Bata music of the Yoruba people of south west Nigeria, the performance of these music have moved beyond its original religious affiliations of serving the deities it was meant for, to that of more urbane social and entertainment purposes. This is even plausible realizing that most of the drums used in the music form diverse sources of information to the Yoruba communities. Therefore their considerable flexible adjustment to contemporary mood of social life is not strange. Most of these instruments have actually been incorporated with Christian and Islamic worship in Yoruba land, while others for example provide basic rhythm for many Yoruba popularized music. For example, the small 'sekere' is now being played and form part of the ensemble of various modern music such as 'apala', 'fuji', 'juju' and even spiritual songs among the Yoruba communities. Unlike songs that employ the vocabularies of the language of the community, drums signals and language assumesa sets of codes whose meaning is only intelligible to the locality of use. This is why these musics are still very popular and relevant to the community because the language of the drums is still a source of education, morals, leisure and entertainment to the Yoruba people.

The Ekpo masquerade Dance which is still very strong in contention even though it has equally experienced some changes as a result of belief system thus affecting the style and manner of performance. The coming of Christianity and western education were the two major factors that brought great changes to Epko masquerade dance. As the religious belief of the people changed from idol worship, they now consider Ekpo masquerade practice as barbaric and fetish. Young people are no longer willing to be initiated into the cult because new religious belief as well as leaving their homes and villages to cities and urban areas in search of white collar jobs. This development resulted

in changes of the song text. As a matter of fact most of Ekpo masquerade texts and themes now reflect current events of the society.Moreover, Ekpo masquerade costumes have under gone severe transformations. for example synthetic fibres now replace traditional raffia and reed weed.

This development does not really mean Ekpo masquerade dance is loosing its potency rather it is responding to the changes in societal values and life styles. To this effect Ekpo masquerade dance now feature prominently as an entertainment agent during traditional wedding, celebration of social status and many government organized functions. Another dimension Ekpo masquerade performance is taking in contemporary Nigeria society is its cultural value and artifacts that need to be preserve.

To this end the Akwa Ibom state government has incorporated the Ekpo masquerade performance into its state troupe as a measure of sustaining and preserving it for posterity. By this development modern technological gadget like cameras are now use to capture Ekpo performance, something that was taboo in time past. For Dan Maraya, Jos his music is now use to advertise, companies products and to propagate government programme even though his musical instrument has not changed much but his audience now include weddings, covering government functionaries and burial rites.

4.5 Summary of Findings

The study was able to identify the following as the findings of the research:

1. Traditonal folk music practitioners still exist in Nigerian contemporary society.
2. The continual performance of traditional folk music in contemporary Nigerian Society in spite of encroachment from foreign cultures is as a result of the

adaptative nature of traditional folk music to the dynamic system of modern Nigeria. This is made possible by its integrative ability to changing situations in Nigeria.

3. The new roles traditional folk music is performing in adding values to social and economic sphere of Nigeria has made its practice regain new strength and interest among contemporary audience.

4.6 The Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society

Miller (2002) describes traditional folk music as "the spontaneous and traditional music of a people race, region or nation as oppose to art music which is sophisticated and created by musically trained composer" (p. 155). And because it is humanly construed, the art itself is taken as part of the social pattern of human behaviour popular to them. Folk music is also described as the traditional, ethnic, or tribal music dedicated to or found mostly among the non-literate culture. As such, it is committed to several useful functions popular to them. But some of these submissions can be challenged against the evolving nature of traditional folk music practice in recent time.The fact that traditional folk music has permeated new audience for its expression in contemporary Nigerian society as revealed in the activities of the traditional Folk music practitioners and groups used as sites in this study shows that some of the discriptions assign to traditional folk music may no longer hold.

Although traditional folk music like folk literature resides in oral tradition which is learned through hearing, rather than reading, and which is very functional in the sense that it is associated with life activities that is currently assuming more of anthropological roles in modern society. Folk music practice exist in culture which is symbolic in

expression of social and cultural matters that reflect the values and ethics of people, and although, folk music practice still enjoys great patronage, its performance in the contemporary Nigerian society has moved beyond the traditional functions and roles it use to play in the traditional institutions that evolve it some generations past.

As a true living art, it has metamorphosed in several ways by attaining new status and new functions in modern society. This was the views expressed by many respondents who indicated several reasons for the adaptative power of this genre of music. Although numerous reasons were advanced by them, a summation of these views was captured to streamline their perceptions. Consequent upon this, the staying power of traditional folk music in contemporary society of Nigeria is summarized under two broad headings: a. Adaptative power of folk music base on context frame performance and b. Adaptative power of folk music based on function/role performance in contemporary Nigerian society. For the context based frame-work which applies to events and the location of performance, it will be noted that these features of folk music are no longer being observed or respected. Consequently, traditional folk music practice and performance is no longer confined to geographical location of its origin in contemporary Nigerian society, rather folk music performance is taken in contemporary society as an art that is free to interact with any audience and environment. It means that its obligation to the traditional institutions it was meant to serve has now being liberalized, as it can now be performed elsewhere other than its traditional habitat for recreational and socializing purposes. Moreover, the taboos, sacrileges and rules governing the performance of some folk music are now being relaxed and no longer effective or strongly enacted as evident

in the Dundunan/Ekpo masquerade performances in the numerous social and entertainment events being organized by various agencies and organizations in Nigeria.

Although the role based practice of folk is even more pronounced in terms of its utility to the institutions it serve, this too has also undergone severe transformation and livingness in recent times. It does appear that folk music practice is moving with time. The contemporary society has found new audience of performing traditional folk music to address contemporary issues that affects its citizenry in a way that this new status has elevated the roles and functions of traditional folk music to a new sphere of resolving socio-economic, as well as moral and other cultural challenges that tend to undermine the co-operate existence of people in contemporary Nigerian society.

It is in the light of the above that the study will present the adaptative power of traditional folk music practice in contemporary Nigerian society. First, the general opinions and responses from respondents of the traditional folk music practitioners interviewed indicate a transitional posture which traditional folk music practice is undergoing in contemporary Nigerian society. This is evident from the musical practice of all the traditional musical groups used as cases in this study. The responses generated from oral interviews suggest two major reasons why folk music practice still persists in the face of seemingly opposing challenges from pop music and other alien cultures prevalent in Nigerian contemporary society. These are (i) the relevance of folk music to the contemporary society and (ii) the liberation of folk music art practice from the shackles of its regulatory proceedure. Apart from the two major reasons, there were other views expressed by respondents as accounting for the adaptative power of folk music as posit members of the tradtional music practitioners and groups used as cases in this

study.They include: (i) resilience of the black race (ii) The commitment on the part of the owners of the art to preserve it, (iii) the in-born genetic syndrome of African music and, (iv) the extra-cultural relevance of traditional folk music practice to the owners and the world at large. These factors will be discussed in turn in this study.

4.7 The Relevance of Folk Music as Adaptative Power in Contemporary Nigerian Society.

One of the greatest strength of the adaptative power of traditional folk music practice in recent times is seen in its ability to adapt to changing situation in society. This is demonstrated by folk music practitioner ability to adapt to new context of performance. This singular gesture has shown the relevance of folk music in contemporary Nigerian society. The dynamic nature and posture of traditional folk music in contemporary Nigerian society has necessitated the mobility of its performance to be possible. This new status has endeared its appreciation beyond traditional confinement and allows wider participation of the art in terms of audience, value and acceptability. Presently, folk music practitioners now deploytheir art to serve other extra-cultural functions in the society as against its initial conception of serving only the traditional institutions that evolve it. This development has enabled it perform new roles beyond its institutional bounds as it can be employed as a political weapon to win support or run down erring politicians, which in itself is an instrument of social control in modern context. For example, this song on good character and honest people who should be given the opportunity of leadership in society is presented below;

Igbo

Dede lee

Shie ya eze

Ndi nwoke na ashi

Shie ya eze

A na azo ya azo?

O wu okwa eze

Onye agwaya dim ma

E shie ya eze

English

Elder please

Make him king

The men are saying

Make him king

Is kingship contestable?

It is kingship title

He who has good reputation

He'll be made king.

In another dimension politicians can be scolded in a community by the song captured below:

Igbo

Anyi achoghi onye chifu gwuga onu ewi

Any achoghi onye chifu n'abu nri

Anyi achoghi onye chifu okwu asi

English

We don't want a traditional leader (Chifu) who engages in activities that do not befit its status

We don't want a leader who lacks good public manners and decent credentials

We don't want a leader who is a liar.

In another platform, a whole administration can be queried with a song like this:

Igbo

Ochichi ke gbuo ogadi ka nkembu?
Ochichi anyi nyere ndi oke okpa n'aka
Anyi nuga mmiri pompu, anyi enweghi ya
Anyi nuga oke eletrik, anyi enwegi ya
Obunadi okporouzo dim ma, anyi enweghi ya
Unu ejikwela otu ahu achi anyi ozo, ah! Eh.

English

Will this administration be like the one gone bye?
We voted for the cock (the cock was the symbol of political party notably the N.C.N.C. political party) we hear of pipe-borne water, we don't have it.
We hear of electricity. We don't have it.
Even good roads we don't have
We don't want to be ruled like that again.

Urban traditional folk music now assumes topical issues of social-political interest around urban life of Nigerians. As a strong arm of mass culture in Nigeria, folk songs are used to criticize government policies, programmes and social vices in modern society. As Okafor (2005) puts it, "traditional folk songs are not merely about society, that it reflects, but it is part of the social-cultural fabric that articulates and model life experience at the same time" (p. 302)

Another reason why traditional folk music practice has triumphed in contemporary Nigerian society in the face of opposing forces is the respect accorded cultural values in policy statements of bi-cultural relations existing between Nigeria and other countries of the world. This phenomenon has strengthen the adaptative power of traditional folk music and promoted the increase and relevance of traditional folk music

practice in modern Nigeria. This is because by these bi-literal agreements, traditional folk music practice being a formidable aspect of culture has come to assume a front- runner in pursuance and fulfilment of these agreements. For example, UNESCO, the world body that foster cultural relations encourage arts and cultural exchange to which the the traditional folk music practitioners in the country are committed to.

These folk music practitioners focus and project Nigeria indigenous traditional folk music practice and other related cultural values to the International Community. As it is UNESCO believe that economic and cultural progress go hand in hand, and economic progress is reflected in the cultural sphere as cultural progress is also reflected in the economic sphere, (1965, 364,) .Perhaps this document prompted the Cultural Policy for Nigeria (1988), which is an all embracing document that sets out the operational principles for the national cultural action in which Jegede in Ojokolo (2012), states that:

> In Nigeria, the concept of return to the origin appears to have found willing apostleship in government and academia where the dilettante as well as connoisseur is overly enthusiastic to demonstrate at the least provocation their endearment to the notion of cultural revival.(p,32)

The document directed that Nigeria indigenous music practices and dances should get higher rating in education, entertainment, the media and cultural export. The media in Nigeria were directed to increase avenue for cultural expression by Nigerian artist and folk music practitioners by allocating high proportion of about eighty percent of air time to performance, music, dancers, artists, playwright, dramatic and actors. Government pronouncement was actually born out of fear that other emerging cultures tend to be popular with contemporary Nigerians thus creating fears among the ruling class that the

authority of the state may be threatened by these emerging cultures. As Liman (2005), has expressed "the state is weary of the potentials of the emergent mass mediated culture forms to destroy, erode and adulterate the identity, culture and value that represent Hausa Islamic traditions"(p52). Above all there is also the fear of the emergence of alien forms of culture that contain the seed that will potentially jostle the status quo established by the twin pillars of social political system in northern Nigeria.

In fact traditional authorities and institutions fear the consequence of globalization process of contemporary Hausa popular culture especially through its peculiar style of cultural mediation which is wholly or partially characterized by hybridization polyvalence and eclectic cross fertilization and grafting of alien and contradictory culture. This asertion seems to underscores government's desire to protect the indigenous knowledge of the oral tradition. This well intentioned declaration opened the way for the formation of cultural dance troupes (National and state) all over the country, which also feature traditional musicians from all over the country,with many more springing up in other states of the federation. This scenario no doubt have significantly strengthened the adaptative power of traditional folk music practice in Nigeria as it is seen to call to cultural revival and cultural awareness among Nigerians. As Fabian (1997), opines:

> Cultural expressions are always more than reflexes of social, economic or political conditions. Culture does not simply mirror, but also symbolizes and thus always has a sure function. More than that, any living culture must be viewed as a communicative process in a society not only as expression but also to generate or inform its own world views, (pp. 18-28).

To further strengthen the commitment of government's intention to project cultural relevance of traditional folk music practice in the nation's socio-cultural sphere,

the Nigeria government along with other governments in African countries began to advocate for genuine full blood egoism in their universities and school curricular by the turn of the twentieth century. Huskisson in Idoloor (2002, 27) and see (C D of student's performance of traditional folk music).

This process of self-recognition, self worth and cultural awareness ignited a generation of young composers to turn to traditional folk music for inspirations. These composers seek to explore the creative potentials which are inherent in their musical tradition and to recombine the various elements in a new order that would not be a departure from but an enhancement of the evolutionary process and continuity of their musical/cultural heritage. Omojola (1999) actually expresses concern that African musical idiom should be used in greater abundance in modern works, both from a conceptual and structural perspective for an authentic national tradition to emerge (p. 47).

4.8 Supportive Roles of Traditional Folk Music to the Nigerian Film Industry as Adaptative Power in Contemporary Nigerian Society.

Inspired by the new wave of nationalism as well as the re-awakening of cultural ideas, some contemporary African film makers sought to re-integrate elements of sub-culture with modern compositional language as seen in many Nigerian Home video films where scenes of movies are based on traditional folk music sound tracks interwoven with other modern musical typology. This view was also emphasized by Liman (2005), when he states that "there is still a strong affinity to the folkloric elements and linguistic and cosmological specificities of the dominant trios of Yorubas, Igbo and Hausa in films"(p.86). Consequently, contemporary Yoruba video films for instance is a classic example of this procedure which combined the popular tradition of Yoruba travelling

theatre and Yoruba celluloid films as developed by Hubert Ogunde, Duro Ladipo, Ola Balogun and Moses Olaiya.

Although, the blending of traditional folk music practice with other modern genre for now is consider to be at an experimental level, there is an increasing interest among younger generations of Nigeria film makers to preserve and re-recreate the folk music tradition of their culture for new forms of social life and the institution which have emerge through contact with the West. For now it does appear without doubt that film is the most effective means of promoting, propagating and preserving culture and many cultures of the world have use its potentials to their advantage. For example the Yoruba adage, proverbs and tradition are the main themes of Yoruba movies and in most cases traditional songs of Yoruba culture that teach proverbs, good character, wise saying, norms and values of the society deemed popular to the Yoruba's of South West Nigeria are echoed in their Yoruba Yoriwood films and Home videos. Here are some examples of such songs below:

Yoruba

Epo nbe ewa nbe o

Epo nbe, ewa nbe o

Eru o ba mi, oniye,

Eru o ba mi lati bi 'beji o

Epo nbe, ewa nbe

English

There is palm-oil, there are beans

There is palm-oil, there are beans

I am not afraid,

I am not afraid to give birth to twins

There is palm-oil, there are beans

Yoruba

Eni omo sin l'o bi 'mo

Omo ko layo le

Eni omo sin l'o bi 'mo

English

Too much hope should not be placed on children

He who is buried by them

Is the person who truly has children when he dies.

Yoruba

Eye to ba f'ara we 'gun

Ehin aaro ni yo sun

English

The bird that imagines itself

On the same level with the turkey-buzzard,

Will soon find itself on the gills. (sic)

Yoruba

Owo t'agadagodo won

Owo t'agadagodo won

Alawo ekun, alawo agilinti

Owo t'agadagodo own

English

We have got their padlock

We have got their padlock

Those made of leopard and alligator skins

We have got their padlock

Yoruba

Odale ore

E wa w'odale ore

T'o gbe koto siwaju

T'o ni k'a ka lo

English

Deceitful friends,

Come and see deceitful friends

Who dug a hole in front

And invite us to follow

Yoruba

Irawo mi o

K'aye ma pa irawo mi re

Irawo mi o

K'aye ma ppa irawo mi da

English

My star/destiny oh,

May wicked people not erase it

My star, may wicked people never change it

Yoruba

Eni a ni o kin lehin

Lo 'egun s'owo

Eni a ni o fe ni l'oju

Ata ni yen fi s'enu

English

He whom one asks to help scrub one's back

Hides a thorn in his palm

He whom one asks to blow out the dirt in one's eyes

Puts some pepper in his mouth

Yoruba

Oju orun, oju orun o

Oju orun t'eye fo lai fara kan 'ra

English

The sky, oh the sky

The sky is wide enough

For many birds to fly without colliding with one another.(sic)

Even among the Urhobo's of South South Nigeria there are folk songs based on character building, peaceful living which form the themes of their home movie; for example:

Okpe

Wa sa me wou

Obo wow o re (Eva)

Orhie ore orhorhomu

Orhie ore obiobiomu

We sa me vuo

Obo wo wo re

English

You're soon to reap

What you've sown (2ce)

Whether it is good

Whether it is bad

You're soon to reap

What you've sown

This fact is not lost among the Nigeria film makers as different ethnic groups in the country try to project and propagate their culture through home movies as expressed in Nollywood, Yoriwood and Kannywood in the Nigeria film industry. All these are clear testimonies to cultural interest that is emerging in contemporary Nigerian society.

4.9 Socio-Cultural and Moral Functions as Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society

Another reason for the adaptative power of traditional folk music practice in modern Nigerian society is its role and function in the society. Music no doubt is the most widely practiced and accessible of all the arts, which is easily available and associated with most humans and this is one the features that make traditional folk music one of the principal arms of culture.

To the African, as to many other people of the world, music remains a veritable way of life and no occasion whether sad or joyful is without its attendant musical expression. To this end, music is not viewed exclusively as a sonic object, but as a social phenomenon and a cultural expression, whether in political, social, economic or self interest which groups always use to rally round to express their feelings. People use it to express sympathy and accompany activities within the society as expressed the various folk music practitioners used in this study. Apart from that, popular art of traditional folk

music provide platform for social interaction and bound of unity among ethnic groups that abound in Nigeria while at the same time provides a forum to savour the rich cultural tradition of the Nigeria people. For example these tradtioneal folk music practitioners are invited to perform at weddings, naming ceremonies, inauguration etc which also serve as social interaction and socialization even though these folk music practitioners also use these social occasions to inculcate basic communal values that are deemed preferred and popular to the society through thier music.

In another sphere, a society where due respect is accorded elders, the only means and effective way of correcting and rebuking them is through folk music rendered in the language they understand. The two songs cited below suggest a society that abhors boasting and pride as well as bad manners.

Okpe

Obo ray an eyan, E!
I bloku wa ma-a
'Djighere we vbo-o
Wa ghene abarhan idolo
Oha otore
Gbaha ighona ru emru phia,
We kpe me-e are teren;
Oghwe ore va ye, otoroghwe
Owa ovbo kpoto-o
Obo ra yeyan,
Arijeyan vbo
Mi vbe i rhe-el

English

Oh, those who boast!

Block, you couldn't mould,

Bicycle, you don't have,

Yet, you boast of having

Big pottery of money

Do something visible with the money,

Don't kill me, you refused

Secondly, the sole of one's feet does not get wet

(you are lazy)

Those who boast,

Stop doing so

Well, i don't know (what more to say)

Igbo	**chorus – response**
Nwanyi din ma ayat'agbakwa	aya - agba
Nwanyi din ma ayat'agbakwa	aya - agba
Enye gi azu, tinye n'ofe	
Itachachaa azu tinye okpukpu	aya - agba
Enye gi ogili tinye n'ofe	aya - agba
I lachachaa ogili	
Tinye akwukwo	aya - agba
Tin-nti lulihulihu	
Tin nti hu	aya - agba

English	chorus – response
Fair lady, will dance be done today?	It will be done
Fair lady, will dance be done today?	It will be done
You're given fish to put in soup	
You ate the fish dry and used the bones	it will be done

You're given locust-bean cream	it will be done
To put in soup	
You ate the cream and used the leaves	it will be done
Tinti-huli-huli-hu	
Tin-ti-hu	it will be complete

Folk music deals with themes and issues that the people themselves consider important. The audience identifies closely with the situation presented in music of the traditional folk practitioners during these social activities and whole heartedly endorse the moral lessons and the aesthetic features enshrine in them. As Odogbor (2008) puts it, "any music education programme that lacks traditional folk music basis may encourage anti-cultural tendencies whose result may be inimical to the propagation of the people's musical heritage and their overall culture, (p34). Liman (2005), again agrees when he gives example from Hausa culture on the resistance of new forms of Hausa pop culture of soyoyya novels and video films by the state government, Islamic clergy and traditional institutions. This is because they consider these trends as adulteration, threats and contradiction to Islamic values and departure from sound moral values.

Therefore traditional folk music performance by these folk music practitioners in any social context provide avenue for ethnic groups from different background to share, learn her cultural heritages and values which were handed over to them by generations gone by. The modern society want to learn what happened in generations past as it were in the traditional society. They want to rediscover how their predecessors lived, their feelings, their thought patterns, values, heritage, etc, and anything that serve as cue to these information becomes an immediate attraction, and interestingly, folk music

practitioners in contemporary Nigerian society captures and encapsulates these human experiences in thier themes and publicise them to the community.

The desire to be at home outside the home has equally revealed that people in modern society are having a feeling of disconnection from their roots and origin and those cultural heritages and practices they have come to know, one of which is the culture of folk music which modern society recently discovered can provide the missing link. Practitioners both in the theatre and movies now focuses more strongly on indigenous culture and tradition of which folk music form part of not only because they believe it need revival and continuity after the intrusion of some foreign culture but more importantly for its uniqueness among other arts around the world.

The high moral decadence in society today propelled by pornography, pop music and foreign movies has generated public out cry which make the Federal Government to engage tradtional music practitioners in the programmes which government consider as a strong media to inculcate the value system of respect, good character, sound morals, hard work, faithfulness and other virtues deemed necessarily for the moral sanity of the society through folk music. After all, traditional values and customs are better and easier understood through traditional means that are familiar to the people. That is why Barnhard (2005) states that "Native society needs to understand western society but not at the expense of what they have already known or have and the way they have come to know it". (p.8)

Although, some criticism has risen on the level of artistic execution of traditional folk songs by the way folk music practitioner do thier music, in terms of stylistic articulation and dexterity, these efforts should be commended and acknowledged for

being forerunners in pursuance and perpetuation of these cultural practices gaining renewed interest in global stage, as long as the message of cultural revival and renewal is communicated to the targeted audience. Moreover, the persisting nature of folk music practice in contemporary society is also attributable to the role it has come to assume as indicated in the traditional folk music practitioners used in this study. For example, folk music practice has the mandate to publicize, signify and make valid the observance of public events that are associated with contemporary institutions in Nigeria as the may case be

The realization that not all individuals in Nigeria are literate gives greater opening for traditional folk music practices to flourish. Government in recognition of this even publicizes and communicates her programmes to the society through folk. For examples, Mamser, Operation Feed the Nation, HIV/AIDS campaign and many other government programmes were advertised by Dan Maraya, Jos, through his traditional music. This is because his music is rendered in the language of the people while at the same time provide enjoyment that is indigenous to them.

In Nigeria, many folk music practitioners have been accorded national and international recognition on the basis of their contributions to cultural development in the country as well as propagating government programmes through their music. Some of those who have received such awards include Alhaji Mamman Sheta, who was awarded honours causers by Ahmadu Bello University, Zaria for his outstanding contributions to cultural life of this nation in 1988, and Alhaji Dan Maraya, Jos, by the University of Jos, for his contributions to national growth and cohesion through his music. Two examples of Dan maraya's songs that caution society on moral obligation is presented below:

Hausa (Dan Adam)

Allah dari mun

Ganiy yun ra hi mun

Shi ya-i dare jalla

Adam ma wu yar ganc ha-li

O-o bil adam mai wu yar ga-ne ha-li

refrain

Wata ran mutum shi ya-ke mu-na na ma

Wata ran mutum kai ka-ke mu-na-na ma

Wata ran mutum ai ya-kan da-da-da ma

Oh Dan Adam mai wu yar ga-ne ha-li

Sha'a a-nin mu tum ni

Ya kan fir-gi-fa ni

La ma-rin mu tum ni

Ya kan ji-ji-ga ni

English

He made the night and the day

He made human beings who are difficult to understand

Oh! Human beings difficult to understand

Someday human beings will do bad to you

Someday you are the one who will do bad to the person

Someday human beings will do good to you

Someday you are the one who will do good to the person.

Oh! Human beings how difficult to understand

The ways of man sometimes make me afraid

The ways of man sometimes move me

The ways of man sometimes depress me

The ways of man make me angry

But someday a man is good to you

Human beings very difficult to understand

If it rains, they will complain it rains

If it's cold they will complain it's cold

It is hot they will complain it's hot

The ways of man sometimes makes me angry

Ah see him there who is difficult to understand.

Hausa (waya san gobe)

Waya san gobe ban da Allah

In-koka sa-ni wurin ka

Waya san gobe ban da Allah

Waya san gobe ban da Allah

Haka in ka sani wurin ka

Wan da dai ya sani wurin shi

Sai ka ta-rar yau kan na

Da ha li sai ka ta rar gobe

Be ba bu ha-li

To Allah shi ya ga ne wa nnan

Haka dau ka suwa kaga ne

Katarar yau inaciniki gobe

Ba ci ni ki to duka Allah ya

Ga ne wannan waya san gobe ban da Allah

English

Who knows tomorrow except God?

If you know, it is left for you

Who knows tomorrow except God?

Who knows tomorrow except God?

So if you know, it is left for you

So it is, if someone knows, it is left for him

You will discover that today, you have

You will discover that tomorrow, you don't have

Only God understand this

So it is with business

Men who are traders understand this

You will find out that you prosper today in trade

You will discover you have market today, tomorrow you may not

It is only God who knows this

Who knows tomorrow except God?

You will see king ruling today

Tomorrow he is no more

Nobody knows this, only God knows

You will discover that today you are healthy

And you will still discover that tomorrow

They will say you are dead

Who knows this?

All, it is God that understands this

Who knows tomorrow?

You know it, it is left to you

So it is only God that knows this

So it is only him that can predict

Who knows tomorrow except God?

Hausa (gangar bashi)

I ta dai gan-gar bashi

San nan gangar ba shi

An ka da ki ko-wa zai

Ta-ka gangar bas hi an

Ka da ki ko wa zai ta-a

San nan gangar bashi

An ka da ki kowa zai taka

In yan ba-ka dau ka ba

Gu be ai ko ka d'au ka

I ta dai gan gar bashi

Bashi ce ku ru-war nema

Bashi ce kuru war sa mu san

Nan gangar bashi an ka da

Ki ko wazai ta ka

English

His is debt drum

This is debt drum

Whenever it is beaten

Everybody dances to the tune

Debts drum, whenever you are beaten

Everybody dances

So it is the debt drum

Whenever you are beaten

Everybody will dance to your tune

If you don't take today

Tomorrow you will take

This debt drum

Debts is the spirit of having

Then, the debts drum, whenever you are beaten,

Everybody will dance to your tune

Debt is the spirit of taking

Debt is the spirit of having

This debts drum, white men dance to it

Black men dance to its tune

Men dance to it

Women dance to it also

This debt drum, whenever it is beaten

Everybody will dance

The American dance to it

The Arabian dance to it

The Asians dance to it

The Portuguese dance to it

The English dance to it

This debtor's drum, whenever it is beaten

Everybody must dance to it

Men dance to it

Women do also

Black men dance to it

White men dance to it

Business men dance to it

Teachers also do the same

From country to country

This debt drum, whenever it is beaten, everybody must dance to it.



Dan-Maraya and Reseacher

Consequent upon this realization that folk music practice can be a major player in the socio-cultural, and socio-political activities in today's Nigeria which is characterized by democratic rule that allows for greater participation in governance, freedom of speech, fundamental human right, self- determination, insatiable quest for leisure and adventure and other variety of opportunities offered by the new political atmosphere, state, groups and individuals started the process of negotiating their existence and identity through folk music. The Ezeagu Atilogwu dance is a case in point where the Igbo nation is forging a new national and international outlook for her people and the 'Ofala festival of the Onitsha people which is another significant example where people are carving for themselves a sense of belonging and statesmanship. The Epko masquerade and B.C.C Lon'Bworok of Akwa Ibom and Berom people are equally media of cultural identification, quest for leisure and participation in the polity and cultural advancement of the country.

Moreover, it will not be an overstatement to mention that the alien cultural intrusion from Western world has failed to address certain important cultural norms and values cherished in the contemporary Nigerian society. Perhaps this is the strongest advantage that folk music practice has over pop music. Western cultural practices including pop music has not been able to satisfy, replace or function adequately to meet the requirements of the social and moral norms for which the Nigerian people are known for. The contextual and content attributes of traditional folk music far out-weighs the benefits derived from the western pop culture of which pop music is part of. This was confrim by David Teveh of the Bakahclub 100 traditional folk music practitioners in Makurdi when he states that the audience identify with their music more than any pop music star that comes to town.

The contemporary Nigerian society is a place of cross-cultural mutation, where people living together are bound by political, economic and ideological interest while at the same time possesses a measure of ambiguity born out of an inner directness towards the rest of their national culture and an outer-directness towards the rest of the world with which they are in continual contact. This has resulted into some form of cultural conflict that has to be resolve by them. Consequently, this background provoked the call for the revival of indigenous cultural practices which are found in the numerous cultural activities in contemporary society as enshrined in some contemporary institutions in Nigeria.

The re-instatement of folk music by the youths who now go into traditional folk music practiceand Nigerian pop musician who now build their music on tradtional folk rhythm, texts and dance, underscores the invalidity of some of these alien pop cultures

whereas their actions to incorporate folk music in their social activities indicate its invaluable position in contemporary society that cannot be easily replaced by another genre of music.

4.10 Extra- Cultural Functions of Traditional Folk Music Practice as Adapatative Power in Contemporary Nigerian Society.

Tourism

Historical change occurs when change in the productive sector is experienced in socio-cultural life of a nation. This change is usually reflected in man's ideas and values which are expressed through their actions, their choice and their beliefs (Copland1997). This study has established earlier on that the relaxation of certain dogma and taboos surrounding the performance of some traditional folk music in Nigerian society marked the beginning of a new era in the dispensation of the art.

This new development has enabled the modern society to assign new roles and perception to traditional folk music practice, and here, in the dynamic idea of men traditional folk music has now become tourism potential for the nation. Consequently, this became another reason for the adaptative power of traditional folk music practice in Nigeria. Okoye (1977) in agreement with this new development in modern society asserts that current events in society have actually favoured the practice of traditional folk music in contemporary society. According to him:

> Even in our tradition bound society of Africa and more advanced cultures of the world, we see before our eyes
> today a cultural assimilation (formal and informal) of or exposure to local and foreign cultural values fostered by social-economic ties. No one cares these days where a particular good dish comes from or cares to resist a good dance rhythm or sculptural beauty, no matter its place of origin. (p. 21)

Okoye view is instructive of the cultural potential avaliable in Nigeria and the window of opportunities provided by globalization to fully develop and export her cultural heritage to the global market. This was the spirit behind the festival of Art and Culture for Black People (FESTAC) irrespective of where they live. Festac was 'prophetic' in nature as in a way the very first attempt to show-case African traditional culture to the world by Black People. The event marks the beginning of scanning the land scape of mass culture in Africa.

The atilogwudance group and the Ekpo Masquerade at Abuja and Cross River state carnivals are mere extension of Festac spirit, having seen the real economic, social and political advantage derivable from that epoch event. FESTAC and the carnivals featured array of rich traditional folk music practiced in Nigeria and Africa, thus showing that the art is no longer a cultural property bounded by geographical confine but a popular culture meant to be appreciated by all.

Stressing the point further, a respondent states that Kenya earn about sixty percent of her G.D.P from the tourism industry, which implies that Kenya depends heavily on tourism for her economic means and yet Nigeria has more tourist potentials than Kenya that are lying undeveloped, he argued. In the face of this reality, government is now encouraging every sector of the economy to generate income for the country, and the cultural sector is being given attention to reverse the over dependence of government on oil as the only mainstay of the nation's economy. This singular provision informed the renewed interest being accorded to traditional folk music practice and practitioners in contemporary society.

Although traditional pop culture in Nigeria is not necessarily for commercial purposes, recent development indicates that the art through proper repackaging can become a source of commercial and financial benefit to the forlk music practitioners and the country at large. So if government is actually serious about this sector, it then means that cultural practice will experience a boast in terms of commercial activities and production, meaning that traditional folk music practice has come to stay in Nigeria. And there is a pointer to that effect as can been seen in the activities of numerous traditional folk music practitioners springing up daily in almost every ethnic groups of the country.

Moreover the Nigerian government is taking the advantage of technology which has simplified the export of high quality goods to deliver her cultural heritage (folk music inclusive) to international audience.This will in turn create wider market for the Nigerian trditional music artiste and the country will earn more money and revenue through cultural domestication and tourism. Therefore the cultural diversity in the country is seen as a huge potential for export of folk music, dance and other cultural artefacts. Andrew Horn (2003) summarily captures the importance of cultural export of African when he cited Udwin's comment that:

> Ipi Tombi may well become South Africa's most Valuable export when it goes over seas and the Cast will be our most exciting ambassador because the commodity itself is happiness which surely most compete favourably in good will with the export of our gold and diamonds (pp. 73 – 80).

This goes to show that Nigerians and indeed the rest of African countries can equally explore the rich resource of their common musical heritage that nature's art has given to them to their economic advantage through the organ of tourism.

4.11 The Resilience and Survival of the Black Race as Adaptative Power of Folk Music in Contemporary Nigerain Society.

The resilience of the black race and her culture is another factor identified as adaptative power of traditional folk music in contemprorary Nigerian society. The more forces confronting the African culture, the more resilent it becomes. According to Andrew Horn (2003);

> The indigenous African culture is one of the world most valuable civilizations, with its dancing, its vivid clothes, its religious, belief and it absorption of the individual in the communal art, makes it one of greatest contributor to popular culture variety in the world, and the lack of it will make the world duller and poorer.(p146)

Horns is of the view that traditional folk music practice in Africa provide entertainment and flavour unequal, unusual, deliberate, outstanding and thrilling which acceptance and appreciation is reaching more and more people of different political, economic and religious backgrounds. Commenting further on the resilience of African culture worldwide, Ekweme in Ikenna (2010) writes that the presence of African culture among the black people of Latin America, the Caribbean's Island and the United States of America is a historical reality. Commenting further, Ekweme further explain that; "

> The fact that these cultural inheritance through the areas of religion, , music, dance, drama, literatures and social morality has been established,what may still not be fully known however andperhaps may never be satisfactory explain is the detail of the extent to which these carry-oversof African re-tension are present, even if in slightlychanged conditions.

This strong and beautiful culture that is adding colour and flavour to world cultural activities is spiced with traditional folk music practice and the commitment on

the part of the owners of this art to perpetuate it has given rise to new ways of expressing this art in contemporary Nigerian society.

Culture which is part of the process of producing meaning from social experiences of people strikes a social identity for the people. And once a culture is form, it becomes a tradition and culture and tradition take a long time to evolve. Tradition is a social practice put to repeated use, and such practice put to repeated use becomes part of that person, which some people describe as habit, and habit once formed becomes difficult to break. This is how it is with traditional folk music. The prevailing practice of traditional folk music in contemporary society of Nigeria is therefore not strange but expected given the antecedents of the long history of its evolution, practice and use it has been put into by traditional societies of Nigeria. This is why it will be very difficult to completely eradicate this genre of music because it has become part of evolving history of the Nigerian people.

The resilient nature of the black race and its culture was recognized by Fabian (1997) when he states:

> that despite centuries of legal, moral and aesthetic repressions of the black race, the everyday culture the people, often transmitted orally has maintained these evasive, resistance popular forces, with the instrumentally of evasion, the owners of this culture of folk music have been able to avoid capture of their tradition whether in ideology, real or physical means.(p.135)

A respondent re-enforced the resilience of the black man when he re-iterate the story of "land of no return" in Badagry, Nigeria. According to him folk music and Africa culture cannot die or be extinct because it is inherently disposed in them. The story of the humiliating and de-humanizing slave trade of the 17th century had black slaves

captured from Nigeria to take an oath at a spot called "black well" in Badagry, Nigeria; that the "slaves will not remember their homes or culture again, nor conceive or remember their identity or origin as black people brought from Africa" . After this proclamation of oath taking, they are given the water from the black well to drink. The drinking of that water will result to lose of memory. But history and records has shown that those rituals were a great failure, because after a long time in a strange land, the African still manifested the inherent tendency of his African culture, part of which is his African music. The Voodoo cult practice in the Caribbean and Brazil, and the black musical culture in the United States of America and Britain are all evidences that African culture (folk music inclusive) cannot be easily suppressed by alien forces.

Folk music practice as a cultural phenomenon can only be appreciated when viewed from its evolutionary point and the fact that art itself is attached to human race makes it a social art that lives with time. This implies that the adaptative power of this art is guaranteed as long as the human race that evolve it are alive and willing to perpetuate and preserve that which belong to them. In summary, it is the opinion of the folk music practitioners that the adaptative power of traditional folk music practice in contemporary Nigerian society lays in its relevance and functionality as it tend to add value to the contemporary societal life styles and ceremonies.

Moreover, the liberation of the art from the shackle of tradition, taboos, dogma and regulations has also strengthened and guarantee its adaptative power thus securing the future and roles of traditional folk music in contemporary society. That is, because folk music culture is a culture that is in constant change with social practice, and is

therefore inherently absorbed, since it is a culture that is made from within and not below, not imposed from without or above; rather it is a culture that has taken generations to evolve its continual survival and practice in contemporary Nigerian society is therefore assured.

4.12 Age of Traditional Music as Adaptative Power of the Art in Contemporary Nigerian Society

The evolution of certain cultural practice into prominence is a function of deliberate and conscious efforts of some dominant, social structures, cultural and ideological institutions. These institutions as far as the Nigerian context is concern are primarily traditional and oral in nature which are well established, recognised and functional in the society prior to the coming of the western type of institutional frame work of governance and education. In the traditional institutions, the modus operands' is purely indigenous that conscript local materials for the realization of her goals and objectives. The society is abreast of this heritage which was evolved by their fore fathers and past to them from generations gone by of which folk music practice is part. So it is the matter of age and the long years of the evolution of the oral tradition that is responsible for the deep rootedness and continued survival of the art in the contemporary Nigerian society even though its appearance and performance outlook may have undergone several changes in response to sociatal demand.

Folk music practice which is part of the oral tradition is associated with group of people that determine the character of the group and tend to work towards the preservation of their custom, arts and craft, legend, tradition and superstition from generation to generation. And because folk music is associated with humans, they are

committed to the cultural continuity of the art through the observance of their social, religious and any recreational activities of that community. This goes to show that folk music is as old as human beings that created it. The age of the art has enabled it permeate almost all activities of the society, be it funeral, wedding, coronation, title taking, in joy or sorrow, in rituals or any social and ceremonial engagements. The age of this genre of music means that it is an art that is expressed regularly, habitually, at times daily for a long period of time and has left a remarkable impact on the group which enable people define that group base on those obvious externalized reactions and set of activities. Consequently, folk music practice has out lived so many generations and by implication has form part of the life of the people that evolve it considering the ageless years they have used it and practice it. This is one factor that was continually expressed and stressed by the traditional folk music practitioners interviewed as the strongest adaptative power of folk music practice as according to them; "habit form is difficult to break".

4.13 Belief System as Adaptative Power of Traditional Folk Music in Contemporary Nigerian Society

Another staying power of traditional folk music in contemporary Nigerian society is the belief system formed by most African people and the institutions around them about their worldview. For example, around religious and ritual sphere where there is a strong belief system guiding the observance of ritual and religious ceremonies which permits only the use of purely authentic folk music practice to appease the gods and deities, it becomes impossible to think that these traditional religious groups will forsake or succumb to any contemporary western forces to take on any other form of music to appease the gods or ancestors, no matter how popular that music may be.

For instance, the study has been able to establish that most of the tradtional musical groups used in the study were born out of traditional belief and there are other many religious, ritual and social institutions and sites in contemporary Nigeria that have also build the observance of their routine ceremonies on belief system that permits the use of only traditional folk music, and if this is the case, then the tradition of folk music practice will continue to live and flourish in contemporary Nigerian society, because there are certain traditional institutions in contemporary Nigrian society that has no alternative to folk music in the performance of their rites and in their religious observances.

4.14 Multi-National Corporations as Adaptative Power of Traditional Folk Music in Contemporary Nigerin Society.

Recent developments within the multi-national corporations in Nigeria indicate a gradual increase of interest and partnership between them and the traditional institutions in contemporary Nigerian society. There is renewed interest in cultural development and cultural domestication on the part of these companies to redefine and redirect the attention of modern society towards cultural heritage and activities as a means of socialization, entertainment and appreciation of indigenous culture in its truest expression.

To this end, some multi-national corporations like MTN, GLO and Etisalat have of late expressed this cultural interest by way of partnership and sponsorship of some traditional institutions that feature traditional folk music in their commemorations. For example, the Ofala festival of the Onitsha people of Anambra is sponsored by MTN,

Nigeria, as well as the Argungu Fishing festival in Kebbi. Glo has also sponsored many numerous festivals such as Oshun festival, the Egungun masquerade display of the Yoruba people. All these festivals are spaced traditional by folk music practitioners and groups like the Atilogwu dance group, the Dundon and Bata dance group, Ekpo masquerate performance and other numerous tradition folk music practitioners. These recent expression of interest in oral culture in Nigeria by the multi-national, will not only ignite interest of contemporary society towards cultural appreciation but more importantly, ensure the perpetuation and the survival of the art in modern society. For as these events are sponsored by these companies, they are equally recorded for preservation and for posterity in their archives thereby securing the continual survival of traditional folk music practice in Nigeria and at the same time projecting it to international community for tourism purposes.

Perhaps the most striking adaptative power of traditional folk music in contemporary Nigeria is its ability to respond to changes. As no society is static but dynamic so also is the practice of contemprary Nigeria is responding to changes within the social, cultural and socio-political as well socio-religious demands. As such most rules guiding the performance of folk are now be relax in contemporary Nigeria society in terms of usage, creation of performance, customes.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Introduction

Traditional folk music in general is a product of evolution of a people that is part of the oral tradition popular to them. As an arm of culture within the African society, it is seen as one of the defining characters of the oral tradition whose primary focus is to publicize, entertain, commemorate and enact several deep rooted norms and values deemed acceptable for the maintenance, perpetuation and cohesion of the society that evolve it. By every standard traditionalfolk music practice in Africa and indeed Nigeria captures community's life history, memory and heritages which make its relevance and permeates all eras including the contemporary society that adapted its integrative ability to self.

This is why traditional folk music is practice deeply associated with life activities in the traditional society that evolve it and is becoming increasingly serving the same purposein contemporary society of Nigeria even though the art undergoing changes in terms functions, instrumentation and context of performance.For this reason, people go all out to use it to communicate, to publicize, express emotions and ideas where ordinary words or action cannot deliver the desire result.Traditional folk music can also be used to mobilize people for solidarity and attainment of common goals and aspirations. That is whenever the music typical of a group sounds people rally around it for expression ofsolidarity and identity. This explains the dynamic nature of folk music practice in

contemporary society of Nigeria.Consequent upon this, the summary of the work is presented.

5.1 Summary of the Study.

The study has been able to establishthe continued practice of traditional folk music by citing examples of performing groups from the geo-political zones of the country.This is an attestation of the continued survival and practice of the art in contemporary society of Nigeria.As a popular culture in Africa and in Nigeria in particular, traditional folk music is used to accompany and express many life activities associated with human beings in Nigeria. Some examples of such activities includes, funeral, birth, initiation, coronation, festival, religious ritual, whether joyous or sad moments. Folk music which belongs to the oral tradition is a vital aspect of cultural practice forming an arm of the oral tradition, heritage and values popular to most communities in Nigeria. Being a living art, its uses, roles and functions permeates almost all aspect of societal activities such as religion, entertainment, social, educational and other extra musical activities which truly shows that traditional folk music is a viable arm of popular culture in Nigeria. That is folk music clearly meet the criteria of popular culture as its practice is found to be functional, relevant, useful and people oriented and mass participated by everyone in the community that evolve it.

The fluidity of the genre of this music has enabled it assume new roles and functions in contemporary society such thatits performance has gained new audience incontemporary Nigeria.The contemporary society though besieged with all sorts of

ideas, values, culture, some alien and provocative, the traditional folk music practitioners in Nigeria used as case studyin this study have seen reasons to adopt traditional folk music as instrument per excellence to project the identity,unity,economic, tourism, cultural, moral,and historical features of this country not only within the borders of this nation but to international audience as well.

The study also identify the adaptative power of traditional folk music as popular culture to include the belief system of most traditional institutions that employ the use of folk music in the observance of their regular festivals and rituals. The removal of certain stringent measures, which before now treated the performance of traditional folk music in certain areas as taboo and sacrilegehas now enable it to play new roles in contemporary society. These new roles according to the summary from respondents include boosting tourism, promoting cultural heritage in the contemporary society, fostering unity among various ethnic groups in Nigeria, creating leisure, projecting identity among ethnic groups in the country and for the blackman. Other new roles include forging educational instructions on morals, ethics and good virtue, promoting bilateral relations among nations and promoting new frontiers in popular culture discourse at global level.

In the light of the findings of this study, it is obvious to state that folk music practice as popular culture in Nigeria is not static, unchanging artefact that belong to the former way of life, rather it is a living art that is adding value to the numerous social,religious,economic and entertainment activities going on in the country hence it's capacity to adapt to change and to take on new challenges in pre-colonial and post colonial contemporary society of Nigeriaas evident in the activities of traditional folk music practioners cited in this work.

5.2. Achievements of the Study

Traditional folk music practice in Nigeria has come to acquire new functional roles for its mainstay in recent times emerging from a traditional/primitive perceptive to assuming a national and international status of evolving and meeting socio -cultural, religious, and economic challenges in modern society. Folk music practice as mass culture has come to assume a national culture in recent time in Nigeria.This is captured in the performance groups of folk music practitioners springing up in almost every ethnic groups of contemporary Nigerian society. As a unique human phenomenon, characteristics of every traditional society, folk music practice has endured, living out its natural potentials as a unique, distinct, and peculiar art whose traits are rare and distinguishable. To this end, the contemporary debate and interest in this genre of music is a recognition of not only the persistence and continued relevance of traditional thoughts and values to contemporary milieu, but also of the importance of a critical study and evaluation of the concepts and value that the oral tradition, custom and culture holds for today's Nigeria. It is on the basis of this fact that the study outlines the following as the achievement of this research.In discussing the achievement of this study it is important to state unequovically that folk music practice has survived so far in contemporary society because of the integerative and the adaptive ability 0f the music itself which enabled today's society to subject it to new functions as the situation demand.

First, the study was able to establish from findingsarising from responses of the folk music practitioners interviewed that the oral tradition, custom and cultural practices (folk music inclusive) has no suitable alternatives or replacement in contemporary society

because of the distinct and peculiar services and functions the traditional oral institution offers the contemporary society. Modern music, alien cultures and values, globalization and technology have not been able to provide the same functions or appropriately fill the vacuum of the role of traditional folk music to society. This is because folk music is adding value to the societal life styles in a unique way that other types of music cannot do,hence the practitioners of this genre of music are growing by the day in every ethnic group of this country.This is one major discovery of this study. As a result of this, the contemporary society see itself unconsciously retracing its steps backwards to learn from the experiences of the oral traditions to fill in the vacuum caused by the neglect of traditional culture which folk music form part in order to better ourcontemporary society. As Odogbor (2008) puts it, "any music education that lacks traditional folk music basis may encourage anti-cultural tendencies whose results may be inimical to the propagation of the people's musical heritage and their overall culture"(p.67-80).

In addition to this, the contemporary Nigerian society have suddenly come to realize that these alien cultures and values occasioned by urbanization and globalization are creating for us a complete alien and different identity which does nor correctly describe us as a people or represents the interest, values or heritage of the Nigerian people as a nation. This re-awakening of self consciousness has therefore prompted contemporary society in Nigeria to have a rethink that inform the re-tracing and falling back to learn and revive the oral tradition and culture in order to re-enact the identity of the people and foster and preserve the treasured heritage the Nigerian people are known with for posterity. This is why folk music practice as mass culture appears to be enjoying

renewed interest and patronage in today's Nigeria as indicated in the activities of various performing groups of traditional folk music practitioners all over the country.

Another major achievement of this study is the discovery of new roles traditional folk music is performing in contemporary society. The study discovered that the new roles are made possible by the removal of the constraints that hitherto inhibits the performance of traditional folk music beyond its traditional context. For examples, the Bata, Dundun, and the Ekpo masquerade performance originally were associated deities whose performance was purely devoted to these deities and their adherents.But today these performances are taken as social entertainment and for the enjoyment of the entire public.These taboos, rules or regulations having been relaxed, liberated folk music practice from the shackles of these constraints and allows it to be used in other context.

These changes are signs of good development for the practice of traditional folk music in contemporary society as women can now watch masquerade dance, something that was taboo in time past. The removal of these regulations marks the beginning of the flourishing of traditional folk music practice in contemporary Nigeria as many traditional and other aspect of the oral culture is witnessing renewed activities in Nigerian contemporary society. As Emeka (1982) opines, as people celebrate their New Year festival, their festival of commemoration and of home coming or other festivals and rites, they are continuing the culture (p.32).The liberation of the folk music art has also enabled it add value to other musical arts practice performance and as an alternative source of entertainment and social recreation.The so called urban neo-folk styles of Juju, Fuji, Afro-Funk,Afro-Juju,Afro-Jazz,Ikwokirikwo,Kalangu developed by African musicians have their roots solidily founded on traditional folk music idioms.These professionally

crafted music genre by African musicians are now the vogue of today's music entertainment world.

Moreover, the study also established as achievement of this research that the Nigerian government desire to diversify the economy brought about cultural awareness with the attendant feelings of self determination, self consciousness and self identity which were fully expressed and exploited by the traditional folk music practitioners in the country today to foster unity, identity, cultural participation and financial interest to the nation.

Finally and most importantly is the ability of this study to locate many folk music practitioners across the contemporary Nigerian society.This revelation itself is an indication that the art of traditional folk music is a living art whose practice in contemporary society is no longer in doubt.This therefore means that the continual practice and survival of this oral art in contemporary Nigerian society in the face of opposing forces such as western pop music,urbanizstaion,globalization and religion is a testimony that traditional folk music is indeed a resilient living art.

5.3 Weakness of the Study

This work does not claim to have exhausted all that need to be addressed under a topic like this that command great interest from specialist and non specialist of ethnomusicology and anthropologist alike. Although the study specifically narrowed its focus on selected folk music practitioners and the adaptative powers of folk music across the contemporary Nigerian society, critics would rather have the sampled population expanded to accommodate wider coverage and proper representation of the topic under

investigation. But expandingthe population may not inpact much onthe result's findings asthe role and function of folk music practitioners in contemporary Nigerian societies appears to be thesame across the country.

Secondly,although critics may also observe that the number of traditional folk music practitioners used is rather few, thistoo may not really affect the result of this study negatively as all the respondents from the various performing groups interviewed shared similar views and perception except one or two respondents who feel contrary to the opinions of the majorities. But be thou as it may, such contentious issues may form a problem for further research work to prove if expanding the scope of the population will result to any significant variation in the findings of this study.

Finally, other scholars may allege that the work lack depth by failing to recognize which group of people in terms of sex, age, ranks that were usedin this study. This too may not make any significant difference on the study since the target is on the adaptative powers and new audience and patronage of traditional folk music practice in contemporary Nigerian society and not primarily on individuals.

5.4 Conclusion

Folk music as a mass culture in Nigeria comprised an important aspect of culture which relate to a complex and distinct expression of life experiences. Although many scholarly works on Africa traditional music have continued to label folk music as archaic and primitive because it does not apply itself to some western musical theoretical frame work, it has become evident from this study that this popular culture that is unique to Nigerians is itself a living art that is constantly responding to new and emerging socio-

economic, educative and cultural challenges even in contemporary society like Nigeria as the study has revealed. The oral tradition to which folk music belong is a matter of fact the strongest link binding together all types of music which may be considered as belonging to the historical beginning of all music. It is therefore important to reiterate the essence of this type of music to all Africans and its dynamism in conforming to societal change and the implication of these changes to his total life patterns in contemporary society. This is because no phenomena void of utility survives in any society. The indication that this genre of music is still present and practiced to new audience and in almost every aspect of contemporary society of Nigeria suggest the usefullness and the relevance of traditional folk music as mass culture to contemporary society, and for this reason, it should be preserve for posterity by those who believed to be the owner of this genre of music.

5.5 Recommendations

Traditional folk music in Nigeria is the only true authentic musical practice that was evolve and indigenous to our fore fathers and mothers. And it took years and generations to do that. As such it is seen and taken as the property of the community which they strive to preserve by any means available to them. The owners of the artstrive for its survival because it is one art that forge for them the character of unity and identity in a global world characterized by diverse culture. In the light of this, the work recommends that first of all, all institutions, whether educational, commercial, scientific

or military should form and have a standing social activity day celebration of traditional folk nature to encourage and keep alive the musical heritage of the black people for posterity. With this in mind, government should as a matter of policy revive cultural arts like music, dance, storytelling, moonlight tales, proverbs in all primary and secondary schools in the country as a grass root effort that will ensure the speedy revival of the country's cultural heritage.

Secondly, every state should be encouraged as a matter of policy to develop and innitiate state cultural carnival so as to locate and keep alive the rich traditionof folk music culture that abounds in the country.

Thirdly, government should deploy the agent of technology to package and re-package the cultural artefacts that abound in the country one of which is the traditional folk music practiceto the level of international status so as to attract the much needed revenue for the economic development of the country.Government and communities should be encouraged to relax intriguing constraints and taboos that make folk music practice abominable outside its place of origin or beyond its traditional roles and concepts.

Finally, the Nigeriantraditional folk music practitioners should be encouraged by engaging them in social gathering and entertainment media just asthey do to their pop stars counterparts.Folk music practitioners should also be given attention on radio,Television,and other Satellitecable networks asthey do to Western pop stars.This will ensure that different audience are protected and the works of these folk music practitioners are preserved and projected to international audience and for posterity.

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ORAL INTERVIEW

1. The members of B.B.C Lon' Bworok, Turu.
2. The members of Bakah club 100 traditional music band of markadi.
3. The members of Jarawan Dilla dance group.
4. The members of Ekpo masquerade performance group of Ibibio.
5. The Dundun dance group of Yoruba people.
6. The Bata dance group of Yoruba people.
7. The members of Ezeagu Atilogwu dance group of Enugu state.
8. The members of Ovedje-Ayonure group pf music Urbobo people of Delta state.
9. Dan Maraya a minstrel fromSokoto state.

APPENDIX 1

AHMADU BELLO UNIVERSITY, ZARIA, DEPARTMENT OF THEATRE AND PERFORMING ARTS.

Introduction

Sir,

I am a post graduate student of the theatre and performing art department, Ahmadu Bello University, Zaria. I am conducting investigation on 'Traditional folk music in contemporary Nigeria society'continuiuty and change. Sir, i solicit for information from you and pledge that any information received shall be treated with utmost confidentiality.

1 What is the name of your group?

2 What type of music do you perform?

3 Why has this type of music you perform not gone extinct?

4 Why is your type of music still being patronage in your society?

5 What do you talk about or sing about in your music?

6 What kind of audience or people do you entertain or engage your services?

7 You say your type of music is traditional.

8 What has change in your music when you look back some years ago performing this same kind of music?

9 Was it how this type of music you performed practiced some forty year ago?

10 What has change in it? What have you added or removed from this type of music? Mention them.

11 Do the people or your audience welcome the changes in your music?

Appendix II

Folk song text

Mwaghavul

1. Mina dar ka lar yə wu

Tam ba lar be lar ba cha na?

Mina dar ka lar yə wu

Tam mba lar ba cha na?

Shi na dar ka lar yə

Mu wu ba lar mbe cha na?

Mina dar ka lar yə wu

Tam ba lar bə cha na?

ENGLISH

My leg is place on the

Wrong position; is your

Own the same with mine?

My own is place wrongly

Is yours the same with mine?

Ngas

Koli wo mate mewl le matə

mwəl ngolong gyə (2x)

Resp. Matə mwəl ngolong

gyə

Koli wo… lə yə

Matə mwəl ngolong gyə

ENGLISH

Welcome mwel ladies

Mwel ladies are queen.

Let's welcome her beauty

She is a queen.

Her beauty shines all day.

Ngas

Ako... yiya. (2x)

Ako.. yiya le yə

Dan mwa mat mar nluna?

woyo… jamatə funu mwə…

Ngolong ngas khi lep yi mbe

Rot da wo…yi ni yananrot tə

matə shit nan dung ha… wo

hir kwang mwa gyang yi mba

Rot da wo…wak mewl lo jap

Wok warang mwaa…

wayo…jamatə funu mwəe.

Ako yo- tam we

wayo…jamatə funu mwe

Ako yi ya do wowo.

wayo.. jamatə funu mwe.

ENGLISH

Oh! My dear ladies of

Gung; ado you farm during

hamattan?

We go to farm during raining

season.

What if the king of ngas land, ask

you

To do so; would you like to go?

Would you? Cause I don't want sun

to burn you.

Ngas

Dar khi mer ro were (2x)

Mwa dan wer mbe dark hi mero (2x)

Mwa dan wer mbe dark hi mero

Dar khi mer ro…

mwa dan wer ka

Po shi karo…

Mwa dan war mbe

Dark hi mer.

ENGLISH

Tomorrow it would get sour

Oh bring the local

Drink for us to take

If you keep, it, tomorrow, the drink

would get sour.

Even if put it inside clay

Ngas

Ne eck -ə-- yi lok yi le

ngo tong ka tam mun

Ne-e

Na eck-e. yi lok yi le

ngo tong ka tam mun

Ne-e--

Na eck-e-- yi lok le--

ngolong

na eck-e--yi lok yi le.

ngolong mun -e--

Na eck-e-- yi lok

Bale marang mune.

na eck- e - - yi lok yi.

Le - -ngolong mun-ae-e

ENGLISH

You pregnant woman, very

Soon, you will give birth

To someone, who would be a thrown

for us?

You would give birth to a king.

You will give birth to queen and king.

Ngas

Jamatə ka laptar mwa

ngor ro

Dok mwa ngor re.

Rep ka laptar mwa.

ngor – ro - -

jap mwa angor re

ENGLISH

Ladies from laptar are like

Muscle- pull

They are like muscle-pull

And even their children, are like that

Ngas

Dyem nzeng ngo zum- e - -

dyem nzeng bwot len nrin nee…

dyem nzeng ngo zum -e - -

Nee - - -

Ko le mbut han mwa gak O - -

Bap O. kwam O - -

Bi le mbut han mwa gak O

Bap O kwan O

ENGLISH

Lazy young man who

Use to put mat under the shed and

sleep

Lying idle without doing anything;

what baffles

Me maste is one oh- - two – or three

things.

Ngas

Wu ni nde – po sem.

nyeng do yi wo

wuni nde po sem nyang do yi wo

wu ni – nde fina po sem nyeng do yi

wa.

Mut yi ye gam hank hi we wo, hasa

Keit yi a wo mut cha - - -

han sa ket mbe ha yi shal khi ha

En yi da. Aya a - - -

wu kwang pona ha ka a wong dong

owo ni pus khi ya dim doye

wo - - wu kwang nena han ka

ar won dang gomo ni pus khi

yadim me wo aya a - - -

ENGLISH

Oh: Daddy there you are, lying in the

grave

Death has treated me thus.

I am on the world's extreme corner.

Please help me call my daddy for me

Him before sun set,

Death has made war upon my life

What have I done to you do I own

You? I am helpless, the tree on which

I learn is fallen.

Who will teach me my tradition?

Death has made war upon my life.

Ngas

Shwa wo shwa, shwa na mwe

. shwa na mwe

Nen ye gona mwci mwarp ket ket

gona mum warp ket, ket do

te han na gi da.

te han gi da - - -

dyem mate rit da – gezin ko pidan da

gezin ko pidan da ye – ye ye

ke la zhul gumlar.

ke la zhul gumlar ye ye ye.

ENGLISH

Fine girl with a nose like funnel

Nose like a place we use to put plate

With head like mountain

Head like mount gumlar

Who will marry such girls?

Ngas

Ngolu ke la gezing ko pi den de (2x)

gezing ke pi den de ye ye ye

ke la bwum gwumlar

. ke la bwum gwumlaro ho ho

Ten an dan gi di e he he (2x)

. te nan da gi di e he he

English

The husband's nose is like a basket

for putting

And his head is like Gwamlar

Mountain.

Oh! I am the cause.

Mwaghavul

1. JIRAP MU KWAR ROBA-GIRLS DON'T LIKE RUBBER SHOE

- Ji-rap mu kwar noba wal a kae-gha jeng-girls don't like rubber shoe, they like high heel shoe.
- Wa- yo – No meaning
- Kwa-gha- zak jeng nii wall ni a kwas oh- even the heel shoe makes sound when you are walking.
- Rap mu kwar noba mu wall akwa-gha-zak jeng – Girls don't like heel shoe, they prefer heel shoe.
- Wayo- No meaning
- Kwa- gha-zak jeng ni wall in a kwas kwas oh- even the heel shoe make sound when you move.

2. AME TER DEN DYE- What is happening?

- Ame tar den dye- ame tar den dye- A- men ter den dye- what happen.

3. NTAL NKA SAK MAR- Question about farming

- A we sak mar di deng - du - shau si ye – who farm on that hill.
- Wo ye – ye ye wo ye ye ye A wo ye ye A wo ye ye ye – No meaning.
- Wo ye ye ye A wo ye ye ye A wo ye ye ye – No meaning

4. BALKA NILL RET – Unity is good

- Bal- ka – bal- ka nii ret oh – unity is good.
- Mu del a nark hi mu na bal- ka dii – let's come and see unity.
- Ka- bal ka nii ret oh Daa – mu bal-ka bal-ka nii ret oh- unity is good, my people unity is good.
- Mu del a nark hi mu na balka dii- lets come and see unity.

5. KAJI WUU WAL KAS OH- Don't cry

- Ka-ji wuu wal kas oh- ta-ji wal kas og- Don't cry don't cry.
- A pee so mun ji oh- that where we will all go.
- Ka-ji wal kas oh- Don't cry.
- pee so mun ji- that's where we will all go
- Ma-ma oh oh-oh mother.
- Kaji yi an kas oh – Don't worry
- Ba-ba oh – Oh Father.
- Kaji yi an kas oh – don't worry
- Kaji wal kas oh – don't worry
- Kaji wal kas – Don't worry.
- Pee so mun jii oh- that's where are will all go
- Ka-ji an kas oh- Don't worry

- A pee so mun jii oh- that's where will all go.
- Ka-ji yi a kas oh- Don't worry.
- Oh Ka-ji an oh A – Don't worry

6. KWANG ZUHGUT-Stars

- Kwang zu-ghut moo pee me oh, no pee-mo powvul- Ribes are six or seven.
- Ah wo – No meaning.
- Ar kun mu dikhi ah, moo dikhi dang nii – there pows follows it
- ye ye ye ye ye ye ye – No meaning

7. WUU TUU BWON – Let's try and prostrate

- La a laa- di ni wul bit vul- when a child is two years
- Wuu tuu bwon khi wu laa me di- then try and give birth to another one
- Laa laa- di wul bit- vul, laa laa- di ni wul bit-vul- when a child is two years.
- Oh oh ye wuu tuu bwom khi wuu laa me di oh oh ye- try and prorate.

8. KWA KWA YER-Bird fly away

- Kwa kwa yer oh – bird go away
- Mu sak mar- dang yer mu shwa wet wet – we farm and birds come and ear up the crops.
- Mu sak mar dang yer mu shwa wet wet- we farm and birds come and eat up crop.

9. **RAA ANE-Where is she**

- Raa a new wo- yo raa- ne a

  Where she is no meaning where is she

- Na ra de-sii oh nara ite – sii oh mu

  See her there oh see her there oh we.

- Raa a ne? wa-yo Raa – ne a
- Where she is? No meaning where is she

- Dung so wu ra na ra dee- sii oh

  Want to go and welcome her see her there

10. MISKAHAM KHI BII MU SAT-His Royal Highness is have something to say

- Dyem nig- hin funa mu wo baa mis-kagham ri sune

  My brothers who the king says

- Kat wu ya gal-bewu dar oh riki bi mu sat oh

  If you want to go then stay aside we have something to say

	Urhobo	**English**
1	Beje, Beje	Don't go, don't go
	Anyi ne je kafunenya	I will go and see with my eyes
	Kwemo je	carry children into hiding
2	Kweya je	carry women into hiding
	Ofo un cha emuo	War has broken out.
3	Gidi, gidi ka jine je	in haste we went
	Ndo ka jina bia	But in peace we return

Urhobo **English**

Ose ghuru re	Father did not die
Okpurie	he went on a journey
Ighwo rikpeki ru rue	Those traders who went on trading expedition
Mre re obonyi	Saw our father here

NGAS	**ENGLISH**
Wuni nde-posem	Oh: Daddy there you are, lying in the
Wuni nde posem yeng doyi wo	grave
Wu ni-nde fina posem yeng do yi wo	Death has treated me thus.
Mut yi ye gam han khi me wo,	I am on the world's extreme corner:
Han saketyi wo mut da……..	Please help me call my daddy for me.
Han saket mbe ha gyi shal k hi ha	Call him before the sun sets
En yi da. Aya a……	Death has made war upon my life.
Wu kwangponahanka a wong dong	What have I done to you, do I own you?
Owoni pus khiya dim doye	I am helpless; the tree on which I learn
Wo…..wukwangnenahanka	on has fallen.
Or won dang gomonipuskhi	Who will teach me my tradition?
Ya dim me woaya a….	Death has made war upon my life.

IGBO	**ENGLISH**
Onwu ama Eze	Death knows no king
Onwu ama onye-ukwu	Death respects no rich man
Onwu ama ogbenye	Death does not recognize the poor
Onwu adi eli ego	Death cannot be bribed
Ife uwaji mi kaa	Why the world is mysterious
Bu onye kpachasia,	Is that all affluence ends with death.
Fancha jedebelu n' onwu	

Song leader: Eleeehaaaaa

IDOMA **ENGLISH**: oh no

Akelecheni la kokagbaoo	Lead: things of this world defy greetings
Agbaoohee	Lead: Death perform too great a wonder
Eleikwu le lo me ya je	Refrain: Death perform too great a wonder
	Lead: Fire gunshot is used in saluting the dead
Refrain: Ikwu ye lo me	Lead: We can't keep our hands in pockets
	Lead: If you don't know the source how do you know the end

Mwaghavul	**ENGLISH**
Jirap Mu Kwar Roba	Girls don't like rubber shoe
Mu Wal A KwaGha Zak Jeng	They prefer high heel shoe
Kwa-Gha –Zak JengNii Wall	Even the heel shoe makes
Ni A KwasKwas Oh	Sound when they are walking
Rap Mu Kwar Roba Mu Wall	
Akwa-Gha-Zak Jeng	
Wayo	

NGAS

A nen'e ye gona mwa dem ketket
Te han nagi da
Te han nagi da-e-e-e-

Dyem mat rit de gezin kopidan de	**ENGLISH**
Gezim ko pi dam de ye yeye	O God my people have finished me
Ke la zhulgumlar	I sought for it myself
	I sought for it oh oh
Ke la zhulgumlar ye yeye	Fine girl with a nose like funnel
	Nose like a place where plates are kept.
	That my husband's head is like mountain gwamlar

Head like mount gumlar oh oh

IGBO	**ENGLISH**
Kam mee ihe nkem	let me do my thing
Kam mee ihe nkems	Let me do my thing
Oke nwanyi nagwo nshi	Great diabolic woman
A gwo kwala nsh oge anyi nabia	Don't practice witch craft when we are coming
Nwoke onye aruru ala	Great wicked man
Arukwalaalamm aanyi nabia	Don't practice wickedness while we are coming
	Ha ha

URHOBO	**ENGLISH**
Uzo biogbe re 2x	Antelope bring back tortoise 2x
Kwe kwee	Tortoise did harm to my hand
Ogberuvve	Tortoise did harm to my leg
Oruvwe bovwiri, kwe kwee	
Ogberuvwe	
Oruvwe ghwo vwiri, kwe kwee	

Igbo

Dede lee

Shie ya eze

Ndi nwoke na ashi

Shie ya eze

A na azo ya azo?

O wu okwa eze

Onye agwaya dim ma

E shie ya eze

English

Elder please

Make him king

The men are saying

Make him king

Is kingship contestable?

It is kingship title

He who has good reputation

He'll be made king.

Igbo

Anyi achoghi onye chifu gwuga onu ewi

Any achoghi onye chifu n'abu nri

Anyi achoghi onye chifu okwu asi

English

We don't want a traditional leader (Chifu) who engages in activities that do not befit is status

We don't want a leader who lacks good public manners and decent credentials

We don't want a leader who is a liar.

In another platform, a whole administration can be queried with a song like this:

Igbo

Ochichi ke gbuo ogadi ka nkembu?

Ochichi anyi nyere ndi oke okpa n'aka

Anyi nuga mmiri pompu, anyi enweghi ya

Anyi nuga oke eletrik, anyi enwegi ya

Obunadi okporouzo dim ma, anyi enweghi ya

Unu ejikwela otu ahu achi anyi ozo, ah! Eh.

English

Will this administration be like the one gone bye?

Go to We voted for the cock (the cock was the symbol of administration notably the N.C.N.C. political party) we hear of pipe-borne water, we don't have it.

We hear of electricity. We don't have it.

Even good roads we don't have

We don't want to be ruled like that again.

Yoruba

Epo nbe ewa nbe o

Epo nbe, ewa nbe o

Eru o ba mi, oniye,

Eru o ba mi lati bi 'beji o

Epo nbe, ewa nbe

English

There is palm-oil, there are beans

There is palm-oil, there are beans

I am not afraid,

I am not afraid to give birth to twins

There is palm-oil, there are beans

Yoruba

Eni omo sin l'o bi 'mo

Omo ko layo le

Eni omo sin l'o bi 'mo

English

Too much hope should not be placed on children

He who is buried by them

Is the person who truly has children when he dies.

Yoruba

Eye to ba f'ara we 'gun

Ehin aaro ni yo sun

English

The bird that imagines itself

On a level with the turkey-buzzard,

Will soon find itself on the gills.

Yoruba

Owo t'agadagodo won

Owo t'agadagodo won

Alawo ekun, alawo agilinti

Owo t'agadagodo own

English

We have got their padlock

We have got their padlock

Those made of leopard and alligator skins

We have got their padlock

Yoruba

Odale ore

E wa w'odale ore

T'o gbe koto siwaju

T'o ni k'a ka lo

English

Deceitful friends,

Come and see deceitful friends

Who dug a hole in front

And invite us to follow

Yoruba

Irawo mi o

K'aye ma pa irawo mi re

Irawo mi o

K'aye ma ppa irawo mi da

English

My star/destiny lot oh,

May wicked people not erase it

My star, may wicked people never change it

Yoruba

Eni a ni o kin lehin

Lo ‘egun s’owo

Eni a ni o fe ni l’oju

Ata ni yen fi s’enu

English

He whom one asks to help scrub one’s back

Hides a throne in his palm

He whom one asks to blow out the dirt in one’s eyes

Puts some pepper in his mouth

Yoruba

Oju orun, oju orun o

Oju orun t’eye fo lai fara kan ‘ra

English

The sky, oh the sky

The sky is wide enough

For birds tp fly without colliding with one another.

Text : okpe

Wa sa me vuo

Obo wow o re (Eva)

Orhie ore orhorhomu

Orhie ore obiobiomu

We sa me vuo

Obo wo wo re

English

You’re soon to reap

What you’ve sown (2ce)

Whether it be good

Whether it be bad

You’re soon to reap

What you’ve sown

Urhobo

Akponamwe vwe

Jokprikpri jo

English

The world is intoxicating

The fool

Igbo	chorus - response
Onye'n anya n'a zu	mmanwu anyi naga
Onye nen anya na zu	nazu
Onye nee anya nazu	mmanwu anyi naga
Mmanwu anyi	n'azu

Gapla ya utali

English	chorus - response
Let no one look behind	our masquerade is
Let no one look behind	moving behind
Any one who looks behind	our masquerade is moving behind.

Our masquerade will cane the one

Igbo

Kedu onye gabu oyim

Kedu onye gabu oyim

Kedu onye gabu oyim

Onye gabu oyimo

Afugo mu oyim

Afugo mu oyim

Afugo mu oyim

Gig'abu oyim

English

Who will be my friend?

Who will be my friend

Who will be my friend

Who will be my friend

I have seen my friend

I have seen my friend

I have seen my friend

You will be my friend

Okpe

Obo ray an eyan, E!

I bloku wa ma-a

'Djighere we vbo-o

Wa ghene abarhan idolo

Oha otore

Gbaha ighona ru emru phia,

We kpe me-e are teren;

Oghwe ore va ye, otoroghwe

Owa ovbo kpoto-o

Obo ra yeyan,

Arijeyan vbo

Mi vbe i rhe-el

English

Oh, those who boast!

Block, you couldn't mould,

Bicycle, you don't have,

Yet, you boast of having

Big pottery of money

Do something visible with the money,

Don't kill me, you refused

Secondly, the sole of one's feet does not get wet

(i.e you are lazy)

Those who boast,

Stop doing so

Well, i don't know (what more to say)

Igbo chorus – response

Nwanyi din ma ayat'agbakwa	aya - agba
Nwanyi din ma ayat'agbakwa	aya - agba
Enye gi azu, tinye n'ofe	
Itachachaa azu tinye okpukpu	aya - agba
Enye gi ogili tinye n'ofe	aya - agba
I lachachaa ogili	
Tinye akwukwo	aya - agba
Tin-nti lulihulihu	
Tin nti hu	aya - agba
<u>English</u>	<u>chorus – response</u>
Fair lady will dance be done today	twill be done
Fair lady will dance be done today	twill be done
You're given fish to put in soup	
You ate fish dry and used the bones	twill be done
You're given locust-bean cream	twill be done
To put in soup	
You are the cream and used the leaves	twill be done
Tinti-huli-huli-hu	
Tin-ti-hu	twill be complete

<u>Hausa (Dan Adam)</u>

Allah dari mun

Ganiy yun ra hi mun

Shi ya-i dare jalla

Adam ma wu yar ganc ha-li

O-o bil adam mai wu yar ga-ne ha-li

refrain

Wata ran mutum shi ya-ke mu-na na ma

Wata ran mutum kai ka-ke mu-na-na ma

Wata ran mutum ai ya-kan da-da-da ma

Oh Dan Adam mai wu yar ga-ne ha-li

Sha'a a-nin mu tum ni

Ya kan fir-gi-fa ni

La ma-rin mu tum ni

Ya kan ji-ji-ga ni

English

He made the night and the day

He made human beings who are difficult to understand

Oh! Human beings difficult to understand

Someday human beings will do bad to you

Someday you are the one who will do bad to the person

Someday human beings will do good to you

Someday you are the one who will do good to the person.

Oh! Human beings how difficult to understand

The ways of man sometimes make me afraid

The ways of man sometimes move me

The ways of man sometimes depress me

The ways of man make me angry

But someday a man is good to you

Human beings very difficult to understand

If it rains, they will complain it rains

If it's cold they will complain it's cold

It is hot they will complain it's hot

The ways of man sometimes makes me angry

Ah see him there who is difficult to understand.

Hausa (waya san gobe)

Waya san gobe ban da Allah

In-koka sa-ni wurin ka

Waya san gobe ban da Allah

Waya san gobe ban da Allah

Haka in ka sani wurin ka

Wan da dai ya sani wurin shi

Sai ka ta-rar yau kan na

Da ha li sai ka ta rar gobe

Be ba bu ha-li

To Allah shi ya ga ne wa nnan

Haka dau ka suwa kaga ne

Katarar yau inaciniki gobe

Ba ci ni ki to duka Allah ya

Ga ne wannan waya san gobe ban da Allah

English

Who knows tomorrow except God?

If you know, it is left for you

Who knows tomorrow except God?

Who knows tomorrow except God?

So if you know, it is left for you

So it is if someone knows, it is left for him

You will discover that today, you have

You will discover that tomorrow, you don't have

Only God understand this

So it is with business

Men who are traders understand this

You will find out that you prosper today in trade

You will discover you have market today, tomorrow you may not

It is only God who knows this

Who knows tomorrow except God?

You will see king ruling today

Tomorrow he is no more

Nobody knows this, only God knows

You will discover that today you are healthy

And you will still discover that tomorrow

They will say you are dead

Who knows this?

All, it is God that understands this
Who knows tomorrow?
You know it, it is left to you
So it is only God that knows this
So it is only him that can predict
Who knows tomorrow except God?

Hausa (gangar bashi)

I ta dai gan-gar bashi
San nan gangar ba shi
An ka da ki ko-wa zai
Ta-ka gangar bas hi an
Ka da ki ko wa zai ta-a
San nan gangar bashi
An ka da ki kowa zai taka
In yan ba-ka dau ka ba
Gu be ai ko ka d'au ka
I ta dai gan gar bashi
Bashi ce ku ru-war nema
Bashi ce kuru war sa mu san
Nan gangar bashi an ka da
Ki ko wazai ta ka

English

His is debt drum
This is debt drum
Whenever it is beaten
Everybody dances to the tune
Debt drum, whenever you are beaten
Everybody dances
So it is the debt drum
Whenever you are beaten
Everybody will dance to your tune

If you don’t take today
Tomorrow you will take
This debt drum
Debts is the spirit of having
The debt drum, ehenever you are beaten,
Everybody will dance to your tune
Debt is the spirit of taking
Debt is the spirit of having
This debt drum, white men dance to it
Black men dance to its tune
Men dance to it
Women dance to it also
This debt drum, whenever it is beaten
Everybody will dance
The American dance to it
The Arabian dance to it
The Asians dance to it
The Portuguese dance to it
The English dance to it
This debtors drum. Whenever it is beaten
Everybody must dance to it
Men dance to it
Women do also
Black men dance to it
White men dance to it
Business men dance to it
Teachers also do the same
From country to country
This debt drum, whenever it is beaten, everybody must dance to it.

APPENDIX III

KWANG ZUGHUT



JIRAP MU KWAR ROBA



AME TER DEN DYE



SHAAR FINA MANG WAN



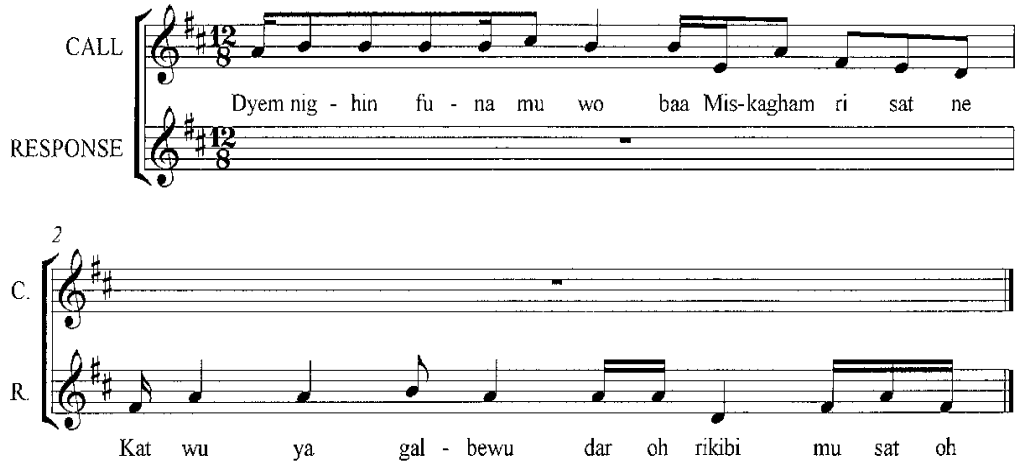
WUU JI OH



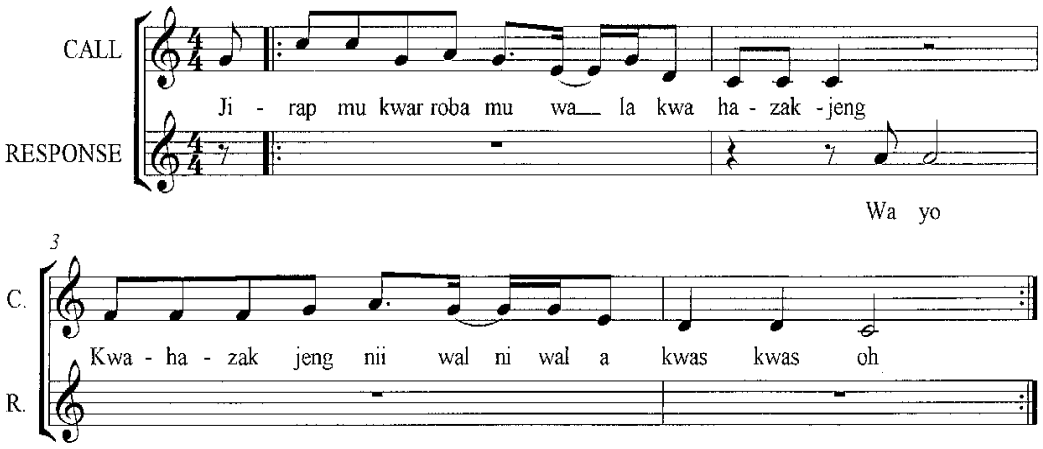
MWA LEE LEE MISKAGHAM



MISKAGHAM KHI BIS MU SAT



JIRAP MUKAR ROBA



BALKA NII RET



TOKSHIK PEE TONGRIYANG



WUU TUU BWOON



KWA KWA YER



TAL NKA SAK MAR



TAJI WUU WAL KAS OH



TAJI WUU WAL KAS OH



RAA A NE


Call
Response
Raa a ne?
Wa - yo raa-ne a
Na ra de - sii oh
Na ra de - sii oh
Mun
6
C.
R.
Raa a ne?
Wa - yo Raa-ne a
dung so kat wu ra
Na ra de - sii oh