AN APPRAISAL OF KABULU FOLK MUSIC AS AN APPROACH TOCOMMUNICATING DEVELOPMENT AMONG GBAGYI PEOPLE

By

GADO, VALIYA NYACHESA

DEPARTMENT OF THEATRE AND PERFORMING ARTS,

FACULTY OF ARTS AHMADU BELLO UNIVERSITY, ZARIA,

NIGERIA.

JANUARY, 2017

AN APPRAISAL OF KABULU FOLK MUSIC AS AN APPROACH TOCOMMUNICATING DEVELOPMENT AMONG GBAGYI PEOPLE

By

GADO, VALIYA NYACHESA

MA/ARTS/25192/2012-2013

BEING A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES,AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA,IN PARTIALFULFILLMENT OF THE REQUIREMENTSFOR THE AWARD OF A MASTER OF ARTS DEGREE (M.A.)IN DEVELOPMENT COMMUNICATION

DEPARTMENT OF THEATRE AND PERFORMING ARTS,

FACULTY OF ARTS

AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

JANUARY, 2017

DECLARATION

I,GADO, VALIYA NYACHESAdeclare that the work in this dissertation entitled ‘An Appraisal of Kabulu Folk Music as an Approach toCommunicating Development among Gbgagyi people’has been carried out by me in the Department of Theatre and Performing Arts. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other Institution.

GADO, VALIYA NYACHESA	_____	_____
Name of Student	Signature	Date

CERTIFICATION

This dissertation entitled 'AN APPRAISAL OF KABULU FOLK MUSIC AS AN APPROACH TOCOMMUNICATING DEVELOPMENT AMONG GBAGYI PEOPLE'byGADO, VALIYA NYACHESA meets the regulations governing the award of the degree of Master of Arts (M.A) in Development Communication of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

Dr. Emmanuel Jegede		
Chairman, Supervisory committee	Signature	Date
Dr. (Mrs.) Rasheedah Liman		
Member, Supervisory committee	Signature	Date
Prof. M. I. Umar-Buratai		
Head of Department	Signature	Date
Prof. K. Bala		
Dean, School of Postgraduate Studies	Signature	Date

DEDICATION

This work is dedicated to the glory of God and my lovely family for their support in the course of this programme.

ACKNOWLEDGEMENTS

I wish to sincerely express my profound gratitude to the Almighty God, for His infinite mercy, grace, favour, and divine provision through this programme.

I am greatly thankful to my Supervisors, Dr. Emmanuel Jegede and Dr. (Mrs.) Rasheedah Liman for their parental guidance and determination to get this study done against all odds. I will always cherish your encouragement and support.

I thank the Head of Department, Theatre and Performing Arts, Prof. M. I. Umar-Buratai for his support. I also saluteProf. Steve Ogah Abah, Dr. (Mrs.) Victoria Lagwanpa, Mr. Steve Daniel, Dr. Emmanuel Gana, Mr. Sylvanus Dangoji, Mrs. Jamila Muhammed, Mallam Isah Rabiu, and non-academic staff of the department, whohave been of help to me in one way or the other. I saya big thank you to my internal supervisors; Dr. Salau Suleiman and Dr. (Mrs.) Victoria Lagwanpa for their academic contribution.

I am thankful to my lovely parents, Mr. and Mrs. Y. Gado, my siblings, Valodya, Valery and Vincent, as well as my family friend; Onifade Abayomi (big brother), for their prayers,encouragements and support.

This work would not have been possible without the enormous help and support of the following: Barde Haruna who supplied a lot of the resource materials and ensured that the researcher gain access to Kabulu Artistes. Onifade Abayomi,inspired and made relevant academic contributions to this research. You are not just a big brother but also an academic genius and a mentor to be reckoned with.

I also appreciate my colleagues and friends, Obot Imoh Sunday, Monday Ogbe, Olawale Ismail, Amina Usman Kutigi, Adebisi Olugbenga, Olushola Omogbehin, Agnes Abubakar, Ojo Oroleke, Kehinde Orebiyi and Afolabi Ekundayo, thanks for being there.

ABSTRACT

Development programmes targeted at rural areas are often communicated predominantly using the mass media and this has led to partial neglect of indigenous communication. In response to the above, this study was to reposition the communicative potentials of Kabulu folk music as a medium for community development among the Gbagyi people of North Central Nigeria, with the following objectives: (i) to examine the communicative potential of Kabulu folk music as a channel for community development; (ii) to investigate factors militating against Kabulu music; (iii) to identify various ways through which Kabulu music can serve as an effective communication medium (iv) to determine how mass media could be integrated with folk media for sustainable development in Gbagyi communities. This study deployed survey research method with qualitative and quantitative instruments namely questionnaire, Key Informant Interview (KII) and Documentary Observation (DO). A total of 150 copies of questionnaires were administered and four key informants were interviewed. Data generated were presented in frequency/percentage tables and analyzed using descriptive statistics. Also, Democratic Participant Media Theory and Development Media Theory propounded by McQuail, (1987) were deployed for the analysis and discussion. The findings revealed that the communicative role and potential of Kabulu music are currently limited to entertainment especially at social gatherings. Therefore, the study concluded that the essence of Kabulu music as an indigenous communication can be repositioned if it is integrated into the mass media to perform rural development functions. The study recommends that Kabulu music should be utilised by all tiers of government and non-governmental organisations in Nigeria in order to effectively communicate development and empower rural communities.

TABLE OF CONTENTS

Declaration iii

Certification iv

Dedication v

Acknowledgements vi

Abstract vii

CHAPTER ONE

GENERAL INTRODUCTION

1.0 Background to the Study 1

1.1 Statement of the Research Problem 8

1.2 Aim of the Study 9

1.3 Objectives of the Study 9

1.4 Research Questions 10

1.5 Justification for the Study 10

1.6 Scope of the Study 12

1.7 Terminologies 14

CHAPTER TWO

LITERATURE REVIEW

2.1 Communication 16

2.2 Development 19

2.3 Development Communication 21

2.4 Community Development 23

2.5 Asset Based Community Development (ABCD) 25

2.6 Alternative Communication 28

2.6.1 Folk Media 29

2.6.2 Folk Story 30
2.6.3 Myths/Legends 31
2.6.4 Folk Music 32
2.7 Folk Music and Community Development in Nigeria 36
2.8 Folk Music Experiences 39
2.9 The Origin of Kabulu Music and its Potentials for Community Development 44
2.10 Empirical Studies on Folk Music 50
2.11 Theoretical Framework 54
CHAPTER THREE
RESEARCH METHODOLOGY
3.0 Introduction 58
3.1 Research Design 58
3.2 Study Population and Sample Size 59
3.3 Research Instruments and Data Collection 60
3.3.1 Questionnaire 60
3.3.2 Key Informant Interview (KII) 61
3.3.3 Documentary Observation Method 62
3.3.4 Secondary Sources of Data 63
3.4 Validity of the instruments 63
3.5 Reliability of the instruments 63
3.6 Method of Data Analysis 64
CHAPTER FOUR
DATA PRESENTATION AND ANALYSIS
4.0 Introduction 65
4.1. SECTION A: Demographic Characteristics of the Respondents 66

4.2 SECTION B: Communicative Potential of Kabulu Folk Music as a Channel for Community Development 67

4.3 SECTION C: Factors militating against Kabulu music as a medium of community development.....71

4.4 SECTION D: How Members of the Gbagyi Ethnic Group can Reposition Kabulu Music to Enhance Sustainable Communication of Wellbeing in Gbagyi Land. 73

4.5 SECTION E: How the Mass Media and Kabulu Folk Music can possibly be integrated for sustainable development of Gbagyi Communities.....75

4.6 SECTION F: 78

Discussions 78

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.0 Summary.....100

5.1 Key Findings 101

5.2 Conclusion 101

5.3 Recommendations 102

5.4 Contribution to Knowledge.....103

Photo-Shots/ Field Survey.....112

Appendix ii

Key Informant Interviews 116

Appendix iii

Questionnaire For Members Of Gbagyi Ethnic Group 120

Appendix iv

Checklist For Key Informant Interview (KII) 124

Appendix v

Checklist For Documentary Observation 126

Appendix vi 127

Calculation For Sample Size 127

CHAPTER ONE

GENERAL INTRODUCTION

1.0 Background to the Study

Before the introduction of modern means of communication in Africa, Nigeria had a communication structure in place known as traditional communication. Through traditional communication, Nigerians in different rural settings were mobilised to participate in the affairs of their locality in order to achieve sustainable development (Ogwezzy, 2009:19). To buttress the above, it is pertinent to say that the *Sayawa* people of Bauchi State (North East Nigeria) use *Lhmb Zaar* Festival to promote unity and peaceful coexistence among Zaar communities from two local government areas in Bauchi state (Dadi, 2013). Also, the Enugu-ukwu community of Anambra State (South East Nigeria) employ proverbs and folktales to teach children about the exploits of heroes in the community. The tradition of engaging in folktales is also to teach children and adults alike to exhibit virtues, heroic art and good behaviour according to the norms and values of the society. Similarly, Esure- Ekiti community in Ekiti State (South West Nigeria) use*Epa* folk music to expose people who have committed offences such as theft and adultery against the community.

Other ethnic groups in Nigeria also have folk music used for several purposes and most importantly considered as a means of communication. For example, the Yoruba ethnic group has diverse folk music such as *Bolojo*, *Ijala*, *Apala-Fuji*, *Juju music* and *Dadakuwada*. There are also *Ogele*, *Atilogwu* and *OgbuOja* which come from the Igbo clan. The Hausa/Fulani people of the north have folk music such as *Shantu.* Others include *Swange*, popularly performed among the Tiv ethnic group.

Folk music in Nigeria has served as effective media for communicating several messages to the people which inadvertently enhances community development. For instance in Northern Nigeria, the sound of the elongated metal trumpet called *kakaki* is used to announce the arrival of an Emir while *Gbedu* in the South-West is used to announce the passing on of the 'Oba' who is considered an important figure. *Shantu* musical instrument is used among the Hausa Fulani to entertain the newly wedded couples. The lyric on the other hand is presented in direct or indirect satire, through figures of speech to convey an observation or opinion to a witness or audience (Apkonome, 2014:12).

However, most traditional musical activities in Nigeria show great departure in terms of indigenous practice, purpose, artistry and language (Akponome, 2014:6). The departure in this context is that most folk music is no longer in line with ancient traditional practices. Furthermore, its lyrics which use to promote communal unity in the past have been watered down and limited to entertainment. This departure is also linked to contact with the Western, Arab and Asian civilisation. It is also pertinent to note that urbanisation, education, industrialisation and religion brought about changes that altered some aspects of Nigerian traditional values and lifestyles one of which is the artistic expressions of traditional folk music and its purpose especially among the Gbagyi people of Nigeria. In view of these changes, there seems to be a new urban social trend in musical taste.

Following the influence of new ideas, culture and life-styles flooding the country from Europe, America and Asia, our contemporary society has been transformed into a modern society and as such most people have relocated from their native homes and forced to migrate to urban areas in search of new opportunities. Many in this category have left behind their socio-cultural heritages indirectly. However, despite the dramatic movements and realignment with

modernisation the essence of traditional values is not completely eradicated because naturally, there are several events in Nigeria that require diverse types of musical performances. This is so because music holds a valued place both traditionally and socially. As pointed out by Okafor (2005:7), music making in Nigeria is intertwined with all aspects of socio-cultural life that cuts across social class, ethnicity, geography, religion, language, gendre and sexuality, and as such, Okafor sees folk music and the ordinary Nigerian as a means to livelihood since folk music accompany nearly all their daily activities.

Consequently, the alteration in the indigenous musical practices in Nigeria, especially with regard to the Gbagyis is considered as a threat to the survival and the continued practice of traditional folk music in Nigeria (Kuta, 2008:24). Furthermore, more musical activities in the society tend to favour western popular music. It is observed that Folk music is considered as less fashionable, archaic and attracts little attention especially from young people. In view of this, the practice of traditional folk music is therefore largely restricted to the rural areas and practised by old people. Even at that, its practice is not as effective as it used to be.

However, traditional folk music has been a source of pleasure, recreation and entertainment in most Nigerian societies. Its role and function in social, religious and economic sphere are even more formidable as it helps to publicise and promote the interest of the society it is meant to serve. This is because the society is able to integrate and adapt folk music into almost all endeavour of human life. According to Akponome (2014:1):

> 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.

Furthermore, Nzewi added that Nigerians love and cherish folk music before now. According to him:

> 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 include; moral, spiritual, artistic, aesthetic and matrimonial lesson, as well as instructions on sex, propriety, self-control, self-discipline and physical fitness (Nzewi, 2003:24).

However, despite the seeming dislocation, there still exist numerous traditional folk music practitioners and groups in Nigeria whose traditional folk music continue to be reproduce vibrantly due to its integrative nature and its ability to adapt to the dynamic system of today's Nigeria. In addition, there is a wide range of activities especially in the rural areas and it therefore means that traditional folk music is alive 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 performed some sixty years ago. Folk music plays significant roles in keeping and sustaining traditional and political institutions in most parts of Nigeria.

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 that 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 (2005:12), while commenting on the relevance of indigenous knowledge of oral tradition, said that modern society has come to realise and recognise 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. 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.

In response to community development, Kabulu music is popularly performed by the Gbagyis, irrespective of where they reside with special focus on issues that bring about peoples' wellbeing whether in agriculture, commerce, religion and traditional practices. Kabulu, a folk music was also a potential medium that was utilised communally in the past to engender development among members of the Gbagyi ethnic group in Northern Nigeria (Kuta, 2008:23) The name "Kabulu" was derived from its ensemble of three instruments such as "Kabulu", which looks like a big local guitar made of calabash; "mwai" which looks like a violin and "koje" which is in the form of a flute (Umar, 2005). When these instruments were harnessed and backed up with rich lyrics sung by a lead vocalist, the music helped in the development of the community and served as a viable tool that brought about community development in areas such as entertainment, communal farming, socio-moral instruction, conflict resolution and social well-being.

Significantly, Kabulu performance was done in those days to contribute to the society and encourage communal work such as collective farming called *fwapa*. It was used to bring people together and to inspire the farmers to work harder. The folk music was also used to correct ills in

the society by educating members of the Gbagyi ethnic group about ills that are not welcome in the community. In those days, the whole community was gathered and requested the Kabulu musicians to perform based on the ill or offence committed. Thus the action made the offender feel guilty and regret his or her action. So people were careful not to commit an offence. Furthermore, Kabulu music created forums for dialogue and the settlement of scores among Gbagyis. On several occasions in the past, Gbagyi communities that were in disagreement were re-united when Kabulu music was performed through songs and drama. As such, Kabulu music served as a medium to communicate and solve communal crises (Kure, 2011:12-13).

Similarly, Kabulu Folk music as a component of traditional knowledge contained information of communal interest. The folk music did this by going to the market or the village square for its performance. Hearing the sound of Kabulu, people gathered and then Kabulu passed the information. Most traditional Gbagyi societies relied on it for its survival. Hence, the origin, tradition, norms, values of Gbagyi culture were made alive and complete through the instrumentality of Kabulu folk music. Thus the communal life of the Gbagyis in the past, revolved around Kabulu music.

Also, Kabulu music was ever-present because it reached many rural Gbagyi people who were not reached by even the most widespread exogenous channels. Since the music was familiar to the Gbagyi rural people and controlled locally, it was considered credible. Hence, Kabulu music was utilised for the collection and dissemination of development information. Information on the situation of Gbagyi local communities were gathered by attending village or social groups meetings where Kabulu was performed. The music also promoted collective participatory development and offered opportunity for participation by fostering a sense of belonging among the Gbagyis required for their development.

As observed by Idolor, (2002:34) Kabulu folk music in Gbagyi rural areas enabled members of the community to understand their past and contribute to the shaping of their present and future. It also raised people's consciousness towards social construction and documented their feelings, hopes, disappointments, sufferings and joy, while the spontaneity of the music was based on the daily collective and personal experiences of Gbagyi people built into a rich musical repertoire that is created around their feelings such as joy, victories and defeat among others. It is therefore obvious that Kabulu folk music played a significant role in Gbagyi communities. Hence, the people's behaviour and mode of conduct were read, understood and changed.

However, civilisation, which brought about modernisation, has compelled the Gbagyis to pay less attention to this indigenous form of communication. Consequently mass media which seem to be alien to members of the Gbagyi ethnic group in the rural areas are mostly the media that characterise development interventions targeted at the areas. These modern media seem not to give preference to issues that affect people in the rural areas like Kabulu music did, as its structure and content are accused of alienating the local people since they are hardly consulted or properly involved in the process of their development. Though the mass media have a wider coverage and can reach heterogeneous audience simultaneously, but it has been indicted of being urban centred while rural issues that affect majority of the Gabgyi people rarely find their way into the media. These short comings of mass media call for the development and reinforcement of Kabulu music that largely supported issues that relate to the realities and experience of the Gbagyi people at the grassroots.

Consequently, the partial neglect of Kabulu music has led to its underutilization for community development. Communal activities which used to feature prominently in Gbagyi communities in the past are no longer effectively encouraged. The unity and strong communal

ties which used to bind members of the ethnic group together through Kabulu music, hardly exist again. The communicative potential of the music is gradually fading away and Kabulu in its present state is constrained in its role to communicate effective communal development to the rural Gbagyi communities.

Drawing from the above, the study is interested in addressing ways of strengthening indigenous communication system especially when conventional media has perhaps not effectively addressed the communication need of the rural people. Against this backdrop, Evan-Prichard, (1990: 80) explained that self-reliance; cultural awareness and cultural authenticity can be achieved through the revival of traditional folk music practice in today's society. Also, the study argues for a change in the current underutilization of Kabulu music for the benefit of grassroots' development. However, this study does not completely invalidate the role of mass media for societal development but argues that the advent of mass media and western civilisation has strongly affected our local practices. This research is therefore in search of a balance in the operations of the media system in which one helps rather than harms the other and then largely advocates for the communicative potentials of Kabulu music to be revived in order to promote interactions that can improve the quality of life of the Gbagyis in their rural communities.

1.1 Statement of the Research Problem

There is substantial presence of mass media signal in most rural communities in Northern Nigeria with the existence of radio. Scholars such as Anaeto and Anaeto (2010: 50) and Christopher (2007:100)have argued that mass media though active, but are not adequately addressing the developmental needs of grass-root communities and have proved to be limited, in addressing the communication needs of the rural areas as a result oflimited access and urban centredness. The language, in which messages are packaged and articulated by the mass media

most times, alienates the people and does not give them a sense of belonging, because it is not their indigenous language. Similarly, the mass media is accused of being controlled by few elites to the detriment of the local people who are the majority and who should own and control it. The mass media by its structure, organisational philosophies, content and ideology hardly allow people at the grassroots to enjoy full participation in contrast to Freire(1972:20) and McQuail's (2005:490) positions that, to communicate sustainable development, the media must be in the language of the people, be participatory, promote the culture of the people and must be able to communicate development that can satisfy the information (participative interaction) need and aspirations of the people. In view of the aforementioned limitations of the mass media, there is a need for recourse to indigenous media (folk media) for synergy with the mass media in order to communicate sustainable development especially to rural areas in Nigeria.

Therefore, whether Kabulu folk music in its present state can still engender sustainable community development considering its communicative potentials and whether the potentials are adequate to communicate behavioural change and meet the information needs and aspirations in Gbagyi communities are the focus of this research. This study further examines the concern about whether Kabulu folk music can serve as an effective alternative to the mass media in communicating development at the grassroots or be synergised with mass media to bridge the information gap experienced at the grassroots level.

1.2 Aim of the Study

The aim of this study is to reposition the communicative potentials of Kabulu folk music as a medium for community development among the Gbagyi in Middle Belt Northern Nigeria.

1.3 Objectives of the Study

The specific objectives of the study are to:

1. Examine the communicative potential of Kabulu folk music as a channel for community development.
2. Investigate factors militating against Kabulu music as a platform for development.
3. Identify various ways through which Kabulu music can serve as an effective communication medium for effective community development, especially among members of the Gbagyi ethnic group.
4. Determine how mass media could be integrated with folk media (Kabulu folk music) for sustainable development in Gbagyi communities.

1.4 Research Questions

1. What communicative potentials do Kabulu folk music possess to reinforce the practice of community development?
2. What are the factors hindering the use of Kabulu music for local development?
3. How can Kabulu folk music be made more effective to communicate development, especially amongst the Gbagyi communities?
4. How can the mass media be integrated with folk media (Kabulu folk music) for sustainable development in Gbagyi communities?

1.5 Justification for the Study

In the view of Stichele (2000) who advocated for the use of traditional media for development communication in the modern age of new information/communication technologies and mass media, the cultural value of traditional media channels must not be disregarded if we are to properly communicate with rural communities. We must learn more about how to understand and channel our development work through those communities, using traditional communication channels. As such, good research and understanding of the best form of

communication to reach out to the natives must be well crafted and imputed or interwoven with indigenous traditions of the target natives to whom such development is meant, thereby paving way for people to share ideas on their perceptions of developmental needs. They can then be said to be incorporated in the development programme and process, from start to finish fostering sustained growth and avoiding bottlenecks that resist community development. Toward this end, a conscious effort must be put into research specifically for the development of alternative communication and the refurbishment of the conventional communication with the enactment of stronger policies and theoretical frameworks that can back them up. This informed the need for this research. Therefore, the findings of this study serve as a framework for using alternative ways or folklore approach to communicate development to rural communities; serve as a guide for the integration of folk music with the mass media and will also direct future development using folk music.

The study further enhances the knowledge of communication policy makers and development communication experts about the communication needs of those living in rural areas and how to effectively reach them. The research is also intended to advocate for the documentation of folk media forms, which are most times orally transmitted. Hence, it provides additional material on folk modes of communication, which further complements the effort of scholars on alternative communication.

Since the quantity and variety of research literature on traditional channels of communication in Africa are not much, it is hoped that this study adds to the general efforts of African scholars at salvaging Africa's culture, thereby leading to a greater understanding of Nigerian systems of communication as reflected in the diverse ethnic groups of the people of Nigeria.

1.6 Scope of the Study

The scope of this study is within the current state of folk media and its potentials for community development. Different folk media are available in rural communities but the aspect of folk media that the research intends to explore is folk music and songs.

The research is limited to the study of Kabulu folk music, looking at its communication potential and how the music can enhance community development. Hence the research appraises the music's communicative potential for mobilisation, motivation, education, cultural promotion and behaviour change. Hence, the study focuses on the aspects of community development that "builds community networks". To achieve this task, the research took on the "Social capital formation" and the "Asset-based community development" approaches. This involves the use of a methodology that seeks to identify and use strengths within communities. The methodology in the case of this study is folk media (folk music) which is the strength identified to promote cooperation (participation) among members of an ethnic group.

The research is domiciled in middle belt Northern Nigeria and its folk music, hence the choice of Gbagyi ethnic group and Kabulu folk music. The purpose for the selection is that major aspects of Gbagyi history in relation to their communal development, revolves around Kabulu music. Historically, Kabulu music is significant to the origin of the Gbagyis, their occupation and how the music has aided the Gbagyis in the administration of its rural communities. Other reasons are the availability of the music in every Gbagyi community and particularly its rich potential that have communicated economic, technological, political, judicial, spiritual, socio-cultural and specifically communal development, which is the focus of this research. Despite this exploit made through Kabulu music, much has not been written on it and the music is presently underutilised for community development. This made the aim of the study apt and timely as it

seeks to advocate for the repositioning of Kabulu music's communicative potentials and its synergy with the mass media in order to remain relevant and to perform better than it has done in the past.

Hence, the research population is drawn from members of the Gbagyi ethnic group in Shiroro local Government Area of Niger State using six rural-urban communities namely Egwa/Gwada, Gussoro/Zumba, Lapa/She, Ubandoma, Bangajiya and Pina. The selection of these communities has helped this research to gain access to Kabulu Artistes and perfectly capture information from the sampled interviewees for the Key Informant Interview (KII) and the Questionnaire.

Niger state, particularly Shiroro Local government Area was selected because the Gbagyis traced their origin to "Dada Bwodo" a hunter who is said to have come from Borno and first settled at Oko, which is today called Kuta in Shiroro Local Government Area of Niger State (Kure, 2011:2). Kuta was selected because it is the Kabulu Chiefdom where a Kabulu King is enthroned, while "Kabulu Kuta International" among other Kabulu musical groups in other States and Communities where the Gbagyis reside is the only group with international recognition as it represented Nigeria in Cultural festivals and won for the country her only medal at the All-Africa Cultural Festival in Algiers. These artistes of Kabulu Kuta International who are from the communities selected for this study in Kuta are today redundant and unemployed for communal development, which is also the case of other Kabulu groups in Gbagyi communities. Similarly, Kuta hosts diverse ethnic groups who are resident in its communities, while the town also experiences a daily inflow and outflow of people from different ethnic groups who come from different parts of the country as a result of farming and trading of yam.

Furthermore, documentaries on six Kabulu musical group performances were observed, noting Kabulu music's potential to communicate community development using instruments, lyrics, language, theatrical elements of drama and dance among others. Findings from these selections have definitely solidify the research arguments and discussions under a well-established alternative media framework for national relevance.

1.7 Terminologies

Alternative Communication

Alternative communication in this study refers to indigenous communication such as the folk media, which is concerned with local developmental issues. The media gives voice to anethic group to be heard and to participate in communal works.

Folk music

Is a small multi-media owned and performed by a group of people in a communal setting. The music talks about their lives andalso defines, expands or creates meaning in a way that verifies who they are in order to make sense of the world in which they live. The folk music referred to in this study is Kabulu music of the Gbagyi people.

Gbagyi

This denotes an ethnic group in North Central Nigeria whosecommunal and social interaction revolve around Kabulu music.

Kabulu Music

Kabulu music in this study is the indigenous music of the Gbagyi tribe in Northern Nigeria. Kabulu is an instrument that looks like a big local guitar made with local materials found around the ethnic group's environment.The instrument is an ensemble of "Kabulu", Flute called "Mwai" and a Violin called"Koje". Kabulu instrument produces the sound of a drum and a guitar. Hence

the music consists of five folk media such as instrument, dance, song, drama and village square. This music is used for community development in Gbagyi land.

Community Development

This implies wellbeing at the grassroots through social interaction. This involves the use of media to promote cooperation and collective participationin communal works among members of an ethnic group.

Social Change

Social change refers to an alteration in the social order of a society. Social change may include changes in nature, social institutions, social behaviours or social relations. Accordingly, it may be driven by culture, religions, economic, scientific or the media. For the purpose of this study, folk media (folk music) is more relevant for a change in communicating with ruralties in Nigeria.

Gbodogun

Gbodogun in this study is referred to as a community dialogue forum where members of a community can decide to meet annually or monthly to deliberate on issues that affect and concerns Gbagyi people and their communities. This forum was proposed by Kabulu Kuta International.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The literatures reviewed in this chapter focus on Communication, Development, Development Communication, Community development, Alternative communication, Folk Media, Folk Music, Folk Music and Community Development in Nigeria, Folk Music Experiences, The Origin of Kabulu Music and its Potentials for Community Development, Empirical Studies on Folk Music and Theoretical framework.

2.1 Communication

The term "Communication" is mostly associated with synonyms such as exchange, sharing of information or a message which requires certain basic component. These include the source from whom the message originates; the medium through which the message is conveyed; the audience who receives the message; and the feedback which is the reaction of the receiver to the message. There exist various kinds of definition for communication, as there are different disciplines. While some definitions are human centred, others are not.Therefore, there is no single definition of communication agreed upon by scholars.So, there are definitions of communication as there are various disciplines. Communication is from a Latin word-*COMMUNIS*, which means *common* or *sharedunderstanding.* Communication therefore is a purposeful effort to establish *commonness* between a source and receiver (Schramm 1973: 80). Whatever is being shared could be associated with knowledge, experience, thought, ideas, suggestion, opinions, and feelings among others. Communication can also be described as the process of exchanging or sharing information, ideas and feeling between the sender and the receiver**.** It involves not only the spoken and written word but also body language, personal

mannerisms, and style - anything that adds meaning to a message (Hybels & Weaver II, (2001:100). Baran S. J.and Davis D. K. (2003:4) has defined communication as the process of creating shared meaning. This is because the participants in communication encounter or are interested in obtaining messages that are understandable. That is why they have to negotiate, seek clarification and ask for explanation to ensure that they have obtained the meaning intended in the message.

On a broader note, DeFleur & Dennis (2013:81) defines communication as a process in which professional communicators use media to disseminate messages widely, rapidly and continuously to arouse intended meanings in large and diverse audiences in attempts to influence them in a variety of ways. While, Orlik (2013:30) views communication as the process of rapidly conveying identical information, assertions and attitudes to potentially large, dispersed and diversified audiences via mechanisms capable of achieving that task. Inter- relating the scholar's definitions of communication stated above, communication can further be defined as the process by which a person, group of people, or large organisation creates a message and transmits it through some type of medium to a large, anonymous, heterogeneous audience. This implies that these audiences of communication are mostly made up of different cultures, behavior and belief systems. Communication is regularly associated with media influence or media effects, and media studies. But with the diversification of media options, the study of communication has extended to include social media and new media, which have stronger feedback models, although not as viable as the traditional media sources.

Three basic models of communication that any communication process may align with at any point are examined. These are done in order to properly situate the concept of development

communication and how it relates to Community development and folk music in this study. The models are discussed as follows:

The Linear Model view communication as a one way process in which the speaker speaks and the listener listens. The main flaw in the linear model is that it depicts communication as a one way process where speakers only speak and never listen. It also implies that listeners listen and never speak or send messages.

Schramm (1965:80) came out with **TheInteractive Model** that saw the listener or receiver providing feedback to the sender or speaker. The speaker or sender of the message also listens to the feedback given by the receiver or listener. The main drawback in the interactive model is that it does not indicate that communicators can both send and receive messages simultaneously. This model also fails to show that communication is a dynamic process which changes over time.

The Transactional Model as propagated by Barnlund (2008:2) shows that the elements in communication are independent. Each person in the communication act is both a speaker and a listener and can be simultaneously sending and receiving messages. Barnlund's transactional model was proposed in 1970. The model indicates that communication happens within systems that both communicators share, such as common campus, hometown and culture. The model also takes into account changes that happen in the communicators' fields of personal and common experiences. This implies that the model makes each communicator play the role of both sender and receiver simultaneously. For the purpose of this study, communication is viewed from the view point of the third model. Reason has been that this form of communication gives more priority to the receiver of the message. As such, ways (approaches) that would increase the message receiver's (communication audience) access and participation in the communication

process were sought. This era as described and captured in the transactional model, marked the emergence of development practice using communication.

2.2 Development

Rogers (1989:67) inMolefi K. & William B. sees development as a widely participatory process of social change in a society, intended to bring about social and material advancement (including greater equality, freedom, and other valued qualities) for the majority of the people through their gaining control over their environment. Rogers stressed the endogenous dimension of development. It must be through people's participation, exploiting their own environment to improve their situation rather than expecting development to "fall from heaven" as it were. Inayatullah (cited in Soola 2003:13), for example, says "development is change toward patterns of society that allow better realization of human values, that allow a society greater control over its environment and over its political destiny, and that enables its individuals to gain increased control over themselves". Moemeka (1991:15) observes that:

> ...the two definitions show that development is a multifaceted concept. It generally means different things to different people, ranging from the psychologist's preoccupation with individual or personality variables as self-reliance, achievement motivation, self-worth and self-actualisation, to the communicator's concern for acquisition of new knowledge and skills, increased self-confidence, control over oneself and one's environment, greater equality, freedom, ability to understand one's potentials and limitations, and willingness to work hard enough to improve on existing conditions.

Todaro and Smith (2003:5) further expatiate on Moemeka's observation by stressing that development involves both the quality and quantity of life. Quality of life refers to opportunities and availability of social, health and educational concerns. Quantity of life involves the amount of economic and political participation of the people. This definition shifts the attention and aim of development away from an economic to a more humanising conceptualised one. In line with this, Oladipo (1996:1) notes that development is:

> a process of economic and social advancement which enables people to realize their potentials, build self-confidence and lead lives of dignity and fulfillment. It is a process aimed at freeing people from evils of want, ignorance, social injustice and economic exploitation.

Todaro and Smith (2003:5-6) identified the following three objectives of development:

> To increase the availability and widen the distribution of basic life sustaining goods such as food, shelter, health and protection. To raise levels of living in addition to higher incomes; the provision of more jobs, better education, and greater attention to cultural and human values, all of which will serve not only to enhance material well-being but also to generate greater individual and national self-esteem. To expand the range of economic and social choices available to individuals and nations by freeing them from servitude and dependence, not only in relation to other people and nation- states but also to the forces of ignorance and human misery.

These three objectives of development enumerated earlier show the relevance of communication to development as an established paradigm in development studies. It is borne out of the realisation that development is human centred and thus requires communication for its full realisation. FAO (1994:5) points out that "communication is the key to human development and the thread that binds people together". This corroborates Moemeka's (1991:4) view that development efforts cannot be successful without planned communication because its flow determines the direction and pace of dynamic social development. It is the cohesion of communication and development that gave birth to the word "development communication". It is to emphasize the kind of communication that is done for development purposes. It is also known as communication for development. Some scholars call it "communication in development", while others refer to it as "development support communication", that is, communication in support of development. These nomenclatures establish that there is a close relationship between communication and development.

2.3 Development Communication

Development Communication infers a people centred form of exchange (communication) using participatory platforms that engage people, particularly communities in dialogue in order to stimulate community-driven solutions for sustainable wellbeing. Development communication can be looked at from two perspectives in terms of the use of communication channels. Development communication on the other hand is broader in shape and makes use of all forms of communication in the development processes. In other words, it employs not only the mass media, but also interpersonal channels, group or public means of communication and the traditional or alternate channels of communication. Quebral (2006:100) cites in Anaeto & Anaeto (2010:40), defines development communication as:

> the art and science of human communication applied to the speedy transformation of a country and the mass of its people from a state of poverty to a more dynamic state of economic growth which make possible greater social equality and the larger fulfillment of the human potentials.

It is observed that development communication is a purposeful communication effort geared towards realisation of human potentials and transformation from a bad situation to a good one. That is why Moemeka (1991:8) defines development communication as the application of the process of communication to the development process. Coldevin (1987:1) notes that development communication mobilises people to participate in development activities. He defines development communication as "the systematic utilisation of appropriate communication channels and techniques to increase people's participation in development and to inform, motivate, and train rural populations, mainly at the grassroots level. This is in line with Balifs' (1988:13) definition, which sees development communication as a social process aimed at producing a common understanding or a consensus among the participants in a development initiative. Some definitions specifically emphasize on social change. Okunna (2002:50) sees

development communication as the entire process of communication with a specific group of people (target audience) who require development, with the purpose of achieving the social change that should change their lives in a positive way, thus giving them better living conditions. Similar point was emphasised by Middleton and Wedeneyer (1985:175), describing development communication as any series of planned communication activities aimed at individual and social change; and by Rogers (1976:240) as the application of communication with a view to promoting socio-economic development.

In addition, UNICEF (2008: 200) views it as:

> ...a two-way process for sharing ideas and knowledge using a range of communication tools and approaches that empower individuals and communities to take actions to improve their lives.

According to the World Bank (2003:16), development communication is the "integration of strategic communication in development projects" based on a clear understanding of indigenous realities. Similarly, Bessette (2006:10) defines development communication as a "planned and systematic application of communication resources, channels, approaches and strategies to support the goals of socio-economic, political and cultural development. Development communication is essentially participatory, because, according to Ascroft and Masilela (1994:22) "participation translates into individuals being active in development programmes and processes; they contribute ideas, take initiative and articulate their needs and their problems, while asserting their autonomy. However, Quebral (1975:2) as cited in Jamias, J. F.defines:

> Development communication, as the art and science of human and the masses of its people from poverty to a dynamic state of growth that makes possible greater social equality and the larger fulfillment of the human potential.

Quebral (1975) synergizes the different scholars' definition of Development Communication by clearly stating that development communication is engaged not only in mere reporting of facts or

opinions but also, in teaching the people and leading them to action. It imparts and shares ideas to nurture and cultivate the proper attitudes, skills and values that are needed to develop. It can be looked at in terms of the use of communication channels which are either conventional media or alternative media of communication. As for the expression "development communication", it was apparently first used in the Phillippines in the 1970 by Professor Nora Quebral to designate the process for transmitting and communicating new knowledge related to rural environments (Srampickal, 2006:80). The fields of knowledge were then extended to all those likely to help improve the living conditions of the disadvantaged people. This approach of development communication refers to grassroots development known as community development.

2.4 Community Development

The United Nations Economic and Social Council (UNESCO:1972:22), defined Community Development thus:

> the term Community Development has come into the international usage to connote the process by which the efforts of the people themselves are united with those of the governmental authorities to improve the economic, social and cultural conditions of communities to integrate these communities into the life of the nation, and to enable them to contribute fully to national progress. This complex of processes in them made up of two essential elements: the participation by the people themselves in efforts to improve their level of living with as initiatives; and the provision of technical and others in ways which encourage initiative, self-help and mutual help and make these more effective. It is expressed in programmes designed to achieve a wide variety of specific improvements.

Community developmentaims to improve the material and social conditions of the people through local action. This approach to development perceives the rural dweller as both the subject and the object of social and technological transformation of his society. This implies that the transformation should be initiated, planned and implemented by him (rural people) for himself with other factors coming into the phenomenon as resources and experts. The participation of the rural poor in rural community and development may involve the

following:

(a) the coming together (unity) of the masses.

(b) the identification of their own problems and needs.

(c) the analysis and articulation of their problems and needs.

(d) the commitment to the effort to get the problems solved through self-help and other help efforts.

The objective of bringing rural people together largely depends on access, participation mobilization and action. Community development, being an instrument for inducing change gives close attention to the strategy and tactics it considers using, and the time needed to achieve its objectives. The methods to be used depend largely on the characteristics of the community concerned. This explains the reason for the different methods and approaches employed for community development.

These approaches include:

Relationships: Social capital approach; Structure: Functionalism approach; Power: Conflict approach; Shared meaning: Symbolic interactionism approach; Communication for change: Communicative action approach; Motivations for decision making: Rational choice approach; Integration of disparate concerns/paradoxes Giddens' structuration approach and the Asset Based Community Development (ABCD) approach among others. The ABCD approach informed an alternative approach of communicating rural development using folk media. An exploration of this approach further establishes the link between communication and development using folk media with particular reference to folk music and how Kabulu, a type of indigenous folk music can engender sustainable rural development.

2.5 Asset Based Community Development (ABCD)

The conventional or traditional approach (Needs based community development approach) identifies the issues, problems, and needs of a community. By focusing on problems, community residents tend to concentrate only on what is missing in a community. By focusing on the causes of problems, community residents may end up wringing their hands or giving up because of the overwhelming nature of the causes. This approach can create unreasonable expectations that may lead to disappointment and failure over time. In addition, this approach can point to so many problems and needs that people feel overwhelmed, and, therefore, nothing is done.

An alternative approach is asset-based community development. One could argue that this approach is the reverse of the conventional approach. The idea is to build capacity within a community – to build and strengthen a community's assets. In contrast to focusing on problems and needs, this alternative approach focuses on a community's strengths and assets. This asset-based approach is focused on a community's capacity rather than on its deficits. The process of asset-based community development involves community organising, visioning, planning, public participation, implementation and evaluation.

At the core of ABCD is its focus on physical capital, human capital and social capital. Physical capitalcomprises the roads, buildings, infrastructure, and natural resources within a community. In contrast to the other forms of capital, physical capital is largely immobile.Human capitalis defined as the skills, talents, and knowledge of community members. It is important to recognize that not only are adults part of the human capital equation, but children and youth also contribute. It may include labor market skills, leadership skills, general education background, artistic development and appreciation, health, and other skills and experience (Green and Haines

2007:81). In contrast to physical capital, human capital is mobile. People move in and out of communities, and, thus, over time, human capital can change. In addition, skills, talents, and knowledge change due to many kinds of cultural, societal, and institutional mechanisms.

Social Capitaloften refers to the social relationships within a community and may refer to the trust, norms, and social networks that are established (Green and Haines 2007:81). "Social capital consists of the stock of active connections among people: the trust, mutual understanding, and shared values and behaviors that bind the members of human networks and communities and make cooperative action possible" (Cohen and Prusak 2001: 4). In the community development context, the importance of social relationships is critical to mobilising residents and is often a critical component for the success of a project or program.

Social capital comprises the formal and informal institutions and organizations, networks, and ties that bind community members together. There are many forms of social capital – formal and informal, strong and weak, bonding and bridging – to name the more well-defined types. Formal ties or networks are those ties that are established through organisations, such as service clubs, and are seen as weak ties. Informal ties are those established through personal relationships. Often these ties are strong, and time and energy are involved in maintaining them. Bonding capital refers to bringing together people who already have established relationships or

ties. In contrast, bridging capital refers to the idea of widening individuals' networks and ties. By establishing new networks or ties, people will have access to new information and more networks for sharing and using information. By treating relationships as assets, ABCD is a practical application of the concept of social capital.

Employing the concept of ABCD in this study, this approach of community development helped the study to identify the instrument of Kabulu music as the physical capital

in the form of natural resource available in Gbagyi land. While the human capital in this study, refers to the skills of the artistes who play Kabulu music. The Social capital depicts the ability of Kabulu to entertain and bring together members of the Gbagyi ethnic group from all works of life particularly those in the rural area to relate, bond, form networks and groups in order to have access to new information and more networks for sharing and using information and also to reposition Kabulu music(one of the assets identified in Gbagyi land) to perform more community development roles than it did in the past. By so doing communities can drive the development process themselves by drawing out strengths and successes in a community's shared history as its starting point for change. In this process, the needs of the community can be identified and solved using the diverse community relational networks and strengths inherent in the communities. Hence, the need to identify and appraise indigenous communication platforms aimed at complementing the conventional (mass media) especially for development efforts that are geared towards communicating rural wellbeing. This is further emphasized by Wilson (1982: 19) who warns that:

> It should be noted that a communication system which does not take into account the traditional, social and cultural dynamics of society will only succeed in alienating the highly placed from the majority of the people in the rural areas.

Wilson's warning explains the relationship between folk media and Development Communication. Deducing from Wilson's point of view, the researcher views Folk media as the heart of Development Communication. Just like the human blood circulatory system, the different types of folk media (drama, music, song among others) can be described as the veins and arteries that promote the course of Development Communication by engaging and networking with other systems of the body for the harmony and wellbeing of the human body. The human body can therefore be described as Development Communication. Furthermore, the traditional, social and cultural dynamics of society informed the need for indigenous

communication such as folk media, if ruralties are to be better carried along. The reason has been that folk music is one out of the numerous media that development communication employs to engage communities in dialogue and to make them become more aware of themselves, their neighbours, the situations they are faced with while further maximising folk media platforms to bring together people that share common interest in order to rub minds and evolve ways on how to solve common problems collectively. The relationship betweenfolk music and development communicationis further buttressed by MacBride, et al (1981:56) who explained that:

> Signs of such a shift of emphasis can be related to the changes taking place in the overall development strategies, which are turning away from the top-down models of recent decades and concentrating on greater participation of communities in expressing their very existence and their own particular needs and formulating plans and organizing action to meet them. This change has a broad impact on the use of media to support development action, not the least of which is establishing or expanding the use of local media (folk music).

In addition, folk music is an effective communication platform that can advance the progress of development communication as a result of its ability to educate and entertainment simultaneously. Folk music is able to perform socialization, motivation, information, and mobilization functions of communication as identified by MacBride et al (1981:10).MacBride,et al (1981:57) then concludes that "folk media, sometimes called little media, have a place in the whole arsenal of communication methods, vehicles and techniques. They cannot and should not be confused either with point-to-point or with mass communication. Folk media have their proper place – and it is with that in mind that they should be planned, financed and used."

2.6 Alternative Communication

Alternative communication can be described as decentralized patterns of communication with numerous points of assess and participation open to people of lower status. InWhite (1999) view, alternative communication implores a format of music, popular theatre, dance, and

oratoryor group discussion around an audio visual presentation. He further opines that communication at this level is more likely to use local folk formats that expresses local culture, language with interest in fashioning symbols that are emotionally powerful for this local group. It merges with a variety of symbols of the lifestyle of the group, the clothes, living conditions, economic employment, meeting places and others. Alternative communication set the stage for a new structure of communication with alternatives within the established structure of a society's communication system. The introduction of alternative communication was in stages with the intention of:

i. A new cultural expression at a local, spontaneous communal level.
ii. Adaptation of this communal expression to a medium that links similar groups in a larger communication system.
iii. Transferring new cultural expression into a mass popular format "marketable" into a pluralistic national or international society.

These mass popular formats are; theatre for development, traditional/folk media and community media. This study however focuses only on folk media.

2.6.1 Folk Media

Folk media is a traditional or indigenous communication with endogenous channels of communication, developed and used by the local people to meet their needs for information, education and entertainment (Anaeto and Margaret, 2010:140). Anaeto and Margaret add that folk media refer to the multi-channel communication process employed by traditional societies to interact with one another. These according to them are seen as the vehicle the common people employ for the delivery of their messages. Overtime, folk media has been proven to serve as reliable channels of news, information gathering, processing and dissemination of information in

most rural communities because messages are conveyed in the people's local language using cultural context that is easily identified and understood, thereby addressing local interest and concern.

Scholars such as Stichele(2000) advocates for the use of traditional media for development communication, stating that in this modern age of new information/communication technologies and mass media, the cultural value of traditional media channels must not be disregarded. If Development Communicators are to properly communicate with rural communities, they must learn and better understand how to channel the development work through those communities with folk media as well. Boafo (2006) further authenticates the aforementioned statement of Stichele (2000), that folk media provides horizontal communication approaches to stimulate discussion and analysis of issues, as well as sensitizing and mobilizing communities for development. On the other hand, Ugboaja in Aina(2002)advance reasons for the adoption of traditional/folk media in the development process to include: greater participation; easy accessibility, higher credibility, becoming available instruments for promoting social change if well harnessed. The forms used by traditional/folk media are; Town/village crier, music/songs, story-telling, myths/legends, poetry, dance, market square, proverbs, tribal marks, names among others but a few will be discussed here with emphasis on folk music.

2.6.2 Folk Story

Folk storytelling is another vital part of the folk tradition that involves oral narrative, sharing and passing of ideas from one person to another or to a group of people, especially young people. The young people gather around elderly persons who tell them stories. Stories usually dwell on community heroes, values and mores. A vivid example is Gbagyi stories called "asu". These most frequently told Gbagyi folktales include: "Sissi and her sister", "the abandoned baby who became King"; "the children who ended a war";"the country where people do not sleep";"the consequences of divulging secrets" and "why Wasp cannot make honey" among

others. The actions of the Hero and Heroine in the tales communicate behaviour change among children (Shakwo, 1984: 69-168).Story telling is a form of education, socialization and entertainment for the young people in the community. It is a traditional medium that can be used for disseminating development oriented messages to rural people. There is dialogue between the story tellers and the listeners. For example stories can be told on the need for child immunization, environmental sanitation and other themes.

2.6.3 Myths/Legends

Myths are traditional, typically ancient stories dealing with supernatural beings, ancestors or heroes that are fundamental in the worldview of a people. The purpose of myths is to account for the origins of something, explain aspects of the natural world or delineate the psychology, custom or ideals of society. A myth is not quite the same as a legend. Sometimes a myth is loosely based on a real event but more often than not, it is a story that has been created to teach people about something very important and meaningful. Myths are often used to explain the world and major events, which people were not able to understand. Examples are myths on earthquakes, floods, volcanic eruptions, the rising and setting of the sun, illness and death. Many of the myths relating to such events have survived for a very long time, sometimes for thousands of years. It is only in recent times that people have begun to understand why some of these things happen.

Legend is a traditional tale handed down from earlier times and believed to have an historical basis while urban legend are apocryphal stories involving rather fantastic contemporary incidents which have a tantalizing bit of plausibility to them.(Schlosser, 1997). A legend is usually based on a true event in the past. However, the story may have changed over time to take on some special 'mythical' features. Legends usually have a real hero at the centre of the story and they are often set in fantastic places. The story will have been passed on from person to person, sometimes over a very long period of time. The fact that so many people have

taken the trouble to keep the story alive, usually tells one that it has some very important meaning for the culture or region in which the story was first told.

2.6.4 Folk Music

Folk music is one of the major divisions of music. It is often divided into traditional folk music and contemporary folk music. Folk music, made up of song and music has been defined in several ways: as music transmitted by mouth, as music of the lower classes, and as music with unknown composers. According to Wilfong (2007:21)"Folk music, present in all cultures, is an art form created and performed by many people; some are classically trained musicians but the majorities are not trained, using the instruments available to them".

However, Jegede (2014:2), defines African folk music as music derived from the culture, beliefs and the way of life of Africans. It is rooted among the local people and respected by the people, especially the rural dwellers. It is embedded in the culture of the people, which is the driving force. Folk music relies on indigenous technology, employs values and symbols that the people identify with. It is African communication systems that are an integral part of the socio-cultural heritage of Nigerians. Folk music includes both traditional music and the genre that evolved from it during the 20th century folk revival.

The term folk music originated in the 19th century but is often applied to music that is older than that.In the last thirty years, songwriters have begun writing contemporary folk songs about modern issues and using more modern language. Starting in the mid-20th century, a new form of popular folk music evolved from traditional folk music. As times have changed, folk music has changed to reflect the times. This process and period is called the folk revival and reached a zenith in the 1960s. This form of music is sometimes called contemporary folk music or folk revival music to distinguish it from earlier folk forms. Contemporary folk music is a

genre generally distinct from traditional folk music. In English it shares the same name and it often shares the same performers and venues as traditional folk music. Smaller similar revivals have occurred elsewhere in the world at other times, but the term folk music has typically not been applied to the new music created during those revivals. Contemporary folk music also includes fusion genres such as folk rock, folk metal, electric folk, and others. Even individual songs may be a blend of the two. But just like their older counterparts, modern folk songs reflect the emotions and values of the person writing the song and are meant to inspire similar emotions in the listener. Modern folk songs still tell stories, just in a more modern fashion.

There are many styles of folk music, all of which can be classified into various traditions generally based around some combination of ethnic, racial, religious, tribal, political or geographic boundaries as categorized below:

- North Central, South American and the Caribbean
- Asia: East, Southeast, Northern, Central, Caucasus and South Asia
- Europe: Northern, Eastern, Southeastern, Western and Southern Europe
- Middle East and North Africa: Southwest Asia, North Africa
- Oceania and Australia: Polynesia, Australasia, Melanesia, Micronesia
- Sub-Saharan Africa: East, Southern, Central and West Africa

It is also possible to categorize folk music by subject matter such as war song, anti-war song, teaching songs which explain things, working songs motivate laborers to work, Love song, Child Ballads (tragic ballads), Protest song, Murder ballad, Sporting song. Other folk music relates to social events such as Christmas carol and other festivals (Wikimedia, 2013:1).The music of Nigeria includes many kinds of folk and popular music. Little is known about the country's

music history prior to European contact but bronze carvings as dated to the 16th and 17th centuries have been found to depict musicians and their instruments.

The styles of folk music however differ based on the multitudes of ethnic groups in the country, each with its own techniques, instruments, songs and usage. Nigeria, whose major ethnic groups are Igbo, Hausa and Yoruba is known for unique folk musicals with different forms of instruments, costumes and songs for specific purposes.The Igbo people of South East Nigeria accompany their music with a wide variety of folk instruments. The most wide spread instrument is the 13-stringed Zither called "Obo". They also play Slit drums, Xylophones, Flutes, Lyres, Udus and Lutes. Country music is played among the more traditional Igbo.

The Hausa people of Northern Nigeria are known for complex percussion instrument music, the one stringed "Goje" and a strong praise song vocal tradition. The Hausas play percussion instruments such as the "Tambura" drum and talking drum. A symbolic instrument used in producing music is the elongated state trumpet called "Kakaki". Much of the music is dedicated to entertain, work and royalty.

The Yorubas of South-West Nigeria have a tradition, with a characteristic use of the "Dundun" hour glass tension drums. It is used to play a type of music called "Dundun". The ensembles consist of various sizes of tension drums along with kettle drums called "Gudugudu". The leader of a "Dundun" ensemble is the "Iyalu", who uses the drum to talk by imitating the tonality of the Yorubas. Thus, much of Yoruba music is spiritual in nature and is devoted to their god.

Therefore, Folk music can be said to fully understand the dynamics and systems of delivering information and receiving feedback among the various ethnic groups in indigenous Africa who live mostly in the rural areas, and who are currently outside the effective reach of the

westernized mass media (Opubor, 1975).Folk music performs dual functions. It functions as tool for communication and development as a result of its ability to inform, socialise, motivate, entertain, educate and promote local communities. Therefore, socialisation, mobilisation and education role of folk music in communicating community development cannot be under emphasised, due to the fact that they are germane to any attempt of achieving sustainable development referred to as change (well-being). Freire, (1970:64) noted that to change basic attitudes, people are the makers of their own culture; change is possible if people work for it collectively. Hence, the local indigenous media of story-telling, songs and acting are major tools in this endeavourfor raising culture and consciousness in a sustainable manner.This group discussion technique is based onPaul Freire's (1970) conception of praxis and is meant to facilitate the empowerment of community participants through critical dialogue. Paulo Freire refers to this as:

> The right of all people to individually and collectively speak their word.This is not the privilege of some few men (and women), but the right of every (woman) man. Consequently, no one can say a true word alone – nor can he (she) say it for another, in a prescriptive act which robs others of their words. In order to share information, knowledge, trust and commitment in development projects, participation is very important in any decision making process for development (Freire, 1973:76).

This position is corroborated by Ibagere (1994:85), who note that folk music is usually functional in the social context of communication.At the community level, folk music provides information to keep the people abreast with reality. They play useful role in bringing messages to the people. Through music, community members get news and reports on activities within and outside their community. It is also used to disseminate development oriented messages that can help them in their community development efforts. It is also used to stimulate discussion of community problems and issues among community members. By discussing them, the people can generate ideas on how to tackle such development problems or issues. Hence, it performs the

role of community mobilization to ginger people at grassroots level to participate in community development programmes.

There are several advantages of using folk music to educate rural audience as folk music has been used for development purposes across the globe and positive results have been achieved(Yahaya, 2004:1).Rural community dwellers are most times enlightened using folk songs accompanied with dance, theatre and music to provide education for the people to improve their knowledge base and broaden their horizons.Through such media, embedded in folk music, Community members are enlightened or educated on issues such as health, environment, their rights, civic duties and others (Anaeto and Anaeto, 2010:143-144).The rural people also use songs to describe situations which are a good way to reach the uneducated in the community as they would understand and even sing along.

2.7 Folk Music and Community Development in Nigeria

According to Tommy (2008), music has traditionally accompanied movements for social and political change, serving to provide commentary on social and political problems, eliciting emotions from listeners to incite action in response to those problems and uniting individuals for a particular social or political movement. When involved in such a movement, the music artiste has the opportunity to observe the world and to drive that movement forward with an artistic response to the state of the world. This is largely because music, unlike any other art form has the power to unite a group of people in the interest of a particular cause. The experience of singing a song as a group, whether during football marches, demonstrations or concerts, results in an invaluable social bond. That connection becomes even more effective as a means of unity when one considers that music constitutes a means of reaching vast numbers of people with an idea and the power of one single song to affect an entire generation of individuals makes it an

invaluable medium for education and mobilization. Jegede (2014:27), making reference to Navaro, describes social change and music as two hearts with one beat. They beat as fast as the drums in the jungles of Africa and as deep as the gongs in China. The art in music comes like a bolt of lightning in the midnight sky. But when it does happen, it can light up the whole sky, even if it lasts not even for a second. This power is the same for music and the way it ignites social change. That is, the way folk music can help to achieve the needs and aspirations of rural communities for community development.

Community development in Nigeria using folk music has manifested in the forms of work songs which are a common type of indigenous Nigerian music. They help to keep the rhythm of workers in fields and river canoes among others. In the northern regions, farmers work together on each other's farms and the host is expected to supply musicians. In other context of folk music usage, Jegede(2014:12) gives an account of avenues where folk music was used during the colonial and post-colonial era. Citing Fola(1998), Jegede reveals that effort was made in Nigeria under the leadership of King Sunny Ade, a foremost *Yoruba Juju* musician whose music was calling for unity among the various ethnic groups in Nigeria. In Africa, music is a potent means of disseminating information. Another example to buttress the potency of music is the album "Choice" a duet by King Sunny Ade and OnyekaOnwuenu, which was used to promote family planning in Nigeria.

Accentuating on the capabilities of folk music, Akpabio (2003) explains that music has been used even in modern setting as a communication channel to aid the liberation struggle. Hence Lucky Dube, Fela Anikulapo Kuti, Sonny Okosun and other artistes used music to address inequities in the society and other issues such as the virtues of love, relationship and a myriad of

other issues. Furthermore, Folk music practice is used to criticize and report happenings in Nigerian society. Stating the crucial role folk music played in the liberation struggle of pre-colonial era in Nigeria, Liman (2005), as cited in Jegede (2014:28-29) further revealed 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. According to Liman (2005)these musicians saw themselves as part of the society under threat and responded with the weapon they knew best. 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, "NzogbuNzogbu, EnyimbaEnyi" with force and fury which Biafra soldiers and warriors sang to encourage themselves, restore hope and reassure confidence as well as faith that they are going to win the battle. As they matched with the song, it gingered team spirit among them believing no one will be spared on the enemies' territory.

Many of theaforementioned old labour and protest songs are still sung today, albeit, with new verses added to reflect the context in which the songs were resurrected.

Furthermore, it is pertinent to state that during the dark days of the military regimes in Nigeria, some of the Nigerian musicians rose to tackle the military. Olutokun in Akinfeleye and Okoye (2003: 100) asserts that:

> under the military tyranny of General Ibrahim Babangida and his successor, General Sani Abacha, musicians like SikiruAyinde Barrister, the Fuji maestro and Chief Ebenezer Obey, who are Juju musicians took a swipe at the military juntas. Ayinde was worried about the military-induced suffering during General Abacha's regimeand it made him to wax an anti-military album entitled the Truth in 1994. Ayinde's record magnified popular anger across the country against a decadent military regime. In the same vein, Chief Ebenezer Obey, who had sung many praise songs in honour of the Yoruba business elite, as well as waxed pro-government albums such as Operation Feed the Nation, and Right Hand Drive, decided to turn critical in the early 1990's as the economic recession bit harder and the citizens groaned under the whiplash of the Structural Adjustment Program of General Ibrahim Babangida military juntas in the period between 1985 to 1993.

Okoye's assertion shows scenarios where folk music was used to address developmental challenges in Nigeria. This is also the case in other parts of the world as captured in folk music experiences.

2.8 Folk Music Experiences

According to MacBrideet al (1981: 57), in developed countries, there is an increasing awarenessof the need for folk media especiallyby minorities, special interest groups and community or political activities. People in industrialised countries find themselves grappling with environmental problems, pollution, ecological issues, energy crisis, unemployment, adaptation to technical change and similar issues. They feel a need to express themselves without delay with such means as are at their disposal. A typical example is China, where popular, small media, local information means have always been used by many people all over the country both before and particularly after the Revolution.For example, the folk songs, the revolutionary serial pictures and the well-known Chinese opera played not only a cultural but also informational and social role.

Another example is in Mexico, the Institute for Community Development started a multi-media experiment using folk media operations for development activity in the barrios of Guadalajara as a bi-weekly bulletin featuring social, political and economic aspects of life for rural performances, poetry readings and discussion groups; popular theatre groups; a film club and community production of audio-visual materials.

Likewise, in many developing countries, significant experiences and initiatives have been carried on with different, but not negligible results. Examples from Peru, Mexico, Tanzania, Senegal, Philipines, India, Botswana, Thailand, China, Mali and several other countries are quite extensively known. These examples, serve to illustrate the essentials of folk media: they are all

media functioning in a group process, defined on a sociological, rather than a technological basis (MacBride, et al 1981:56).

Folk songs of South Africa today are popular as a result of freedom fighting, as in the case of the popular video, "Saraphina". These facts answer the question of Lent (1982:9) "Can traditional media carry modern messages, and if they can, should they; if they cannot, should they be modified so that they can?"Indeed traditional media can carry modern messages on development and they do carry messages on development as evident in the works of Marotholi Theatre. According to Marotholi Travelling Theatre report in Mda(1993), the group used Lesotho's indigenous songs to bring about participation and conscientization among men, women and children. For example, "Liphotha", a song performed by a solo dancer while the other people sing and clap hands was used as children's theatre (a play for children). While the children sang clapped hands and responded to the dancers, the dancers did "Liphotha" and mimed the role of flies in the transmission of diseases (Mda 1993:79). Another is the case of "lipina-tsa-mokopu", a dance song performed by girls and young women. The song is a reflection of the female world and the realities of the social relationships in the community. The song stands for the eradication of social values. According to Mda (1993:77), the world that these songs reflect is the world of the village as it is today. Another strategy the Marotholi Travelling Theatre implored was the incorporation of people's dances, where the performers slap and pound their rubber boots in rhythmic performance. The Zulu dances consist of "mokhibo", "mohobelo", "ndlhamu", "liphotha" and "gumboot". These protest songs performances reflect the experiences and concerns of the community members.

A remarkable development song is a song from the Leribe district of South Africa, which infused developmental messages about village water supply. Based on the scenarios seen in the villages

visited for the competition, the girls (participants) on their own, without external influence compose songs to ridicule the people for the unavailability of water taps in their community. In other words, "Lipina-tsa-mokopu" served dual functions: to disseminate information and to provoke critical thinking on issues that concerns the young women in the community. Among the Bemba people of Lesotho is the song raised by one group and counteracted by another, especially amongst in-laws.

The other category of songs meant for some specific occasions are also strong vehicles for communicating development. Worthy of note are the "Litolobonya", a theatre of rebirth performed by women in groups using series of song and dance performances to mime the ritual of the birth of a child, beginning with conception, pregnancy, labour pains and birth. Also, "Mangae" song was sang and performed during the "lebollo" ritual of circumcision and initiations of boys in to manhood in order to perform the role of social protest. The initiate referred to as the "mangae" beckons on the people to resist exploitation. This role is a potential tool for conscientization because the performance is publicly done where members of the community are gathered. Though the performance of these songs are restricted, today some of them are performed outside the context of the ritual and some are also broadcast by Radio Lesotho for listeners in the country.

The experience of South Africa in the use of folk music for community development positively answers the question in favour of the capability and potential of traditional media (folk media) to carry modern messages and to remain relevant in the twenty first century. But can these folk media (folk music) in their crude state successfully communicate rural development? Can folk music be solely used to communicate development without been combined with the mass media which is the question of modification described by Lent (1982:9) when he posed the question

"Can traditional media (folk music) carry modern messages, and if they can, should they; if they cannot, should they be modified so that they can?" These questions are crucial to the aim of this research as it will disclose if there is need for folk music (Kabulu music) to be repositioned in order to perform better than it has done in the past.

In response to question posed, various assertions have been made by scholars who in their opinion feel folk music is limited in communicating rural development because they are usually regarded as entertainment.It is pertinent to note that they can be both effective and efficient as a communication medium in a society with a strong oral tradition (Wang and Dissanayake 1982:6). But Mda (1993:73) is quick to note another limitation as he states:

> not all indigenous performance modes lend themselves to being used, either in the context of grass root development, or as Theatre-For-Development (TFD). Folk songs for instance cannot on their own function as a vehicle for community dialogue even though they may carry developmental messages in their lyrics. He explained further that folk song can be used in the context of a play (a sign in a macro sign) to reinforce the messages that are being transmitted by the participants among themselves.

Furthermore, Horn(1980) also states that "folk songs on their own are unable to communicate content and change people's ideas. They may be good for rallying people, but they are just like slogans because they don't invite critical thinking". Anaeto & Anaeto (2010:145) again notes:

> folk music has limitations such as limited reach and inability to be used on their own, but have to be combined with other media. Diversity of language among communities makes the use of folk music difficult. Also, lack of simultaneous dissemination of messages to a large number of people, difficulty in broaching issues, which may be highly sensitive locally and difficulty in using traditional music to guarantee and monitor consistent accuracy of messages are also limitations.

Consequently, Mda (1993:73) shed light on his earlier statement on the limitation of some folk songs by using Lesotho's music as a case study.He therefore further states that:

> traditional performance modes in Lesotho carried modern messages long before Marotholi utilized them to ensure the participation of the people in development

> communication. Therefore, it can be endorsed that some folk music apart from the songs can actually converse communal development using other constituents that it is comprised of, such as dance, theatre, lyrics, poetry, instruments and language among others.

In the Researcher's opinion, Mda's confirmation on the constituents of folk musicbest describes Kabulu music. Also, the choice of appropriate type of folk song for each circumstance in the course of community development helps a great deal in maximising folk music for communal development.

To this end, the seminar of the United Nations Educational, Scientific and Cultural Organization UNESCO (1972) on the use of folk media for community development recommends that:

> Folk media should be an integral part of any communication programme for rural development. Where ever possible, these should be integrated with mass media. The prerequisites to the use of folk media should be an understanding of the rural audience; and the use of these media to provide rural people with entertainment in order to attract their attention and ensure their participation in developmental activities.

Subsequently, the point must be stressed in this study that this media option (folk music) is not meant to stand alone, it is only seen as a useful avenue for achieving greater reach, but which has remained unexplored in the modern day due to threats such as ICT as identified in the study conducted by Kamlaraj (2011).This explains why the research is also concerned about the modification of folk music to carry modern messages. The modification according to White (1993:175,176), implies that:

> development communicators should encourage further improvement of traditional media in itself and then make full use of these media in combination with mass media. All these prospects make folk music, in combination with electronic media, a viable communication form to use in making effective messages for sustainable rural progress.

Also, Yahaya(2008:92) in his writings on Communication for Social change in developing countries also submitted that "in addition to the use of mass media, indigenous communication that can reach more people and sustain their interest in messages be effectively used to ensure that the much desired social integration and national rebirth are achieved".

In a related submission, Enemaku(2003:84) in Eloho(2007:312) writing about the Igala traditional communication system spelt out the following modifications folk media can undergo:

> Folk music can be made to adapt to the changing philosophies and dynamics of the society. Folk music should be stored in other forms because the form in which they exist (especially the verbal forms) may not stand the test of time. They can be presented in electronic forms such as audio-visual discs which is more advantageous than their contemporary verbal forms. There should be a more refined way of handling over these systems from one generation to another.A museum of Nigeria Traditional communication should be established for the purpose of preserving some Traditional communication forms for posterity. The modern mass media could be legitimately used to promote the Traditional communication system.

In the choice of the medium to be used, whether mass media or folk media, Izzu recommends that the "people should come first right at the point of conception for their development because however one construes it, the development which the government so tenaciously seek, has more utilitarian relevance to the people than to the government itself" (Izzu, 2007:25). It is in this light that the communicative potentials of Kabulu folk music are assessed to check if its potentials are capable of communicating sustainable grassroots development.

2.9 The Origin of Kabulu Music and its Potentials for Community Development

Kabulu music cannot be mentioned without making reference to the Gbagyis who own the music. Hence, Kuta (2008:22) gives an account of the origin of the Gbagyi ethnic group in Northern Nigeria. According to him, the name 'Gbagyi' came as a result of what man then regarded as his stable food. At that time when the art of farming was not discovered, man wondered and lived on a popular fruit called 'Gbayi'. Since it was only human beings who ate

the fruit, they were therefore referred to as ‘Gbagyi’ which means one who eats ‘Gbayi.’ Later, efforts at protecting every ‘Gbayi’ tree led to the development of farming and hunting activities. According to Mohammed (2001:110), Gbagyi is a tribe in northern Nigeria, found today mostly living in the area immediately north of the Niger-Benue confluence, extending approximately from Lafiagi (Kwara state) area in the vicinity of Niger River in the West to Umaishia (Nasarawa state) area on the Benue River in the east and, extending northwards to Igbabi and Giwa areas in the Zaria region. He explained further that these other factors have to do with the occupation of the Gbagyis who are known to be mainly farmers and hunters. This means that having been made to move from their original home to settle among peoples in other areas with limited land for farming and hunting, the Gbagyi’s search for more adequate land was bound to be continuous. This accounted for their spread to Abuja, Nasarawa, Kaduna, Kogi, Niger and Kwara states. Hunting is given a predominant attention among the Gbagyi community. It was in the course of hunting that Kabulu music came into being.

According to Barde, (2014), the origin of Kabulu music can be said to be both spiritual and communal. The spiritual perspective is traced to hunting and its attachment to a cult called ‘Amadaw-Agunu’. The spiritual perspective of Kabulu music is associated with an occupational style of music for hunters. After hunting, the dance was done in the form of a dance drama. The rhythm was followed by dramatizing the style of hunting. For one to be admitted as a Kabulu artiste, the person must be chosen by the gods to play Kabulu. Now, the spirituality has been reduced and is mostly used at the social level for naming and burial ceremonies among others.

At the communal level, Kabulu can be traced to communal work called ‘Gaya’. When people go to farm, Kabulu music gingers the worker to work as a result of its lyrics and melody. An example of this joint system of farming is “Fwapa”. According to Kure(2011:12-13):

> Fwapa is a free community joint farming performed twice a year using Kabulu musical entertainment .It is a system of farming where male adults from various families in the community, gather to form a unit farm. People take up residence on the farms by building huts during the rainy season. The farms are usually scattered over a radius of ten kilometers from the central villages. For this reason, individuals cultivate an average of four to five acres of all crops annually. This farming system is rotated to ensure that every community member has this service extended to their farms. It is on this occasion that individuals distinct themselves as hard workers but endurance exhibited on such occasions are valued among the Gbagyi people.

Women on the other hand, are engaged during the harvest periods of the respective crops. Fwapa communal farming is also practiced independently on the farms of the Chiefs. This community initiative, using Kabulu performance was done in those days to contribute to the society and encourage communal work because all hands are not equal. As such, it was community based and used for community development.

Kabulu music was also used to correct ills in the society. In those days, the whole community would be gathered and request would be made for Kabulu to be performed based on the ill or offence committed. It was used to correct vices that were detrimental to the Gbagyi community.

Hence, Kabulu music is made up of the following components that can effectively communicate community development if it is repositioned. To examine these components, Four Kabulu music groups were observed from the audio-visual documentary on Gbagyi Music Series, Kabulu Volume One as contained in Umar (2005). The groups include Kabulu Tegbeyi, Kabulu Jagwa, Kabulu Tabware and Kabulu Kuta International Groups from different local government areas in Niger State. The Researcher observed that Kabulu music is made up of five types of folklore, namely; Instrument, song, dance, drama and village square.

Instrument (**Indigenous Technology/Indigenous Knowledge)**: Kabulu produces a unified rhythm that appeals to the ears as a result of its make- up of various materials ranging from a big

calabash called ‘Ebwe,’’ a bamboo stick known as ‘Eba,’ Alligator skin known in Gbagyi as ‘Asepa,’ and lastly an iron material called ‘Ashama,’ attached to the top end of the bamboo stick which holds the calabash. Kabulu instrument looks like a guitar and has dual functions. It can serve as a drum and as a guitar simultaneously. Kabulu produces a unified rhythm through the assembling of other instruments that complements it. Instruments like “Koje” (Violin) is made of horse tail, known as ‘Dokotsasi, alligator skin also called ‘Lasapa’ and a strong stick known as ‘Busi.’ The flute known as ‘Mwai,’ also made of bamboo stick called ‘Esha,’ has a cow horn attached to the end called ‘Gudwai.’ This also combines with the other instruments to make the Kabulu assemble.

This skill in the manufacturing, assembling, maintaining and sustaining the instrument shows a high level of ingenuity among the artists. The instruments are manufactured using indigenous technology and local materials found in the environment of the Gbagyis and sometimes in the bush when the group or manufactures go hunting**.**Kabulu instrument is capable of keying in the Lead Vocalist when he forgets or fails to mention an issue that is of importance to the community or the gathering where Kabulu is performed. Kabulu is recognized by the Gbagyis and non Gbagyis as music of the Gbagyis whenever it is heard and performed. The action of the Senator portrays Kabulu music as a medium that is flexible for complement and adaptation with the mass media. The rhythm is solely Kabulu and indigenous, this element shows the originality of the medium. This is another community development role Kabulu music performs.

Song (Language/Lyrics/Dialogue): A content analysis by Makinde and Adeneye (2007:507), reveal that “language is effective if it takes cognizance of the socio-cultural values of the target audience and holds them in high esteem”. The study concludes that “for language to be effective,

it needs to reflect the social and cultural values of the target audience". The language of communication used by Kabulu is 'Gbagyi' any day, any time. The lyrics which is in Gbagyi language is culturally sensitive and equally promote interaction thereby giving voice to the Gbagyis sincethe language is known and free for use among them. This situation promotes a general acceptance of the music among the Gbagyis.Members of Kabulu musical group are alsocreative as they can instantly compose songs in Gbagyi language to suit any occasion.Also, the lyrics only promote the goal and development of the ethnic group. The messages of the lyrics are rich in content as it informs, entertains, educates and inspires. The folk music of Kabulu, generates its content (lyrics) from the culture, values and happenings in Gbagyi community.This is achieved through the Lead vocalist who sings alone by talking about different issues that emphasize communal and behavioural wellbeing.

For instance, the lyrics of Kabulu Tabware group centred on the importance of formal education and skill acquisition, while issues of the forth-coming election was highlighted as the group emphasized that only those who have the interest of the people at heart should be voted for.The messages of other groups admonished Gbagyis to be their brother's keeper and to cultivate the habit of giving to the less privileged among them. The lyrics of Kabulu music also contains some elements of dialogue as observed in Kabulu Jagwa's performance where the lead vocalist accompanied by the other artistes moved closer to the audience and squatted to interact with an old man at the beginning of the performance. These illustrations from the documentary being examined mirror Kabulu music as a medium targeted at entrenching communication and information processes in the fabric of the society.

Dance: The beats of the instruments can either be slow or fast depending on the goal to be achieved by the Kabulu group, but most times Kabulu musical performs starts slowly and progresses to faster beats. The type of beats determines the kind of dance performance to be done. A look atthe performance by Kabulu Tabware shows a leg dance, squatting dance and waist dance symbolizingthe choreswomen carry out daily in their lives. As a result, the dance went in consonance with the theme of the lyrics which dwelt on life and family issues. But that of Kabulu Tegbeyi focused on entertainment as such, it was basically leg and waist dance with regularmovements. Generally, most of the dances are geared towards entertainment aimed at attracting people's attention to listen, watch and most importantly to participate in the performance. It is however obvious that dance is a communicative tool that can encourage participation in communication processes for development. Again, dance frees the medium of Kabulu from monopoly and control by a few instead of the majority in the conventional media. Therefore it is accessible and free for use by everyone.A more vivid example is the case of Barrister David Umar, a serving Senator who accessed and used Kabulu as a medium to reach out and speak to the Gbagyis and to mobilize them for campaign and election. To further promote the course, the senator further did an inter-adaptation of Kabulu music by producing a documentary on video compact disk. (Umar, 2005)

Drama/Theatre: The performance of Kabulu music creates room for feedback in the form of drama. As such, the entirety of Kabulu performance is a process of participation, learning and action for behavioural change. This process was depicted in the performance of Kabulu Jagwa, where a woman took on the role of a man and mimicked the male dance steps.Likewise, the beginning of the group's performance began in the form of an announcement and greetings, depicting the dawn of a new day. This, the group did in the form of a dialogical conversation

between the Kabulu artist and the audience. Later, the group led by the lead vocalist (the Kabulu player),squat to seek their understandingwhile playing the instruments. The researcher then noticed that the artist went back to sit while the spectators took over the stage with a dramatic performance depicting the occupational style of hunting as obtainedin the past.The action explained shows that Kabulu music has a feedback mechanism and can adapt to change (dynamic medium). This dramatic process brings out the creativity and the essence of Theatre for Development (TFD).

Village Square: The setting for the performance of the four groups observed in the documentary confirms that Kabulu performance is always done at the village square or open space to allow mass access and participation. This opportunity Kabulu music creates, gives room for both the young and old to partake in Kabulu performance. The performances also accommodate both the rich and the poor. Hence, Kabulu can generally be referred to as a decentralized system of communication with multiple points of access working towards the interest of the masses who are the majority as opined by Mcquail's democratic participant media theory.

2.10 Empirical Studies on Folk Music

Practically, many studies have been conducted on different forms of folklore such as drama, poetry, puppetry, festival, dance, folktale among others and its utilization in diverse areas of development, across the globe. Most of these studies basically dwell on historical reconstruction, literary appreciation, rural information services, economic empowerment, indigenous knowledge documentation, rural education and others. These studies however showed results but have also created some gaps that need to be filled in order to enhance grassroots development. In the area of community development for instance, the study by Omotoso, (2010:8) explored the impact of media (Village Square) as a tool for promoting

Community Economic Development. Outcome of the survey conducted among forty participants of the Operation Farewell to Hunger Project of the Farmers' Action Development Union of Nigeria (FAADUN) showed that Community based media intervention such as Village Square was revealed to be an effective tool to generate awareness, promote community participation, develop skills, and strategize advocacy and fund raising. The study however recommended that the use of local media should be part of the plans, strategies and approaches in Community Economic Development.

Harande, (2009:) studied Information Services for Rural Development in Nigeria and the results revealed that Nigeria's Information Policy was never implemented in favour of rural dwellers. The findings highlighted the need for Nigerian government to implement its rural development policies.

Kamla-Raj, (2011) focused on stakeholders of rural development and folk media persons. The study was conducted in the state of Orissa (India) comprising 30 districts out of which 3 coastal districts, namely, Cuttack, Puri and Balasore were selected according to the specific folk media culture that were used. They are '*Jatra', 'Pattachitra', 'Pala', 'Daskathjia'*. The study revealed that majority of the respondents felt that folk media is used quite significant in rural development for its cultural aspect but in the era of Information and Communication Technology (ICT), it is losing its significance. To ensure folk media's continuous existence and impact, the study supports the idea that folk media can be used effectively along with the electronic media for the sake of the development of rural society.

Similarly, Rupantar a development communication organization has for the past 15 years used three main traditional forms namely, Pot Songs, Folk Drama and Popular Publications to promote learning on a mass scale. This method has been used by the organization to impact the

lives of 1.2 million disadvantaged people in 12 districts of Bangladeshi Communities. The organization has communicated developmental issues in the following key areas: women's empowerment and leadership development; disaster preparedness and mitigation; alternative livelihood options; human rights (including rights of women and children); biodiversity conservation; revival of folk culture; grassroots democracy and good governance; protection of women and children from human trafficking; and theatre education for children. Though Rupantar organization acknowledged that folk media is an interpersonal form of communication, its limitation is been worked out in to mass media of communication.

Also, Charles O, et al (2005:123) assessed five folk songs from Edo speaking Nigeria as data for historical reconstruction and the results revealed that the five songs studied provide accurate accounts which are further tested in Historical, Ethno musicological and anthropological surveys.More specifically, Ani C, et al. (2015: 152) examined the need for a paradigm shift in Philosophy, Music and African Studies. Findings showed that Music has a psychological role in culture, arts and the education of indigenous communities in Africa. Therefore, musical education based upon Western values alien to Africa has negative implications for the modern musical educational policies.

However, Akponome's (2014:10) study revealed that traditional folk music has survived and is adding value to the socio-economic and political life of the contemporary Nigerian society. But the study was quick to note that majority of the respondents 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.

Yahaya, (2002:189) attempted a study on community mobilisation for reproductive health education in Niger State, Nigeria. This project comprises community visitations and

educational campaigns with folk musical performances, videocassette recorder shows, question and answer sessions and drama sketches. A sample of 288 residents from both urban and rural communities assessed the effectiveness of the outreach program in the study area. Findings from the study reveal that outreach programs mobilized, entertained and educated people on the issues raised on the project such as family planning, sexually transmitted diseases, safe motherhood and Acquired Immune Deficiency Syndrome. Residents from rural areas ranked the outreach highly in the area of social service. Outreach program strategy in various ways promoted participation in the program initiative such as dancing, listening, watching and questioning. It was hence recommended that outreach communication programs should be a virile component in all development programs, particularly, in rural areas where access to other forms of communication support is in short supply.

Also, Yahaya, (2013:1)studied the Nupe ethnic group of Nigeria: within the social and political engineering of indigenous music for entertainment education.

A more related research on Gbagyi folk media by Shakwo, (1984: 69-168) only studied Gbagyi Folktales as premises for targeting salient electronic mass media programmes. In this Thesis, Shakwo analysed fourteen themes of Gbagyi folk tales which centre on Morality, the individual and society, change and optimism among others. He further established how the stories communicate values of politeness, selfless love, hard work and resourcefulness which are character that Gbagyi children are required to emulate and imbibe.

The findings and recommendations of most studieson folk music ashighlightedlook at the need for folk music's revival and its integration with the mass media. But, failed to research on the communicative potentials of an ethnic group's folk music and how it can be used to promote communal relations. Furthermore, the methods of integration with the mass media werenot given

much prominence. It is on this premise that this study seeks to determine how Kabulu folk music of the Gbagyi ethnic group can be sustained to revive collective dialogue targeted at rural wellbeing among members of the Gbagyi ethnic group. By so doing, the Researcher hopes to fill the gap previous studies have created.

2.11 Theoretical Framework

A research of this nature requires an underpinning theoretical framework. Among other media theories and models, Democratic Participant Media Theory and Development Media Theory becamethe most appealing and relevant to this study. According to McQuail (1987), both Theories emerged as a positive move towards alternative form of media institution. It distinctly and strongly stresses the participatory processes and advocates the recognition of the location of communication at the center of development. It presents something of a challenge to reigning theories, realities and structures.

McQuail, (1987) stresses that Democratic Participant Media theory is an emergent theory which advocates for the move towards invention and development of indigenous communication media for people centered development. Since the World War II, McQuail recalls that the conventional mass media have some features which have been considered problematic for the society. The problems include: concentration of the press and other media ownership threatening the diversity and independence of information and opinion, monopolization of the privately owned conventional media, as well as an increase in transnational and multi-media operations which may weaken national, cultural integrity or even political sovereignty. All these factors provoked a return to the examination of normative principles, proposals for reforms and alternative media theory of which, Democratic Participant Media Theory is one. The

conventional media are considered to be too paternalistic, too elitist, close to the state, too responsive to political and economic pressures, too monolithic and professionalized. Democratic Participant Media Theory was evolved to help improve on the areas where conventional media has been limited and deficient. Thus Enzenberger (1970:74) reveals that:

> The central point of Democratic Participant Media Theory lays with the needs, interests and aspirations of the masses especially the underprivileged. Its argument is based on: the entrenchment of communication and information processes in the fabric of the society and all stages of development; the right to participate in communication processes for development; the right to use the means of communication for interaction among all the stakeholders and in small-scale settings of community interest group and subculture.

Enzenberger, (1970:74), contends further that Democratic- Participant Media theory rejects the necessity of being uniform, centralized, high cost, highly professionalized, neutralized, state-controlled media. Rather, it favours multiplicity, smallness of scale, locality, de-institutionalization, interchange of sender-receiver roles, cultural sensitivity, interaction and commitment. All these stipulations of the Democratic-Participant Media Theory are also congruous to the argument and pre-occupation of this dissertation, which is, entrenching a participatory communication into development processes to achieve a sustainable change especially in the lives of the people.

Basically, the practical expressions of the theory are many and varied including the underground and local press; the entrenchment in centrality of communication in development issue; rural radio; community television; media in rural setting; the value of horizontal communication as core to development rather than top down channels; emphasis on communal and behavioural change; use of micro/folk media, which are community based and other forms of inclusive participatory approaches for socio-cultural change.

Development Media Theory on the other hand, posits that the mass media have a role to play in facilitating the process of development in developing countries. The theory postulates that the mass media and communication can positively influence the development process. Thus, the development media theory advocates mass media support for the development goals of a country. The theory is of the view that for developing nations, government and media should work in concert to ensure that media aid the planned beneficial development of the country (Baran and Davis, 2009:123). The theory argues that until a nation is well established and its development well underway, media should support and promote national development programmes. The media are to be primarily occupied with providing information to accelerate development. They are to produce contents that meet specific cultural and societal needs. Media in developing countries are to promote their country's development goals such as social and economic development, political stability, cultural development, national integration and to direct a sense of national purpose. The principles of development media theory as given by McQuail (1987:121) in Anaeto and Anaeto (2010:21) are as follows:

- Media must accept and carry out positive tasks in line with established national policy;
- Freedom of the media should be open to economic priorities and development needs of the society;
- Media should give priority in their content to the national culture and languages;
- Journalists and other media workers have responsibilities as well as freedom in their information gathering and dissemination tasks; and
- In the interest of development ends, the state has a right to intervene in or restrict media operation and devices and direct control can be justified.

From this theory, the concepts of development journalism and development communication have arisen – which is the use of journalism and communication for development purposes.

All the practical expressions of the Democratic Participant Media Theory are in consonance with the objectives of this research due to the fact that it emphasizes on the

importance of indigenous media in rural community development interventions, while development media theory established the relationship between this research and community development. This is a result of its argument on the use of communication for development purposes.Development media theory also redirects the vision and mission of the mediagenerally to the interest of the masses rather than a few or the owners of the media organization. The theory also favours culture and language which are the major elements embedded in folk music that are used to communicate the message of development. In addition, development media theory advocates for the synergy of the mass media with folk media. Both Democratic participant media theory and Development media theory show that developmental media activities are not in any way, a threat to freer information flows, but is one of the conditions of democracy aimed at more active participation of people in development choices and activities,which is part of a democratic way of life. The theories also provides this study with the language to understand how communities canlook inwards in order to explore and repackage indigenous media strength for mass appeal and seek ways to participate and be heard in the conventional media. The media strength identified in the case of this study is folk media (folk music) to promote cooperation (participation) among members of the Gbagyi ethnic group for sustainable social change and wellbeing.

Both theories also help in analyzing the data and findings on the need for a shift of emphasis from mass media to folk media (folk music) in communicating sustainable development at the grass-roots.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter is concerned with description of methodology and procedure used in this study. Therefore, it comprises the research design, research population, research instruments, data collection and sampling techniques. Other sub themes include procedure for data collection and data analysis.

3.1 Research Design

Research design is a method or a strategy which researchers follow in order to gain knowledge of the study phenomena and it broadly consists of the quantitative and qualitative approaches (McNabb, 2004:121). To properly situate the concept of Kabulu music as a significant medium for sustainable community development in this study, this work deploys qualitative and quantitative methodologies. Qualitative research is characterized by words which tell about real life situations that a group of people are faced with and gives an understanding of social life (Osuala, 2006). Since the purpose of this study is to understand how the members of an ethnic group can direct efforts towards the revival of its folk music such as "Kabulu music", then qualitative method is suitable.

Qualitative research methodology assists this study to explore the former and current deployment of Kabulu music for rural development. Utilizing qualitative research method has also aided this study to gain detailed knowledge about social variables most likely affecting the use of folk music for development programmes in the selected communities. Indeed, qualitative approach was appropriate for this study because it discovers feasible ways in-which Kabulu music can be revived and sustained to remain relevant in the present day Gbagyi communities.

On the other hand, the quantitative method was used to quantify the problem of the research by generating data that can be converted into useable statistics. As a result, responses of the participants in the questionnaire survey were quantified using the Likert Scaling of frequency. The quantitative research method was used to analyze data collected along the frequency scaling of "StronglyAgree", "Agree", "Undecided", "Disagree" and "Strongly Disagree" as stipulated in the questionnaire. The quantitative method also helps this study to numerically place the responses based on the number of the respondents for each variable in percentages. In view of the fact that quantitative data collection methods consist of divers forms of surveys (Aliaga and Gunderson, 2000), this study thus uses the paper survey (questionnaire and face-to-face interview).

3.2 Study Population and Sample Size

Population is a group of people or object that the researcher is interested in obtaining information from for the purpose of analysis and solution to the identified problem. Defining the population means identifying characteristics which members of the universe have in common and which will identify each unit as being a member of a particular group (Osuala, 2006:225). Thus, the questionnaire (semi-structured) wasadministered to one hundred and sixty-two respondents within the age range of 18 to 80 years and above in the selected communities in Shiroro Local Government Area. This figure is drawn from the total estimated population of 361,257 (Population Projection Based on 3.41% Annual Growth Rate, 2015).

The one hundred and sixty-two sample size drawn from the total population was gotten from the statistical data formula formulated by Yamane (1967:258), see Appendix VI. According to Taro Yamane (1967), sample size can be determined by the following formula: Where: n = Sample size, N = Total Population and E = Level of precision or Error limit = 5% or 0.05.

Therefore, for a population of three hundred and sixty-one thousand, two hundred and fifty seven people in Shiroro Local Government Area, the researcher used simple random samplingtechnique to administer twenty seven copies of the questionnaire in each of the six selected communities. In total, one hundred and sixty-tworespondents were engaged in this study but only One hundred and fifty copies were returned.

Furthermore, the Key Informant Interview (semi structured) involved four (4) Key Informants namely, the Kabulu Kuta International Music Group Lead Vocal; the King of Kabulu in Kuta, Shiroro Local Government and the Head of Department (HOD) Niger State Council for Arts and Culture as well as the Manager Programmes of the Nigerian Television Authority (NTA) Minna. The Key Informants' responses helped this study to trace the history of Kabulu music and its developmental significance. The interview also helped to find out divers ways in which Kabulu folk music has been used to promote communal development with sustainable techniques for synergy with the mass media.

3.3 Research Instruments and Data Collection

This research on the use of folk music for community development is therefore premised on both primary and secondary data gathering.

This study used the tools of:

i. Questionnaire
ii. Key Informant Interview
iii. Documentary Observation

3.3.1 Questionnaire

A questionnaire is a series of questions asked to individuals to obtain statistically usefulinformation about a given topic. The use of questionnaire in quantitative and social

research is to collect a wide range of information from a large number of individuals, often referred to as respondents,informed its choice for this study. As a result of the nature of this study, the questionnaire contained closed ended questions with multiple choices to provide alternatives for respondents. The questionnaire also contained scaled questions, which allowed for responses to be graded on a continuum of percentage (100%) using the Likert scale. A Likert scale measures people's attitudes by asking people to respond to a series of statements about a topic, in terms of the extent to which they agree with them and so tapping into the cognitive and effective components of attitudes (McLeod, 2008). In this research, three types of response scales for closed-ended questions were used. The response scale comprises the dichotomous questions (where the respondent has two options), the Ordinal-polytomous (where the respondent has more than two ordered options) and the Bounded Continuous (where the respondent is presented with a continuous scale). Likert scale was convenient for this study because it did not demand too many statistical configurations which may take the study out of the humanities.

Copies of these questionnaires were personally administered with the assistance of the Information Officer of Shiroro Local Government Council and six other members from the selected communities for this study.

3.3.2 Key Informant Interview (KII)

A key informant interview is a conversation carried out with the definite aim of obtaining certain information. It is designed to gather valid and reliable information through the responses of the interviewee to a planned sequence of questions. The interview can be either structured or unstructured, depending on the extent to which the content and the procedures involved are prescribed and standardized in advance (Osuala, 2001:255). Detailed interview helped in the discovery of information that would not have been revealed in a research using the questionnaire

alone. In this study, the Key Informants were intentionally selected in order to bridge the gap between mass and folk media. The information from these informants was compared with the data gotten from documents and the questionnaire. The comparison helped the study to establish the link between live experiences and documented information about the Gbagyis and Kabulu, their music. It also helped to compare the ancient and modern day condition of Kabulu music to reveal the factors negatively affecting the music and how best Kabulu music can be synergized with the mass media to communicate grassroots development better than it has done in the past.

3.3.3 Documentary Observation Method

This is the use of documents to support the view point or argument of an academic work. According to Lincoln and Guba, (1985), a document is any written or recorded material not prepared for the purposes of the evaluation or at the request of the inquirer. The types of document include government publications, newspaper, certificates, census publications, film and video, paintings, personal photographs, diaries and other written visual and pictorial sources in paper, electronic or other hard copy materials. The research harnesses relevant documents such as books, journals, news-letters as well as an audio visual documentary to strengthen the research. Non- participant Observation was done using the qualitative method of documentary observation. The study reviewed the audio visual documentation of various Kabulu folk music performances from different local government areas in Niger State. Special attention was paid to language of communication, the lyrics, message, instruments, setting, the theatrical performance, level of participation in the performance and the impact it has on its audience (feed-back). The effect of this was that the study was able to discover the communicative elements embedded in Kabulu performance. The document was also used to detect how these elements can effectively communicate communal relations and as well be maximized for rural development.

3.3.4 Secondary Sources of Data

The researcher maximized information collected from publications (books, journals, reports) and the internet. The data gotten were used to create the background to the study, locate the statement of the research problem, and get significance of the study and the theoretical framework for this study. The secondary sources were equally used in the review of related literature while the citations made reference to are appropriately acknowledged.

3.4 Validity of the instruments

Validity defines the accuracy, truthfulness and the meaningfulness of the inferences that are based on the data obtained from the use of a given scale for each variable of the study. Content validity allows the test to measure intended domain of the indicators or content of a particular concept. Reason behind pre-testing is to assess the clarity of the instrument items so that those found to be inadequate in measuring the variables are discarded or modified to improve the quality of the research instrument. To access the content validity of the instrument, the questionnaires were scrutinized and restructured by the supervisory team on this study andtwo research specialists in the Department of Theatre and Performing Arts. Their comments were used to improve the quality of the instruments.

3.5 Reliability of the instruments

Reliability is a measure of the degree to which a research instrument yields consistent results or data after repeated trials. Reliability answers the question "Are scores stable over time when the instrument is administered a second time" (Creswell, 2003).To ensure that the instrument is reliable for the study; the researcher used Cronbach's Alpha formula. A pilot study was conducted using 10% of the total sample size which is 20 respondents; a coefficient of 0.68 was obtained. A coefficient of 0.6 – 0.7 indicates *acceptable* reliability (Mugenda 2008).

3.6 Method of Data Analysis

The inductive approach to data analysis was applied to spot subject matters from each of the data sourced. Both the qualitative and quantitative data sourced were combined and analyzed into tangible information for the final discussion and analysis. Hence, simple percentages presented in tables and figures were used. As a result, the research was able to establish that folk music can engender community development and how Kabulu music could be repositioned to contribute more to sustainable community development and social change. Thus, this study used questionnaire, key informant interview and documentary observation to collect primary data. While responses of the participants sampled for this study were triangulated with end results from documents that were made reference to. This produced a complete and workable outcome to build up the discussions and conclusion of this research.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter captures the presentation and analysis of data collected through three research instruments: the Questionnaire, Key Informant Interview and the Documentary Observation Method. This study adopted both the quantitative and qualitative research approaches for the data collection and analysis. To further elicit responses from randomly selected Gbagyi people from the six selected communities in Shiroro Local Government Area of Niger State, one hundred and sixty-two copies of questionnaire were distributed out of which only one hundred and fifty were filled and returned.

More so, two Kabulu artistes, comprising the King of Kabulu music and the Lead vocal of Kabulu Kuta International, the Head of Department, Niger State Art Council as well as the Manager of Programmes, NTA Minna (summing up to five) were selected for Key Informant Interview. TheLikert scaling of percentage and ranking were used to analyze data from the questionnaire. The analysis in this chapter is divided into six sections A, B, C, D, E and F. The first section (A) represents the demographic characteristics of the respondents while the remaining five sections (B, C, D, E and F) focus on the objectives of the study which are earlier indicated in this research.

4.1. SECTION A: Demographic Characteristics of the Respondents

Table: 1: Distribution of respondents based on community

	Frequency	Percentage	Cumulative Percentage
Egwa/Gwada	27	18.0%	18.0%
Gussoro/Zumba	27	18.0%	36%
Pina	27	18.0%	54%
Ubandoma	26	17.3%	71.3%
Bangajiya	24	16.0%	83.3%
Lapa /She	19	12.7%	100%
Total	**150**	**100**	

Source: Field Survey of Research Communities, Niger State, 2015.

The information in this tableis about the number of Gbagyi respondents that filled the questionnaire for the survey. The table also displays the communities of the respondents. The respondents were sampled from six Gbagyi communities in Shiroro Local Government Area. From table 1, 18% of the respondents from Egwa/Gwada, Gussoro/Zumba and Pina, participated in the questionnaire survey respectively. This is followed by 17.3% of respondents from Ubandoma community. Twenty four people who represent 16% are fromBangajiya. Only 19 people who are 12.7% respondents filled and returned thequestionnaire in Lapa/She.

Table: 2. Sex Distribution of Respondents (Shiroro Local Government)

Variable	Frequency	Percentage	Cumulative Percentage
Male	88	58.7%	58.7%
Female	62	41.3%	100%
Total	**150**	**100**	

Source: Field Survey of Research Communities, Niger State, 2015.

The table above shows the sex distribution of members of the Gbagyi ethnic group that participated in the questionnaire survey. The information herein is also to show that the study was inclusive.

In table 2 above, 88male respondents which represent58.7% filled the questionnaire with 62 female respondents which represent 41.3%. The implication is that both male and female

(Gbagyi people) have knowledge of Kabulu music and were willing to participate in the research.

Table 3: Age distribution of respondents

Variable	Frequency	Percentage	Cumulative Percentage
15-30	19	12.7%	12.7%
31-45	40	26.6%	39.3%
46-55	25	16.7%	56%
56-65	28	18.7%	74.7%
66-75	37	24.6%	99.3%
≥76	1	0.7%	100%
Total	**150**	**100%**	

Source: Field Survey of Research Communities, Niger State, 2015.

The information in the above table is on the age range of respondents who filled the questionnaire. This information helped the study to know the age ranges that have more knowledge and experience of Kabulu performance and were willing to participate in the survey.

In table 3 above, the highest number of respondentsthat are 40 people who represent 26.6% are within the age range of thirty-one to forty-five years. This figure is followed by37 respondents, representing 24.6% in the age range of sixty-six to seventy-five years. 28 respondents who represent 18.7% that are within the age range of fifty six to sixty five years filled the questionnaire. This is followed by 25 respondents, representing 16.7% within ages forty-six to fifty-five, while only 19 respondents,fall within ages fifteen to thirty which is 12.7% of participants in the survey. The implication of this is that majority of the respondents were elderly people.

4.2 SECTION B: Communicative Potential of Kabulu Folk Music as a Channel for Community Development

The potentials of Kabulu music to improve communal relations and co-operation among members of the Gbagyi ethnic groupare enormous. However, for the Gbagyis to maximize such

potentials in order to improve the wellbeing of their communities, Kabulu music should be recognized and perceived to possess the capacity to communicate development.

Table 4: Respondents' perception on whether Kabulu Musichas the communicative potential to develop Gbagyi land

Variable	Frequency	Percentage	Cumulative Percentage
YES	131	87.3%	87.3%
NO	19	12.7%	100%
Total	**150**	**100%**	

Source: Field Survey of Research Communities, Niger State, 2015.

From table4 above, 131 of the respondents which translate into 87.3%, accept that Kabulu music enhances community development in Gbagyi land while 19participants whorepresent12.7% believe that the music does not facilitate community development. Though majority of the respondents agree, there were still divergent views among the respondents about the potentials of Kabulu music to communicate development because, the effective use of the indigenous media is very critical in participatory development. The respondents who agree were therefore asked to indicate the areas of community development that Kabulu music can promote.

Table 5: Respondents' perceived communicative potential areas of Kabulu music

Options (A-C)	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
A: Kabulu music can serve as an alternative medium for the masses	102	32	11	5	Nil
	68.0%	21.3%	7.3%	3.3%	0%
B:Kabulu music can communicate unity amongst Gbagyi people	27	121	1	1	Nil
	18.0%	80.7%	0.7%	0.7%	0%
C:Participation of people in development can be achieved through Kabulu music	112	35	2	1	Nil
	74.7%	23.3%	1.3%	0.7%	0%

Source: Field Survey of Research Communities, Niger State, 2015.

In table 5 above, 102 respondents, which represent 68% "strongly agree" that Kabulu music can serve as an alternative medium of communication for the masses. 32 participants, who represent21.3% "agree", but 11 respondents representing 7.3% are "undecided" and only 5

people who constitute 3.3% “disagree”. The implication is that majority of the respondents fall in the category of “strongly agree “that Kabulu music is a potential voice (medium) for the masses in Gbagyi communities.

On the ability of Kabulu music to strengthen unity amongst Gbagyi people,27 respondents who represent 18%, “strongly agree” that Kabulu music can communicate unity amongst Gbagyi people. 121 respondents who represent 80.7% “agree” while 1 which represent 0.7% is undecided and only 1 respondent who is 0.7%“disagree”. The implication is that majority of the respondents fall in the category of “agree” that unity amongst Gbagyi people can be strengthened using Kabulu music.

Stating the potential of Kabulu music to promote the participation of Gbagyis in development,112 respondents, which represent74.7% “strongly agree “that the participation of Gbagyis in development can be achieved through Kabulu music, while,35 of the respondents which represents 23.3%“agree” but 2 which represent1.3% are undecided and only 1 respondent which is 0.7%“disagree”. This implies that majority of the respondents in this aspect “strongly agree” and “agree” that Kabulu music is a viable channel for the mobilization of Gbagyis for community development.

However, the general indication of respondents on the perceived communicative potential of Kabulu music shows that most of the participants agree that Kabulu music has numerous communicative potentials. While the 19 respondents who did not agree that Kabulu music plays the role of promoting community development in Table 4 responded to virtually all questions in Tables 5and 6 which is on the respondents’ perceived communicative potential areas of Kabulu music. These signify that Kabulu music is a dynamic tool that can enhance community development among members of the Gbagyi ethnic group in Northern Nigeria.

Table 6: Use of Kabulu music to communicate diverse development issues

Options (A-H)	Frequency (No)	Percentage (%)
A: Entertainment.	150	100
B: Socio-moral instruction.	10	6.6
C: Communal farming.	12	8
D: Environmental sanitation	5	3.3
E: Social well-being	100	66.6
F: Political emancipation	15	10
G: Health programme	2	1.3
H:Conflict resolution	8	5.3

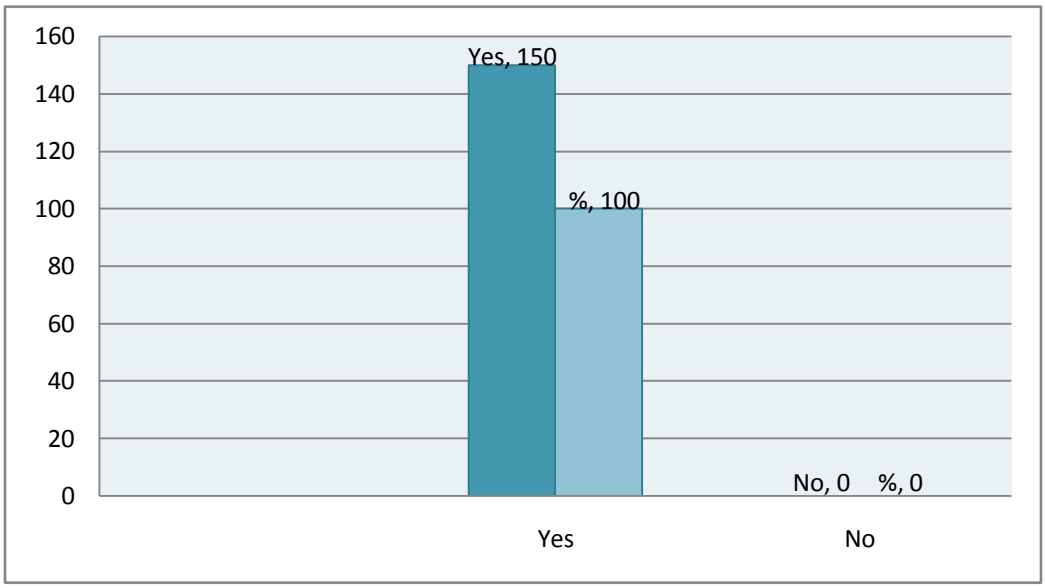
Source: Field Survey of Research Communities, Niger State, 2015

Table 6, shows what Kabulu music is mostly used for in the contemporary time. The frequency of the item chosen by the respondents helped the research to determine whether the music is maximized or underutilized to communicate development among the Gbagyis.

From Table 6above, entertainment has 100% with 150 respondents; social well-being has100 respondents which represent 66.6%; Political emancipation has 15respondents representing 10%; while communal farming was selected by 12 respondents which represent 8%. 10 respondents representing 6.6% selected socio- moral instruction and 8 respondents representing 5.3% picked conflict resolution. Environmental sanitation and health programme have the least selection with 5(3.3%) and 2(1.3%) respondents, respectively. The implication of these findings is that Kabulu music is mostly used for entertainment and social well-being. This implies that Kabulu music's communicative potential has been largely limited to entertainment and ceremonies.

4.3 SECTION C: Factors militating against Kabulu music as a medium of community development

Figure 1: Whether there are challenges confronting Kabulu music



Source: Field Survey of Research Communities, Niger State, 2015.

Virtually all the respondents agreed that there are challenges affecting the existence of Kabulu music with 150 people who represent 100% of the respondents, without any respondent disagreeing. This situation shows that Kabulu music is currently under-utilized unlike the way it was used in the past. The 150 respondents' (total no of respondents sampled) position, strengthened the large acknowledgement of the existence of impediments against the potency of Kabulu music as a channel for community development. This is a gap that also speaks volume on Kabulu's degree of effectiveness and appeal among the younger generation of Gbagyis.

Table 7: List of Impediments to the use of Kabulu music for community development

Options (A-I)	Frequency (No)	Percentage (%)
A: Cultural erosion and modern religious belief system	75	50
B: Poor documentation	135	90
C: Mass media effect	144	96
D: Modern religious belief system	75	50
E:Communication gap in transferring Kabulu music from the old to the younger generation	105 120	70 80
F: Lack of sponsorship for the music	120	80
G: Poor awareness on Kabulu music	140	93.3
H:Poor cultural identity and patronage among young Gbagyis	105	70
I: Foreign Language Infiltration	105	70

Source: Field Survey of Research Communities, Niger State, 2015

This table shows what the respondents indicate as impediments to the use of Kabulu folk music for community development in order of frequency and preference. In Table 7above,144 respondents, who represent 96% selected mass media effect and 140 respondentsselected poor awareness on Kabulu music. Meanwhile, 135 respondents, who represent 90%identified poor documentation, while lack of sponsorship for the music was selected by 120 respondents who represent 80%. However 105 respondents who represent 70% of the total respondents agree that it is the communication gap in passing Kabulu music from the old to the younger generation; poor cultural identity and patronage among young Gbagyis as well as foreign language infiltration respectively constituted themselves as barriers. But, 75 respondents who represent 50% of the total respondents believe it is cultural erosion and modern religious belief system.

The implication is that mass media effect which had the highest number of selection by most of the respondents ranked as the primary challenge while poor awareness on the potentials of Kabulu music for community development in Gbagyi land ranked as the secondary challenge.

4.4 SECTION D: How Members of the Gbagyi Ethnic Group can RepositionKabuluMusic to Enhance Sustainable Communication of Wellbeing in Gbagyi Land.

Even though majority of the respondents agree that Kabulu music has great potentials to restore community development initiatives in Gbagyi rural communities, it cannot be concluded that the Gbagyi ethnic group may modify the music to perform better. The study however discovered that there is high tendency that Gbagyis would identify and re-position Kabulu music for its community development activities especially in the adopted communities for this study.

Table 8: Suggestions on the extent to which Kabulu music's communicative components can be maximized for community development.

Options (A-F)	Frequency (No)	Percentage (%)
A:Language	150	100
B: Lyrics	150	100
C: Content	146	97.3
D: Theatre	119	79.3
E: Costumes	70	46.6
F: Feedback mechanism	140	93.3

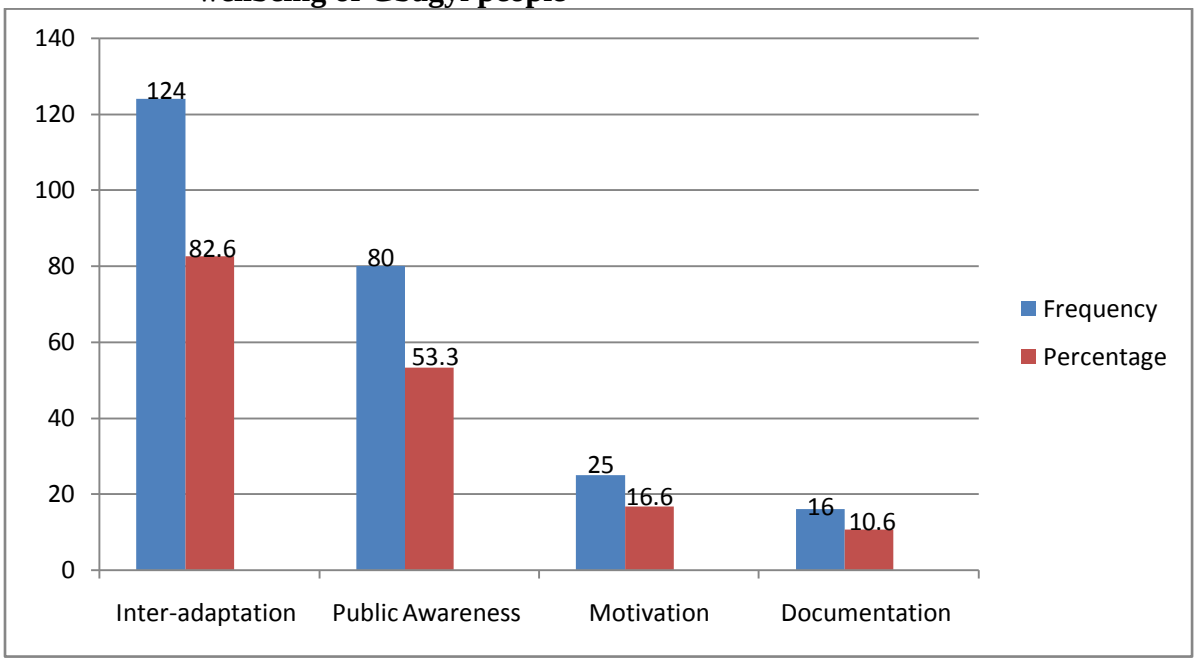
Source: Field Survey of Research Communities, Niger State, 2015

From the Table 8 above, 150 respondents who represent 100% of the total respondents suggest that Gbagyi language and lyrics should be emphasized and used always in Kabulu music performance, while 146 respondents, who represent 97.3%of the respondents indicate that Kabulu music's content should be enriched and its theme be centered on vital developmental issues. However, 140 respondents, who represent 93.3%,said more platforms for feedback in Kabulu performance should be created and 119 respondents who represent 79.3%suggest that the theatrical aspect in Kabulu performance should be restructured to promote developmental themes/issues.

Meanwhile, 70 respondents, who represent 47.6%, select costumes to increase believability and reflect flora and fauna of Gbagyi communities in Kabulu's performance. The

implication of these findings is that if Kabulu music is re-positioned, Gbagyi language and lyrics which got the highest percentage as indicated by the respondents in this category have great communicative potentials. The language and lyrics may be mostly utilized to create avenues for participatory discourse and the reflection of realities of the past and present in order to foster unity, cooperation and social well-being.

Figure: 2: Ways Kabulu Music can be repositioned for sustainable communicationand wellbeing of Gbagyi people



Source: Field Survey ofResearch Communities, Niger State, 2015.

Figure 2 displays the responses on how Kabulu music can be restored to its former state and made to perform better than it has done in the past.

Based on the data in the figurepresented above, 124 respondents who represent 82.6% suggest inter-adaptation of Kabulu music with mass media while80 respondents who represent53.3% suggest creating public awareness. 25 respondents making 16.6% propose, motivation and 16 respondents who represent 10.6% indicate proper documentation. This implies that the synergy between the mass media and folk media is necessary because the mass media

can enable the Gbagyis to get more enlightened about the potentials of Kabulu music and as a result be challenged through motivation of interest.

The result also implies that the choice of mass media can automatically lead to the documentation of Kabulu music on audio, visual and print targeted at Gbagyis who reside in both urban and rural areas.

4.5 SECTION E: How the Mass Media and Kabulu Folk Music can possibly beintegrated for sustainable development of Gbagyi Communities

The location of Gbagyi communities in Northern Nigeria presumes a character of high radio listenership. The seminar of the United Nations Educational Scientific and Cultural Organization (UNESCO) on the use of folk media for community development recommended that "Folk media should be an integral part of any communication programme for rural development" (UNESCO, 1972). Wherever possible, these should be integrated with mass media. it goes further to confirm the report of White's study on traditional Folk Media for Rural Development which stated that to ensure folk media's continuous existence and impact, the study supports the idea that folk media can be used effectively along with the electronic media for the development of rural society (White, 1991).The prerequisites to the use of folk media should be the inter-adaptation of folk media with electronic media in making effective messages for development. Hence, such integration can have significant effect on the level of awareness on Kabulu music that can be created by the mass media particularly radio. In order to establish the importance of media integration for rural development, the respondents were asked to indicate their acceptance or disagreement with the methods listed. The results are presented below,

Table: 9: How to synergize folk music (Kabulu) with the Mass Media

Options (A-C)	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
A: The establishment of folk music division under the Ministry of Information and Communication	87	59	3	1	Nil
	58.0%	39.3%	2.0%	0.7%	0%
B: Enact laws with punitive levying in order to enforce a percentage adherence to the use of folk music on mass media	28	102	7	13	Nil
	18.7%	68.0%	4.7%	8.7%	0%
C:Inclusion of folk music in the philosophy, ideology and agenda of mass media	46	103	1	Nil	Nil
	30.7%	68.7	0.7%	0%	0%
D: Folk music performances may be recorded in films with suitable adaptations	63	86	1	Nil	Nil
	42.0%	57.3%	0.7%	0%	0%
E: Folk music may be shown on television or cinema as well as radio plays	123	26	1	Nil	Nil
	82.0%	17.3%	0.7%	0%	0%
F: Newspapers, Posters, billboards may carry pictures of folk music characters and beamed live on television as well as radio	110	38	Nil	2	Nil
	73.3%	25.3%	0%	1.3%	0%

Source: Field Survey of Research Communities, Niger State, 2015.

The information on this particular table shows how Kabulu music can be synergized with the mass media. On table 9 above, 87 respondents who represent58.0% of the total respondents "strongly agree" that folk music division should be established under the Ministry of Information and Communication while 59 respondents who represent 39.3%"agreed".This implies that most of the respondents are in support of the establishment of the folk music division even though 2.0% of the respondents remained "undecided".

On the same table,28 respondents who represent 18.7%of the total respondents “strongly” support the enacting of laws with punitive fining in order to enforce a percentage adherence to the use of folk music on mass media. 102respondents however who represent68.0% “agreed” while, 7 respondents who represent 4.7% indicate that they are “undecided” and 13 respondents who represent8.7%“disagree”. A first look at these findings would indicate that majority of the respondents (18.7 % of “strongly agree” plus 68.0% of “agree”)supports the making of laws that can compel media organizations to comply with the regular and consistent airing of folk music.

Meanwhile the respondents were equally asked to indicate their opinion on the inclusion of folk music in the philosophy, ideology and agenda of mass media. Point C on Table 11 shows that 46 of the respondents representing 30.7% “strongly agree”. While 103 respondents representing 68.7% “agree”, 1 respondent representing 0.7% is “undecided”.

Furthermore, the respondents were asked to indicate if they agree or disagree whether Folk music performances may be recorded in films with suitable adaptations, 63 respondents who represent42.0%of the total respondents “strongly agree”. 86 respondents who represent 57.3%of the total respondents “agree”. But 1 of the respondents who represents0.7%of the total respondentsis “undecided”.

Table 9 also shows participants’ responses on whether folk music may be shown on television or cinema as well as radio plays. 123 respondents who represent 82.0% of the total respondents “strongly agree”, while 26 respondents who represent 17.3% “agree”. But 1respondent which is 0.7% is “undecided”.

Still on table 9 above, 110 who represent73.3% of the total respondents “strongly agree” that posters, billboards may carry pictures of folk music characters and can be beamed live on television as well as radio. While 38respondents who represent 25.3%“agree”, only 2

respondents who represent1.3% of the total respondents “disagree”.Therefore, it could be deduced that the integration of Kabulu music with the mass media is fundamental to communicating development in rural Gbagyi communities.

4.6 SECTION F:

Discussions

The historical background of Kabulu music as discussed earlier in the literature review, explained thatKabulu music emerged from collective farming and hunting activities. However, findings from the Key Informant Interview on the current state of Gbgagyi communities shows that the absence of collective farming and hunting activities in Gbagyi rural communities today, has led to a decline in the use of Kabulu music for community development. Reason been that that Kabulu music is usually performed in those days during “Fwapa” collective service and occupational hunting activities. “Fwapa” was a community joint farming where adults from various families gather to form a unit farm (Kure, 2011:12-13). This service is extended to every person’s farm so as to ensure that everybody in the community benefits from the service. Whenever “Fwapa” is carried out, it was accompanied with Kabulu musical entertainment to boost the morale of farmers in order to work harder. It was on such occasions that Kabulu music was used to settle dispute among the farmers, hunters and other members of the community.

As a matter of fact, Kabulu music was used to pass judgment, maintain law and order, rebuke anti-social vices that were noticed among farmers and hunters as well as to educate the young ones on the danger of sexual immorality and other immoral acts that were noticed among them. Kabulu music was also used to dramatize how hunters capture animals during hunting. The extinction of “Fwapa” communal farming and hunting activities among Gbagyis in their various communities has affected the use of Kabulu music in promoting socio-cultural issues such as the

maintenance of law and order (Judiciary), exposure of social vices as well as the implementation of functional laws in Gbagyi land. Consequently, reverse is the case now as the situation of Kabulu's redundancy was confirmed by Barde Haruna, Head, Niger State Council for Art and Culture. In an Interview, Haruna said:

> Kabulu itself is an inspirational Gbagyi folk music. They use it for community development. They also serve as the watch dog of the community. For example, in those days when we used to have this communal farming, we used Kabulu to bring people together and it also inspires the farmers to work harder. It has also been used as a corrective point. There are some certain things that are not welcome in the community, how do you educate people about them? Let's say unity. You use music to really bring people together. Hence, when you commit an offence, you will not be jailed instead Kabulu music will be sang and your issue will be incorporated in the lyrics. This will make you have guilt and regret your actions. So people were careful not to commit an offence. But today, people commit offence without remorse. You will even be taken to Court or Police station if you sing to correct people that have been caught committing the crime(Interviewwith Haruna, NCAC, Minna, 2015).

Similarly, reduction in the use of Kabulu music to communicate the aforementioned areas of community development shows the music's loss of impact (power) in communicating a course that will be of benefit to everyone in Gbagyi community. For instance, Kabulu music in those days used to encourage Gbagyi people to have the interest of one another at heart by sharing food, ideas and information in common.

Again, Gbagyi neighbours used to be their brother's keeper by looking for a way to uplift one another. When a child graduates from the university, the successful graduation was celebrated using Kabulu music as the success of the community because individual's success in Gbagyi land used to be viewed as a collective success of the community. These socio-cultural development ideas of Gbagyi community which were maintained using Kabulu music have faded away. Each family or person is now after personal success or the success of their immediate family members.

Even amongst Gbagyi nuclear families, brothers and sisters envy one another and try to pull one another down. Gone are the days when Gbagyis used to gather at village squares for Kabulu performance. Individualism is now the order of the day in Gbagyi rural communities as opposed to the ideals of community development which was emphasized by Gwaba Gulukpma (Interview, 2015). In view of this, the theoretical frameworks bring to bear that the location of indigenous media among rural people will promote communal development with emphasis on communal and behavioural change(people centered development). Therefore, it is pertinent for members of the Gbagyi ethnic group to look further on how to make Kabulu music regain its impact for communal living among Gbagyis at home and in the diaspora.

Again, it was discovered that Kabulu music is gradually losing its appeal among young Gbagyis. This was based on the information gathered from majority of the respondents who are elderly people with substantial knowledge of the music. Consequently, 12.7% of the young Gbagyi respondents acknowledged that they have heard about Kabulu but do not have adequate knowledge of it and its communicative potentials compared to their older generation. They also added that they rarely listen to nor patronize Kabulu music as a result of modern trendy records. This implies that the sustainability of Kabulu music and communal cooperation are threatened, if the current young generation which constitute future generations of Gbagyis do not revive and use the music for community development. The major worry here is the gradual loss of the knowledge of Kabulu music among Gbagyis.Thus, it is important to renew and repackage Kabulu music by making it appealing to Gbagyiyouths.Barde Haruna described how Kabulu music can be improved thus:

> Kabulu music should be polished. The mode of Kabulu performance is tedious. As such, the instrument should be modernized by amplifying the music in order to make the playing of Kabulu music less tedious. Let us organize cultural concerts because the compositions of the instrumentalists now are virtually old people. I

> will advise all the Gbagyis to promote and propagate our own culture. Nobody will do it for us, we have to do it ourselves (Interview with Haruna, NCAC, Minna, 2015).

Apart from the fact that Kabulu music needs upgrading and the young Gbagyis enlightened about the music's communicative potentials, there is also a need for cultural orientation on Kabulu music through storytelling. This was pointed out by HauwaKulu Abdullahi when she says:

> Bring back the traditional folk story telling with the kids. You tell them stories and play the traditional folk music. They would want to listen and sometimes even dance. Not only them, I'm sure anybody within the locality will watch and appreciate. So, that will now start dis-abusing our Children's mind against new music which has no value and we can use that to tell stories about the origin, the tradition, the values and norms of the Gbagyi culture. Another tribe will appreciate it and will exclaim! "So we can also do this in my own language" (Interview with Abdullahi, NTA Minna, 2015).

From the findings in objective one of this research which is an attempt to examine the communicative potential of Kabulu folk music as a channel of community development, it was discovered that Kabulu music is currently more functional as entertainment tool at social gathering. In this case, the lyrics are clinically different from the ones used for communal and collective responsibility messages in the past. The old lyrics which were used for condemning sexual immorality, child abuse, corruption, theft and laziness among other vices have been watered down to praise singing of the rich, politicians and socialites for monetary contributions and recognition. There have been instances where Kabulu music artists who condemn some social and political vices were sued. Also many Kabulu music groups springing up nowadays do not perform in the community's interest but for material and monetary gains hence, reducing the communicative substance in Kabulu's lyrics and language of communication which were strong channels of communing with one another and served to protect the interest of the masses in Gbagyi land.

To answer the research question on what communicative potentials Kabulu music possess to reinforce the practice of community development; Eighty seven point three percent (87.3%) of the respondents acknowledged that Kabulu music has the potential to communicate Human, Physical and Social development. These aforementioned potentials are captured in the six Kabulu songs analysed below.

Good Home Training

Gbagyi Song	**Translation (English)**
Eza nwa ma pi	Anybody that gives birth to a child
Ta wo da epi ha shey wo pa low ewu	and does not train the child in the way She/he should go
In anya aweake, awupa shey pa pa ga za mwamwa in nyapkere	with moral, physical and intellectual knowledge.
Ewedahai, epi ha pa mwa wa lo ali nukwai in pata kamatan	One day, the child will turn out to become a menace by joining bad companies
wo fi aza nukwai inzhi	and living an un acceptable life in the society.
Epi ha pa zo aza nukwai tuko da inzhi ha	The child can also be the chief campaigner of social vices in the society.
Chenizhin, apiha mwamwa impa hali kola zegbaya	As such, the integrity and reputation built by the child's family can be destroyed

Source: Kabulu Kabulu Tabware Group, Niger State, 2005.

The song emphasizes the fact that children as the leaders of tomorrow can either become an asset or a liability to the society depending on the kind of training they undergo. The song also explains that parents or guardians are responsible for training a child morally, academically, socially, physically and spiritually amongst others. Anything short of this can make the child go wayward and join bad gangs. This negative tendency can affect the child and other children negatively. The kid can also constitute nuisance to his/her neighbours and the society at large. Thus, the efforts put in to build the reputation of the family can also be destroyed. The song is targeted at human development in the case of a child. It further shows that the child must be trained using the acceptable codes/conducts and mores in Gbagyi communities in order to have a balanced mental and social wellbeing to be accepted in the society.

The World is a Market Place

Gbagyi Song	Translation (English)
Aza impa kwa akaya in aba nukwai ma pain epa za do	Those who acquire wealth through dubious means for themselves and their family.
Aza impa go awekwai pa nya kwa	Those who take the hope of the poor and make them hopeless.
Aza impa nyilo agunzhe zafun akala pai laza wewe	Those who have spiritual power and use the power to take life (kill)
inke pa na mie zankwochi	as if they created the human being
Pba pa ga ewi dahai, pa pa fi che	should take heed because one day, they will also die.
Aseda pba pa ga aba in pa yi inaye tala nyalo nyalo	Politicians should also know that where they are today will not last forever.
Pa zshin apo ingbia shey ko kamata	Therefore, they should do things right
tin pa shi aba impa zhin tkuntkun (nyakun bwuie)	while they are in office.

Source: Kabulu Jagwa, Niger State, 2005.

Physical development, through good Governance, Accountability, institutional and natural resource preservation is the central message of this song. This song above describes the world as a stage where people act their roles and leave. It also reveals the existence of a hear-after (judgment) where people will be held accountable for their deeds someday by the God who has given the responsibility. The song warns people who are wealthy and who use the wealth to oppress the poor. The lyric of the song is also advising people who have any form of power or authority to act responsibly with the interest of the people at heart. Describing the world as a market place, the song admonishes public office holders to discharge their duties with integrity, bearing in mind that someday, they will be held accountable for their actions.

Market Women

Gbagyi song	Translation (English)
Shey a gna ga niwi shin nya dadai	When they say salt is a sweetener
Shey Shakwo a gna zankwochi zshin niwi in	When God said human being are the salt of the

anyi	Earth
In me pa da, niwi zshin anyikoza nu	To me, the “salt” is simply referring to women.
Anyikoza zshin anyi a da	Women spice up the world
Anyikoza nu mi api	Women build the home
Che na zshin a gna	No wonder, a popular adage says
Ha ga nyikoza akala	You train a woman
Hala ga anyi akala	You have trained a nation
Shi ya gniko awe	Look at our market
Anyikoza la zshin kola gbia	Women have beautified it and also made it lovely
Pa zshin akwa nyaki	They make food available
Tin anyiko	because of women
Nya si in nya kun ta wahalai lo	buying and selling is made easy
Shey pa knu pa gniko	However, as they go about their market trade
Pa zshin ko in gaciyai	Integrity should be the bedrock of their business
Anyikoza pa ta la aza nukwai pita	Women should ensure that they don’t Follow the attitude of dubious people.
Inke impa mwi ewi mudu	For instance when they measure half tier of corn
Pa mwi shey ko kamata	They should ensure that they sell the accurate measurement to the customer.
Anyikoza pa ta pae akaya kiwen, pa kun shey ko kamata	Women should not inflate the prices of goods Goods should be sold at the right and just price.
Nyakun shey ko kamata pa gin aza impa si nya impa ba	Integrity in measurement and price fixing will draw more customers to them.
Impa ta zshin ko lai, pata vi shakwo pada inga pa nu zshin anyi niwi	Anything aside this will be a deviance to what God has said they are as salt of the world
Shakwo pa da agna	The same word of God has said,
In niwi ta wolo	If salt loses its taste

Epa zshin chawna	What can we do to it
Sai ya sheko ya	Than to throw it away
Atuko pita	and trample on it
Anyikoza pa che pa zshin anyi ada	Women should ensure that they keep spicing up the world
pai kun pa gniko in gaciyai	By going about their market activities with integrity.

Source: Kabulu Kuta International, Kuta, Niger State, 2005.

The performance of this song was done at the market square. The lyrics of the song consider women as relevant partners in communal development. This is a result of their skills in home building and trading. It considers the participation of women as key in the effort to improve the standard of living in communities. Hence, the song is promoting Human and social development through collective responsibility, honesty and good conduct.

Women Empowerment

Gbagyi song	**Translation (English)**
Aza gbalai ko pa azapadai	Idleness breeds gossip
Agna koyepe in a yinkoza nu	and gossip is said to be a common trait among women
In ha la nyiko	if you marry a wife
Ha zo wai api nyiko venya	and you make her a full house wife
Ha gin hai mwa azapadai ni poye	you arebreeding a potential gossip
Inwo ta knuknui lo	when she does not have what to do
Wo pa kwa enya now pa da	She will have what to talk about
Buba nukwai ko zhin pa nukwai nu	An idle mind is the devil's workshop
Ama in a wu ayinko payepke	But when women are empowered,
Pa pa mi api	They will support the home
Wu ayinko payepke	Empower women
Ho wo aza payepke nizhi	Empower the society
Wu ayinko payepke	Empower women

Ata pwa pa nukwai nizhin	Less trouble in the society
Wu ayinko payepke	Empower women
Pa che ha kwa anyakwai (giwei)	To complement you financially
Pado in api mwai	and in home building

Source: Kabulu Kuta International, Kuta, Niger State, 2005.

This song was also performed at the market square in the presence of a lot of women. The song is calling on men to allow their wives to work or establish businesses to empower themselves economically in order to avoid gossiping. This way, women can be productively engaged, thereby contributing their quota to the society and the environment they find themselves. The song also emphasizes that when a woman is empowered, she can play other supportive role within and outside her home. The communicative potentials in this song are premised on fundamental human right and women emancipation to bring about human development of the female folk.

Road Transport Workers

Gbagyi Song	**Translation (English)**
Atuko yepado azoko vi knuiknu da ba (NURTW)	Nigerian Union of Road Transport Workers (NURTW)
Ya gode in knuiknu dagbmai in fe zhin ezhi	thank you for the great work you are doing in our society.
Azagbmai ke inha lo knuiknu in zoko ha zhin za nukwai nu	Many people taught if you are doing transport business, you are a tout.
Pa pa ke inke ala ha nyanya in anyababa	They even think you are a school dropout.
Ama anyipeye azoko knuiknui	But the recent move in transport worker's
pa la za kni, wui ga	NURTW election has shown that transport
pata zshin aza pwayai nu	business is not for hooligans.
Hapa ke aza wai (NURTW) tuko da	As you can see, our new NURTW President of
in Naija zhi wo shin za nu inwa piche in nyaba dagbai in ayi ga(inuvasiti)	Niger State chapter is a graduate.
Nyakanyakai inwo gbazhinyi pa la piche in	The Secretary and Assistant Secretary are

anyababa dagbmai inko yatu (inuvasiti) eyi knyi Nigeria	graduates from Universities, Polytechnics and other tertiary institutions in Nigeria.
Azhin aza gbegbetu impa gin pa dapo tu aza inpa lo knuiknu ezoko pai da inga pa ta zhin aza ha nya nu in Naija zshi	A warning to those that are tarnishing the image of road transport workers and Niger State environment in general.
Pa kpega anya sinsin nukwai in ayiko tayakun awu,	They should know that *marijuana, ciggerate,*
wiwi pata sin ayan panu in haye ha gun nya gnugnu (hai dna mota)	*paraga* and *weewee* intake before driving is dangerous.
Pa zshin pacheye ge ko zshin pa nukai nu	They should be careful and tread it softly
Domin weywey pwasun ingbmai nu	because life has no duplicate.
Paku pkega ge zoko gbialo	They should also know that when the road is
shey apa buzi kuma kwa wuza tukwai tunu ha waiwai ba in azajai	smooth and well tarred, it's dangerous to speed because of their lives and that of others.
In zoko ta gbialo pa ku pkega ko pa wuza impeipei	If the road is bad, they should be conscious of it because that bad road could be a death trap.
Ku hali anukwai ya impa nusinga gusun, anya sinsin nukwai tuko tu aza bo azoko vi	Desist from the act of hooliganism, fighting with one another and passengers.
Fe kucheya domin kota gayi mwamwa mania lo	Desist from it because it does not give you a good image.
Domin waiwai kwasun egbmai nu	Life has no duplicate.
Source: Kabulu Tegbegyi music group, 2005.	

This song was sung and performed by Kabulu Tegbegyi music group during the inauguration of the new executives' election of the Nigerian Union of Road Transport Workers (NURTW), Niger State chapter. The song is warning Drivers and Union Leaders among others to abstain from acts of tuggery, smocking and other vices that can affect their attitude towards others and themselves. The Kabulu group's Lead Vocalist further added that the consumption of these substances will only propel the transport workers to take life. He admonished them to be mindful of the fact that drivers and road transport workers are custodians of lives. Hence, the lives of the people they drive are in their hands. the song targeted at road transport workers is an

indication that Kabulu song and music can be used by any organization, development partners and Gbagyi communities to convey rich developmental messages that are of great benefit.

The message in the song is directed at behaviour change. This form of communication utilises acceptable codes and conducts to rebuke and instruct road transport workers on the critical nature of their job and how it can safe or destroy lives and properties.

A Cry for Nigeria

Gbagyi Song	**Translation (English)**
Shey me shawey insapa in epai zshin api in zhin ye	When I think back of those days when we were children in this Village,
Ewodna ga yaza adnagbmai, mwamwa ko nupa zhin yi pa zshinzshin	Fear and respect for Elders was the order of the day.
Yeye pai zshin kwa zhin yi pa ha nyanu eyizshin ya ye	Love was the common atmosphere we had and felt.
Yeye pai zshin kwa zshin enya nu inyi wu aje	Love was the common atmosphere we shared.
Knuza nu zshi kwai zshin obo nu inko daya pwa	Communal living is what we enjoyed.
Nyagi pai zshin kwa gin ko nya poye kuma ita pai wodna avi nya	Food was in abundance and there was no fear of theft.
Api pai zshin pa ga mwamwa, pai lo knuknu inkna payekpe	Children were highly moral, going about their activities innocently.
Atapai ke gunsun we	One hardly sees quarrels.
Ko asugun, ko ta mwasan (ko pata dnako inmin)	If there is any, it doesn't last long.
Ama in nyize ye, eyi filayi in ayi ga anasara nyize, kuma ayelo inmwa bege	But nowadays, which they call "modern day", "computer age" and all sorts of names,
Impa nu zshin ga nyawe, zawu, ta aipwa asesa mania ajai, atukoda anukwai, pai zsin apo inko ta filo in zokon	is characterized by stealing, killing, robbery, insecurity, insurgency, bad governance, oppression and suppression.

Iyalo eyi nyize ina na, wa to Nagiria?	Where is Nigeria going?
Fe gyelo inge epa mi ya zshin kw aba?	Is it possible to restore her glory back?
Iyalo eyi nyize ina na, wa to Nagiria?	Where is Nigeria going?
Me ye ma kpe, me ye mape jesun eyi api pashinshin ye	I want to know. I want to know the fate of my children.
Me ye ma kpe yi kni pashinshin ye.	I want to know the faith of my country in some years to come.

Source: Kabulu Kuta International, Kuta, Niger State, 2005.

This song is calling the attention of Nigerians to stand upright and do things right because things are not moving well compared to the past. The song has the potential to chronicle history as it mirror's past and present happenings in the society. The song also reflects the problems Nigerians are confronted with nowadays.

All the songs studied, further depict the dynamic and flexible nature of Kabulu music for use in divers situations, times and seasons. The various themes carried by the songs highlighted show that Kabulu music has the potential to address numerous topical issues that affect the wellbeing of the general public in Gbagyi communities.

Here is another example of an old Kabulu song by Gwaba Gulukpma which addresses a topical developmental issue Gbagyis are faced with today:

Gbagyi Song	**Translation (English)**
Tuko ye gwanje, aye najai, yepwa pa do	Unity, love and togetherness
ko nu pa pe Agbagyi abegi	these virtues can promote development among Gbagyis
In ha za yinlo a nufa ko Kiwe wahala	If your brother has farm or financialproblem
ezshin ya gbanje zshin	Let's help one another
eko nu pa layoi tu	this character will uplift Gbagyis
Inyi ta gbaje zshin,	if we do not help one another
Kin lawapita nu in yi pa fa	What legacy would we leave behind?
Efin in Gbagyi ta fin aba e gbian	A piece of broom cannot sweep effectively
inkna efin do	alone, without the bunch of broom
Mapwi gnwaba awo chiaba	twelve Brothers
Paigna pa pa mishin inkna aje	taught they could do without one another
Kwa la pa sa inkna abegi	they had a long time fruitless effort.
Epa da a gna pa mi nyanya hai shininkna ajai	their father told them that they cannotsucceed

	without one another
Shey pa pai ya kwa pa do	When they unanimously worked together
Pa kwai abegi in pa ta mi kwa insapa	they made great progress in a short time
Agbagiza in pa zshi in Nasarawa, Niger	Gbagyi people from Nasarawa, Niger,
Abuja, Kogi, Kwara ko Kaduna	AbujaKogi, Kwara and kaduna
Fe ye kwa pado	should unite
Fia gbmaje zshin	help one another
Ekonu pa pe in abegi	by so doing, development will be achieved

This Kabulu song centres on unity, help for one another, love andtogetherness; these are the virtues that can enhance development among the Gbagyis. When one person has farming or financial problems, let us rally round them. If we continue without helping one another, what legacy are we portraying? When we close our eyes in death what legacy can we leave behind? In unity there is strength. A piece of broom cannot sweep effectively, but when we have a bunch of broom, it can sweep effectively and clean. He told a story about twelve brothers, who went their separate ways boasting that they can make it individually without one another's help, but after many years of unfruitful labour, they all came back to their father and their father told them that they cannot achieve anything without one another since nobody is an island of his own. After coming together, in a short time they achieved great things they could not achieve in many years. It is only when a Gbagyi man, irrespective of where he or she resides or the place where he or she comes from whether Nasarawa, Niger, Abuja, Kogi, Kwara or Kaduna, they should see themselves as one and help each other. The song encourages community members to see themselves as equal partners, no matter their achievements.

Also, thisKabulu song, sang by Gwaba Gulukpma captures the major developmental problem faced by the Gbagyis today. Even though the song was sung many years ago, it is still relevant today. The researcher specifically selected this song as a result of the aspect of community development that is being examined in this study which is to focus on the

communicative potentials of Kabulu music towards strengthening communal relationships and social networks in Gbagyi communities so that members of the Gbagyi ethnic group can make substantial progress.

Some of the core tenets of Development Communication are participation through collective support and collective communal responsibility as reflected in the song. The lack of these factors can either make or mar participation which could result in actual or pseudo participation. A typical illustration is grudges against one another. Even though there is a large turnout of people in number for communal exercise and that turn out is not backed up with action, community development efforts will remain a mirage. As such, the socio-cultural hindrances must be discouraged through various means like the way Kabulu music did as illustrated in the song. This is a result of the impact Kabulu music has on its audience as attested to by Gwaba Gulukpma, who in an interview disclosed an instance where a Police officer approached and confessed to him the level of impact his lyrics have made on the Officer's career as a result of Kabulu music. According to Gwaba, the Police Officer said:

> You don't know why I called you. I called you because the Course I went for and the rank I have attained is a result of three words you (Gwaba) mentioned in your lyrics that led to my success in the course and that is why I called you to perform at my marriage. (Interview with Gulukpma, Artist, Kuta, 2015).

The confession made above is a pointer to the danger of limiting Kabulu lyrics to only entertainment at social gatherings. If the communicative potentials were only limited to entertainment in the past without performing other functions of communication such as education and enlightenment as reflected in the Gbagyi song stated earlier, the positive impact of Kabulu music may not be this strong. The implication of this situation could be negative and positive. On one hand it is negative because other communicative potentials of Kabulu music which include stimulating discussion, information dissemination, enlightenment and

mobilization have been ignored nowadays. Hence, indigenously sustainable programmes aimed at highlighting the needs and problems of the people are hardly promoted and performed using education, information, mobilisation avenues inherent in Kabulu music. Little wonder why, Lyrics and Language got 100 percent selection for suggestions on the extent to which Kabulu music's communicative components can be maximized for community development. Based on the respondents' selection from the questionnaire, lyrics and language should be given more prominence and up scaled.

On the other hand, the situation of limiting Kabulu music's lyrics to entertainment at social gathering could be more helpful where entertainmentislinked with education called "edu-tainment" as explained by Yahaya (2002:189)who hasused"Entertainment – Education" as a communication strategy for Social Change. One of such is the Community Mobilisation campaign for Reproductive Health Education in Niger State of Nigeria. This project being evaluated comprised community visitations and educational campaigns with folk musical performances, videocassette recorder shows, question and answer sessions and drama sketches. A sample of 288 residents from both urban and rural communities assessed the effectiveness of the outreach program in the study area. Findings from the study reveal that outreach programs mobilised, entertained and educated people on the issues raised on the project such as family planning, sexually transmitted diseases, safe motherhood and Acquired Immune Deficiency Syndrome. Residents from rural areas ranked the outreach highly in the area of social service. Outreach program strategy such as dancing, listening, watching and questioning promoted participation in the program initiative. It was hence recommended that outreach communication programs should be a virile component in all development programs, particularly, in rural areas where access to other forms of communication support is in short supply. Therefore, the

outcome of the aforementioned outreach programme buttress the submission of Wang and Dissanayake (1982: 6) who noted that though folk music are usually regarded as an entertainment, they suggest that folk music could be used effectively and efficiently as a communication medium in a society with a strong oral tradition. They add that folk music can be used to provide rural people with entertainment in order to attract their attention and ensure their participation in developmental activities(Dissanayake, 1982: 6).

The second objective which attempts toinvestigate factors militating against Kabulu music as a medium for development revealed that Kabulu music is mostly faced with the challenge of mass media effect and the lack of public awareness about the communicative potentials of the music. Others include: cultural erosion, poor documentation, modern religious belief, communication gap in transferring Kabulu music from the old to the young generation among others. As affirmed by 96% of respondents in the research survey, the factors enumerated above,answer the research question: "What are the factors hindering the use of Kabulu music for local development?"The problem as expatiated by McQuail(1987)is that the conventional mass media have some features which have been considered problematic for the society. The problems include: monopoly of mass media ownership which threatens rural people's access to information and participation in communication processes.The problem associated with mass media effect as expatiated by McQuail (1987) is further attributed to the excessive use of mass media for development programmes and the relegation of local media to the background as speculated by MacBride et al. (1981:56) who explained that:

> More emphasis should be placed on local media and local activities for four main reasons: one, because they may beover shadowed and pushed into the background by the big media (mass media); two, because mass media have been expected to

> accomplish tasks and goals for which they are not fitted; three, because in many countries the neglect of a certain balance between big and small led to unnecessary wastage of scarce resources, by using inappropriate means for diverse audiences; four because by establishing links between them (mass media and folk media) broader horizontal communication could be developed.

This implies that the dominant music content of conventional media are Western inclined and do not promote indigenous Nigerian culture. The West through its music and other media products has been able to export its cultures across the globewhile indigenous music are relegated to the background or kept unnoticed. This situation has further led media organizations to allocate less time to the airing of indigenous music.Consequently, Yahaya, (2004), noted that efforts at achieving social integration (communal cooperation) have often concentrated on the use of only modern exogenous communication methods to the neglect of indigenous communication. The resultant effect is that most of such efforts have ended in failure as the much desired social integration and national rebirth leaves much to be desired (Yahaya, 2004:87).These illustrations constitute the reasons Democratic Participant Media Theory advocates for the invention and development of alternative media for people centreddevelopment. Indigenous alternative platforms such as Kabulu music can be repositioned for rural community development interventions.Democratic Participant Media Theory therefore call for the utilization of micro/folk media for socio-cultural change since rural people are not involved in the packaging and dissemination of development issues. Abah was however optimistic that though folk media are faced with diverse challenges in their usage, their importance make them significant in development oriented communication campaigns in the

society today (Abah, 1997). Thus, mass media effect and the lack of public awareness are critical impediments to note in the discharge of community development at the grassroots.

Objective three of this research seeks to identify various ways through which Kabulu music can serve as an effective communication medium for proper community development, especially among members of the Gbagyi ethnic group.In view of this objective, the research was concerned about how folk music can be modified to carry modern messages since globalization (mass media) and other factors were identified as the major threat to folk music.Enemaku (2003:84) in Eloho(2007:312)when writing about the traditional communication system among the Igalas mentioned the following as precaution, which must be taken for traditional communication to be modified:

i. Traditional communications must be adaptable to the changing philosophies and dynamics of the society.
ii. Traditional communications must be preserved in other forms because the form in which they exist (especially the verbal forms) may not stand the test of time. For example, presenting them in electronic forms such as audio discs will be more advantageous than their contemporary verbal forms.
iii. There should be a more refined way of handling over these systems from one generation to another.
iv. The modern mass media could be legitimately used to promote the traditional communication system.

The recommendation of Enemaku (2003:84) goes in line with the submission of the Development media theory which states that mass media must accept and carry out positive development tasks in line with established national policy. The task of the mass media in the

case of this study is the task of meeting the developmental needs of the society (rural society) by promoting folk music. Therefore, Journalists and other media workers have responsibilities to promote grassroots information gathering and dissemination tasks in the interest of rural communities by using indigenous media such as folk music so that local interest and voice of the masses can be heard and factored in to communication policies and programmes targeted at rural dwellers. Also MacBride, et al (1981: 57) added that "Very often local groups use modern communication means (radio or television, new printing techniques, even microprocessors and video-tapes) adapting them to the needs of their environments and to the variety of local conditions." Furthermore,Kamla-Raj (2011), who in a study revealed that majority of the respondents, felt that folk music is quite significantin rural development for its cultural aspect but in the era of Information and Communication Technology (ICT), it is losing its significance.To ensure folk media's continuous existence and impact therefore, the study supports the idea that folk media can be used effectively along with the electronic media for the development of rural society. The Head of NCAC, Barde Harunaexplained why folk music should be integrated into the mass media.According to Haruna:

> Mass media and Kabulu musicare brothers. For example not everybody has access to television and radio, not everybody can read. Since Kabulu music is specifically indigenous and the target audience of Kabulu is mostly rural areas and that is where our population is. Mass media may not be able to go in to the interior because you don't just talk to people like that. You need Kabulu music to talk to people directly. Kabulu music talks to people jokingly and sarcastically. Kabulu music can go to the market square, startdrumming, people will gather and then they will pass their information. But Kabulu music needs Radio to get to where they cannot get to. Both media need each other. Let us use Radio and Television to take Kabulu to where they have not gone to (Interview with Haruna, NCAC, Minna, 2015).

Therefore,synergizingfolk music with the mass media is paramount to repositioning Kabulu music. The implication is that Kabulu music may not be able to promote community

development alone in this era. The call for the repositioning of the folk media also tallies with the question posed by Lent,(1982:9)who asked whether traditional media could carry modern messages, and if they could, should they; if they could not, should they be modified so that they could. The modification in this sense refers to repositioning of folk music. It is discovered in this study that the mass media can be synergized with Kabulu music to enable the folk music perform better than it did in the past because124 (82.6%)respondents selected inter-adaptation of mass media with folk music for community development in the questionnaire. Furthermore, the arguments made by most of the Scholars cited in this study seem to tilt towards the modification of folk music and its synergy with the mass media. That is why the study is targeted at repositioning Kabulu music.

The experiences of researchers, community groups and facilitators show how folk music has been used in many different settings within diverse populations. Some of the folk music projects that have been carried out with success include:Marotholi Travelling Theatre in South Africa, Rupantar Survey in Bangladesh and Leribe District Programme in South Africa

The Marotholi Travelling Theatregroup has used Lesotho's indigenous songs to bring about participation and conscientisation among men, women and children. An example is "Liphotha" a song performed by a solo dancer and the other where people sing and clap hands was used as children's theatre (a play for children). While the children sang, clapped hands and responded to the dancers, the dancers did "Liphotha" and mimed the role of flies in the transmission of diseases (Mda, 1986:20) in (Mda, 1993:79). According to Mda, (1993:77) these songs today, only reflect the world of the village. Another strategy the 'Marotholi Travelling Theatre', employed is the incorporation of the people's dances where the performers slap and

pound their rubber boots in rhythmic performance. These protest song performances reflect the experiences and concerns of community members.

In Bangladeshi, a study was conducted by Rupantar, a development communication organization. This organization has for the past 15 years used three main traditional forms namely, Pot Songs, Folk Drama and Popular Publications to promote learning on a mass scale. The integration of folk music with mass media was used to impact the lives of 1.2 million disadvantaged people to communicate developmental issues in the following key areas: women's empowerment and leadership development; disaster vigilance and mitigation; alternative livelihood options; human rights (including rights of women and children); biodiversity conservation; revival of folk culture; grassroots democracy and good governance; protection of women and children from human trafficking and theatre education for children.

The experience of South Africa in the use of folk music is a folk song from the Leribe district which infused developmental messages on village water supply. Based on the scenarios seen in the village visited for the competition, the girls on their own without external influence composed songs to ridicule them for the unavailability of water taps in the community. In other words, the song served dual functions; to disseminate information and to provoke critical thinking on issues that concern young women in the community.

The use of folk music for development is a pointer to how Kabulu music can engender sustainable community development in Gbagyi land.Though Horn (1980) argued that songs on their own are unable to communicate content and change people's ideas. They may be good for rallying people, but they are just like slogans. They do not invite critical thinking. However these songs cannot on their own function as a vehicle for community dialogue even though they may carry developmental messages in their lyrics. They can be used in the context of a play (a sign in

a macro sign) to reinforce the messages that are being transmitted by the participants among themselves (Mda, 1993:73). Anaeto and Margaret, (2010:145) also agreed that traditional and folk media have limitations such as limited reach, inability to be used on their own, (have to be combined with other media). The fear dispelled by Anaeto and Margaret on Folk music's limited reach is being worked out by the mass media.

Responding to the research question on how mass media could be integrated with Kabulu music for sustainable development in Gbagyi communities, various means of synergy between the mass media and folk media were identified in this study. They include; the establishment of folk music division under the Ministry of Information and Communication, enacting laws with punitive fining in order to enforce a percentage adherence to the use of folk music on mass media and the inclusion of folk music in the philosophy, ideology and agenda of mass media.

In addition, Kabulu music'smulti-media channels comprising instruments, theatre, songs, dance and village square performance can be used to communicate development depending on the type of channel that suits the circumstance. Folk music is therefore indispensable in the revival of communal living and the promotion of community development.Yahaya(2008:92) endorses this stand by stating that indigenous communication that can reach more people and sustain their interest in messages can be effectively used to ensure that the much desired social integration and national rebirth are achieved in developing nations. This will assist Nigeria in its pursuit of economic independence, and see one another as brothers in the quest for democratically enshrined participatory development process.

But the overall understanding of this study is that Kabulu folk music can be repositioned to engender sustainable community development, using its communicative potentials to meet the development information needs and aspirations of the Gbagyis.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.0 Summary

This research considers the use of Folk music (Kabulu music) for community development in Gbagyi rural communities. The study pays critical attention to the current decline in the use of Kabulu music for community development and its loss of appeal among young Gbagyis.In this way the communicative potentials of the music is negatively affected thereby relegating communal and development initiatives to the background.

The Democratic Participant Media Theory and Development Media theory were deployed to underpin the study while arguing for a repositioning of Kabulu music (an alternative media) for people centered development and to repackage indigenous media strength for mass appeal as well as to seek ways to participate and be heard in the conventional media. In this study, 162 copies of questionnaire were administered among members of the Gbagyi ethnic group in Niger state. The respondents comprise male and female, drawn from 6 communities in Shiroro Local Government Area of Niger State but 150 copies were returned. More so, 4 persons comprising the King of Kabulu music,1Kabulu Performing Artiste, 1 Cultural Performing Art Officer and 1 mass media practitioner who have spent many years in their various disciplines were selected for Key Informant Interview. Finally, literatures, reports and a documentary performance of four Kabulu groups from four Local Government Areas in Niger state were viewed as a way of establishing the impact of the potentials in Kabulu music required to communicate development at the grassroots.

5.1 Key Findings

Based on the responses collected from the field onKabulu music for community development in Gbagyi land, the following key findings emerged.

i. The study discovered that the communicative role of Kabulu music is currently limited to entertainment at social gathering.

ii. Majority of the respondents stated that Kabulu music is faced with the challenge of mass media influence which is affecting the level of public awareness about Kabulu's communicative potentials.

iii. The study further discovered that Kabulu music can be integrated into mass media in order to perform the rural development function.

iv. The study equally found out thatfolk music can be included in the philosophy and agenda of the mass media.

5.2 Conclusion

From the findings of this study on the use of Kabulu music by the Gbagyis, it has been established that the music is currently underutilized for community development compared to the past when Kabulu music was the Gbagyis' major communication channel. Though folk music is relevant to communicate with those in the rural areas,globalisation of communication and media channels have rendered its potentials redundant.

However, Gbagyi rural communities can do better by repositioning Kabulu folk music to ensure the media's continuous existence and impact. In this way communal cooperation can be guaranteed thereby making the music a workable communication form for use in making effective messages for rural development.

To this end, this study has explored the appraisal of Kabulu music for community development and its current impediments. It has equally investigated the potential of integrating

Kabulu music into the mass media. It is therefore concluded that Kabulu music in its present state cannot produce sustainable communal ties and wellbeing. Thus, this study is advocating for the repositioning (re-modification) of Kabulu folk music. If repositioned, Kabulu music can make up for the limitation in mass media and can serve as an alternative media for the masses in order to uphold people centred development with emphasis on communal and behaviour change at the grassroots.

5.3 Recommendations

From the foregoing, the researcher hereby recommends the following:

i. The indigenous forum called 'Gbodogun'which was formed by Kabulu Kuta International Music group should be institutionalized by the Gbgagyis with specific dates set aside for yearly meetings. The platform will enablemembers of the ethnic group to get enlightened using Kabulu performances targeted at educating and stimulating discussions on developmental themes that affect Gbagyi communities today. In this way, the platform will promote home coming of Gbagyis from every part of the globe to deliberate and to take action for sustainable solutions to communal developmental challenges.

ii. Kabulu music should be upgraded by members of the Gbagyi ethnic group. This should be done by modernizing the musical equipment;while Folk music should be included in school's curriculum as a course (subject) of study in both basic and tertiary institutions.

iii. Research materials and information on Kabulu music should be further documented in the forms of journals, pamphlets and public presentations. While a museum on folk music should be established for the purpose of preserving some traditional communication forms such as Kabulu music for posterity. These avenues will enable members of the Gbagyi ethnic group to undergo cultural re-orientation to change their attitude towards

Kabulu music so that the music can be better appreciated and accorded the recognition and support it craves for. By so doing, the Nigerian Government, National Orientation Agency (NOA), Non-Governmental Organizations, Ministry of Information and Communication, the private bodies among others can be encouraged to make the most use of Kabulu music to communicate development and empower rural communities for sustainable and result-oriented development.

iv. Mass media practitioners should incorporate folk music in its programming and Kabulu music should be played on state owned radio stations. This way, the music will have relevance in this era of sophisticated technology and will enable Kabulu music feature prominently in the mass media, particularly radio.A website on Kabulu folk music should also be opened for easy access to information for the general public and for media practitioners who may want to produce programmes on folk music.Kabulu music should also be featured on Social Media, so that young Gbagyis will have knowledge of the music and its communicative potentials. Competition for Kabulu music Artists could be organized at local, state, national and international levels to encourage the artists and to promote Kabulu music. The competition can be aired live in order to appeal to young Gbagyis.

5.4 Contribution to Knowledge

i. The study has shown that Folk Music (Kabulu music) is capable of promoting collective interaction and wellbeing, apart from entertainment at social gathering whichit is currently used for.

ii. The study has shown thatmass media alone cannot effectively communicate sustainable rural development but should be simultaneously used with folk media (folk music).

iii. The research has shown that Kabulu folk music can be effectively repositioned to engender sustainable community development, if it is synergized with the mass media.

iv. The study has shown that if folk music isincluded in the philosophy and ideology of the mass media, issues that pertain the masses will be heard and those at the grassroots will be opportuneto partake and to take decisions on issues that concern them.

REFERENCES

Abah, S. O. (1997).*Performing Life: Case studies in the practice of theatre for development*. Zaria: Bright Printing Press.

Aina, S. (2003).Mass media and rural/community development. In: Oso, L. (ed.), *Community media*: *Voices of the Oppressed*. Abeokuta: Jedidiah Publishing.

Akinbile, L. A.Harnessing Indigenous and Traditional Communication for Social Integration and Rebirth in Yahaya, M. K. (2008).*Communication for Social Change in Developing Countries*. Ibadan: Kraft Books Limited.p. 92.

Akinfeleye. R.&Okoye, I. (2003). *Issues in Nigeria Media History 1900-2000 AD*.Lagos:Malthouse Press Limited.

Akpabio, E (2003). *African Communication Systems: An Introductory Text*. Lagos: BPrint Publications.

Akponome, A. O. (2014:10). "Folk music in Contemporary Nigeria: Continuity and Change",*Unpublished Ph.D Thesis on Development Communication* at the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

Aliaga, M., & Gunderson, B. (2000).*Interactive Statistics*.Saddle River.3-15.

Anaeto, S. G. & Anaeto, M. S. (2010).*Development communication: Principles and Practice*. Ibadan: Sterling-Horden Publishers Limited.

Ani, K.C., Nwakego, O. S., & Unezinwa, E. (2015)."The Need for a Paradigm Shift in Philosophy, Music and African Studies: A Trilogical Identification of Three Conceptual Relevancies in State Tertiary Education". *Open Journal of Political Science*, 5, 152. http: // dx. Doi.org/ 10.4236/ojps.2015.52016.

Anna, H. (2008).Asset based community development in Rhoda, P. and Robert, H. (2008). *An Introduction to Community Development*. New York: Taylor & Francis Publishing Group.

Baran, S. J.and Davis D. K. (2009).*Mass communication theory, foundations, ferment, and future*. Belmont: Thomas-Wardworth.

Barhardt, N. (2005). Relevance of Indigenous Knowledge of Oral Tradition.In Akponome, A. O. (2014:10). "Folk music in Contemporary Nigeria: Continuity and Change", *Unpublished Ph.D Thesis on Development Communication* at the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

Barnlund, Z. (2008). The transactional Model.In Ismail, F. O. (2014). Agricultural Communication and Sustainable Change: An Appraisal of the Potential of Participatory Photography for Enhancing Productivity in N.A.E.R.L.S Interventions. *Unpublished*

Disserrtation on Development Communication in the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

Boafo, K. S. T. (2006). Participatory Development Communication: An African Perspective In Bessette, G. (ed.) *People, Land and Water: Participatory Development Communication for Natural Resources Management*. Retrieved June, 2015 from http://en.wikipedia.org/wiki/Cognitive _Dissonance

Boal, A. (1979).*Theatre of the Oppressed.* London, UK: Pluto Press.

Charles, A. & Braimah, A. (2005).Edo Folk Songs as Sources of Historical Reconstruction.*Journal of Kamla-Raj.*3(2): 123-128.

Christopher, C. (2007).*Information and Communication*.BOD Gmblt DE.

Cohen, D. and Prusak, L. (2001).*In Good Company: How Social Capital Makes Organizations Work*. Boston, MA: Harvard Business School Press.p. 4.

Coldevin, G. (1987). *Perspectives on communication for rural development*. Rome:FAO.p. 1.

Creswell, J. W. (2003).*Research Design: Qualitative, Quantitative and Mixed Methods and Approaches* (2nd. ed). Thousand Oaks, CA: Sage.

Dadi, N. (2013). *Zaar at a Glance*. Bauchi: Oluwole Printing Company.

Eloho, I. (2007:312). "Igala Traditional Communication System".*Ebenezer Soola Conference: Proceedings* (2007). Ibadan: University of Ibadan. p 312.

Enemaku, S. (2003:84)."Aesthetics of Igala Traditional Communication System and the Challenge of Modernity".*Journal of University Media and Aesthetics.* (1).3.

DeFleur, M. L. & Dennis, E. (2013).*Understanding mass communication*. Boston: Houghton Mifflin. p. 81

FAO (1994).*Communication.A key to human development*. Rome: FAO.p. 5.

FAO.(1987).*Development Support Communication.* Rome, Italy.

Federal Government of Nigeria. (1962).*National Development Plan 1962-1968*. Lagos: Federal Ministry of Economic Development.

Federal Government of Nigeria.(1970).*Second National development Plan 1970-1974.* Lagos:Federal Ministry of Information.

Federal Government of Nigeria.(1975).*Third National development Plan 1975-1980.*Lagos*:*Federal Ministry of National Planning.

Federal Ministry of Budget and Planning.(1990).*First National Rolling Plan 1990-1992.*Lagos:Federal Ministry of Budget and Planning.

Freire, P. (1970). *Pedagogy of the Oppressed*.New Delhi: Sage. p. 20.

Freire, P. (1973). Education *for Critical Consciousness*. New York: Seabury.p. 43& 76.

Fugelsang, A. (1982).*About Understanding: Ideas and Observations On Cross Cultural Communication*. Uppsala: The Dag Hammarskjold Foundation. p. 28

Green, G.P. and Haines, A. (2007).*Asset Building and Community Development*, 2nd edn, Thousand Oak, CA: Sage. p. 81.

Guba, E. G., &Lincoln, Y. S. (1981). *Effective Evaluation*. San Francisco: Jossey-Bass.

Harande, Y. I. (2009).“Information Services for Rural Community Development in Nigeria”.*Journal of Library Philosophy and Practice*.Vol. No.1522-0222.

Horn, A. (1980). African theatre: Docility and Dissent, in *Index on Censorship* 3/1980.

Hustedde, R.J. and Ganowicz, J. (2002) “The Basics: What’s Essential about Theory for Community Development Practice?, ”*Journal of the Community Development Society*, 33(1): 1–19.

Hybels,.S & WeaverII (2001).*Communicating Effectively.* Boston: McGraw Hill. p. 100.

Ibagere, E. (1994). Taxonomy of African Traditional Modes of Communication in Tosanwumi, J. and Ekwuazu, H. (eds.)(1994) *Mass Communication: A Basic Text*. Ibadan: CaltopPublishers Ltd.p. 85.

Ismail, F. O. (2014). Agricultural Communication and Sustainable Change: An Appraisal of the Potential of Participatory Photography for Enhancing Productivity in N.A.E.R.L.S Interventions. *Unpublished Disserrtation on Development Communication* in the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

Izzu, N.E. (2007).“Putting the People First: Communication Trends for Rural Development in Nigeria”.*Ebenezer Soola Conference: Proceedings* (2007). Ibadan: University of Ibadan. p. 25

Janovy, C. J. (2015).*Folk Alliance Local Music Digital Post International*. UMKC: Heartland Health Monitor.P 1.

Jegede, E. (2014).*Music in Africa and the Question of Multidimensional Value*.Unpublished Paper.Development Communication, Department of Theatre and Performing Art A.B.U. Zaria.p 31.

Kumar, S. (2011).*Role of Folk Media in Nation Building*. India: University of Luck now

Kure, I. (2011). *Gbagyi Roots: GbagyiPast Heroes, Gbagyi Names and Meaning*. Abuja: Base Printhouse Ltd. pp 12-13.

Kuta, B. A. (2008). *Notes on some aspects of Gbagyi History in Nigeria*. Niger: AbayiResources Productions.

Lent, A. (1982:9) in Mda, Z. (1986:20).Marotholi Travelling Theatre. Roma: National University of Lesotho.p 20.

Liman, A. A. (2005) *Hegemony and Mass Mediated Culture: A study of Popular Culture Trends in Post-Colonial Northern Nigeria*. Unpublished PhD Thesis.Ahmadu Bello University, Zaria.

Lincoln, Y. S., and Guba, E.G. (1985).*Naturalistic Inquiry*. Beverly Hills, CA: Sage.

MacBride, S. et al (1981).*Many Voices, One World*. Ibadan: Ibadan University Press.p. 10.

Makinde, M. T. and Odeneye, A. R. (2007:507).“Analysis of Emerging Semiotics from Indigenous Communication in Glo Advertisements on Nigerian Television”.*EbenezerSoola Conference: Proceedings.*507

McLeod, S. A. (2008). Likert Scale. Retrieved from: http; // www. *Simplypsychology*.org/likert-scale.html

McNabb, D. E. (2004).*Research Methods for Political Science: Quantitative and Qualitative Methods*. New York: Longman.p 121.

McQuail, D. (1987): *Mass Communication Theory: An Introduction*. London: Sage Publications.

Mda, Z. (1993). *When people Play People: Development Communication through Theatre*. Johannesburg: Witwatersrand U. P.

Melkote, S. (2001).*Communication for Development in the Third World: Theory and Practice*. (2nd ed.). New York: Sage Publications.

Middleton, J. and Wedeneyer, D. J. (1985).*Methods of communication planning.*London: United Nations Educational, Scientific and Cultural Organization. p. 175.

Moemeka, A. A. (1991). Perspectives on development communication.*Module on development communication*.Nairobi p. 15-30.

Mohammed, S. (2012*). Gbagyi Traditions of Origins: Some Preliminary Analysis*. Zaria: Ahmadu Bello University Press.

Mohanty, M. & Pritishri, P. (2011).*Folk and Traditional Media: A Powerful Tool for Rural Development*. Orissa: Africana-First Publishers Limited.

Mugenda M. O. & Mugenda A. (2008).*Research Methods*: *Qualitative and Quantitative Approaches.*Kenya:African Centre for Technology Studies.

Murphy D. R. (1977).*Mass Communication and Human Interactions*. U.S.A: Houghton Miftlin Company.p 307.

National Bureau of Statistics (2012:137). *Niger State Facts and Figures*.www.nigerstat.gov.ng/.

Nzewi, C. (2003). "Folk Music and Africa".In Akponome, A. O. (2014:10). "Folk music in Contemporary Nigeria: Continuity and Change", *Unpublished Ph.D Thesis on Development Communication* at the Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

Ogwezzy, A. (2009). African Communication Systems (Module 1).*National Open University of Nigeria*. Victoria Island: NOUN.

Okafor, R. C. (2005). *Music in Nigerian Society*. Enugu: New Generation Books.

Okunna. C. S. (2002). "A quick look at development communication". In C. S. Okunna (ed.) *Teaching Mass Communication: A Multi-Dimensional Approach*. Enugu: New Generation Books.p. 50.

Okwori, J. Z. (1994). Empowerment for Sustainable Development: the popular Theatre Strategy. *Unpublished Thesis in Drama*.Department of English and Drama, Ahmadu Bello University, Zaria. pp 7-11.

Oladipo, E.O. (1996). *The theory, concept and practice of sustainable human development.*Lagos: UNDP. p . 1.

Omotoso, S. L. (2010). "The use of media in Community Economic Development Practice: A Case Study of the Village Square, Nigeria". *Kenga: International of institute of African Studies.* (14)1. p 8.

Opubor, A. E. (1975). "*An Ideological Perspective for African Communication Research"*.A Paper Presented at the WestAfrican Regional Conference on Mass Communication, Lagos.

Osuala, E. C. (2006*). Introduction to Research Methodology*.(3rd edition).Nsukka: Africana First Publishers Ltd.p 225.

Pringle, I. Mittal E. and Valdes M. (2012). *Learning through Traditional Cultural Forms in Excerpt from Part One: The educational potential of Community Media*.

Quebral, N.C. (2006). Development Communication in the Agricultural Context.*Asian Journal of Communication*, vol. 16, no. 1, pp. 100-107.

Quebral, N. C. (1975) "Development communication". In Jamias, J. F. (ed) *Readings in development communication*. Los Banos: Los Banos College. p. 1-12.

Rhoda, P. and Robert, H. (2008).*An Introduction to Community Development*. New York: Taylor & Francis Publishing Group.

Rogers, E. M. (1989). Inquiry in development communication.In Molefi K. & William B. (Eds.), *Handbook of international and intercultural communication*. Newbury Park, CA: Sage. p. 67-85.

Rogers, E. M. (1976). Communication and Development: The passing of the dominant paradigm In E. M. Rogers (ed.) *Communication and Development: Critical Perspectives*. Beverly Hills: Sage publications.p . 213.

Ronald, J. H. (2008). Seven theories for seven community developers in Rhoda, P. and Robert, H. (2008).*An Introduction to Community Development*. New York: Taylor & Francis Publishing Group.

Schlosser, S. E. (1997:7). *American Folklore.*New Jersey:Pequot Press.

Schramm, W. (1973). Men, Messages and Media: A Look at Human Communication. New York: Harper and Row.p. 80.

Servaes, J. and Jacobson, T. (eds.) (1995).*Participatory Communication for Social Change*. New Delhi: Sage Publication.

Shakwo, J. A. (1984:69-168).“Understanding Gbagyi Folktales: Premises for Targeting Salient Electronic Mass Media Programmes”, *Unpublished PH.D Thesis on Radio, Television and Film*, Ahmadu Bello University, Zaria.

Stichele, V. P. (2000). *Folk and traditional Media for Rural Development*. Retrieved from http://www.fa.org/sd/Cddirect/Cdanao29.htm

Todaro, M. And Smith, S. C. (2003).*Economic development*.8th edition. India: Pearson Education (Singapore) Pte. Ltd. p. 5-6.

Tommy**,** N. (2008).*Music For Social Change Essential Part Of Progress***.** Los Angeles: USC Annenberg School for Communication & Journalism**.**

Wang, G.& Dissanayake, G. (1982). The Study of Indigenous Communication Systems in Development: Phased Out or Phased in? inMda, Z. (1993).*When People Play People*: *Development Communication through Theatre.*Johannesburg: Witwatersrand U. P. p 6.

White, S.A. (Ed.). (1999). *Theart of facilitating participation: Releasing the power of grassroots communication*. New Delhi: Sage.

White, R. (1986). Christians Building A New Order of Communication (Reflections On The Contribution Of The Church To The Development Of The NWICO) in*Group Media Journal*. SONOLUX, VOL. V-3.p 6.

Whyte, W. (1991).*Participatory Action Research*. Newbury Park: Sage Publication.

Wilfong, S. (2007).*Types of Folk Music*. Chicago: Wallingford.p 21.

Wilson, D. (1982). "Traditional Mass Communication: Towards a Redefinition of Concepts." A Paper Presented at the Inaugural Conference of Nigerian Mass Communication Association in Lagos, April.

Yahaya, M. K. (2002)."Community Mobilisation for Reproductive Health Education in Niger State of Nigeria".*Journal of Social Science., 6(3): 189-196 (2002).*

Yahaya, M. K. (2004). "*Effects of Folk Music and Community Outreach Drama Performances on HIV and AIDS Awareness in Niger State of Nigeria"* .4th International Entertainment Education Conference. Cape Town: University of Ibadan.p 1.

Yamane, T. (1967).*Statistics: An Introductory Analysis*, 2nd Ed. New York: Harper and Row. p 258.

INTERNET

UNESCO (1972) Expert Meeting on the Integrated Use of Folk Media and Mass Media in Community and Family Planning Development Communication Programme. London, retrieved on 24th November 2016 from http//www.cominit.com/redirect.cgi?r=http://www.eric.ed.gov/sitemap/html 0900000b80111251.html.

Yahaya, M. K. (2002). The Nupe People of Nigeria: within the Social and political engineering of Indigenous Music for Entertainment Education. Niger, retrieved on 12th October, 2016 from www. academia. edu/520030/.

INTERVIEWS

Interview with Mr Barde Haruna; Niger State Council of Art and Culture (NCAC), Minna, Niger

State, 28th November, 2015.

Interview with MrsHauwa Kulu Abdullahi; Nigerian Television Authority (NTA Minna), Minna, Niger State, 28th November, 2015

Interview with Gwaba Gulukpma; Kabulu Kuta International, Shiroro, Niger State, 8th July, 2015.

DOCUMENTARY OBSERVATION

Umar, D. (2005). Audio-Visual Documentary: Gbagyi Music Series; Kabulu Vol:1. Minna:

Cosmic Music Productions Ltd.

APPENDIX I

PHOTO-SHOTS/ FIELD SURVEY

Photo-shots from Documentary Observation



Kabulu Instrument Ensemble (Kabulu, Koje and Mwai)



Kabulu Instrument



Mwai (Flute) Instrument



Koje (Violin) Instrument



Kabulu Groups from four Local Government Areas in Niger State (All groups observed perform at the Village square)



Knee dance **Shoulder dance** **Waist dance**





Dialogical Conversation **Drama (Woman mimicking a man)**



Open for participation by all community members (Old and Young as well as Women and Men)



Gwaba Gulukpma (Lead Vocalist, Kabulu Kuta Int'l) and Dada Audu (King of Kabulu Music)



Kabulu Artists (Kabulu Kuta International)

APPENDIX II

KEY INFORMANT INTERVIEWS

Responses fromDada Audu

My name is Dada Audu, the current King of Kabulu Music. We grew up seeing our parents singing and playing Kabulu music in our community.

Kabulu instrument used to be played alone before the other instruments that make up Kabulu music were discovered. The ensemble of "koje" and "mwai" were discovered when Kabulu artists play at local beer drinking bars where koje and mwai players used to visit. Each time Kabulu instrument was played, Koje and Mwai players joined in the performance but Kabulu remained the dominant instrument among others all other instuments in its ensemble.That is the reason why the ensemble is refered to as Kabulu, not Mwai nor Koje.

I took over the mantle of leadership when our fore fathers died. Later my Father's elder brother took over, afterwards my father was enthroned. When my father passed on my eldest brother was installed. On his death, my elder brother took over the throne and when he died I was crowned as the current serving king of Kabulu music.

No other tribe has or sings Kabulu music except the Gbagyi ethnic group.

I encourage the younger ones to hold on to Kabulu and ensure that it doesn't go in to extinction. Gbagyis can also assist Kabulu Artists by ensuring that they are not cheated. (He also advocated for the repositioning of Kabulu and its documentation so that the younger generation can be informed about Kabulu music. Gbagyi children who have and some others who are acquiring formal education can carry out more research on Kabulu music. This will help to encourage further studies on Kabulu music since no academic research has been done on Kabulu music.)

I advise that Kabulu music should be polished, repackaged and incorporated on television and radio (mass media). Kabulu music andits knowledgeshould not go in to extinction nor be forgotten.

Parents should cultivate the habit of teaching and informing their children about Kabulu music and what it has communicated in the past.

I've observed that people of other tribe also love to listen and dance to Kabulu music. Hence, I'm presently teaching one of my children how to play Koje since I also play koje(violin) instrument.

Kabulu Artists have logistic (transport) challenge which affects their efficiency and movement to the venue of performances they are invited to.

Responses from Gwaba Gulukpma

Gwaba Gulukpma, the Lead Vocalist of Kabulu Kuta Music.

Kabulu is the name of an instrument referring to the big bass guitar, made with half of a big calabash which is covered with cow skin. It has a bamboo stick to the top and iron maracas called, "ashama". The strings in those days were made out of animal skin, either antelope or cow tail to give different kinds of sounds. There are two strings attached to the Kabulu that gives the different sounds such as bass and tenor among others. There are some other instruments that complement the Kabulu. One of it is a Violin called "Koje". It is made out of small calabash and covered with either monitor or alligator lizard. The tone is different from that of Kabulu. The tone is stringed with Horse tail. These instruments complement each other to give the rhythm. There is also another instrument called "Mwai". It is made out of Bamboo sticks, which sounds like a flute. At the lower part of the bamboo stick is a sharp cow horn attached so that the output (diaphragm) can boost any sound. All these three instruments, together brings out the beauty of the music. If you play Kabulu music, you are addressed as "Kabulu". In those days, Kabulu music was attached to a cult called Amadawa Agunu. It was also attached to hunting and farming activities which had both spiritual and communal significance. There is a Kabulu Artist who is an old man now that has been playing Kabulu for over fifty years now and his permission and blessings must be sought before joining or playing Kabulu music because, is not anything for anybody to just pick up and practice play because it is spiritual. For you to start playing, you must be chosen by the gods to play Kabulu.

Disunity came and you find out that there is disunity among the Gbagyis based on geographical location. Recently we sang Kabulu music in a forum in Abuja about the need for unity and oneness to work together. What came out of me as a lead vocal is used to educate, create, inform, and entertain in my dialect (Gbagyi) for people to be united. Kabulu music then led to the creation of a forum called "Gbodogun", as a way of uniting people to bring about development among the Gbagyis.

People sing Kabulu today for coronation, marriages, naming ceremonies because people do not use Kabulu for faming today. So it is limited to ceremonies only.

The lyrics are highly philosophical and always promoting unity. A Gbagyi man called me and told me about how the lyrics in Kabulu music has inspired and spurred him towards success and attainment of the level he is now in his profession. Again in the past, Kabulu was originally an occupational style of music for hunters. After hunting, the dance used to be in the form of dance drama. Somebody will behave like an animal in the bush and another person will be behaving like a hunter. You follow the rhythm to dramatize the style of hunting, until you track the animal down.

Responses from Barde Haruna

I am Barde Haruna, from Chiri community in Shiroro Local Government Area of Niger State. I am the Head of Department (HOD), Performing Art, Niger State Council for Art and Culture.

I have known Kabulu since my birth. In fact when I grew up, I was told they even performed at my Fathers wedding and at my naming ceremony again.

The Kabulu that is popularly known in the whole of Gbagyi communities in Nigeria is the Kabulu of Kuta because they have more exposure than the other Kabulus. They even performed for Queen Elizabeth and have travelled far and wide even outside the shores of Nigeria (abroad). Kabulu was also featured in FESTAC competition and a commemorate postage stamp carrying the picture of Kabulu artist was made.

When you talk of community development, Kabulu music plays a vital role as far as I'm concerned. For example, like the Lead Vocal, there are times he may forget to mention some things but the musical instrument may queue him in. Also at end of year festivities where you have all the indigenes of that community gathered, they (Kabulu) will be given a topic to emphasize on when they are playing. They play very vital role as far as community development is concerned. At the community level, Kabulu itself is an inspirational Gbagyi folk music. The Gbagyis use it for community development. Kabulu also serve as the watch dog of the community. For example, in those days when we used to have this communal farming, we used Kabulu to bring people together and it also inspires the farmers to work harder. It has also been used as a corrective point. There are things that are not welcome in the community, how do you educate people about them? Let's say unity. You use music to really bring people together. Hence, when you commit an offence, you will not be jailed instead Kabulu music will be sang and your issue will be incorporated in the lyrics. This will make you have guilt and regret your actions. So people were careful not to commit an offence.

But today, people commit offence without remorse. You will even be taken to Court or Police station if you sing to correct people that have been caught committing the crime (Interview with Haruna, NCAC, Minna, 2015). Nowadays, the playing of Kabulu music has been reduced to materialism and rewards while the spirituality has been reduced. Younger ones are now coming in because of the monetary gain, not the interest. There is no more communal work. Now, if you play Kabulu music, some Gbagyi people will frown and ask questions like "What are they playing or doing".

What is killing Gbagyi culture is the lack of awareness and documentation. The Gbagyi tribe in Nigeria has lot of folklores. With the way it is going, the young or coming generation may forget their culture and allow it to go into extinction and be swallowed up by another culture. If you cannot speak, how do you listen to the music? If we do not document, in the next century, nobody will even know that there is something like Kabulu. The way you behave will make people copy from you or not. So there must be change in behaviour.

Kabulu music should be polished. The mode of Kabulu performance is tedious. As such, the instrument should be modernized by amplifying the music in order to make the playing of Kabulu music less tedious. Let us organize cultural concerts because the compositions of the instrumentalists now are virtually old people. I will advise all the Gbagyis to promote and propagate our own culture. Nobody will do it for us; we have to do it ourselves.

When you talk of mass media and Kabulu music, is like brothers. For example not everybody has access to television and radio, not everybody can read. Since Kabulu music is specifically indigenous and the target audience of Kabulu is mostly rural areas and that is where our population is. Mass media may not be able to go in to the interior because you don't just talk to people like that. You need Kabulu music to talk to people directly. Kabulu music talks to

people jokingly and sarcastically. Kabulu music can go to the market square, start drumming, people will gather and then they will pass their information. But Kabulu music needs Radio to get to where they cannot get to. Both medium need each other. Let us use Radio and Television to take Kabulu to where they have not gone to. There was this programme that came up and the government really wanted the people to be educated on child spacing. How do you go about it? They had to contact Kabulu to compose music, educating Gbagyis on the advantages of child spacing and the disadvantages of keeping too many children. They were put on tapes, both audio and visual. They were taken to the studio and the music was played all over. Where the resource persons could not get to, aleast Kabulu was able to send the message through the medium of radio and television.

Responses fromHauwa Kulu Abdullahi

I am Hauwa Kulu Abdullahi. I work with Nigerian Television Authority (NTA) Minna. I've been a Programme Producer. I'm now in charge of the programmes department in the station.

Unlike the past, this new generation musical videos are some kind of overshadowing the traditional music that we know. The only way that Kabulu music can be brought back especially on television and radio is by discussing it and its instruments. By so doing you are now trying to generate interest. For people to actually stay and watch especially the children and that is the only way you will let the children appreciate Kabulu, the original traditional music of the Gbagyi people. So just playing it on air, just like filler as we call it, every other person will just watch it and go. But if you take time to start questioning the man playing the music about how he plays it, talk about the music, the instrument of Kabulu and the type of the instrument. How some other instruments are needed to bring out the actual Kabulu sound. For example, before one gets a complete assemble of Kabulu, you need this and that and it takes a certain number of days to put the instrument together. So by the time the man starts speaking about that, the viewer will start and actually want to listen and watch.

Bring back the traditional folk story telling with the kids. You tell them stories and play the traditional folk music. They would want to listen and sometimes even dance. Not only them, I'm sure any body within the locality will watch and appreciate. So that will now start dis-abusing our Children's mind against new music which has no value and we can use that to tell stories about the origin, the traditions, the values and norms of the Gbagyi culture. Another tribe will appreciate it and will exclaim! So we can also do this in my own language.

Beyond the research on Kabulu, rather than justdropping the dissertation in the library, the recommendations made in the study can be put to work iforganizations like the media can use it to package documentaries. In the educational sector, it can be used as resource materials such as a novel, especially for people studying culture, particularly those reading about Gbgagyi culture.

Media organizations, National OrientationAgency (NOA), Ministry of Information and other similar organizations can simplify this research on Kabulu music, reproduce it as pamphletsand distribute to people rather than leaving it in its complex state as obtainable in the academia.

APPENDIX III:

QUESTIONNAIRE FOR MEMBERS OF GBAGYI ETHNIC GROUP

This set of questions are intended to help this Researcher, Gado Valiya Nyachesa collect relevant information on a research topic:From Mass to Folk Media: A Study of Kabulu Folk Music for Community Development for a Master Dissertation in Development Communication, Department of Theatre and Performing Arts, Ahmadu Bello University, Zaria.

The study is on the use of Folk Music (Kabulu Music) as a tool for community development among members of Gbagyi ethnic group, especially those in rural areas.

Bio-Data

1. Age of Respondent	18-29 ( ), 30-49 ( ), 50-79 ( ), 80 and above ( )	
2. Sex of Respondent	Male	Female

SECTION A: Historical background of Kabulu music and its developmental significance

1. Do you know Kabulu Music? Yes ☐ No ☐

   a. (If no) Are you informed about its existence in Gbagyi communities? Yes ☐ No ☐

Section B: Communicative potential of Kabulu folk music as a channel for community development

2. Does Kabulu music play the role of community development in Gbagyi land?

   Yes ☐ No ☐

3. The following are perceived communicative potentials of Kabulu music. Mark the appropriate answer column that fit in to your opinion. Strongly agree (SA), Agree (A), Undecided (U), Disagree (D), Strongly Disagree (SD)

	SA	A	U	D	SD
Kabulu music can serve as an alternative medium for the masses?					
Kabulu music can communicate unity amongst Gbagyi people?					
Participation of people in development can be achieved through Kabulu music?					

4. Below are community issues where Kabulu music can play a significant role? Tick as many options as possible from A to H.

Options (A-H)	Frequency (No)	Percentage (%)
A: Entertainment		
B:Socio-moral instruction		
C: Communal farming		
D:Environmental sanitation		
E: Social gathering		
F: Political emancipation		
G: Health programme		
H: Conflict resolution		

Section C: Factors militating against the use of Kabulu music as a medium for community development

5. Are there challenges confronting Kabulu music? Yes (), No ()

6. Select the following impediments as they affect the use of Kabulu Music for Community Development? Tick as many options as possible from A-I

Impediments	Frequency (No)
A: Cultural erosion	
B: Poor documentation	
C: Mass media effect	
D: Modern religious belief system	
E: Communication gap in transferring Kabulu music from the old to the younger generation	
F: Lack of sponsorship for the music	
G: Poor awareness of Kabulu music	
H: Poor cultural identity and patriotism among young Gbagyis	
I: Foreign language infiltration	

Section D: How members of Gbagyi ethnic group can possibly reposition Kabulu music to serve as an effective communication medium for proper community development, especially among members of the Gbagyi ethnic group

7. To what extent can Kabulu music's communicative components are maximized for community development? Tick as many options as possible from A to F.

Styles	Frequency No	Percentage %
A:Language		
B: Lyrics		
C: Content		
D: Gestures		
E:Costumes		
F: Feedback mechanism		

8. How can Kabulu music be repositioned to perform better than it has done in the past, especially to communicate sustainable socio-cultural development and wellbeing in Gbagyi Land?

Section E: How the mass media and folk media can be integrated for sustainable community development in Gbagyi land.

9. How can Folk music (Kabulu music) be synergized with the mass media? Mark the appropriate answer column that fit in to your opinion. Strongly agree (SA), Agree (A), Undecided (U), Disagree (D), Strongly Disagree (SD)

Options A-F	SA	A	UD	D	SD
A: The establishment of folk music division under the Ministry of Information and Broadcasting					
B: Enacting laws with punitive fining in order to enforce a percentage adherence to the use of Kabulu folk music on mass media					
C: Inclusion of Kabulu folk music in the philosophy, ideology and agenda of mass media					
D: Folk music performances may be recorded into film with suitable adaptations					
E: Folk music may be shown on television or cinema as well as radio plays					
F: Posters, billboards may carry posters using folk music characters or beamed live on television and radio					

APPENDIX IV

CHECKLIST FOR KEY INFORMANT INTERVIEW (KII)

Introduction

I am GadoValiya Nyachesa a Master Student in Development Communication with the Department of Theatre and Performing Arts, Faculty of Arts, Ahmadu Bello University, Zaria.

I am researching on the topic titled From Mass to Folk Media: A Study of Kabulu Folk Music for Community Development. This interview will be recorded (voice) and photographs will be taken during the session as part of the research data collection process. Audio recording will be taken during the session as part of the research data collection process in the two part series of the interview which will involve the King of Kabulu music and other Kabulu music Artist, the Head of Department Niger State Art Council.

Section A

The King of Kabulu and Kabulu Music Artists

1. Could you please introduce yourself?
2. How did Kabulu music begin?
3. How long have you been playing Kabulu music
4. What constitutes the Kabulu assemble?
5. What has the music been used for?
6. How is Kabulu music transmitted to the younger generation?
7. What is the state of Kabulu music today?
8. What is Gbodogun?

Section B

Head of Department, Niger State Art Council/ Manager News and Current Affairs, Nigerian Television Authority (NTA), Minna.

1. Could you please tell us about yourself
2. How long have you known Kabulu folk music?
3. What is your understanding of Kabulu folk music?
4. What impact has the music made?
5. What role does Kabulu music play in Gbagyi rural communities?
6. To what extent is Kabulu folk music used in Gbagyi rural communities today?
7. What are the challenges confronting Kabulu music?
8. How can Kabulu folk music be positioned for optimal performance in the rural development function?
9. How can Kabulu music be synergized with the mass media?
10. How can the recommendations made in the study be put to work?

Interview Record

Key Informant: Prof., Dr., Mr., Mrs:----------

Area of Specialization: ----------

Years of Experience:----------

Sex:----------

Date of Interview:----------

Duration: ----------

Venue:----------

Interviewer:----------

APPENDIX V

CHECKLIST FOR DOCUMENTARY OBSERVATION

The following elements of Kabulu music and how it promotes the course of communitydevelopment was observed. These components include:

1. Constituent of the instruments
2. The Lyrics and Language of communication
3. The kind of dance performance shown
4. The setting of the performance
5. The dramatic and theatrical aspect of the performance
6. The caliber of people involved in the performance
7. The observations also note how and why these components of Kabulu music communicate rural development among the Gbagyis.

APPENDIX VI

CALCULATION FOR SAMPLE SIZE

The total estimated population of 361,257 (Population Projection Based on 3.41% Annual Growth Rate. 2015) people living in Shiroro Local Government Communities. The one hundred and sixty-four sample size drawn from the total population was gotten from the statistical data formula formulated by Yamane (1967).

According to Taro Yamane (1967) sample size can be determined by the following formula:

$$n = \frac{N}{1 + N(e)^2}$$

Where:

n = Sample size

N = Total Population

E = Level of precision or Error limit = 5% or 0.05

Therefore:

$$n = \frac{N}{1 + N(e)^2}$$

$$n = \frac{361257}{1 + 361257(0.05)^2}$$

$$n = \frac{361257}{361258(0.05)^2}$$

$$n = \frac{361257}{361258(0.0025)}$$

$$n = \frac{361257}{903.145}$$

$$n = \frac{399.999}{15}$$

$$n = 26.667$$

$$n = 27 approximately$$

$$n = 27 \times 6$$
$$n = 162$$

Therefore, for a population of three hundred and sixty-one thousand, two hundred and fifty seven people in Shiroro Local Government communities, the researcher randomly administered twenty seven copies of the questionnaire in each of the six selected communities. Thus, the total sample size is one hundred and sixty-two.