
Adoption of Traditional Teaching Methods of Efik/Ibibio Culture and Effective Teaching of Music Concepts: An Empirical Study of Traditional Musicians in South-South Nigeria

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ABSTRACT

The sought to assess the adoption of traditional teaching method of Efik/Ibibio culture and effective teaching of music concepts: an empirical study of traditional musicians in South-South Nigeria. The study adopted ethnographic method within the domain of ethnomusicology where primary data was collected from the field through oral interview, observations and the use of structured questionnaire. The study was conducted in Akwa Ibom and Cross River States. The population of the study comprised all the traditional music types in Efik/Ibibio land. Proportionate stratified random sampling technique was used in selecting 10 music types and 100 traditional musicians from the study area. The Instrument used for data collection was a questionnaire titled “Traditional Teaching Method of Efik/Ibibio Music Concepts Questionnaire (TTMEIMCQ).” Face and content validation of the instrument was carried out by an expert in test and measurement/evaluation from University of Uyo to ensure that the instrument has the accuracy, appropriateness and completeness for the study. Test-Retest technique was used to determine the level of reliability of the instrument. The reliability coefficient obtained was 0.92 and this was high enough to justify the use of the instrument. The researcher subjected the data generated for this study to appropriate statistical techniques such as descriptive statistics. The test for significance was done at 0.05 alpha levels. The study concluded that there are many specific traditional teaching models of the Efik/Ibibio culture that could serve as good alternative for the teaching of different music concepts including: lecture method, demonstration method, discovery method, discussion method and activity method. One of the recommendations was that music educators should help in exposing the alternative ways of improving students’ academic performance in music and also ways of making them see music as a truly practical and worthwhile art.

KEYWORDS: Traditional Teaching Method, Efik/Ibibio Culture, Music Concepts, Traditional Musicians and South-South Nigeria

Introduction

As a subject of instruction, music found its way into the school programme through the church. It is one of the oldest courses of instruction in both traditional and Western European educational systems started by the British colonial educationists. On colonization and preparation for the evangelization of Nigeria, Faseun notes that:

The colonial masters adopted Christianity as the only official religion of the country and, to ensure the people's commitment, they drew up educational programmes that were meant to serve their main purpose. Therefore, the school programme of the time had in the main, Reading, Writing and Religion. In addition to these subjects, they introduced music in the form of hymn-singing (Faseun, 2005: 46).

Before the intrusion of the European missionary activities into African civilization, there had existed some systematized and generally accepted indigenous educational processes. Okafor (2005) points out that, morals were taught through folktales, folksongs, moonlight activities and exemplary personality of parents and adults in the community.

Every child is a gifted musical being; he/she is born with music and dies with it. Blacking (1976) observes the musical nature of children of the Venda people of South Africa and then developed his position on the musical capacities of all children. He observes that music is innately there for children in the body, waiting to be brought out and developed by the traditional musician or adult members of the family/community, and later, by their teachers in the formal school system. Gardner (1983), a cognitive psychologist, suggests in his theory of multiple intelligence that, while children may demonstrate greater strength in one of the seven intelligences (linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal intelligences), they all possess musical abilities that can be nurtured through programmed instruction within and outside the formal school system. Small (1998), a sociologist concerned with the manner in which humans participate in the musical process, coined the term "musicking" to embrace children and adults in the acts of singing, playing instruments, and moving to music, noting that all children are musically capable of more than some societies and even institutions of learning can envisage. Traditional societies have their own system of training the young ones, although the goals and methods may differ from one society to another. As Faseun points out:

In Nigerian and many other African countries, the warrior, hunter, man of character or one who has specific skills in drumming, weaving, carving, moulding, or building was judged to be a well-educated person (Faseun, 2004)

Statement of the Problem

Over the years, indigenous methods of teaching music have existed in Efik/Ibibio. The apprenticeship, traineeship and internship systems have been the most prominent. They are however not considered as significant approaches for teaching music in the formal classroom because they are not formalized. As observed by Okafor (2005), school children extricate themselves from indigenous music to study music of alien cultures; before they could tune their personalities to this borrowed musical cultural practice, their studentship suddenly ends and they are back to their indigenous environment, once again. Okafor adds that, their exposure to musical instruments and the techniques they studied in school had not been long enough; their exposure to traditional music is no longer effective because it has been interrupted. The students, thus, face crisis-elitism in the study of Western music and less favour for the person who practices the music of his/her community.

Objectives of the Study

To identify specific methods for teaching specific music concepts in Efik/Ibibio culture;

Research Questions

What specific traditional teaching models of the Efik/Ibibio culture could serve as good alternatives for the teaching of different music concepts in the Nigerian school system?

Research Hypotheses

There is no significant difference in people's opinion on traditional teaching models of the Efik/Ibibio culture that could serve as good alternatives for teaching different music concepts in the formal classroom.

Theoretical Framework

Jerome Bruner

Jerome Bruner, an American psychologist and educator, cited in Campbell and Scott-Kassner (2010), was a leading figure in the study of perception and language development. Bruner's early work rejected the idea of perception as a passive recording of the external world presented to the senses. Rather, he insisted, percepts are moulded by a person's preconceived ideas. Bruner's view of human beings as active seekers of knowledge applies not only to adults but also to children. His discoveries about the meaning underlying children's games helped to modify views of child development. In the traditional view of child development, introduced by Jean Piaget, a Swiss Psychologist, the child passes through well-defined cognitive "stages" at precise ages. However, Bruner showed that if infants are studied in ways that allow them to reveal what they know, cognitive capacities can be found at far earlier stages than had been suspected.

Bruner developed an exploratory idea which says that learners progress through three ways of representing meaning or understanding, related to, but not dependent on maturation, enactive, iconic, and symbolic representation. The author is the major proponent of the discovery method of teaching which involves problem solving, requiring the learner to manipulate materials and to cope with incongruities from which information is derived. Bruner points out that discovery teaching encourages taking risks, guessing and exploring student-initiated hypotheses. Exploratory experiences and occasional nonconformity, according to Bruner are indicators of creative thinking. Creative thinking is the ultimate goal of all learning and the sensitive, insightful and developmental guidance which makes learning experiences optimally educative and conducive to the development and fulfillment of the creative potentialities of individuals and groups. From the above statements, the researcher could discern that the nature of creativity is not exclusive to only a few talented students or artistes, but to a situation in which teachers (music teachers in this case) could recognize and encourage creative thinking and activities in most if not all of the students.

Exploratory work in music should be regarded as something in which everyone, musically trained and untrained alike, should engage in as part of everyone's general education. This can be illustrated with the European tradition in which exploration and creativity are equated with

specialized art of composition and arranging – hence there were composers like Handel, Beethoven, Mozart, Chopin, Tchaikovsky, and others. In Efik/Ibibio, for example, there are song composers and arrangers like Uwemedimoh, Anthony Obot, Etubom Rex William, Uko-Akpan, David Sunday, Ette Ntia, Udo Abiaña, E. E. Akpan, Gabriel Ubokudom etc. Bruner claims that classical music is rarely appreciated by children and, therefore, is not the music of childhood. As an experienced music educator, he notes that a child can construe music only if he/she understands it, knows the style or composes the music by him/herself. The researcher also notes that teachers tend to monopolize decisions about the way children sing or play pieces of music. Initiation into the European tradition – the teaching and learning of vocabulary, instrumental techniques, and principles of style – are long processes. The researcher, therefore, believes that the encouragement of original thinking about sound should be promoted.

Bruner's idea reveals that improvisation and composition experiences are the most obvious examples of musical exploration and experimentation; any musical experience that challenges children to think while listening, performing, or creating can exemplify discovery learning; musical concepts can be effectively taught via the discovery method by allowing children to experience a concept such as pulse, meter, pitch, or form; and, without initially classifying it, children can explore and be guided toward an understanding of that concept. His ideas have been influenced in the development of programme of instruction in school music.

Conceptual Review

How Teaching Methods Manifest in Efik/Ibibio

The Efik/Ibibio society trains musical specialists for specified purpose – for group, leadership and for performance for circumstantial purpose. The traditional training is not organized in a formal institutional basis in the sense that there is no systematized arrangement laid and written down as well as a special place for the organized teaching and learning to take place. Ideally, teaching and learning begins in the family. It is believed that natural endowment and a person's ability to develop on his own are essentially what are required. This endowment could include innate knowledge, for the Efik/Ibibio, like the Ókpe of Delta State, believes that one does not teach the carpenter's son his father's trade, or the xylophonist's son how to play the instrument. It is sometimes believed that it is God who taught him/her if he/she knows it. The general principle is that of learning through social experience.

The Efik/Ibibio mother, like others, sings to her child and introduces him/her to many aspects of music right from cradle. She trains the child to become aware of the rhythms of his/her music by singing and rocking him/her. When he/she could sing, he/she accompanies the mother and tries his/her hand on mock instruments. At this stage, the child is not limited to children's songs since his/her mother carries him/her to watch music and dance by adults in public performance. As the child watches, he/she unconsciously learns until he/she is old enough to participate. On returning home, he/she tries to reproduce what he/she has watched. By the time he/she has reached adolescence, he/she may have learnt to play minor instruments in adult ensembles. Individual instruction at this stage is unsystematic and unorganized. The child, according to Akpabot (1986), has to rely largely on his initiative, ability, as well as on corrections by older members of

the family. The author says that the child relies on his eyes, ears, and memory for the acquisition of his on technique of learning. The Efik/Ibibio system from age seven is that of do-it-yourself.

Akpabot (1986) tells us that among the Efik/Ibibio xylophone musicians, a father will take his six or seven-year-old boy and sit him between his knees while he plays. The boy will hold the two beaters with his arms well-flexed and pliant while his father claps the rhythm he expects the son to play. Similarly, the child who learns to play the membrane or wooden drum is usually helped by the master drummer, who taps the rhythm on his shoulder blade for the son to get the motor feeling involved. Another training method is that which the master taps the required rhythm on the child's hands. This is begun slowly and accelerates in tempo as the child masters the pattern. Where the child is daft, the rhythm is beaten on his head as a corrective measure. As for drumming, the Efik/Ibibio adopts the same system as the xylophone master.

Indigenous Teaching Methods in the Nigerian Traditional Society

Lecture Method: This method of delivering information was referred to by Farrant (1975) as talk-and-chalk or parrot teaching. In the lecture method, the teacher focuses on specific knowledge, facts and skills and passes them verbally to the learners. Lecturing may, however, be accompanied by visual aids to help students envision an object or problem. It may meet the needs of auditory or visual learning preference, but often fails to meet the needs of individuals with other learning preferences such as kinesthetic or social learners. As pointed out by Leonhard and House (1972), lecture method has little or no place at the lower levels of the music programme and undoubtedly is used excessively at the higher levels. Akimboye (1985) agrees with the author when he says that, lecture method may be used at all levels of education, but at the lower level, this method may not be very suitable because, real teacher-student interaction which is necessary for promoting learning may not be possible

Demonstration Method: Demonstration teaching is one of the teacher's greatest assets in arriving at fundamental skills and practice in a very short time. According to Ekwueme (2010), it occurs when learners have a hard time connecting theories to practice or when they are unable to understand application of theories. The technique as used here can be seen as a display or an exhibition usually done by the trainer-musician while the trainee watches. It typically involves showing trainees correct usage and playing techniques of various musical instruments by illustrating those techniques, and, performing pieces of music with the trainees while they observe keenly. According to Ekanem (2006), demonstration is teaching through examples or experiments. The author observes that demonstration may be used to prove a fact through a combination of visual evidence and associated reasoning, and that, it is similar to written storytelling and examples because it allows students to personally relate to the information presented.

Discovery Method: From the standpoint of instruction, two types of discovery method are recognized by Abdullahi (1982), namely (i) guided inquiry and (ii) unguided inquiry or pure discovery technique. According to the author, guided inquiry consists of instructional mode which can be inductive or deductive in nature. When the general principle is given and the learner is required to use it in order to discover the solution to a specific problem, the guided

inquiry is employed through a deductive approach. When the solution to a problem is given and the learner is required to discover the general principle on which the solution is based, the guided inquiry is adopted through inductive method. On the other hand, when neither the general principle nor the solution is given and the learner is required to discover both the principle and the solution, the teacher, at this instance, employs unguided inquiry technique.

Discussion Method: In his contribution, Akpomedaye (2011) observes that the teacher is the presenter of the topic while the students are requested to speak on it after being given time to ponder on it. The author adds that every member of the class is expected to speak on the topic. In the process, a class member can be selected to take up the role as secretary, writing all the vital points of the discussion while the rest have the freedom to contribute to the discussion. Rivlin (2000) views discussion as being very important in teaching-learning process because (i) it is a way of considering various facets of a problem; (ii) it lays the ground work for many discussion situations in which young people and adults are constantly taking part. Rivlin points out that, discussion is based on extensive contribution of ideas and expression from the members of the group participating and that, in order for discussion to be effective as a teaching method, the teacher must know how to guide the learners without dominating the discussion; his/her role is to develop the interest of learners to participate actively in the discussion.

Activity Method: Activity teaching is very useful in teaching subjects that require skill acquisition such as music, fine art and craft. When music concepts, for instance, are taught practically, that is, by activity or doing method, the learner will be involved actively, discover new situations and learn more with ease. As an action technique, it clarifies the purpose of drills, shows correct motions and motivates the learner. In the words of Adeyemo,

Children learn a little by listening, a little more by watching but as a rule, learn most by actually doing the piece of work. By doing things, children learn both to do and to know better; the work is carried out in a friendly manner in which the teacher is the motivating spirit and the pupils gladly do the work (Adeyemo 2005: 105).

Activity is one of the keynotes of modern education. Formerly, there was very little of it for learners and they had to sit up with arms folded for lesson-after-lesson, while the teacher droned on, teaching perhaps the journey of Christopher Columbus, Mongo Park, Bishop Samuel Bill, Mary Slessor or that of Vasco da Gama. In modern teaching, teachers use activities because they know that children learn best by doing and find interest and enjoyment in activity. Farrant (1975) notes that some teachers have too limited idea of what activity is all about and that they think of it only as physical movement; that they are afraid to use it or else they lose control over their class.

Traditional Music Education in Efik/Ibibio Schools and Colleges

Colonization brought an education system in Nigeria in which communal life and learning experiences were replaced with compartmentalized subjects that formed the school curriculum. The subjects were taught in the classrooms, at fixed times of the day and week. As observed by co-authors namely: Nixon, Uzoigwe and Kigozi (2003), when formal education was introduced, tests and examinations offered a grading system and determined who was eligible to pass and

who was not. They added that teachers were taught how to teach at special schools and successful candidates received a certificate that enabled them to teach after graduation. This system forced a block between community-based indigenous knowledge and classroom-based learning taught by the so-called specialists, leaving very little room for indigenous experts in the learner's world. In Efik/Ibibio, none of the many indigenous experts in the various music genres are employed to teach within the formal education system.

Music education grows out of Western ideas where the major goals of offering music as a subject are to prepare students to be able to read, write and perform Western music. This is tempered with a sense that all students should enjoy the benefits of communal music making, so there are school choirs and occasionally, productions of musicals. In less fortunate schools, there are no music teachers and no attempt is made to teach music as a subject and so, music instruction is restricted to choral singing. In any ideal context, all music educators would be expert musicians who act as role models in the areas of performance, teaching methods and social values. Sadly, this is not always the case. Expert musicians in the traditional sense are often excluded from the classrooms because they do not have academic qualifications, while some of those who have lack the artistic expertise. In the present Efik/Ibibio society, master musicians are often fine educators in their own genres and their works and achievements should challenge formal music educators. This implies that traditional music should be considered a logical approach for introducing music education to young people in the classroom. It is, therefore, very significant that young people should be aware of, understand, and also appreciate their own music before they begin to learn music from other cultures. This is a principle often advocated by Idolor (2001).

Methodology

The study adopted ethnographic method within the domain of ethnomusicology where primary data was collected from the field through oral interview, observations and the use of structured questionnaire. The study was conducted in South South Nigeria Akwa Ibom and Cross River States. The population of the study comprised all the traditional music types in Efik/Ibibio land. Proportionate stratified random sampling technique was used in selecting 10 music types and 100 traditional musicians from the study area. The Instrument used for data collection was a questionnaire titled "Traditional Teaching Method of Efik/Ibibio Music Concepts Questionnaire (TTMEIMCQ)." Face and content validation of the instrument was carried out by an expert in test and measurement/evaluation from University of Uyo to ensure that the instrument has the accuracy, appropriateness and completeness for the study. Test-Retest technique was used to determine the level of reliability of the instrument. The reliability coefficient obtained was 0.92 and this was high enough to justify the use of the instrument. The researcher subjected the data generated for this study to appropriate statistical techniques such as descriptive statistics. The test for significance was done at 0.05 alpha levels.

Results

Research Question: The research question sought to find out what specific traditional teaching models of the Efik/Ibibio culture area could serve as good alternative for the teaching of different music concepts in the Nigerian school system. To answer the question, descriptive analysis was performed on the data as presented in table 1 below.

- **Specific Traditional Teaching Methods for the Classroom**

Specific Traditional Teaching Methods of the Efik/Ibibio Culture for the Formal Classroom	Arithmetic Mean	Expected Mean	Remarks
Many people in Efik/Ibibio culture area have marginalized traditional music and indigenous teaching methods such as discussion, demonstration, memorization, centre of interest, play/game, discovery and activity methods.	4.03	3.00	H
Music styles in Efik/Ibibio are determined by linguistic considerations and so onomatopoeic verbalization technique is necessary in the classroom.	4.05	3.00	H
Antiphonal call and response characteristic of Efik-Ibibio music does not fit into most of Western music rather, discussion, demonstration, memorization, centre of interest, play/game, discovery and activity methods can be successfully adopted.	4.02	3.00	H
Traditional methods such as discovery, demonstration and discussion teaching adopted in the classroom can influence the student's motivation to engage actively in musical activities.	4.06	3.00	H
Teaching and Learning theories in music are esoteric and are applicable to few teachers with special knowledge of discovery and demonstration teaching techniques.	4.01	3.00	H
WEIGHTED MEAN	4.03		
GRAND MEAN	20.17	15.00	

H = High; L = Low

Table 1: Alternative Teaching Methods` in Efik/Ibibio Culture Area.

Source: Field Study

Table 1 presents the descriptive analysis of what specific traditional teaching models of the Efik/Ibibio culture area could serve as good alternative for the teaching of different music concepts in the Nigerian school system. From the table, it was observed that all the factors with respect to the specific traditional teaching models of the Efik/Ibibio culture that could serve as good alternative for the teaching of different music concepts in the Nigerian school system as presented by the respondents were observed to be high being that their observed mean value

were higher than the expected mean of (3.00). They were assessed from the perspectives of traditional Efik/Ibibio lecture, demonstration, discovery, and discussion, centre of interest and activity teaching techniques.

In addition, the different high mean and the factors identified with them are:

- (i) (4.06) indicating that traditional methods such as lecture, demonstration, discovery, and discussion, centre of interest and activity teaching techniques adopted in the classroom can influence the student's motivation to engage actively in musical activities;
- (ii) (4.05) indicating that music styles in Efik/Ibibio culture area are determined by linguistic considerations and so onomatopoeic verbalization technique is necessary in the formal classroom;
- (iii) (4.03) indicating that many people in Efik/Ibibio culture area have marginalized traditional music methods such as lecture, demonstration, discovery, and discussion, centre of interest and activity.
- (iv) (4.01) for factor that antiphonal call and response characteristic of Efik/Ibibio music does not fit into most of Western music rather, lecture, demonstration, discovery, and discussion, centre of interest and activity teaching techniques can be successfully adopted.
- (v) (4.01) for factor that teaching and learning theories in music are esoteric and are applicable to few teachers with special knowledge of discovery and demonstration teaching techniques.

Finally, the (4.03) weighted mean for all the items was higher than the (3.00) expected mean and the (20.17) observed grand mean was also higher than the (15.00) expected grand mean signifying that there are many specific traditional Efik/Ibibio teaching models that could serve as good alternative for the teaching of some Western music concepts in the formal school system in the perspectives of lecture, demonstration, discovery, discussion, centre of interest and activity methods.

Hypothesis Testing

The null hypothesis states that there is no significant difference in people's opinion on traditional teaching models of the Efik/Ibibio culture area that could serve as good alternative for teaching different music concepts in the formal classroom (see table 2 below).

Table 2: Chi-square Analysis of the Difference in People's Opinion on Traditional Teaching Methods of the Efik/Ibibio Culture that Could Serve as Good Alternatives for Teaching Different Music Concepts in the Formal Classroom.

Teaching Method	O	E	X ²
Lecture	6	25	
Demonstration	22	25	

Discovery	14	25	21.24*
Discussion	27	25	
Activity	31	25	
TOTAL	100	100	

***Significant at 0.05 level; df = 4; Critical = 9.49**

The Table shows the calculated X^2 -value as (21.24). This value was tested for significance by comparing it with the critical X^2 -value (9.49) at 0.05 levels with 4 degree of freedom. The calculated X^2 -value (21.24) was greater than the critical X^2 -value (9.49). Hence, the result was significant. The result, therefore, means that there is significant difference in people's opinion on traditional teaching models of the Efik-Ibibio culture that could serve as good alternatives for teaching different music concepts. The significance of this result is in agreement with the opinion given by some researchers and experts. While experts like Ekweme (2010) and Idolor (2005) believe that traditional methods can serve as alternatives for teaching different music concepts in the formal music class, others like Warren and Warren (1976) think that traditional methods are unconventional and cannot be applied effectively. However, the significance of the result caused the null hypothesis to be rejected while the alternative one was accepted.

Conclusion

There are many specific traditional teaching models of the Efik/Ibibio culture which could serve as good alternative for the teaching of different music concepts in the Nigerian school system and they are lecture method, demonstration method, discovery method, discussion method and activity method.

Recommendations

Based on the findings of this study, the following recommendations were deemed necessary:

1. Music educators should help in exposing the alternative ways of improving students' academic performance in music and also ways of making them see music as a truly practical and worthwhile art.
2. Teachers should provide time for students to think about the subject matter presented as well as encourage creativity and cooperation among students.

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