

TRADITIONAL MUSIC AS INTEGRAL COMMUNICATION INSTRUMENT OF THE JUKUN PEOPLE OF TARABA STATE, NIGERIA

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Abstract

The Jukun people of Taraba state use traditional music as a vital means of communication, as this study explores. For analysis and debate, information was used from Taraba state's Wukari, Takum, Donga, Ibi, and Kurmi local government regions. Tables and basic percentages are used to show that Jukun culture has rich, distinctive, and distinctive traditional music such as *Avyon wabye nwutishe* (lullaby), *Avyon khi* (dirge), *Avyon ason wa dwadwa* (storytelling song) etc. as well as different traditional musical instruments such as *Bizan* (drum), *Kusa* (calabash), *Ahin* (wood) etc. with each serving a unique and different purpose. Also, globalization and pop culture have negative impacts on the traditional music of the Jukun people thereby posing challenges. This research recommends among other things that, proper and holistic documentation of the Jukun traditional music through auditory, visual and cloud computing platforms is necessary. Although globalization is a welcome development, paying attention to the lesser-known civilizations such as traditional music from the Jukun culture with its communication patterns opens up the doors for international trade and tourism, in Nigeria, Africa and the world at large.

Keywords: Culture, Communication Instrument, Jukun, Traditional Music, Taraba State

Introduction

Culture based on popular definition, is the absolute way of life of the people. Interestingly, culture presents itself in different forms. The quintessential representative of people's ideational, behavioural and materialistic experiences in communal life throughout history has been music (Agbo, 2019). According to Lasisi (2012), music helps people communicate without using words and, being a vital component of African society, it plays an important part in Africans' lives throughout ages. The distinctiveness of Africa stems not from its physical position but rather from its rich and varied cultural heritage (Okunna & Gausa, 2014). African traditional music has been passed down from one generation to the next. It represents a cultural identity that is communicated through vocally, drumming, and rhythm while at the same time, serving as an enduring, valuable and key means of storing and transmitting cultural information regardless of cultural setting (Akinremi, & Maram, 2020). This assertion however, underscores the relevance of traditional music as an integral communication medium for African societies.

Traditional music is any genre that is fully composed of traditional materials and does not share any stylistic traits with western music. In many respects, traditional music shows continuity with the past and offers learning opportunities to help us better understand the present (Euba, 1969). Interestingly, music and culture are intrinsically knitted. Nnamani (2019) observes that, music and culture are so intertwined that "in culture there is music and in music there is culture", noting that in cultures that only rely on oral traditions, like those in Africa, the survival of culture is primarily accomplished through the agency of music. Jaiyeola (2015) affirms the direct relationship between a society's culture and its music when he claims that music is a tool for the preservation of culture, and that the loss of a society's native music is disastrous to that culture's identity and may result in its extinction. Consequently, it may be claimed that music is a fundamental aspect of African culture.

The Jukun culture, like other cultures around the world, is shaped by a set of fundamental beliefs and ideals that impact their day-to-day existence. Among the materials used to create Jukun musical instruments are the calabash, alligator skin, horsetail, bent iron rod, and Marlina wood carvings; these items all symbolise the strength and resilience of the Jukun culture. The Jukun are experts in several musical styles, such as the Akishe dance (performed at wedding ceremonies), Keku (Goge) dance, Ajo-Bwi, Agyogo, Garaza, Ajo-Kovo, and Ajo-Niku (farming dance). The Jukun are masters of a variety of musical genres, including *Keku* (Goge) dance, *Ajo-Bwi*, *Agyogo*, *Garaza*, *Ajo-Kovo*, *Ajo-Niku* (farming dance) and *Akishe* dance (performed at wedding rituals) amongst others. According to Ekpo & Loko (2022), musical instruments made of wood, metal, gourds, animal skin, horn, bone, seeds, and other natural materials transform sounds from nature, such as those of animals, birds, waterfalls, winds, trees, and so forth, into melodies.

Be that as it may, the advancement in Information Communication Technology (ICT) and the internet has both positive and negative implications on the African traditional music. In other words, globalization has a complex impact on indigenous African music. From a pessimistic view, globalization has allowed for a cross-cultural music exchange and collaboration. However, the downside is the unintentional sifting or eradication of fundamental African traditional music involving the instruments used. Thus, in a globalized and digital era, this study seeks to examine the relevance of traditional music as an instrument of communication amongst the Jukun people of Taraba state.

Statement of the problem

There have been several ongoing campaigns over the years to protect the distinctive legacy of African indigenous music (Ekpo et al., 2021). The reason for this is that traditional music "seals the cultural identity" of an ethnic nationality, according to Raditloaneng (2007). According to Mbaegbu (2015), all traditional or folk music is a means of expressing the culture of the African people. According to Onwuekwe (2009), traditional music is a natural occurrence in Africa and is played during all life transitions, including christening and birth, adulthood, death, and sorrow. According to Okafor (2009), music permeates every aspect of traditional Nigerian life, from conception to death. Okafor (2009) echoes the same opinion that, music is integrated with every facet of Nigerian traditional life - from birth to death. All these instances underscore the relevance of traditional music not only in all African societies but Nigeria in particular. The fact that African music is never free of moral values and may either glorify, exonerate, or defend good traits or denounce and blame negative ones is what gives traditional music its present impetus as an indispensable cultural communication tool (Mbaegbu, 2015). African folk songs, in addition to talking drums, dancing, theatre, festivals, town criers, traditional attire, artefacts, paintings, storytelling, and cultural architecture, are among the numerous indigenous African traditional modes of communication (Osho, 2011).

Aside from the issue of globalization which threatens the continuous survival of the African indigenous culture as espoused by different scholars Ekpo & Oneji (2020) equally raise concerns about the uniform handling of African music and performance, which ultimately masked its authenticity, uniqueness, notoriety, and individuality. The scholars further opine that Nigeria with more than 1000 distinctive cultures and musical traditions, less than 50 have been studied in depth. Therefore, this constitutes the gap which this study sets out to fill by adding to existing literature, more on distinctive culture and musical traditions using the Jukun tribe of Taraba State as well as examine music as an integral communication instrument in the face of globalization.

Objectives of the study

The objectives of the study are to:

1. Identify the various traditional musical instruments of the Jukun people of Taraba state.
2. Discover the level at which the Jukun people understand the meanings of Jukun traditional music as a means of communication.
3. Examine the extent of the impact of globalization on Jukun traditional music as a means of communication.
4. Find out ways in which Jukun traditional music can be preserved.

Conceptual Clarification

Traditional Music

In Africa, music is symbolic, communicative, interactive, and participatory (Ndubisi & Kanu, 2022). In many cultures, traditional music is performed using special sets of instruments typical to a particular group of people with messages to honor spirits, ancestors, kings, and commune with the gods. Therefore, it may be concluded that religion and culture are ingrained in traditional music. Musical expressions and customs passed down orally from one generation to the next are referred to as traditional music. These musical traditions, which are influenced by a people's surroundings, beliefs, and collective memory, are intricately woven into the cultural, religious, and social life of indigenous groups (Udoh, 2023). In contrast to contemporary or commercial music, traditional music has uses beyond amusement. It involves participation and is frequently carried out during religious ceremonies, festivals, storytelling, agricultural events, and communal rites. As a result, it is essential for upholding moral principles, spiritual beliefs, and social conventions. We can better understand meaningful musical manifestations that are rooted in a local community, shared by multiple generations, and that are not easy to replace by something essentially new by listening to traditional music (Morgensten, 2021).

Building on this, Agawu (2003) emphasizes that music is not separated from everyday life in African communities. It is integrally connected to speech, movement, and spirituality, serving as a tool for both expression and instruction. In essence, music becomes a language through which people engage with their environment and social world. Contemporary researchers continue to affirm the relevance of traditional music in preserving African identity and facilitating cultural continuity. For instance, Omoera and Onwuegbute (2022) argue that indigenous music is instrumental in maintaining cultural identity, promoting social cohesion, and transmitting collective memory. They describe traditional music as a cultural repository, preserving ancestral wisdom, rituals, and historical narratives through sound, rhythm, and communal participation. Similarly, Adeogun and Adeosun (2020) stress that traditional music in Nigeria remains crucial for educating younger generations, resolving conflicts, and fostering intergenerational dialogue. Therefore, traditional music is far more than a creative pastime; it is a dynamic and functional medium for cultural communication, societal organization, and identity preservation within indigenous African societies.

Music Communication

The concept of communication underpins how meanings, values, and messages are shared within a society. McQuail (2010) defines communication as the transfer of meaning through a system of shared symbols, emphasizing the necessity of a common understanding for effective interaction. In the African traditional context, communication is deeply contextual and symbolic, shaped by communal values, oral traditions, and collective memory (Udoh 2023). From the perspective of music, the melody heard from a song creates emotions that interact with the feelings generated, causing a person to dance, smile, and sometimes, cry. This can be classified as intrapersonal communication, for the emotions generated from within trigger certain thoughts leading to a desired outcome. Music communicates to people in various ways, it could be an expression of love and devotion to God. Music can convey a mood without using particular words. According to Becker and Blakeley (2021), art can be written in a universal language, making it distinct from other forms.

For rituals, music is used to celebrate births, nature, display respect to death, link the physical and spiritual world, pray for harvest, the fruit of the womb, prepare for battle, or hunt. Traditional African societies often adopt a holistic approach to communication, blending language with performance, music, dance, gesture, and ritual. As Worthington (2008) explains, communication in such societies involves the encoding and decoding of messages within specific cultural contexts, requiring shared symbols and meanings for effective transmission. This view aligns with the use of musical instruments like talking drums, gongs, and flutes, which are employed to convey specific messages within communities. These instruments are not just for music-making but serve communicative functions, such as announcing events, issuing warnings, or signalling communal activities.

Origin and cultural perspectives of the Jukun people

Geographically, the Jukun people reside in the states of Benue, Nasarawa, Plateau, and Gombe in Nigeria's Middle Belt, with Taraba State housing the largest concentration. Even today, the Jukun

(PaJukun) are popularly recognised as the Wapan, with a somewhat esoteric origin narrative (Zakaria as cited in Okunna & Gausa, 2014). Jukun simply translates to "human being" and "where we are." C.K. Meek's (1931) study, *Sudanese Kingdom: An Ethnographical Investigation of the Jukun Speaking People* provided the Jukun tribe's history for this investigation. Meek made certain discoveries that are still crucial to Jukun history today while conducting an anthropological study of the Jukun-speaking populations in Nigeria, with a focus on the Gongola Benue Valley (Dauda 2017). Meek's study indicates that the Jukun-speaking people already had a theocratic political framework or system of administration that was thought to be ruled by either God directly or a sacerdotal class, with the Aku (king) serving as the head of the priestly class. This result is unmistakable evidence that an African group, particularly the Jukun kingdom, has developed sociopolitically to the extent that it has a centralised government in the theocratic form (Meek, 1931).

Danjuma Adamu's 1983 book *The Jukun and their King* is another important work about the Jukun and their sociopolitical activities. The study supports how the Aku is always made and the significance of the Aku-Uka, the Jukun supreme monarch, to his people. According to Danjuma (1983), the *Puje* is both a traditional location and the Jukun people's most important yearly celebration. Consequently, it is part of the Jukun culture for the elders to tell the young people folktales and moonlight stories which are oftentimes entertaining and educational. This is why the Jukun are sometimes referred to as excellent storytellers. According to Ekpo & Oneji (2020), the Jukun tribe is not only found in Taraba State but also found in places such as Arochukwu, sections of Bendel, and areas of the North (Biu in Borno State) and the South (Cross River State). Wukari, is translated as a better place in Jukun and it serves as the Kwararafa kingdom's administrative center. The dialects spoken in Wukari have a strikingly differentiating trait from the dialects of the other groups, according to Agbu, Zhema, & Useini. (2019), who observe that although there are several Jukun dialects, the word Jukun serves as a general name for all the dialects

Traditional music as instrument of communication

Music is a natural occurrence and an essential part of African life, starting with the gentle lullabies of infancy and concluding with the songs and dances associated with adult responsibilities (Ijeoma, 2009). Africans are happier, jovial, passionate, and sensitive to music than any other people in the world. A typical African man uses music to distract himself from his physical labour, recreational activities, difficult circumstances, etc. For example, the community celebrates the birth of a child with joy, dancing, and joyful music. Both happy and sorrowful moments are accompanied by the same music. African life was also dominated by music at battle zones, funerals, initiation ceremonies, and festivals that honoured talent in all spheres of human endeavour (Mbaegbu, 2015).

Music is a vital tool for teaching and passing down the cultural values and concepts that have governed the Jukun indigenous community from its founding, claim Ekpo & Loko (2022). In Jukun pre-colonial civilisation, music was viewed as structured noises, including drumming and singing that were meant for the people and their culture. At festivals, naming ceremonies, burials, traditional marriages, childbirths, and the coronation of traditional rulers, songs were sung (Dauda, 2017). Different types of drums, including miniature twin metal pot drums, calabash drums, wooden drums, and hourglass drums, as well as zithers, flutes, trumpets, fiddles, gongs, and shakers, make up the traditional musical instruments of Jukun (Ekpo & Oneji, 2020). In the pre-colonial era, in Jukun communities, mothers taught their daughters a variety of songs that they would sing and rehearse after dinner in their playgrounds, usually at night. To make the songs more enjoyable and amusing, melodic drumming or clapping was occasionally included. The Jukun are music enthusiasts, and according to the oral histories of their pre-colonial social and cultural past, music was an integral component of their daily lives. Pre-colonial Jukun songwriters created songs for the veneration of deities such *Akuwahwan*, *Akuma*, *Kenjo*, and *Yaku-Keji* in which they gave restitution, expressed gratitude, and prayed for the protection of the land, a bountiful crop harvest, among other things (Dauda, 2017).

Only a certain kind of traditional religious music, performed to placate the gods, could bring worshippers back to the material world after they had entered the euphoric ancestor spirits known as *Ajon Wa Kyankyan* in Jukun. Worshippers were moved to show their devotion to the gods by traditional sacred music. Awudu (2016). Songs that promoted good values and condemned wicked deeds were sung at religious worship services where women and children were permitted. This made

individuals morally upright and put terror in the hearts of those plotting evil.

According to Ekpo & Oneji (2020), the Jukun are masters of a variety of musical genres, including *Keku* (Goge) dance, *Ajo-Bwi*, *Agyogo*, *Garaza*, *Ajo-Kovo*, and *Akische* dance (performed at wedding rituals). *Aniku*, or community farming in pre-colonial Jukun culture is usually accompanied by music, during which the farmers engaged in competition with one another as the drummers performed. During the pre-colonial era, the Jukun were warriors, and their battle songs urged for supernatural assistance, charged, and inspired the men as they participated in territory defence or expansion. Incantations were used in conjunction with these war songs to raise their spirits and call them to battle. Based on the circumstances, Dauda (2017) lists the following as some of the Jukun traditional music during wars. For instance, while preparing for war, Jukun usually sing this song:

Banu woo, woo, banu yabe rama.

Woo, woo, banu yabe rama (which means men are going out).

To charge the warriors in battle front, Jukun usually sing this song to boost their morale:

Kuna bi, kuna ya

Wai ya

Kuna yani re

Woo, woo, wai ya

Bena bi, bena ya

Wai ya

Bena yani re (which means the warriors should not relent, retreat nor surrender to the enemy).

Songs were written specifically for social occasions like coronations, marriage rituals, naming ceremonies, and so on. Music was utilized to convey messages and teach the audience and celebrants about the Jukun's noble morals and ideals. It was also employed as a kind of social control, criticizing and discouraging undesirable social behaviors including stealing, adultery, prostitution, and witchcraft. While corroborating, Awudu (2016) states that, additionally traditional music act as a channel for conveying messages to community members. For instance, traditional music composers in Jukun community would write mocking songs whenever one of the people's cultural standards was breached in an effort to prevent it from happening again. The pre-colonial Jukun musician may write a song like the one seen below to deter the theft of farm produce:

A ... Kyo wara - wara anyina toro mbi tsanire aya...

Wooo, abagudun kami kidama mdube kini ya hwen toroko! (The translation is ...split four (4) straight pieces of firewood at three pence. Oh, what shall I do...? A monkey has entered my farm, where shall I get a trap!) (Dauda, 2017).

Globalization, pop culture and the challenges of the Jukun traditional music

The effects of globalization on several aspects of life in developing nations have long been disputed. Most people who oppose the globalization of African extract believe that the continent has not benefited from the process. Unexpectedly, Africans have never believed that globalization has any positive effects. Indeed, some of them blame globalization for nearly all of Africa's problems (Adei, 2004, Amiuwu, 2004; Aluko, 2004). The impact of globalization on African culture has recently been the focus.

There is concern that globalization will ultimately lead to cultural uniformity and that "Americanization" will result in the culture that emerges at the end of the process (Ugbam, Chukwu, & Ogbo, 2014). According to Waters (1995, p. 3), globalization is "the direct result of the spread of European culture across the planet through settlement, colonisation, and cultural mimesis," whereas Afisi (2008) sees it as simply an attempt to spread western culture with all of its attendant capitalist, socioeconomic, and political nuances.

Because of the close integration and connections that globalization promotes, there is more cultural pressure than most people realise. Blench (2004) claims that because of standardisation and the proliferation of profit-driven international forms, globalization is rapidly undermining traditional African music. Nicolaidis (2012) warns that African culture is degenerating due to dilution. It is reasonable to be concerned about how globalization is affecting culture since, in addition to having significant economic impacts, it also provides a sense of identity and unites society. Awoniyi (1978)

notes that a society disconnected from its origins may survive for a while on its own because losing one's culture is equal to losing one's identity momentum, but like cut flowers in a vase, it will inevitably wither. From an empirical perspective, Ugbam et al., (2014) note that there have undoubtedly been discernible changes in Nigerian cultures over time. The disadvantages of these changes have been succinctly outlined by a number of commenters. According to Ogunjimi & Na'Allah (2005, p. 36):

The peculiar Nigerian cultural values, like languages, are being eroded by the pop culture brought about by globalization. Greeting norms, cuisine, music, appearances (that is, appearance and dress), custom, occupations, religion and cultural components are giving way to acculturation "the suppression and subjugation of African culture," a tragic phenomenon that is fast destroying the original cultural complexion of not only the budding generation but even the adults.

Unfortunately, the Jukun culture has been affected by the wave of globalization, the rise of modernity, as well as the advent of social media (Daniel & Lukden, 2021). Some of the cherished and useful cultural activities have been watered down the drain as a result of globalization and pop culture. There is seems to be a predilection of lately for western music over native music. Given Nigeria's colonial past, many indigenous cultural practices are influenced by what Lalonde (1991) calls "reverse psychology," which refers to a situation in which colonialism in Africa continues to have an impact on modern life, particularly as seen in the preference for Western cultures over indigenous practices. This is confirmed in the "Jukunoid area," where younger Jukun generations largely exhibit a taste for western or westernized music. According to Akinremi & Maram (2020), the convenience of electronic instruments and other digital apparatus seems to tilt the pendulum in favour of western music and this, to a great extent, has affected the growth of traditional music, more so that the electronic media air mostly western or western-styled music. Oni (2005) notes that among young people, the detrimental effects of globalization are more pronounced and concerning. He goes on to say that Nigerian teenagers are becoming less and less connected to traditional values, which is shown in their strange language, music, dance, and clothing, as well as in the alien culture they portray. Akande (2002) backs up the claim that 22,000 indigenous cultures had vanished in the last ten years due to globalization. Additionally, he projects that during the next century, 90% of the world's languages will become extinct. Another issue for traditional music in the face of pop culture and globalization has been identified as the lack of experts in the genre (Akinremi & Maram, 2020). Oral tradition specialists and musicians are dwindling in number. The void that has gradually resulted from this is already apparent in the Jukun region as traditional festivals are becoming less frequent.

Empirical Review

Traditional music holds profound communicative value across African societies, a fact underscored by study conducted by Okafor (2019) on "Indigenous Songs as Tools for Socialization," with the main objective of examining the communicative role of traditional songs in African societies. The methodology involved ethnographic research, utilizing participant observation and oral interviews with a sample size of 30 participants from different communities. Major findings highlighted that traditional songs are used to transmit moral values, historical narratives, and communal norms. Music was found to be an essential tool for socialization, guiding the behaviours of youths, resolving disputes, and marking rites of passage. This is relevant to the current study on traditional music as a communication instrument among the Jukun people, as it underscores the deep cultural significance of music in African societies.

Similar to this, Okujeni et al. (2024) investigated how music might be used in Nigeria as a vehicle for social change, emphasising how it could alter society. Using a qualitative research design, the study interviewed 25 respondents in-depth, including parents, musicians, religious leaders, and communication specialists. The findings revealed that music serves as both a cultural expression and a tool for identity, capable of raising awareness, conveying messages, and inspiring social change. The study emphasizes the power of music in conveying societal messages, aligning with the topic of this study as it explores music's role in communication and social change within Nigerian society.

Similar to this, Arko-Mensah, A. (2024) investigated how rhythm and sound convey messages in traditional Ghanaian communities through the communicative symbolism of musical instruments. Descriptive analysis and interviews with traditional drummers and griots were employed in the study. According to the study, some instruments—such as the talking drum—can be used for communication, sending messages across long distances and during religious ceremonies. Furthermore, emotional states,

crises, or transitions are indicated by rhythmic cues. Similar to how the Jukun community uses drums and flutes for ritual and communication, this study emphasises the communicative role of musical instruments in traditional African communities, which makes it pertinent to the current research.

Also, Tran and Nguyen (2025) analyzed efforts to digitize cultural heritage in Vietnam and its impact on preserving indigenous knowledge, education, and tourism. The study utilized a literature review methodology and examined case studies, including the "Digitization of Van Mieu – Quoc Tu Giam" project and the "Vietnam Digital Museum." The findings revealed that digitization plays a significant role in preserving cultural heritage, expanding access to cultural information, and promoting tourism through digital platforms. This study's relevance to the topic lies in its exploration of how modern technology can support the preservation and dissemination of traditional culture, similar to how digital tools might help in preserving and communicating traditional Jukun music in the digital age.

Theoretical framework

This study is based on Herbert Schiller's 1973 notion of cultural imperialism. The core assumptions of the theory, according to Anaeto, Osifeso, and Onabajo (2008), are that western countries control the majority of the world's media landscape and that these western media have a big influence on third-world cultures by subtly imposing western values on their audiences through the provision of media content. Cultural imperialism is the term used to characterise a situation in which the developed countries' powerful and advanced mass media channels allow them to oppress, seize, adulterate, or trample upon the cultural values of the Third World countries with impunity and disregard (Obong, 2021). However, the discussion of cultural imperialism has become more complex due to the rise and advancement of new media platforms like social media. Hitherto, the debate about cultural imperialism only centered on the impact and dominance of Western media. Nevertheless, in the face of rapid globalization, modern digital platforms and Western musical genres that have increasingly penetrated rural and indigenous settings, cultural imperialism theory is relevant because it offers a critical framework for understanding the challenges faced by the Jukun people in preserving their traditional music as a tool of communication.

Methodology

Quantitative research methodology was employed in this study whereby data was obtained using the survey approach and 5-point Likert scale structured questionnaires served as instruments of data collection. Using the Raosoft Online Sample Size Calculator, the sampling size is a total of 385 drawn from the total population of the five Local Government Areas of Taraba State under study namely; Takum (211,700), Donga (209,400), Kurmi (143,600), Ibi (132,600), Wukari (34,800) making a total of 939,500 based on the 2022 estimate by city population. However, to obtain a high rate of response, 400 questionnaires were administered, such that 80 questionnaires were administered in each study LGA. After collection, 395 (98%) questionnaires were retrieved and used for analysis. Furthermore, the purposive sampling technique was used because only people from the Jukun tribe were administered the questionnaires.

Data analysis and Presentation

Table 1: Demographic data

Variable	Variable Classification	Frequency	Percentage (%)
Age	18 – 24	27	6.8
	25 – 34	56	14.3
	35 – 44	132	33.4
	45 – 54	154	38.9
	55 – above	26	6.6
Gender	Male	278	70.4
	Female	117	29.6
Highest qualification	FLSC	53	13.4
	SSCE	72	18.2

Local government	ND/NCE	110	27.8
	HND/B.Sc.	136	34.4
	PG	24	6.2
	Wukari	169	42.8
	Takum	155	39.2
	Donga	32	8.1
	Ibi	25	6.4
	Kurmi	14	3.5

Source: Field Survey, 2023

Based on the Table above, 286 (72.4%) respondents fall within the ages of 35 – 54, 278 (70.4%) respondents were male, 246 (62.3%) respondents had tertiary education ranging from ND to B.Sc. while 324 (82%) respondents were from Wukari and Takum local government areas of Taraba state. Findings reveals that, majority of the respondents were male and came majorly from Wukari and Takum local government areas of Taraba state.

Table 2: Identify the various traditional musical instruments of the Jukun people of Taraba state

S/N	Question Items	SA	A	N	D	SD
Frequency (Percentage)						
1.	Asepanbyin (flute)	262 (66.3%)	106 (26.8%)	17 (4.3%)	5 (1.3%)	5 (1.3%)
2.	Bizan (drum)	199 (50.4%)	177 (44.8%)	9 (2.3%)	7 (1.8%)	3 (0.7%)
3.	Akpati (harp)	244 (61.8%)	118 (29.9%)	15 (3.8%)	12 (3%)	6 (1.5%)
4.	Waya (tambourine)	207 (52.4%)	170 (43%)	11 (2.8%)	3 (0.7%)	4 (1.1%)
5.	Asho (iron)	211 (53.4%)	153 (38.7%)	10 (2.5%)	8 (2%)	13 (3.3%)
6.	Kusa (calabash)	169 (42.8%)	189 (47.8%)	21 (5.3%)	7 (1.8%)	9 (2.3%)
7.	Ahin (wood)	209 (52.9%)	174 (44.1%)	6 (1.5%)	4 (1%)	2 (0.5%)

Source: Field Survey, 2023

Table 2 shows some of the different traditional musical instrument for the Jukun people. 262 (66.3%) respondents strongly agree that Asepanbyin (flute) belongs to the Jukun tribe followed by the Akpai (Harp), with Kusa (Calabash) being the least recognized musical instrument. This finding reveals that contained in the Jukun culture are different musical instruments.

3: The level at which Jukun people understand the meaning of traditional music

S/N	Question Items	SA	A	N	D	SD
Frequency (Percentage)						
1.	Avyon wabye nwutishe (lullaby)	279 (70.6%)	101 (25.6%)	7 (1.8%)	5 (1.3%)	3 (0.7)
2.	Avyon khi (dirge)	223 (56.5%)	145 (36.7%)	10 (2.5%)	7 (1.8%)	10 (2.5%)
3.	Akuwahwan (song for the veneration of deities)	262 (66.3%)	89 (22.5%)	21 (5.3%)	12 (3%)	11 (2.8%)
4.	Aniku (farming song)	184	166	27	13	5

		(46.6%)	(42%)	(6.8%)	(3.3%)	(1.3%)
5.	Akische (wedding song)	179 (45.3%)	192 (48.7%)	10 (2.5%)	4 (1%)	10 (2.5%)
6.	Adiyamanda (song to indicate that some warriors have fallen after a war)	239 (60.5%)	144 (36.5%)	2 (0.5%)	4 (1%)	6 (1.5%)
7.	Avyon wa bagyade (love song)	226 (57.2%)	153 (38.7%)	5 (1.3%)	2 (0.5%)	9 (2.3%)
8.	Avyon wa nya Chidon (praise and worship song)	209 (52.9%)	147 (37.2%)	19 (4.8%)	17 (4.3%)	3 (0.8%)
9.	Avyon chu (song for rain)	245 (62%)	132 (33%)	6 (1.5%)	10 (2.5%)	2 (0.5%)
10.	Avyon gadaga (occasional song)	216 (54.7%)	136 (35.2%)	21 (5.3%)	12 (3%)	10 (2.5%)
11.	Avyon wa tso zen (naming song)	224 (56.7%)	122 (30.8%)	24 (6.2%)	13 (3.3%)	12 (3%)
12.	Avyon wa hwa kwen (song while grinding)	233 (59%)	126 (31.9%)	14 (3.5%)	15 (3.8%)	7 (1.8%)
13.	Avyon ason wadwadwa (moonlight tale song)	227 (57.5%)	132 (33.4%)	5 (1.3%)	12 (3%)	19 (4.8%)

Source: Field Survey, 2023

From the data presented, more respondents 226 (57.2%) are familiar with the love song, Avyon wa bagyade, than the wedding song Akische with 179 (45.3%) and a high number are familiar with the lullaby (Avyon wabye nwutishe) with 279 (70.6%). This indicates communism as people of the Jukun tribe help each other care for their infants and children who grow up with the moonlight tale song (Avyon ason wadwadwa) as many respondents 227(5.5%) are familiar with the song. Also, Akuwahwan, song for the veneration of deities have 262 (66.3%) respondents who strongly agree to the meaning and use of the song, then Avyon chu (song for rain) with 245 (62%), followed by Adiyamanda (song to indicate fallen warriors) with 239 (60.5%). This indicates that the Jukun people are well rooted in tradition and a good number of the people understand the meanings attached to songs.

Table 4: Examine the extent of the impact of globalization on Jukun traditional music

S/N	Question Items	SA	A	N	D	SD
Frequency (Percentage)						
1.	Western music and pop culture	247 (62.5%)	133 (33.7%)	7 (1.8%)	3 (0.7%)	5 (1.3%)
2.	Dearth of traditional music specialists	219 (55.5%)	135 (34.2%)	23 (5.8%)	8 (2%)	10 (2.5%)
3.	Decline in traditional celebrations and festivals	187 (47.5%)	176 (44.5%)	14 (3.5%)	16 (4%)	2 (0.5%)
4.	Globalization and modernity	205 (52%)	164 (41.5%)	20 (5%)	2 (0.5%)	4 (1%)
5.	Migration and displacements	197 (49.8%)	150 (38%)	8 (2%)	18 (4.6%)	22 (5.6%)
6.	Loose custodian of the tradition	13 (3.3%)	34 (8.6%)	23 (5.8%)	89 (22.5%)	236 (56.7%)
7.	Lack of patronisation of traditional musician	244 (61.8%)	133 (33.8%)	2 (0.5%)	2 (0.5%)	14 (3.5%)
8.	Change in the music taste of the younger generation	263 (66.7%)	107 (27%)	8 (2%)	10 (2.5%)	7 (1.8%)
9.	Low public perception of traditional music	245	132	6	10	2

		(62%)	(33.4%)	(1.5%)	(2.5%)	(0.5%)
10.	Lack of cultural education in schools	254 (62%)	87 (35.2%)	24 (5.3%)	11 (3%)	19 (2.5%)
11.	Low traditional media coverage	224 (56.7%)	122 (30.8%)	24 (6.2%)	13 (3.3%)	12 (3%)

Source: Field Survey, 2023

The above Table indicates that majority of the respondents 263(66.7%), 254(62%), 247(62.5%), 244(61.8%) strongly agree that the change in the type of music that appeals to the younger generation, the lack of cultural education, Western and pop culture, and poor patronage of traditional musician respectively are the major challenges affecting Jukun traditional music. These findings reveal that, there are quite a number of challenges bedeviling Jukun traditional music.

Table 5: Find out ways in which Jukun traditional music can be preserved

S/N	Question Items	SA	A	N	D	SD
Frequency (Percentage)						
1.	Proper and holistic documentation of the Jukun traditional music	186 (47.1%)	177 (44.8%)	6 (1.5%)	11 (2.8%)	15 (3.8)
2.	Teaching of traditional music as a means of communication	233 (59%)	141 (35.7%)	7 (1.7%)	9 (2.3%)	5 (1.3%)
3.	Periodic events to reorient people on the importance of traditional music	155 (39.2%)	196 (49.6%)	22 (5.6%)	16 (4.1%)	6 (1.5%)
4.	Jukun traditional music should be promoted through electronic and social media platforms	246 (62.3%)	134 (33.9%)	4 (1%)	6 (1.5%)	5 (1.3%)
5.	Patronise local and traditional musicians	185 (46.8%)	156 (39.5%)	13 (3.3%)	23 (5.8%)	18 (4.6%)
6.	Create public awareness to change public perception of traditional music	218 (55.1%)	166 (42%)	3 (0.8%)	5 (1.3%)	3 (0.8%)
7.	Media should give proper and adequate traditional media coverage	233 (59.1%)	123 (31.1%)	16 (4%)	10 (2.5%)	13 (3.3%)

Source: Field Survey, 2023

Table 5 reveals that while less than half of the respondents, 155 (39.2%), strongly agree that periodic events should be used to reorient people on the significance of Jukun traditional music, a significant portion of the respondents, 246 (62.3%), strongly agree that in order for Jukun traditional music to be preserved, it must be promoted through electronic and social media platforms. Additionally, 233 (59%) of the respondents think that Jukun traditional music may be preserved by using traditional music instruction as a communication tool. According to these findings, there are numerous strategies to prevent the decline of Jukun traditional music in the face of cultural imperialism and globalization.

Discussion of Findings

The study addresses four research objectives which centres on traditional music as integral communication instrument of the Jukun people of Taraba state. The first research objective sets out to explore the various traditional musical instruments of the Jukun people of Taraba State. Results indicate that the flute (*Asepanbyin*) is the most popular musical instrument. Others known to the people are; *Bizan* (drum), *Akpati* (harp), *Waya* (tambourine), *Asho* (iron), and *Ahin* (wood) with each serving a unique and different purpose. This is agreement with Ekpo & Oneji (2020) who assert that the calabash, alligator skin, horsetail, bent iron rod, and Marlena wood carvings are just a few of the materials utilized to make Jukun musical instruments, all of which represents the tenacity and power of the Jukun culture. According to Ekpo & Loko (2022), musical instruments made of wood, metal, gourds, animal skin, horn, bone, seeds, and other natural materials transform sounds from nature, such as those of animals, birds, waterfalls, winds, trees, and so forth, into melodies in Jukun cultural setting. However, *Kusa*

(calabash) made out of wood seems to be least known musical instrument. Thus this implies that, the knowledge of the various musical instruments known to the Jukun tribe is deteriorating due to globalization, and the use of western musical instruments. Nevertheless, up till today, Jukun culture has various traditional musical instruments. For further research, it is pertinent to look into the purpose of each instrument and when they are mostly used to understand deeper the richness of Jukun traditional music and what it communicates.

The second objective examines the level of understanding the Jukun people have of their songs on what they communicate. Results show that many respondents are able to strongly agree or agree with the meanings and use of certain songs. Ranging from songs used to indicate births, lullaby, and reverence to diety or songs for fallen warriors etc. This affirms that music is one of the important instruments of communication in a typical Jukun setting. Therefore, the results support Ekpo & Loko's (2022) claim that music is a vital medium for teaching and passing down the cultural values and concepts that have shaped the Jukun indigenous community from its founding. Also, it is in agreement with Akinremi and Maram, (2020) who opine that, music represents a cultural identity that is communicated through vocality, drumming, and rhythm while at the same time, serving as an enduring, valuable and key means of storing and transmitting cultural information regardless of cultural setting. Therefore, this is a clear indication that, Jukun traditional music is relevant as it serves as an important instrument of information provision in a typical Jukun setting even in the face of globalization.

Research objective three and four examines the extent of the impact of globalization on Jukun traditional music as well as how it can be preserved respectively. Change in the music taste of the younger generation, western and pop culture, lack of cultural education and low public perception of traditional music and lack of patronization of traditional musicians are the major challenges confronting the existence of Jukun traditional music. However, respondents opine that for the Jukun traditional music to be preserved, it needs to be promoted through electronic and social media platforms while less than half of the respondents strongly agree to the reorientation of people on the importance of Jukun traditional music through periodic events. Also, some of the respondents believe that teaching of traditional music as a means of communication can preserve the Jukun traditional music. From the data analysis, while many of the respondents (244, 61.8%) and 187(47.5%) believe lack of patronizing traditional musicians and a decline in traditional festivals and celebrations are major challenges, few of the respondents 155(39.2%) agree to the reorientation of the Jukun people through periodic events which provides an avenue for these traditional musicians to be patronized and festivals celebrated. This implies that there is a need for a holistic approach towards the preservation of Jukun traditional music and its communicative function as cultural imperialism due to globalization is not the only threat to the Jukun traditional music. There is a need for the Jukun people of Taraba state to be intentional in the preservation of their traditional music.

Conclusion

Culture, especially in a typical African society such as Nigeria manifests itself in different forms. Music and culture are so entwined that music exists in culture and culture exists in music. Aside from the fact that traditional music serves as an integral instrument of communication for the Jukuns, it also serves as a primary means of its cultural sustenance and preservation. Be that as it may, since music serves a means of cultural preservation of the Jukuns, the loss of its native music can have a devastating effect on its cultural identity and perhaps cause it to drift to oblivion. Although globalization aims to allow for an all-round representation of different countries as well as their unique and distinct cultural identities globally, there has been fear that this development comes with unprecedented negative implications for the continuous survival and sustenance of the Jukun cultural heritage especially its traditional music. This study therefore concludes that the technology brought by globalization can also be used to teach and preserve Jukun traditional music with its communicative function.

Recommendations

Based on the research findings and discussion, the following are some of the recommendations that can help conserve Jukun traditional music from eroding:

1. Proper keeping and remaking of the Jukun traditional musical instruments should be a duty to be carried out by the Jukun traditional council for generations to come.

2. Educational board in Taraba State should ensure that teaching of traditional music as a means of communication should be part of the music curriculum in elementary and secondary schools especially in Jukun regions with a focus on how valuable it is as a traditional form of communication.
3. Periodic events should be organized by the Jukun traditional council to reorient people on the importance of traditional music.
4. Jukun traditional music should be promoted by the Jukun traditional council in conjunction with the Jukun Development Association through electronic and social media platforms such as Facebook, Twitter (X) and WhatsApp etc.

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