

INTERROGATING THE RESCUED IDEALS OF TERROR ENDANGERED FOLK MUSICAL ARTS IN NORTHERN NIGERIA

EMMANUEL A. ELLA

University of Jos

ABSTRACT

Folk music endangerment, which resulted from various accumulated forces, with special emphasis on terrorism, has been a serious concern to ethnomusicologists, musicologists, and humanities scholars worldwide. The concern for this endangerment stems from the importance, role, and value of folk music in community life. The recent emergence of terrorism, acts of banditry, and other forms of insurgency, mostly perpetrated by the Boko Haram and herdsmen bandits and other insurgents, has proved to be a threat to the survival of musical arts generally, and specifically the folk music arts in Northern Nigeria. Among other cultural and folk practices in Nigeria, folk music seems to be the most threatened in the recent upsurge of terrorism and banditry. Terrorism has heavily and dangerously impacted the practice of folk music in Northern Nigeria. Apart from the destruction of physical infrastructures and human existence, terrorism also threatens the existence of communities, which ultimately dampens the performance of folk music and further affects its sustenance, survival, and preservation. Underpinned by the sustainability theory, the study is devoted to the discourse on the interaction between the endangerment and rescue, using sustainability theory to interrogate the rescue ideals of folk music. This study employs a qualitative research design to obtain relevant information from appropriate respondents. The study reiterates that to face the endangerment implications of folk music, a multidimensional approach to the rescue of folk music is imperative and inevitable. The study suggests the application of sustainability theory to interrogate the field recording, digitization, archiving, and community inventorying as approaches for the rescue of folk musical arts in Northern Nigeria.

KEYWORDS: Folk music, Terrorism, Extinction, rescue, sustainability, theory, and Preservation.

INTRODUCTION

In Northern Nigeria, folk music, which is the invaluable legacy of humanity's common heritage, is under attack, and it is on its way to extinction in many areas in Northern Nigeria. The communities where Folk music is practiced and performed are constantly being attacked and destroyed, and their communities/villages are sacked by the terrorists. Folk music performers and practitioners are being killed, and some who narrowly escape death run away from their ancestral homes where they practice their folk music. The attacks on the innocent Nigerian and peaceful, lively communities by these daredevil terrorists and bandits have left these communities, which are the hub of folk music and other folklore practices, deserted, and their folk practices have disappeared with them. The implications of these folk music disappearances from the communities are consequential and are a serious concern not only to the advocates of folk music but to the entire Nigerian and African nations, who uphold folk music as their pride, heritage, and the reflection of their image. This paper, therefore, seeks to raise an alarm on the implications of terrorism, banditry, and other forms of insurgencies on Northern Nigeria folk practices, especially folk music, and what should be done urgently to salvage this endangered art form from extinction in Northern Nigeria.

The destruction of culture has become an instrument of terror in a global strategy to undermine societies, propagate intolerance, and erase memories. This cultural cleansing is a war crime that is now used as a tactic of war to tear humanity from the history it shares (Bokova, 2016). The writer, in a deep-hearted concern, was outraged at the destruction of the cultural heritage of humanity. He therefore earnestly advocated for their protection at all costs. In the bid to protect this heritage, he says that "the protection of culture must be an integral part of all humanity and security efforts, and cannot be delinked from the protection of human lives and the support we owe the victims". A concerned individual who knows the roles folk music plays in cultural and community lives must feel sad and angry when he sees folk communities of Northern Nigeria being mercilessly attacked, deliberately destroyed, and arrogantly, with impunity, sacked from their ancestral homes. With the advancement in information, communication, and technological development in security devices for combating terrorism, the Nigerian government still failed in the management of security and protection of its citizens nationally. This is in tandem with the reality of the Global Risks Report of 2018, which affirmed that "this generation enjoys unprecedented technological, scientific and

financial resources... And yet this is perhaps the first generation to take the world to the brink of a [political, economic, social, security, and environmental] system breakdown” (Awake Magazine, 2018).

This research aims to discuss the endangerment of folk music in Northern Nigeria resulting from acts of terrorism, examining the menace of terrorism, its implications on the survival and extinction of folk music, and how this endangered art could be rescued and preserved from extinction. Folk music, which UNESCO considers as the intangible, invaluable cultural heritage and legacy of humanity (UNESCO 2001: Article 4), is under attack and is on its way to extinction in many indigenous communities in Northern Nigeria. Folk music communities are being attacked, destroyed, and their communities sacked by terrorist groups in the region (Ojewale, 2021; Vanguard, 2021; Bokova, 2016). Folk music performers and practitioners are being killed, and some who escaped death ran away from their ancestral homes and took shelter at Internally Displaced Person (IDP) camps, while others escaped to unknown or safe places, leaving no trace of their folk music performance practices behind. The implication of the terrorist attacks on indigenous communities is the threat of extinction of folk music through gradual disappearance due to lack of practice and documentation (Onyeji). The widespread endangerment and threat have stimulated a call for urgent applied ethnomusicological engagement with a view to rescuing, safeguarding and preserving this intangible cultural heritage (Grant, 2012a; Grant, 2014b; Yamada, 2018; UNESCO, 2003 32nd session), as no group of people can survive without a set of value which holds them together and guarantees their continued existence (Idang, 2015; Etuk, 2002).

This research takes a bold step to advocate for the rescue and preservation of Northern Nigeria’s music heritage from total disappearance perpetuated through the act of terrorism. Unlike some other approaches used for preservation of folk music, such as merely inculcating folk music in young ones or orally passing music to the new generation, the new principle is based on field recording, digital and internet documentation and archiving, and communities’ inventorying. The research advances objectives geared towards ascertaining the deplorable and alarming condition of Northern Nigeria folk music resulting from the incidences of terrorism; it examines the possibilities of Northern Nigeria’s folk music going into extinction through gradual disappearance; it also adopts measures for rescuing and preserving Northern Nigeria folk music from going into extinction through appropriate preventive and documentation strategies.

THE CONCEPT OF FOLK MUSIC AND ITS ROLE IN THE NIGERIAN SOCIETY

Folk music is the music that originates from the indigenous people of an ethnic group or from the people of African origin. Folk music uses the musical instruments (vocal and instrumental) that are carved out or constructed from the local materials of the indigenous regions or materials from other regions that are compatible with the local or folk musical philosophy. These musical instruments are in types, kinds, and forms called membranophones, chordophones, aerophones, and idiophones. Each of the communities in Nigeria has a name given to each of the musical instruments, distinct from other communities. The uniqueness of folk music is that it has the beauty of form, and it is deliberately and intentionally composed and performed for education, awareness, social and moral control, praise and satire, and psychic therapy. Most of the folk music is performed for the purpose for which it is composed. This means that folk music is event-bound, and it can only be performed based on reason, event, and occasion, as it is not performed out of a vacuum but out of necessity.

Conceptually, folk music is music whose consumption and patronage are significantly limited to one ethnic environment. Folk music has hybrid texts in which numerous ethnic traditions are identified. Folk music usually employs musical styles from other popular music, and it also makes use of instruments from other popular music. These musical styles belong to the recreational category of African traditional music and have become popular as a result of their unrestricted performance and patronage. According to Onwuegbuna (2015), 'They are those songs and dances that are neither culturally nor spiritually bound. This music could be performed on any occasion for the entertainment of their audiences. They could be hired or commissioned to perform in settings that are considered foreign to their home community.'

The role folk music plays in Northern Nigerian societies is multifaceted. Almost all northern people are influenced by folk music because most human ventures, functions, activities, and endeavours are effectively propagated by the spirit of music. This means that significant northern Nigeria live by music, work with music, sleep with music, eat with music, are induced by music, and co-exist with music. As society changes in harmony with the forces of modernization and globalization, the role of music changes as well, adapting to the new situation in which the people of Northern Nigeria find themselves (New World Encyclopedia).

Folk music has the capacity to be used for solving indigenous social problems, political issues, religious and moral degradation and depravity, rather than for the usual ceremonial ontology. Northern Nigeria is known to be a hub of folk music practices and thus has the following roles of folk music:

The role of education, information

African music, in recent times, has assumed the role of didactic art and has gone a long way to educate the human mind, communicate appealing messages, and provide information on what is happening in African societies. Various scholars have observed that music is a powerful medium to communicate messages and convey information to those who understand the idiom and language in which it is presented (Merriam, 1971; Ogunrinade, 2010).

Role of Enforcing Conformity to Social Norms

The enforcement of conformity to social norms is one of the major roles of music in African society. Music is a medium of collective and personal expression of social and moral ills. Music is used for the correction of bad behaviours, training for adjustment to negative lifestyles, etc., thereby helping one to live the societal accepted norms. Music deliberates on values like love, kindness, hard work, courage, wisdom, and vices like hatred, envy, greed, haughtiness, laziness, lousiness, etc., to discourage bad habits and encourage good habits for a healthy nation (Ajewale, 2011:170). Music controls depraved behaviour, thereby enforcing conformity to social norms.

Role of Communal Therapy and Spirituality

To make African communities spiritually and physically stable is one of the roles of African music. Onyeji & Onyeji (2011) state that African music is rationalized and varied as an agency for communal therapy, and its healing power has been explored and employed by various traditional societies for the spiritual and physical well-being of the people. The use of music as a therapy and spirituality has been widely acknowledged by music scholars, and they have proved that music is used in the general healing process (Nzewi, 2002; Fayoyin & Nieuwout, 2012; Ogunlade, 2012).

Role of Maintenance of Social and Political Order

African music is one of the tools African musicians used in maintaining order during social and political crises in Africa. African music is a certified agent valued

for its role in the maintenance of social and political order. It is also valued as the last resort for tackling difficult situations in the community. Its value as a policing agent in African societies finds great usage when addressing the high and mighty in the society (Onyeji & Onyeji, 2011). These writers contend that music is a means to tackle serious cases involving the ruling elite. When dialogue fails to bring a solution to a social situation, music becomes the last resort. Music is employed in such a circumstance as a sacred instrument of force. Music can induce and pacify protest and rebellion against the ruling authorities. Music controls unruly behaviours and induces attitudinal change, thereby maintaining social and political order in the society. This role is what has been guiding African musicians in their musical creativity and performance (Nzewi 2002; Ogunlade 2012; Onyeji&Onyeji, 2011; Adesokan, 1998; Ajewola, 2011; Merriam, 1971).

Role of communication

Folk music, through the song texts it employs, communicates direct information to those who understand the language in which it is sung; it conveys emotion to those who understand its idiom. Music as an oramedia is a powerful medium of communication in traditional settings. Folk music, which is one of the African oramedia (African traditional communication media), is one of the modes of indigenous communication in the various countries of Africa. Oramedia or traditional media are the local means of communication that remain what essentially sustain the information needs of the population which represents over 70% of national population in the rural areas, and it reflects in the various forms such as talking drums, folk songs, dance drama, traditional dance, chanting or reciting story telling using musical mode, communication using traditional musical instruments and among others, cultural architecture that reflects in the palaces, shrines, and African cities, town and villages (McBride, also cited in Fayemi (2003:70), Wilson, cited in Osho 2011:22). This assertion demonstrates that folk music as a form of Oramedia is an enduring, sustaining and inevitable form of communication in the local settings as they represent the culture and tradition of the people.

FOLK MUSIC AND ITS IMPORTANCE AS INTANGIBLE HERITAGE IN NORTHERN NIGERIA

Folk music is the music in which the people of a nation or an ethnic group most especially identify themselves. It consists of songs or pieces taught through performance rather than notation (written musical notes) and learned by hearing. The

original composers of folk music are anonymous or forgotten. A folk song does not have a standardized form. Instead, its word and music exist in more than one and sometimes a great many variants, or in highly different versions. Folk music is most commonly the music of the socially and economically lower classes and of rural populations. Folk music is generally simpler and more compact in style than classical or art music. Folk music exists in many different forms and under a variety of social and cultural conditions (Bruno, 2018), and a threat to them is a threat to the cultural heritage of humanity owing to their values in every indigenous community worldwide (Iain et al, 2014).

Significance of the Study

This paper projects a lot of significance to individuals, agencies, and policymakers responsible for the protection of folk arts. The results of the study will be of great benefit to the following:

International Community

Results and findings of the research will provide the international community and other relevant international organizations and agencies with the tools for safeguarding the world's intangible cultural heritage, specifically on the state of folk music in Northern Nigeria. Secondly, the African Union, through this study, can be provided with information on the terrorist attacks that affect the performance of folk music in Northern Nigeria. Data gathered, and findings will help the international community initiate collaboration among nations to help plan the security of the indigenous communities in relation to the international human rights law.

Nigerian Government

The results of the study will help the Nigerian Government evaluate the quality of protection of indigenous communities and their folk music, and how indigenous culture could be rescued and preserved. Results of the research would also help the government initiate proactive measures to develop the security agencies' protection skills and evaluate strategies in enhancing the protection of vulnerable indigenous communities from acts of terrorism.

State Government and Indigenous Communities

This study will provide a guide for state governments and indigenous communities on the value of folk music and the need to preserve it from terrorist

attacks. Findings of the study will also help the state and community-based folklorists on how to secure and preserve their folk music from terrorist activities.

African Humanities Scholarship

The study will stimulate contributions and generate views across African humanities through articles, presentations, and other commentaries on the state of folk music in Northern Nigeria and other African nations, and what should be done to rescue and preserve them from going into extinction through terrorist acts.

METHODOLOGY AND RESEARCH QUESTIONS

The paper adopted a survey research design with the use of observation, focus groups, and interviews of respondents from the areas affected by terrorism and banditry, and where attacks are still ongoing. The research selected some of the affected States, L.G.A.s, and the communities devastated by terrorist attacks in Nigeria.

The areas mostly affected by the above activities are listed in alphabetical order below:

States	L.G.A.s	Communities	Folk Music Affected
Adamawa	More than half of the L.G.A.s are affected.	Almost all the communities of the L.G.A.s are affected.	All the folk music genres of the areas are affected.
Benue	Agatu Guma Okpokwu Kwande Logo Tarka Gwer West	Okoklo, Egba, Odejo, Okpagobi, Enogaje, Oweto, Ayila, Adagbo, Ogule, Okpagobi, Ugba, Ekua, Akwu, Ichogolugu. Kaseyo, Unogange, Shangev, Yelwata Igama and Efeche Edumoga Most of the villages in these LGAs are affected.	”
Borno	More than half of the L.G.As were affected	Almost all the communities of the affected L.G.As.	”

Kaduna	Kajuru. Jama'a Sanga. BirninGwari. Kaura. Lere Zango Kataf Kagoro	Angwan Aku, Andara, Angwan Barde, Kammai, etc. Akpon, Kabamu, Fadan Karshi, Nandu. Katagi, Birnin-Gwari. Attakar	”
Katsina	Dutsin-Ma Kankara Kurfi Marshi	Suburbs in these LGAs are mostly affected.	”
Kogi	Yagba West Omala	Okunran, Okoloke, Egbe, Ejiba, Bereke, Odo-Eri. Ibado, Akpatacha	”
Kwara	Irepodun Ekiti Kalama Edu	Igbonla, Patigi, Eruka, Kamanji Koro Nuku Bokunji	
Nasarawa	Akwanga. Doma. Keana. Obi. Awe.	Andaha Numa, Merte, Nendem. Uhime, Angyo, Dooka Bakin-Kota, Antsa, Kwara, Kuduku. Gada-Biu, Farin-Ruwa, Gidan-Wakili, Ihuman, Kange,	”
Niger	Shiroro Lavun Tafa		”
Plateau	Barkin Ladi Riyon Bassa Kanke Qua'pan Mangu	Many communities and villages other than Dogo-Nawa, Fan, Hiapan, Dorong, and Foron. Bacit, Nding, Jol Irigwe, etc. are affected.	”
Taraba	Half of the L.G.A.s are affected	Jekunho Rafin-kadi, Kenta, Tor-Iorshaer, Tor-musa, etc.	”

Yobe	More than half of the LGAs were affected.	Almost all the communities of the affected L.G.As.	”	
Zamfara	Half of the L.G.A.s are affected	Sakajiki, Kagara, Gando, Fankama, Fete, Dumburum, etc.	”	

Source: Observation, Interview, Nigerian Daily, and online news reports.

It is important to note that the selection of the areas is based on the following variables where the constant and persistent incursion of the terrorist attacks are frequent; where there is the fear of night gatherings for any ceremony; the communities mostly deserted for fear of attack; the communities completely razed down with no form of folk practices (in the case of Igama of Okpokwu LGA of Benue State); where the folk music practitioners have scattered with no form of harmonious coexistence. The above variables show that all forms of musical performance and practice are presently halted, and the folk music practitioners have scattered to different places of safety where they are no longer together to perform music.

The fact of the matter, which the researcher observed, and through interviews conducted on survivors and displaced victims, is that limited or no form of musical performance practices go on in the above areas. It is not within the scope of this research to list all the communities affected and how much of their folk music was affected, as a great number of Nigerians are witnesses to these facts. Research has discovered that many of the areas affected also have their folk music practices affected.

RESEARCH QUESTIONS

The research questions are organized to investigate three main areas, and the methods applied to generate data based on the research questions are also explained.

The State of Northern Nigerian Folk Music: What is the state of folk music in the communities affected by the acts of terrorism in Northern Nigeria? This question involved an engagement of a focus group of communities affected by terrorism, and it was held to find out whether folk music is practiced or performed during terrorist

activities in the community. It also involved an interview with surviving individuals who escaped the invasions and attacks on their communities by the terrorists.

Threat of extinction of Folk Music: How could the endangered Northern Nigeria folk music be rescued and preserved from the possibility of extinction resulting from the acts of terrorism? An extensive series of interviews was held with ethnomusicologists, community leaders, music scholars, and scholars across the humanities on how the endangered folk music could be rescued and preserved from extinction, resulting from terrorism.

Rescue and Preservation Strategy: What are the approaches to use in rescuing Northern Nigeria folk music from going into extinction? This question involved an interview of ethnomusicologists across the humanities, African music scholars and practitioners, on how to rescue folk music from extinction resulting from terrorist attacks on indigenous communities.

RESEARCH STATEMENT

The focus of this paper is not a hermeneutic or textual analysis of each of the respondent's response from the interviews granted, date of interview, place of interview, names of survivors interviewed, etc, neither is the paper concerned with the discourse analysis or comparative interpretation of data generated in the course of field research (to avoid voluminous writing, and to stick to the editorial policy of the journal). Rather, the paper decided to limit the detailed explanation of the research outcome of the field investigation and chose to adopt a reflective perspective on the data generated from the field investigation of the areas where folk music was affected. Therefore, the premise of this paper is to establish the reality of probable and apparent endangerment of folk music in the areas where terrorist attacks have been perpetrated and are ongoing, which eventually led the villagers or communities to desert their homes to the detriment of the folk music they had hitherto practiced and performed.

FINDINGS

Many of the villages affected by terrorism have remained ghost communities till today because of the nature of destruction and devastation caused in those communities. Some of the victims who managed to escape the killings found themselves in IDP camps and other areas where the conditions of living are not favourable. Presently, all the known folk music in the above affected communities

has been abandoned and is currently not in practice because it is impossible to practice any form of folk music where people are not together, not united, not happy, and are living in fear. Moreover, the continuous abandonment of folk music practices paves the way for its disappearance and possible extinction. This is happening today in Nigerian communities that have been affected by acts of terrorism. With this present situation, the paper can infer that, likely, the folk music of many of these communities affected by the act of terrorism may unarguably go into extinction due to lack of practice.

IMPLICATION OF TERRORISM ON THE PERFORMANCE OF FOLK MUSIC IN NORTHERN NIGERIA

Terrorism is a word that has a variety of conceptions, descriptions, and explications. As a result, the research intends to look at terrorism from the general perspective of criminal intentionality, absolute objectivity, and radical ideology. Thus, Randy Borum looks at terrorism as the “acts of violence intentionally perpetrated on civilian non-combatants to further some ideological, religious or political objective” (2004:6). This definition is limited in scope as acts of terrorism and violence in contemporary times not only perpetrated against civilians but have now been perpetrated on combatants such as the military and the Paramilitary. The United Kingdom Terrorist Act 2000 states that terrorism is “the use or threat of action . . . designed to influence the government or to intimidate the public or a section of the public . . . for the purpose of advancing a political, religious or ideological cause.” The United States federal statute defines terrorism as “violent acts or acts dangerous to human life that . . . appear to be intended (i) to intimidate or coerce a civilian population; (ii) to influence the policy of a government by intimidation or coercion; or (iii) to affect the conduct of a government by assassination or kidnapping” (United States Code 18, Section 2331).

Canada’s Anti-terrorism Act (Bill C-36) also designates “terrorist activity” as “an act or omission . . . that is committed in whole or in part for a political, religious or ideological purpose, objective or cause and in whole or in part with the intention of intimidating the public, or a segment of the public, concerning its security, including its economic security, or compelling a person, a government or a domestic or an international organization to do or to refrain from doing any act, whether the person, government or organization is inside or outside Canada . . . ” Israel, the foremost anti-terrorist nation is not left out in the description on terrorism. Though Israeli law does not specifically address terrorism, it is reflected in the Prevention of

Terrorism Ordinance No. 33, which defines a terrorist organization as “a body of persons resorting in its activities to acts of violence calculated to cause death or injury to a person or to threats of such acts of violence.” (Microsoft Encarta, 2009).

Terrorism is ineluctably political, and it represents intent to intimidate, coerce, punish, or otherwise influence others by violence or the threat of violence because of their political views, affiliation, or position (Hoffman, 2008; Preprzastek & Borowska, 2017). Terrorism also implies the act of violence by a state against its domestic enemies (Britannica Encyclopedia, 2010). The factors responsible for the emergence of terror groups as a way of expressing their grievances and promoting their ideologies are numerous, such as poverty, underdevelopment, poor health and infrastructural provision, asymmetrical power relations and resource distributions, corruption, tribalism, and ethnicity (Imhonopi & Ugochukwu, 2016; Okafor, 2011; Ogundiya, 2009). The government's failure to curtail, contain, or nip the excesses of these dare-devil terrorists is not the focus of this research. The study is focused on the menace of terrorism and its effects on the practice and performance of folk music, which is the intangible heritage of indigenous communities in Northern Nigeria.

Northern Nigeria is known to be the hub of traditional musical arts and a repository of cultural arts, right from the creation of Nigerian states. These cultural arts have boosted the cultural image and economic development of the Northern Nigerian region. Presently, the performance and practice of these cultural arts have fizzled out because of the activities of terrorist groups operating in many indigenous communities of the Northern region of Nigeria. Many communities in the region have been attacked, destroyed, and sacked, thereby turning those communities into ghost environments as the inhabitants have all deserted their communities for safety. Folk music practice and performance can hardly thrive in such atmosphere of deadly threat and fear, as the performers and performance groups have all scattered, taking refuge in either IDP camps or with their relations elsewhere. The unity and communal relationships with which they perform the indigenous music have all been undermined, and their performance acts have been destabilized, leaving their musical heritage at the mercy of endangerment. This is what the acts of terrorism can do.

Terrorism can also be perpetrated by a *hate crime*. A hate crime is generally about the attackers, who discriminatorily select their victims. A crime is a hate crime when the victims are selected by the reason of actual or perceived race, colour, creed, religion, ancestry, gender, sexual orientation, physical or mental disability, or national origin of another individual or group of individuals, regardless of the

existence of any other motivating factor or factors (Britannica Encyclopedia, 2010). Both terrorism and hate crime are symptoms of deep social and political stress resulting from the promotion of the terrorists' radical ideology or the expression of grievance.

CONSEQUENCES OF TERRORISM ON FOLK MUSIC PERFORMANCE AND PRACTICE

The consequences of terrorism on folk music practices are dire, and the situation requires an urgent attention before it degenerates to extinction. Anna et al (2017) assert that some consequences of terrorist attacks constitute an important feature of emotional and personal accounts as well as significant factors behind the motivation and behaviour of individuals, both the victims and the terrorists. Some of the effects of terrorism are as follows:

1. Destruction of cultural intangible heritage: folk music is a cultural heritage, and its destruction is a destruction of the cultural heritage of the community.
2. Terrorism causes folk music practices to go into extinction.
3. Terrorism brings psychological trauma to the performers or the practitioners of folk music, as those who practice it as a source of income suffer significant income loss and emotional trauma.
4. The act of terrorism creates fear in the performers or practitioners of folk music. No practitioner of folk music likes to stay in a place where he can be attacked or killed.
5. Terrorism tears down the joy of folk music practices

THEORETICAL FRAMEWORK

The theoretical framework for this study is anchored on sustainability theory. This theory, developed in 1987 by the United Nations Brundtland Commission, viewed sustainability as "meeting the needs of the present without compromising the ability of future generations to meet their own needs" (Ekardt, 2009). The theory is based on a tripod stand that integrates three important societal strata, which are environmental, social, and economic sustainability. These three pillars must be balanced to achieve long-term well-being for both humanity and the planet. This theory requires balancing economic growth, social equity, and environmental protection that is lasting and can be lived on a global scale (Rui-Dong et al 2017).

In applying the sustainability theory to the rescue and sustainability of folk musical arts performances and practices in Northern Nigeria, the following pillars of the theory are worthy of consideration:

Environmental Sustainability

This pillar focuses on using the human environment as a basis for folk music. The theory views the environment as earth's natural resources, which, when allowed in a peaceful atmosphere without any form of endangerment, can thrive and replenish over time, while also maintaining the growth and health of ecosystems and biodiversity (Rui-Dong et al 2017). Likewise, a peaceful and healthy environment devoid of threats to life could foster the growth of folk musical arts of that environment to thrive and replenish over time. Sustainability theory, as applied to the rescue and sustainability of folk music, postulates that protecting the environment where folk music practitioners are is equally protecting the performance and practice of folk music and fostering its continued existence.

Economic Sustainability

This theoretical pillar involves creating economic systems in society that can operate indefinitely and provide the necessary economic resources and prosperity for current and future generations of folk music practitioners without any form of hindrance or endangerment. This means that a society that guarantees economic prosperity for its folk-art practitioners equally guarantees the sustainability of folk music practices and their continued existence.

Social Sustainability

This pillar emphasizes that the sustainability of folk musical arts depends largely on practitioners' equity and accessibility to social resources such as high-level security, welfare, justice, freedom, and all forms of human well-being, ensuring a just society that is free from discrimination, exploitation, insecurity, and other forms of life-threatening social vices.

RESCUE STRATEGIES OF THE ENDANGERED FOLK MUSIC TRADITION IN NORTHERN NIGERIA

The following measures may help in preserving the folk music from going into extinction.

Field Recording

There is a need to record all the known folk music from all the vulnerable communities prone to terrorist attacks. The Government Ministry responsible for culture should initiate the project of recording folk music to preserve it for future generations. Folklore researchers should be funded to record folk songs sung by deceased bards and local artists in the northern province of Nigeria. Interviews should be conducted with local musicians and singers as part of the researcher's project, as well as artists who carry on the folk tradition across generations. All the vulnerable communities should be visited to meet with all the minstrels and local artists and record traditional, unmetered folk songs, a special type of folk music commonly performed, and for other useful information on the present state and future of folk music. Bards, who are singing folk songs in the style of famous deceased artists, should be helped to perform for recording purposes.

Archiving

All the known folk music in the vulnerable areas should be archived for safekeeping. Compilations of folklore all over the northern regions or the entire country should be made. A comprehensive study of folk songs performed in all northern regions should be conducted. All these compiled works should be taken to the archive designated for folk music, in the University of Museums Directorate, as obtained in the United States. All the preservation strategies of folk music can be presented in a publication.

Digitization

Ekwelem et al (2011) stated that digitization offers increased accessibility to various collections, thereby lessening the deterioration and damage of delicate artifacts and resources. However, it is crucial to acknowledge the challenges associated with digital preservation, particularly in the period of fake content and misinformation, which may jeopardize the authenticity of digitised history (Nwabueze, 2017), and today in Nigeria, digital preservation has grown to be a major issue for educational institutions, posing enormous difficulties for archives and libraries in maintaining electronic records and information resources (Masenya & Ngulube, 2019). Moreover, digital advancements have had a profound impact on traditional cultural practices in Nigeria, challenging traditional forms of entertainment, including newspapers, radio stations, and television programs, and altering the dynamics of media consumption in the country (Igyuve & Obagwu,

2020). Kabir and Jeromes (2022) strengthened this by stating that one of the most intriguing trends defining the digital era and impacting the traditional, social, and economic lives of today's society is the rapid growth of the internet.

Community Inventorying

An inventory of community folk music should be taken in the affected or vulnerable communities to find out how many folk music genres are no longer in practice, and which ones are currently in practice. Who are the performers of this folk music, and where are they presently? Why are these songs no longer in practice or being performed? How do we get the performers back to the abandoned folk music?

CONCLUSION

The threat and challenge of terrorism on our cultural folk music heritage are new in scale and nature. Years back, we only heard of terrorism, and some who have travelled to Arab nations have seen the acts of terrorism on a large scale, and its devastating effect on the citizens and their cultural heritage. Countries where terrorism has taken root have indeed suffered a lot from its effects. Terrorists in Nigeria are undertaking ethnic cleansing because they know the power of culture that binds people and their heritage, values, identities, and ideologies. They know culture is a formidable entity and agent of communal resilience that resists all forms of disunity and disharmony among the community members.

Today, Boko Haram, marauding Fulani herdsmen, al-Qaida and ISIS agents in Nigeria are deploying the same tactics used in other countries to cause havocs, spread hatred and cause physical and psychological injuries through their monstrous activities on regional, national, and international scale by targeting vulnerable folk culture areas and communities to destroy and phase them out of existence thereby leading to the extinction of their folk music. They create impunity for their appalling acts, knowing full well that some institutions in Nigeria support them, and that Nigerian security is too weak and compromised to confront or attack them.

It is high time to stop playing politics with the issue of terrorism in the Nigerian society. If Nigeria plays politics with terrorism, there is every likelihood that its folk culture will go into extinction, especially in states like Borno, Yobe, Benue, Plateau, Taraba, Adamawa, Kaduna, Katsina, Nasarawa, Niger, Zamfara, and

other states where terrorist cells have pitched their tents and are gradually spreading to other states.

From the role, importance, and wealth of folk music culture, Nigeria can equip its citizens with the ideas and tools they need to resist and respond to the distorted ideologies of the terrorists, the glorification of violence by the terrorists' supporters, and the disregard for human lives that the deadly Boko Haram and herdsmen try to instill in people.

REFERENCES

- Adesokan, Z.A. (1998). *Essentials of African music*. Ilorin: Dove Graphic Press.
- Ajewola, J. (2011). Functional role of music in nation-building. *Awka Journal of Research in Music and the Arts*. 16(8), 69-76.
- Awake Magazine (2011). Music, how does it affect you? Watchtower Bible and Tract Society, 91(5), 3.
- Borum, R. (2004). *Psychology of terrorism*. Tampa: University of South Florida.
- Bokova, I.G. (2016). Terrorists are destroying our cultural heritage- is time to fight back. World Economic Forum. <http://www.weforum.org>.
- Bruno, N. (2008). 'Folk music' Microsoft Encarta 2009. Microsoft Corporation.
- Editorial (2021, September 14). Terrorist attack on NDA. The Vanguard. <https://www.vanguardngr.com/2021/08/attack-on-nda-no-where-is-safe-any-more-in-nigeriabandits-are-in-total-control-retd-avm-ararile/>
- Etuk, U.A. (2002). *Religion and cultural identity*. Calabar: Hope Publication.
- Fayoyin, A. & Nieuwout, S. (2012). The Power of song in the struggle for health and development outcomes in Africa: Lessons for social and behavioural change programmes. *Journal of Mass Communication & Journalism*. (7), 342 doi:10.4172/2165-7912.1000342.
- Grant, C. (2012a). Rethinking safeguarding: Objections and responses to protecting and promoting endangered music heritage. *Ethnomusicology Forum*, 21 (1), 31 – 51. doi/full/10.1080/17411912.2012.641733.
- Grant, C. (2014b, May 2014). Why we should all care about dying music. OUPblog. www.blog.oup.com/2014/05-wy-we-should-all-care-about-dying-musics/.
- Hoffman, B. (2018). Mail bombs, hate crimes, and the meaning of terrorism. www.cfr.org.
- Idang, G.E. (2015). African culture and values. *Phromimon*, Pretoria, 16 (2), www.scel.za/scielo.php?cript.

- Imhonopi D. & Urim U.M. (2016). The spectre of terrorism and Nigeria's industrial development: A multi-stakeholder imperative. *African Journal of Criminology and Justice Studies* 9 (1), 20-40.
- Merriam, A.P. (1971). *Anthropology of music*. Northwestern University Press.
- Nnamani, S.N. (2001). Music: Its influence on the nation's cultural policy and the implications for national development. *Journal of Arts and Social Sciences Review* 1(1), 32-36.
- Nzewi, M. (2002). Backcloth in music healing in traditional African society". *Voices: A World Forum of Music Therapy*. www.voices.no.co Accessed 18/10/19.
- Ogunlade, O. (2012). Music therapy in Nigeria. *Voices: A World Forum for Music Therapy*. www.voices.no.com Accessed 18/10/19.
- Ogunrinade, D.O.A. (2010). Corruption reduction in Nigeria: Appraisal of the role of music. <http://www.theghanaijournal.com> Accessed 18/9/19.
- Onwuegbuna, I.E. (2015). Trends in African popular music: Socio-cultural interactions and the reggae genre in Nigeria. Xlibris: 1-888-795-4274 (www.xlibris.com).
- Ogundiya, I.S. (2009). Domestic terrorism and security threats in the Niger Delta region of Nigeria. *Journal of Social Science* 20 (1): 31-42.
- Ojewale, O. (2021, February 18). Rising insecurity in Northwest Nigeria: Terrorism thinly disguised as banditry. *Brookings Africa Growth Initiative*. www.brookings.edu/blog-terrorism-thinly-disguised-as-banditry/
- Onyeji C. and Onyeji E. (2011). A perspective on the philosophy of African music practice and creativity. *Awka Journal of Research in Music and the Arts*. 8, 20-31.
- Onyeji, C.U. (n. d.). Rescue of endangered folk music heritage of Nigeria: Library of folk music of Nigeria project. A Proposal for a Research Grant. <https://www.un.edu.ng-library-of-folk-music-ofnigeria-project>
- Preprzastek, D. and Borowska, E. (2017). Theme of terrorism in art of the 21st century: Implications for security. *Series: Study in Politics, Security and Society*, Anna Sloke & Others (ed). www.peterlang.com.
- "Terrorism" (2010). *Encyclopedia Britannica Student and Home Edition*. Chicago: Encyclopedia Britannica.
- The Global Risks Report 2018. www.humanright.com
- Threats to our safety and security, In the Global Risks Report 2018, World Economic Forum. *Awake Magazine*. 100, 1, (2019) 2-5.

UNESCO (2003a). Text of the convention for safeguarding the intangible cultural heritage. <https://ich-unesco.org/en/convention>.

UNESCO (2001b). Universal declaration on cultural diversity. www.unesco.org/education/imld_2002/universal-decla.shtml.