

IDENTIFICATION AND PROVISION OF TALKING DRUM SECTION AT THE TOURISM VILLAGE AMONG THE THREE MAJOR ETHNIC GROUP IN NIGERIA

DONATUS, EVEREST AKALAZU; AMINA BATA ZOAKAH; & AYANTOLA BEARTICE WUMI

**Department of Leisure and Tourism Management, Federal Polytechnic, Bauchi. Bauchi State*

ABSTRACT

T*his study focuses on the identification and provision of talking drum section at the tourism village. It uses the quantitative method of research, questionnaire survey precisely to investigate two hundred and eight respondents which was randomly distributed. The data generated were analyzed using descriptive statistics such as means, Std Dev and Remark. Statical package for social science (SPSS) was used to determine the level of significance of talking drum to tourism promotion and development in Nigeria. The result of the analysis reveal that the drum is a significant tool four tourism promotion because it attract both local and foreign tourists together. Based, on these findings it was recommended that preferences should be made to showcase*

Introduction:

Talking drums are developed and used by different ethnic groups in Nigeria. Drums served as an early form of long distance communication, and were used during ceremonial and religious function. Traditional communication is a vital human activity which touches every sphere of livelihood for meaningful development and peaceful co-existence in African society. It involves the acts of transmitting messages to channels which link people to their languages and symbolic codes which

the use of talking drum in most celebration instead of modern musical instruments.

Key words: *identification, tourism, promotion, talking drum, ethnic groups,*

Information are impacted and shared from one person to another (Agbedu, 2007). The inquisitive nature of human beings to explore, socialize and develop has given her the opportunity to interact with his social, economic and political environment. This interaction is made possible only by the process of communication. In African society, talking drums as a traditional communication is the oldest form of communication channels. It is traditional in nature and it is as old as the creation itself (Ayoo, 2007). Ebeze (2002) opines that the use of talking drum was the product of interplay between traditional communities, customs and conflicts, harmonies and strife, cultural convergences and divergences, interpersonal relations, symbols, codes and moral traditions.. It recognized the existence of traditional structures and channels of communications used are verbal and symbolic aspects of interpersonal and group communication such as town crier, talking drums, gong, among others (Ubonajah 2014).

The verbal channel of communication consist of spoken words and channel such as religious group, tribal associations, market place, chiefs etc. While the non-verbal channels of communication includes idiophones gongs, bells, rattles or Arephone, fresh unfolding palm fronts, decorated raffia and cryptic writing (Ayoo, 2007). In many African societies, the talking drums serve as potent channel of traditional communication and interactions among deferent dialects. This further promote cultural and aesthetics value and norms of the people. However, communities in the rural areas that constituted about 80% of African population have partially being shout out of this very vital process of human development due to rural-urban migration (Ayoola, 2014).

Objective of the study

The study focuses on identification and provision of talking drum section in the tourism village among the three major ethnic groups in Nigeria, with other specific objectives:

1. To identify the major drums among Hausa, Yoruba and Igbo culture.
2. To examine the significance of talking drum to tourism promotion and development in Nigeria.
3. To examine the role of talking drum towards promoting cultural tourism and values in the society

Review of Related Literatures

Talking Drums

Talking drums are African drums whose pitch can be regulated depending upon how the drummers strikes the sound of the drum and changes its tension. These pitches can mirror those of a person's voice, and thus, the drums are called "talking drums" (Ikenga 2000), In Mali, for example, the drums have historically been used for many purposes such as preserving, sharing community histories, showcase different culture etc. (Gehman, 2013). The griots use the drums as memory devices to help them remember important people and events. Secondly, talking drums are used to communicate messages across distance within the villages (Mbiti, 2001). A king or other political authority may send a drummer throughout his land as a messenger. The drummer plays or beats his drum because the villagers know the "language" of the drum", they understand if the king is issuing a warning, a celebratory invitation, or some other news (Mbiti, 2001). Thirdly, talking drums are often used during religious rituals. Fourth, talking drums are used to bring together and to help settle disputes among members of a village (Hobley, 2003). Although cell phones, radio, television, and the internet have largely replaced the need for talking drums as a primary means of communication, drums remain an important part of culture. The drums are now used more for celebration and entertainment than for communication, In many African cultures, the talking drums are the cultural instruments that have endured and

sustained for generation to generation. In Nigeria for instance, talking drums are used in notification or alerts and entertainment in palaces and in most ceremonies.

The Yoruba, Igbo, Hausa and Tiv are not complete without the use of talking drums (Ushe, 2010). The drums originated in West Africa down to Nigeria where the drums are still played today mostly by Yoruba, Hausa and the Tiv peoples. They are thought to mimic languages by closely imitating the rhymes into nations of the spoken word. The drums have a distinctive hourglass shape with a drum head at each end made from animal hide mostly goatskin. The drums body is made of wood, with leather cords running the full length of the drum to connect the two drum heads. The drums vary in size and name between different culture, but tend to be fairly small. For instance, the Yoruba, has the smallest type of talking drum called *gangan* and the largest is called the *dundun*, meaning “sweet sound”. They are known with different names such as; *gangan*, *dundun*, *atumpan*, *donno*, *kalangu*, *dodo*, and *junna* (Idowu 2004). The talking drum has ability to imitate the total sound of languages which has made it superior to any of those drums that existed before it. The drum was purposefully invented to send messages, since it can be manipulated to talk and sing, that was how it became a musical instrument (Idowu, 2004). The talking drum is held under the left arm when playing and sound is produced by hitting the drum with a bent stick or squeezing the leather cords; this cause the drum’s head to tighten and emit a high pitch. The act of squeezing the drum challenges the pitch and gives off various notes. The harder the drum is squeezed, the higher the note will be. This is achieved by first hitting the drum head with the stick and then using the free hand to dampen and change tones immediately afterwards. The Tiv drums perform multi functions that are noted in the community as the ritual symbolism of the Tiv drum is all pervading. In ancient times, the talking drum was used in historic Ti society for a variety of purposes from being a musical instrument during celebration, to a sort of telegram for relaying messages during times of war or to announce the arrival of a visitor. It was invented in *swem kargabe* as a means of communication before the invention of writing and it was

assembled for chiefs and village heads, as their musical outfit whenever they go to wars, to motivate their army. The talking drum was also used to communicate or announced to the news of death in the community (Ushe, 2005). The drums take the following tones: the talking drums are the cultural instrument which have endured and survived the test of time up to the present generation.

The history of the talking drums is as old as creation itself. In many parts of Africa, the talking drums are used as means of notification, alertness and entertainment of people in palaces or during ceremonies (Melvin, 2001). As the name suggest, the talking drums are thought to mimic languages by closely imitating the rhythms and intonations of the spoken words. The pitches of the talking drums can be regulated depending upon how the player strikes the heads of the drum and change their tension. These pitches can mirror people voices, and thus, the drums are called “talking drums” (Ushe, 2010). The talking drum have historically been used for much purpose, which includes: to communicate messages across distances and villages, bring people together, help settle disputes among members of a village and to serve as memory device to help people remembers important events that took place in African society (Nkeita, 2012). Today, the talking drum are used to praise or welcome guest, praise the goods and people in the society, invoke the spirit of ancestors and deities, correct the errors of the societies, generates conversational proverbs in order to allow people to communicate with their elders and is still part of royal ceremonies or recital of ancestry (Ushe, 2007). The talking drum are also use during festivals, installation of Obas or Chiefs, naming ceremonies, marriage or burial ceremonies of important personalities in African traditional society (Ebeze, 2002).

The talking drum warns and limits the Obas or a Kings from wrong doings and makes them conscious of their deeds. One of the unique features of the talking drum instruments is their abilities to closely intimate the rhythms and intonation of the spoken language. The drums reproduce the sounds of proverbs or praise songs through a skilled performers or specialized “drum language” (Nwosu, 2007). The specific pattern of drumming and

rhythms is closely linked with spiritual beings or Ogun associated with the traditional Yoruba belief system originally celebrated in Nigeria and some areas of Ghana as elucidated by Nkeita (2012) thus: various ethnic groups in different communities highly regard the talking drum and their drummers who play the talking drums. They are considered the greatest of all drummers because of the breath of his knowledge; the skill which his work demands and the role he plays as a leading musician in all assembles in which the atumphan drums are used. Nketia's presentation above indicates the fact that the talking drums are frequently understood by a knowledgeable audience and they have the abilities to move people to actions in African society.

TRADITIONAL COMMUNICATION

The word communication denotes a source and extension of imagination in forms that can be learned and shared. It is the production, perception and understanding of messages about what is happening or is about to happen or has already happened (Ayoo, 2007). On the other land, the word "traditional" refers to a system that is old, naïve, archaic, indigenous and unmodified (Ushe, 2010). Traditional communication therefore refers to: The process of dissemination of information, ideas and attitudes by certain specialized institution set up for that purpose. It focuses on the exchange of information or messages that have traditional undertones. Traditional communication was an important activity which touches every sphere of human life, bringing people, cultures, communities and races closer for meaningful development and peaceful co-existence (Bello, 2004). It is the process of social interaction that helps people to understand themselves and live harmoniously as organized people of a given state, country or nation (Melvin, 2001). Nwosu (2007) defined traditional communication as: A process that uses signs, symbols and other means to bring about inter-exchange of thoughts, and meaning between and among individuals and groups for a better understanding and relation. Traditional communication was the only process that elevated humanbeings above all God's creation on earth (Folarin, 2010). God himself use it at various times when he

communicated effectively with the children of Israel, using signs such as pillar of clouds, light, and so forth. It is a potent and efficient channel of communication use in pre-literate society and it is still relevant in contemporary time. Ebeze (2002) therefore, defines traditional communication as:

The product of interplay between traditional communities, customs and conflicts, harmonious and strife, cultural convergences and divergencies, interpersonal relations, symbols, codes and moral tradition. It recognizes the existence of traditional structures and channels of communication such as town crier, drum gong and so forth. The verbal communication consists of spoken words and channel such as religious groups, tribal association, market place, chiefs among others, while the non-verbal includes idiophones-gongs, bells, rattles or Are phone, fresh unfolding palm fronts, decorated raffia, and cryptic writing (Melvin, 2001).

Traditional communication in African worldview

Traditional communication is important information dissemination in African and other parts of the World. Ayoo (2008) asserts that traditional communication is made up of diverse channels which have continued to exist in the contemporary African society. Some of these channels include: town criers, gunshots, drawing on the cave walls, thick cloud smoke and talking drums. The town criers were used to summon elders or age group in the society to assemble at the village square for some social or political activities (Finnegan, 2003). The town crier has some unique message which not many people could understand their meanings, except the indigene of the societies concerned. Igbo society, for example, town criers disseminated their messages in the nights, morning or afternoons, depending on when it seen as convenient (Nkeita, 2012). The town criers method of traditional communication is criticized by people in modern times because of its small area of coverage which can hardly go beyond three villages at time. Gunshots have a wider coverage more than town criers and were used to announce the death of very importance political and religious leaders in African societies (Beltran, 2007). They were also

use to announce the final trauanting of new rulers, remind the people of an impending danger and summoning emergency meeting to take urgent decisions on issues demanding immediate attention in African traditional society. Among the Tiv, Idoma and Jukku, for example, gunshots played political, religious and social functions of announcing the completion of final burial formalities of every important or elderly person in the society (Ushe, 2010). The only problem with gunshots method of traditional communication was that it has numerous reasons for which it is shot and this becomes difficult, for a person to know which gunshots is for an impending danger, burial ceremony. Or the installation of a chief since the meaning of each gunshot is not clear enough until one get to where it was short.

The drawing on the cave walls the method of traditional communication used by craftsmen who employed their skills to give concrete shape and forms to what animated the man's mind in the process and shirred the imagination of their tribes (Ayoo, 2007). The art serves the social function relating individual imaginations and vision to the common consciousness of an indigenous culture. It also indicates the social and political moods of the society at the time and creates good historical artifacts (Nwosu, 2007). The drawing on the cave walls method of traditional communication was limited to a small population and as such some of the messages were difficult for people to understand. Sometimes the gunshot attracted little attention from the people. It could therefore be said that the present cartoon and magazines draw their origin from the cave wall drawings of traditional societies. The thick cloud of smoke method of traditional communication had the message to put across in African society. The thick smoke, on a hot afternoon, indicates the urgent need of the community; while, a thick white smoke, that went straight into the air, indicates that a prominent son of the community had been either killed or kidnapped by the enemy (Nkeita, 2007). A village council meeting was therefore summoned immediately through this smoke. The problem with this method of traditional communication was that it was difficult to send a cloud of smoke into the sky when it was raining. It was also limited by the

fact that a huge amount of firewood is needed to pass a message across. More importantly, it makes it easier for the enemy to know the preparation of his neighbours during war through the smoke (Finnegan, 2003)

The Relevance of Taking Drums as a Channel of Traditional Communication in Africa

The talking drum occupies an important position in African society. It is the most useful method of traditional communication which helps in information dissemination in African society. Finnegan (2003) affirms that the talking drums are divided into two: First, it could be through conventional code where per-arranged singular represented a given message. In this type, there was no directly linguistic basis for the communication. And second, it used African drum literatures where the instruments communicate through direct representation of a spoken language itself, stimulating the tone and rhythm of actual speech (Beltran 2007). It is a signal to members of the community concerning the news of such death (Ushe,2010) Besides messages and announcements, the talking drum language was used as the most common forms of expression. Among the Hausa and Yoruba in Nigeria, for example, praise names and titles were poured forth on the drums or horns as a way of information dissemination. This shows that every human society has its indigenous and traditional modes and channels of communication which characterize its existence, organization and development. These communication modes and channels form the basis upon which the communities especially the rural community, policy makers, planner and administrators desirous to effect functional economic and social changes must first identify such community communication modes and channels and utilize them to provide the people with maximum information about such changes. Communication, whether traditional or scientific, the transmission of information most from the focus point of origin source of another destination which is blood stream of every community.

Traditional forms of communication which are mythology, storytelling, song, proverbs, musical, dance, religious, customs and theatrical elements,

pottery, textiles and wood art are owned by the society. The village clan head only act as trustees and head of the gate keeping process. Even in the case of extra-mundane communication, that is communication between the living and the dead, the supernatural or spiritual beings the mode of communications is done through incantation, spiritual chants, ritual, prayers, sacrifice, invocation, séance, trance hysteric or liberation of the head of society. This multi-dimensional form of communication and transaction has become more pervasive in all African societies. The introduction of western education and Christianity has infiltrated the process of traditional communication, particularly the practice of the sacred drums to the extent that many people no longer cherished their long time value in the society. In some African societies such as the Tiv, Igbo, Edo, among others, the traditional practice of the sacred drum has been adopted and conceptualized by Christianity.

This fact indicates that the process of religious change has occurred in Tiv Indigenous and cosmology, which has experienced a radical conceptualization personified as human beings. Thus, on certain public occasions personal names, genealogies and unique characteristic of people are expressed in drum language. Sometime, the name of a man could be “the spitting cobra whose virulence never abates, like son of the bad spirit (Ushe, 2007). Komboi (2001) affirms that when an African hears his name drummed or praised in song he/she is excited. Ayoo (2007) corroborated that drummed songs can be used to report, comment on current affairs, propaganda and to reflect or mood public opinion in traditional African society. The drummed songs packaged messages in culturally acceptable and persuasive formats and deliver the information on a popular medium of communication. Nketia (2012) explained further that drummed song’s maker could use his singing power to make even an ugly woman to feel beautiful and a beautiful woman to feel ugly. Such was the power that the traditional communication has as a personified being and because of that African people feared to reject a song maker request, even for marriage”. Finnegan (2013) asserts that a drummed song represents an indirect way of traditional communication with someone in power. The drummed songs

also represent an attempt to influence while at the same time avoiding the open danger of speaking directly. The conventionality of the songs makes it possible to indicate publicly what could not be said privately or indirectly to a man's face.

In this connection therefore, human songs represent a powerful method of traditional communication in which resistance to public policies is registered and the mobilization for certain things is made easier. The drummed songs played two major functions which include that of propagation to image daunting and mobilization for opponents and to increase the level of solidarity with the conflicting. Even in Argraian African communities, songs were used on the farm in order to increase the speed of work and avoid unnecessary division of attention. The use of songs however, has been either positive or negative, depending on side from where one is coming. Even in contemporary era, songs have continued to play significant role in the process of traditional communication and mobilization. Songs such as eulogy and panegyric were also used to express the dreadfulness of death, the menace of witchcraft and the craftiness of the witches/wizards who kill people who are useful. The singer laments that if such a richly endowed person dies, which else will be generous to open his money bag for him, a poor singer, to draw money at will.

The Role of Traditional Modes of Communication in Contemporary African Society

Traditional methods of communication play many roles in the development of African society. Some of these roles include: First, it paves way for socialization which is itself a process and experience that helps individual to become sensitive to the expectations of others and to accept the values of one's family and culture. Traditional modes of communication provides this common front of knowledge which helps people to operate and interact freely since they are sub-groups that exist in each community, thereby quick acceptance and quick development. Second, good method of traditional communication creates a fertile ground for the emergence of good and people oriented development (Ayoo, 2007). It is through precise

traditional communication methods that the intensions and directions of society programmes can be understood (Ikenga-2002). Secondly, traditional methods of communication stores up and promote cultural heritage of the people. These cultures futures mobilize and motivate people by disseminating and propagating ideas which promotes society's pride, solidarity and unity. Thirdly, through the concrete feedback system, traditional modes of communication promote debate and discussion forum where the rural dwellers interact with their agents, age grades, chiefs, among other.

This forum allows the rural to interact with the rule educating them of their policies and listening to their aspiration, opinions, objections and programmes (Abubakar, 2013). This forum of interactive process paves way for mobilization which is unified into a common goal. Fourth formal education becomes easy with the use of traditional channels of communication. The educational agents make use of local print and electronic media such as: rural new papers, town crier, talking drums, among other and anchoring special national programmes such as; immunization of children against deadly disease, improved agriculture and the like. This stimulates participation and provides opportunity for diversified cultural expression which is unified into a common goal. Thus, for traditional communication to flow, language of the people must be given consideration. As Abubakar (2013) noted: Language is a powerful instrument used to keep alive and pass on society's heritage of oral tradition and a symbol for identity. It remains the major factor in solving the complex and various requirements of modern communication needs because language is a powerful instrument in development. People go on well quite easily with those who seek their language even though may not belong to the same community. So the most devastating thing to befall a community is to deprive the members of using their language by imposition of foreign language which is alien and distant from them in space and culture. For this is tantamount to genocide. Abubakar's presentation above clearly indicates the strength of traditional modes of communication which lays in the use of the people's language. From time

immemorial to contemporary times, people have used languages in traditional communication to transmit information from one community to another. This has helped in enhancing unity and peaceful co-existence among people in African society in contemporary time (Bello, 2004)

Methodology

This study was carried out in federal polytechnic, Bauchi, it adopted the quantitative method of research which accentuate measurement in data collection and analysis (Brymam & Bell 2007). Examples of this type of research include survey, experimentation; simulation etc. survey design method was used to collect primary data while secondary data was gathered from academic journals, textbook, and other forms of academic publications. Although survey could be slow and bias, however, they are useful when studying larger population and consequently can yield a valid generation. This research adopted the use of questionnaire survey to randomly study a cross section of two hundred and eight respondents who are mostly student. To analyze the data collected the descriptive statistics was adopted, and results presented in charts and tables using the statistical package for social science (SPSS).

Results

Profile of the Respondents

Table 1: Profile of Respondents

Item	Classification	Frequency	Percentage
Gender	Male	114	54.8
	Female	94	45.2
	Total	208	100
Age	18-25	66	31.7
	26-30	83	39.9
	31-35	36	17.3
	36 and above	23	11.1
	Total	208	100

Ethnic Group			
	Hausa	80	38.5
	Igbo	87	41.8
	Yoruba	41	19.7
	Total	208	100

Source: Field Survey, 2020

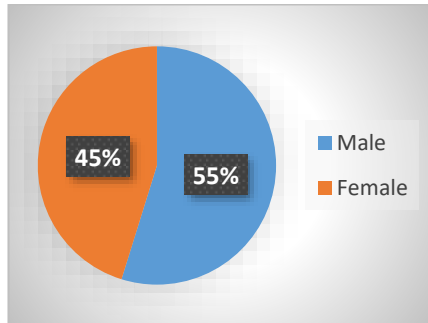


Fig. 1: Gender of Respondents

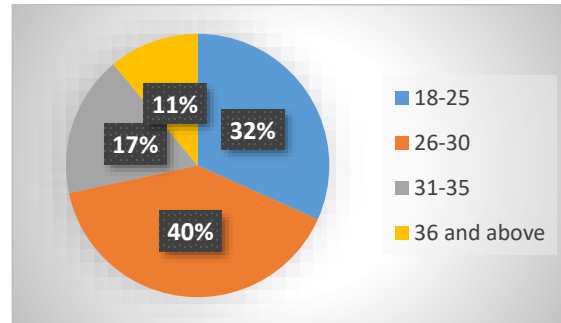


Fig. 2: Age of Respondents

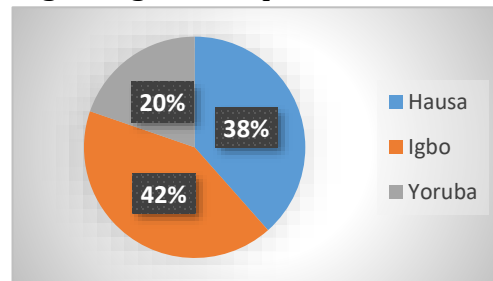


Fig. 3: Ethnic groups of Respondents

Table 1 revealed that 114(54.8%) of the respondents were male and 94(45.2%) of the respondents were female. The analysis based on age revealed that 66(31.7%) were between the age bracket of 18-25 years, 83(39.9%) were between the age bracket 26-30 years, 36(17.3%) were between the age bracket of 31-35 years and 23(11.1%) were 36 years and above. Majority of the respondents 41.8% were Igbo, 38.5% were Hausa and 19.7% were Yoruba.

Results of Descriptive Analysis

Table 2: Significance of Talking Drums to tourism Promotion and Development in Nigeria

Statement	Mean	Std. Dev.	Remark
Talking drums has play a significant role in tourism promotions and developments	3.57	1.276	A
Talking drums has a significant influence on tourism promotion and development through its ability to closely intimate the rhythms and intonations of spoken language	4.05	1.016	A
Talking drums are used as significant tools for development and promotion of tourism because it encourages foreign investment	3.72	1.193	A
Talking drums are significant tools for tourism promotion and development because it brings people together.	3.67	1.099	A
Grand mean	3.75	.	A

Source: Field survey, 2020

Table 2 presents the respondents opinion on the significance of talking drums to tourism promotion and development. The respondents agreed that the talking drums plays a significance role in tourism promotion and development (mean = 3.57, SD = 1.276). The respondents also agreed that it has significance influence on tourism promotion and development through its ability closely intimates the rhythms and intonations of spoken language (mean =4.05, SD = 1.016). Also, the respondents agreed that talking drums are used as a significant tool for development and promotion of tourism because it encourages foreign investment (mean = 3.72, SD = 1.193). The results of the analysis also showed that talking drums brings people together (mean = 3.67, SD = 1.099). The grand mean of 3.75 indicates that the respondents agreed that talking drums is of significance to tourism Promotion and Development in Nigeria.

Table 3: Role of Talking Drums in Promoting Cultural norms and Values in the Society

Statement	Mean	Std. Dev.	Remark
Talking drums warn and limit the Obas or kings from their wrong doings and make them conscious of their deeds	3.87	1.265	A
The role of the talking drums in promoting cultural norms and value through praising the gods, welcoming guests and invoking spirit of the ancestors	3.91	1.205	A
The role of the talking drums in promoting cultural norms and value includes communicating messages across distances, villages and certain people in the palace	3.89	1.058	A
The role of talking drums in cultural norms and value promotion includes festivals, installation of Obas or Chief or naming ceremonies, marriage or burial rite of strong traditional person.	3.88	1.287	A
Grand Mean	3.89		A

Source: Field survey, 2020

Table 3 revealed the respondents' opinion on the role of talking drums in promoting cultural norms values in the society. The respondents agreed that talking drums warn and limit the Obas or kings from their wrong doings and make them conscious of their deeds (mean = 3.87, SD = 1.265). The respondents agreed that talking drums promote cultural norms and value through praising the gods, welcoming guests and invoking spirit of the ancestors (mean = 3.91, SD = 1.205). furthermore, the respondents agreed that talking drums promote cultural norms and value through communicating messages across distances, villages and certain people in the palace (mean = 3.89, SD = 1.058). Lastly, the respondents agreed that

talking drums promotes cultural norms and value through festivals, installation of Obas or Chief or naming ceremonies, marriage or burial rite of strong traditional person (mean = 3.88 SD = 1.287). The grand mean of 3.89 indicates that the respondents of the study agreed talking drums plays a significant role in Promoting Cultural norms and Values in the Society.

Table 4: Major Talking Drums among three ethnic Groups in Nigeria

Statement	Mean	Std. Dev.	Remark
The gangan talking drums is identified with the Yoruba people which is the smallest among others	4.18	.909	A
The largest talking drums is identified with the Yoruba people as the dundun	3.83	1.052	A
The Hausa's are identified with the kalangu talking drums and dodo talking drums	3.61	1.396	A
The Igbo people are identified with the Ogwe talking drums	3.69	1.193	A
Grand Mean	3.83		A

Source: Field survey, 2020

From Table 4, the respondents agreed that the gangan talking drums is identified with the Yoruba people and is the smallest among others (mean = 4.18, SD = 0.909). The respondents of the study also agreed that the largest talking drums is identified with the Yoruba people as the dundun (mean = 3.83 SD = 1.052). Furthermore, the respondents indicate their level of agreement that kalangu and dodo talking drums are identified with the Hausa (mean = 3.61 SD = 1.396) and the Igbo people are identified with Ogwe talking drums (mean = 3.69, SD = 1.193). The grand mean of 3.83 indicates that the respondents agreed that the gangan, dundun, kalangu and dodo and Ogwe are the major talking drums among the three ethnic groups.

Discussion

From the findings of this study as presented above, it is seen that identification and provision of talking drum section at the tourism village has significance to tourism promotion and development. The finding is similar to that of Idowu (2012) who maintained that talking drum has the ability to imitate the total sound of language. His emphasis that the significance of talking drum is to send messages to the listening audience (visitors and tourists). The study further revealed that talking drum plays a major role in contemporary African society. (Gehman 2013) asserted that talking drums serve as a memory device to help the people remember an important people and events. Talking drums are used to communicate messages across distances. Ayoo (2007) viewed that talking drum can be used to report comments on current affairs, propaganda and also to reflect on mood of public in traditional African society. The finding of the study identifies drums used among the Yoruba, Hausa and Igbo culture. The finding shows that both Yoruba and Hausa use the big cultural talking drum which is called gangan- (small) while the dun dun- big. The Igbo is identified with the Ogwe cultural talking drum. (Ebeze, 2002) noted that the talking drum in the Eastern part of Nigeria are used during festivals and installation of first class chiefs, marriages and burial ceremonies of important personalities

Conclusion

The study was geared towards the identification of talking drum section at the tourist village among the three ethnic groups. The study established that talking drum has much significance to tourism promotion and development as it attracts tourists and visitors, as well as the local communities. Talking drum is a unique instrument used in festivals, installation of chiefs and obas, most importantly, in marriages and rites of traditional title holder.

Recommendation

It is recommended that talking drum is relevant to tourism promotion as well as cultural norms and values in the society. Hence, preferences should

be made to showcase the use of talking drum in most celebrations, especially in the churches, and other worship centres instead of using jazz bands alone. The youths should also avail themselves the opportunity to learn how to use the talking drum, as this will call for sustainability of the instrument.

References

- Abubabkar, A. (2013). "Language and Nigerian Culture" Kano Studies Vol. 2, Pp.212
- Ayoo, F. (2007). Political Mobilization and Violence. The Tiv Experience. An Unpublished Degree Material, Department Of Political Science, University Of Jos.,
- Bello, S. (Ed.) (2004). "Culture, Economy and National Development." Lagos National Council of Arts and Culture.
- Beltran, L. R. (2007). Rural Development and Social Communication: Relationship and Strategies. Cornell, CIAT International Symposium on Communication Strategies for Rural Development New York: Cornell University Institution for International Agriculture.
- Bryman, A., E. Bell (2007). Business research methods. 2nd edition. Oxford University Press Inc.NewYork.
- Ebeze, U. (2002). "Traditional Communication System" In Stella Okunne (Ed) Teaching mass Communication. A Multi- Dimensional Approach, Enugu. New Generation Venture Ltd.
- Finnegan, R. (2003). Oral Literature in Africa, Oxford. Oxford University Press.
- Folarin, B. (1987). Theories of Mass Communication. Lagos. Stirling Horden Publishers.
- Ikenega- Metuh E. (2002). Godand Manin African Religious, London. Geoffrey Chapman.
- Kombol, M. (2001). African Communication System. An Introduction, Makudi: Tarix Publishers.
- Melvin, L.D.F(2001). Theories of Mass Communication. Longman, New York.
- Nketia, J.H.K (2012). Drumming, In Akan Communities of Ghana. Edinburgh. Thomas Nelson.
- Nwosu E. (2007). Mass Communication and National and National Development, Aba: Frontier Publisher Ltd.

- Ritess, L. Unpublished Doctorate Dissertation, Department Of Religious Studied, University Of Jos. Ushe, M.N. (2007). Kpor of Tiv Culture (Enugu: Sam Press).
- Ugbolajah, O. (2014). "Oral Media in Afrca" In Frank Ogboajah (Ed). Mass Communication. Culture and Society in West Africa. London: Han Zell Publishers.
- Ushe M.U. (2010). The Mortgage Culture of Tiv Death and Burial Rites, Lagos: Vast Publishers.