
Strategic Assessment of Specific Methods adopted for Teaching of Music Concepts in Efik/Ibibio Culture

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ABSTRACT

The sought to assess the strategic assessment of specific methods adopted for teaching of music concepts in Efik/Ibibio culture. 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 "Specific Music Concept Teaching Methods Questionnaire (SMCTMQ)." 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 music instruction is well organized in the Efik/Ibibio traditional society. The study reveals that the indigenous teaching methods in Nigerian traditional society are good methods which exist for the teaching of certain music concepts in Efik/Ibibio culture and can be adapted for the teaching any music concepts in the formal classroom. One of the recommendations was that music teachers should select the activities and methods to use in executing his/her teaching. To achieve the specified education objectives, they should employ various pedagogical materials such as textual materials, objects, pictures, recorded music, video and television, computer and internet facilities, some of which may appeal to the learners in different dimensions thus making for a meaningful learning.

KEYWORDS: Demographic Variables, Music, Efik/Ibibio, Music Instruction, Traditional/ Indigenous Music, Teaching Method and Culture Area

Introduction

It is dismaying to note that music in Nigeria has been viewed as less central for development than scientific and mathematical knowledge and skills. Faseun (2005)

therefore proclaims that music deserves a rightful place at the core of a pre-school through the tertiary education curriculum. He adds that, every Nigerian child has equal rights to knowledge of his/her cultural heritage, the development of his/her aural, artistic, expressive, and musical sensibilities and to familiarity with music beyond the commercially available and currently popular. 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. After due thoughts of the functions in the society, these media of instruction were acknowledged to be very effective. Musicologists have acknowledged the functionality of music in the society. For example, Nzewi (1980) affirms that music has the capability of emotional expression, aesthetic enjoyment, entertainment and communication; Idolor (1986) acknowledges the symbolic representation, physical response, enforcing conformity to societal norms and authenticating social institutions as music capability; also, Idamoyibo (1992) points out the role of music in religious rituals, contributing to the continuity and stability of culture and integrating individuals and activities of societies. In Idolor's research on the traditions of Ókpe Disco and the challenges of modernism, he observed that:

The Ókpe have music types for different events and activities that unfold within the traditional year, life cycle, incidental events and scheduled festivals. Music is sometimes core or complementary in the celebration of the events. Music is regarded as an effective means of expressing satisfaction or redress, love or hatred, praise or rebuke, to entertain, educate and keep the community lively (Idolor, 2014: 5).

In modern Nigeria, traditional songs and dances continue especially in rural communities and on ceremonial occasions. Despite these, their central place in the life of the people is threatened by the spread of electronic gadgets such as transistor radios, tape recorders, Video Cassette Recorders (VCRs), Digital Versatile Disc or Digital Video Disc (DVD), Video Compact Disc (VCD), Municipal Planning Provincial Portal (MP3) and other mass-culture media. However, these modern media are much-admired because they allow musicians using traditional instruments and forms to reach a mass audience.

Statement of the Problem

School music programme in Efik/Ibibio and indeed, the Nigerian society is influenced so much that the dominating tendencies of alien cultures at the expense of indigenous ones are apparent. Despite the diverse musical skills from the various communities of Efik/Ibibio, none is formalized; rather, they are studied as exotic culture and materials, coupled with the dislocation in the transmission between the home and the school. As a result, the Efik/Ibibio child is ill-equipped from home to appreciate traditional and Western musical training in the school. The borrowed unfamiliar music diminishes the essentials of the values of traditional music resulting in misplaced cultural values. Moral laxity has taken over the high moral integrity of the Efik/Ibibio people's musical heritage,

and the younger generations are unfortunately most ignorant of their local traditions, history, and language and even fail to speak their vernacular or express their local arts.

Objective of the Study

To find out the specific methods which exist for the teaching of certain music concepts in Efik/Ibibio culture.

Research Questions

What are the specific methods which exist for the teaching of certain music concepts in Efik/Ibibio culture?

Theoretical Framework

Robert Gagné's Events of Instruction Theory (EIT)

Robert Gagné, an American educator and psychologist, cited in Campbell and Scott-Kassner (2010), formulated a hierarchical theory of instruction known as 'Events of Instruction Theory (EIT)'. The theorist believes that some types of learning are prerequisites to others. His research has been fruitfully used in determining sequences of instruction. Gagné's theory states that, "learners progress through eight instructional events or steps, from awareness and attention through concept formation and transfer" (Campbell and Scott-Kassner 2010: 33). Gagné recommends ways of gaining attention; his descriptive studies of cognitive processes led to his development of eight events of instruction theory. The events involve a progression of sensory information from perception to concept formation; they embrace the need for preparing children for new information, offering occasions for their responses to and practice of new information, and supporting the transfer of information gained to the greater acquisition of knowledge. The stages of events, as recognized by Robert Gagne, from the lowest to the highest, are arranged as follows:

Event (1): The main purpose of event (1) according to Gagne is to ensure that children gain and maintain attention. Suggested activities for the teacher include (i) asking a probing question to capture attention; (ii) telling a short story; (iii) singing a favourite familiar song with children; (iv) clapping rhythm children can imitate; (v) playing a recording that encourages children's movement responses and (vi) engaging children in immediate participation.

Event (2): The main purpose of event (2) is to prepare learners for instruction. Suggested activities for the teacher include (i) repeating event (1) but must be relevant to the new topic to be learned; (ii) sharing with children the goals and expectations of the lesson or activity; (iii) presenting fragments and phrases of the new topic to be learned and as teasers for children to imitate.

Event (3): The main purpose of event (3) is to present the material of instruction. Suggested activities for the teacher (i) presenting the music lesson in live or recorded form; (ii) presenting small sections or chunks of the new lesson that can be linked together to form the whole.

Event (4): The main purpose of event (4) is to prompt and guide learning. Suggested activities for the teacher include (i) illustrating concepts (melodic or rhythmic phrase) through mnemonics; (ii) calling attention to repeated patterns and unusual musical features; (iii) allowing time to rehearse individually in small or large groups.

Event (5): The main purpose of event (5) is to provide conditions for response. Suggested activities for the teacher include (i) offering occasions for active participation and performing by all; (ii) switching from playing to singing; (iii) moving from singing to rhythmic structure.

Event (6): The main purpose of event (6) is to provide feedback for response. Suggested activities for the teacher include (i) reminding children of learning goals and expectation of the lesson or activity; (ii) offering specific comments when possible; (iii) allowing children opportunities to change and to perfect their performance.

Event (7): The main purpose of event (7) is to promote and measure retention. Suggested activities for the teacher include (i) criticizing children's performance constructively; (ii) allowing children to evaluate their performance; (iii) providing opportunities for children to develop the musical ideas of the piece through; (iv) encouraging children to improvise on available instruments.

Event (8): The main purpose of event (8) is to enhancing transfer of learning to new task or information. Suggested activities for the teacher include (i) transferring concepts and skills to performance of unfamiliar skills; (ii) transferring concepts and skills to learning of unfamiliar piece.

The role of the music teacher in engaging children's interest is an important first step for knowledge acquisition. The role becomes increasingly prominent later when he/she introduces the more complex process of problem solving. More than most theories, Gagné's events of instruction are clear-cut steps that can be readily applied to the teaching and learning of traditional music. These steps may apply to a complete lesson or single activity within a lesson. Gagné, (1993) describes eight sets of conditions that distinguish the eight types of learning which are signal learning, stimulus response learning, chaining, and verbal associate learning. Others are multiple discrimination, concept learning, principle learning and problem solving.

Conceptual Review

Manifestation of Music in Efik/Ibibio

It may not be too imaginary to say that nature designed the first music; that in the first vital hours of creation, there was sound. In the words of Glennon (1980),

We can imagine that insects hummed and birds sang; that the wind sighed from trees and ferns, and the rain made gentle music as it fell upon rocks and thirsting leaves; that there was happy sound as water trickled down mountain creeks, and waves gurgled and splashed on beaches of pebbles and sand. There was also drama in sound as the thunder boomed across the sky (Glennon,

1980: 10).

To discuss when and how ordered sound came into use may of course be pure conjecture. We can assume that when the early man wished to pass his meaning to others, he made use of sound that came from his throat. Gradually, he learned to make up words, and so communication began. Glennon (1980) assumed that, when the early man had to speak to a group of people in the open air, he may have found that he could get his message over more effectively if he altered the pitch of his voice. In this way, speaking may have developed into a kind of singing. As time went on, Glennon adds, the early man discovered that he could make delightful sounds besides those which came from his voice.

The Efik/Ibibio child is also exposed to folktale songs and games performed by children, especially during plays. Blacking's (1967) observation that children begin to participate in music making when they spend less time with their mothers and more with other children is true of the Efik/Ibibio child who engages in serious musical activities at his/her play time when he/she joins the mates for plays and games. At this stage of life, music performed by each child or groups of children constitutes the background to all their social activities.

The Efik/Ibibio child's musical activities do not only help him/her know his/her roles in the society and learn about his/her culture and immediate surroundings, but also prepare him/her to become good musician and to acquire the ability to appreciate good music. These are made possible by the musical foundation laid by the society where the child grows. Agu (1984) points out that most societies provide good musical training for their people; the nature, scope and quality of the training is so efficient that the knowledge it offers is enough to lead the gifted, musically inclined, and hardworking members to create beautiful music with unimaginable ease. Through participation in musical activities, the Efik/Ibibio child gradually discovers relationships between his/her movements and musical beat and tempo. In like manner, as he/she imitates sounds found in his/her environment, he/she begins to make associations of high and low sounds with the sounds of his voice. By the time he/she reaches adolescent age, he/she may have learned to play musical instruments in adult ensembles. Today, every young child is bombarded daily by a world of sound and types of music through the radio, television, MP3 players, performing groups, movies, recordings and in some of the more fortunate situations, the discussion of music by members of the family or community. These and other forms of exposure could be very advantageous in developing children's interest in music if understanding or qualified adults assist in comparing various types of music and discriminating in their choices. All these early exposures have tended to increase children's attention span and interest especially when they have adequate guidance in developing musical attitude, appreciation, understanding, judgment and discrimination.

Evolution of Teaching Methods

About 3000 BC, with the advent of writing, education became more conscious or self-reflecting, with specialized occupations such as scribe and astronomer requiring particular skills and knowledge. Philosophy in ancient Greece led to questions of educational method entering national discourse. In his literary work 'The Republic', Plato described a system of instruction that he felt would lead to an ideal state. In his dialogues, Plato described the Socratic Method as a form of inquiry and debate intended to stimulate critical thinking and illuminate ideas.

It has been the intent of many teachers like the Roman educator Quintilian, to find specific, interesting ways to encourage students to use their intelligence and to help them to learn. Comenius, in Bohemia, wanted all children to learn. In his 'The World in Pictures', he created an illustrated textbook of things children would be familiar with in everyday life and used it to teach children. Much later, Jean-Jacques Rousseau in his 'Emile', presented methodology to teach children the elements of science and other subjects. During Napoleonic warfare, the teaching methodology of Johann Heinrich Pestalozzi of

Switzerland enabled refugee children, of a class believed to be unreachable, to learn. He described this in his account of an educational experiment at Stanz. He felt the key to have children learn is for them to be loved. The Prussian education system, according to Agu (1984), was a system of mandatory education dating to the early 19th century. Parts of the Prussian education system have served as models for the education systems in a number of other countries, including Japan and the United States. The Prussian model required classroom management skills to be incorporated into the teaching process.

Newer teaching methods may incorporate television, radio, internet, multimedia and other modern devices. Some educators like Ibe-Bassey (2004) believe that the use of technology, while facilitating learning to some degree, is not a substitute for educational methods that encourage critical thinking and a desire to learn. Inquiry learning is another modern teaching method. The author adds that, popular teaching method that is being used by a vast majority of teachers is hands on activities. Hands-on activities are activities that require movement, talking, and listening, it activates multiple areas of the brain. Dodge (2009) holds that the more parts of the brain someone uses, the more likely he/she can retain information.

Indigenous Teaching Methods in the Nigerian Traditional Society

Apart from socialization, there may be as many methods or techniques of teaching and learning as there are parents, grandparents and teachers, but certain descriptions conjure up some of the best-known instructional approaches. In Efik/Ibibio, these systems of acquiring knowledge, whether considered as teaching or learning methods, are very essential. The methods are discussed thus:

Apprenticeship Method: General music education makes the average traditional Efik/Ibibio child a competent musician. There are, however, families of musicians in some Efik/Ibibio communities. Children born into such families automatically join the families' trade, and are expected to be competent in the specific music styles the families specialize in. There are specialized musical styles and mother instruments that demand exceptional degrees of performance expertise or technical proficiency. Specialists in such styles and instrumental practice are acclaimed as mother musicians. To attain the proficiency of mother musician may require an apprenticeship method.

Lecture Method: Lecturing, sometimes referred to as explaining, is the process of teaching by giving spoken explanations of the subject that is to be learned. Experts describe lecture as a discourse delivered aloud for instruction or entertainment. It involves the teacher passing information to the learner. The origin of lecture method, according to Akpomedaye (2011), can be traced back to the Jewish teachers who went to the class fully armed with a mass of facts or information and poured them out, perhaps, pausing at intervals to ask questions and also required students to ask questions on the lesson. When lecture teaching was in progress, the Jewish students were expected to sit and listen attentively and quietly while at some points, took note of important facts by writing them.

Demonstration Method: Demonstration involves showing by reason or proof, explaining or making clear by use of illustrations or experiments. This technique is sometimes

referred to as illustration or showing method. Also, demonstration means to clearly show someone how something is done. The approach involves the learner observing as the teacher performs some activities or skills and attempts to perform such skills him/herself under the teacher's guide. In using demonstration teaching, the student is set up to potentially conceptualize material more effectively.

Discovery Method: The word discovery can refer to locating, finding, detecting, unearthing or sighting. It is described discovery activity as action designed in a way that someone performs a certain mental process such as observing, classifying, measuring, predicting, describing, and inferring. When someone learns through the process of discovery, he/she is said to carry out an inquiry or investigation.

Discussion Method: Discussion implies the participation of learners in the learning process by raising issues of their own, contributing ideas, asking questions and seeking solutions based upon the study; it involves drawing conclusions under the teacher's guidance. Discussion is a democratic approach to teaching whereby every learner is given an opportunity to participate in the process. In this approach, according to Kpeke and Osho (1998), the teacher plays the role of a producer and is expected to stay at a reasonable distance at the background of the learners to have a full chance to be effectively engaged in the discussion; he/she ensures that every learner is actively involved in the learning activities related to topics or contents that are drawn from the curriculum or scheme of work that the class should cover.

Activity Method: The word activity refers to action, movement, motion, bustle or doings. It is described as the state or quality of being active; action; vigorous movement; acute force or operation. Many see it as a teaching-learning through action, movement and motion. Activity teaching method therefore implies the instructional strategy where the learners overtly participate actively, doing a number actions and becoming involved and responsible for their learning. Any method of teaching, therefore, that places the learner at the center of instructional effort is the activity method.

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 "Specific Music Concept Teaching Methods Questionnaire (SMCTMQ)." 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 the specific methods which exist for the teaching of certain music concepts in Efik/Ibibio culture. To answer the question, descriptive analysis was performed on the data as shown in table 1 below:

- **Specific Teaching Methods in Efik/Ibibio**

Specific Methods Which Exist for the Teaching of Certain Music Concepts in Efik/Ibibio	Arithmetic Mean	Expected Mean	Remarks
The music instructor can cultivate and sustain learner's interest by using appropriate teaching methods such as apprenticeship, lecture, demonstration, discussion, discovery, centre of interest and activity methods	4.04	3.00	H
Standard of traditional music in our society will be determined by the quality of music instructors and the ability to use such teaching methods as apprenticeship, lecture, demonstration, discussion, discovery, centre of interest and activity methods,	3.77	3.00	H
Teaching music in Efik/Ibibio culture area can be applied effectively in the classroom if the teacher is able to apply such methods as apprenticeship, lecture, demonstration, discussion, discovery, centre of interest and activity.	4.13	3.00	H
Elements of Western music that have found their way into Efik/Ibibio music can be taught alongside Western music in the classroom if the teacher can effectively lecture, discuss and demonstrate the lesson in the class.	4.03	3.00	H
The present Nigerian school system has imbibed foreign culture and techniques so much that they fail to encourage the young generation to learn their musical cultures using such indigenous approaches as apprenticeship, lecture, demonstration, discussion, play/games, discovery, centre of interest and memorization.	4.05	3.00	H
WEIGHTED MEAN	4.00		

GRAND MEAN	20.02	15.00	
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H = High; L = Low

Figure 4.25: Specific Teaching Methods in Efik/Ibibio Culture Area

Source: Field Study

The above table 1 presents the descriptive analysis of the specific methods which exist for the teaching of certain music concepts in Efik/Ibibio culture area. From the table, it was observed that all the factors with respect to the specific methods which exist for the teaching of certain music concepts in Efik/Ibibio culture as presented by the respondents were high, being that their observed mean value were higher than the expected mean value of (3.00). Factors identified with high mean value are:

- (i) (4.13) indicating the possibility of Efik/Ibibio music teaching to be applied in the classroom using lecture, demonstration, discussion, discovery, activity and centre of interest methods;
- (ii) (4.05) indicating that the present school system in Nigeria have imbibed foreign culture so much that they fail to encourage the young generation to learn their musical cultures using indigenous methods such as lecture, demonstration, discussion, discovery, centre of interest and activity methods;
- (iii) (4.04) indicating that the classroom music instructor or teacher can cultivate and sustain learner's interest by using appropriate teaching methods such as lecture. demonstration, discussion, activity, play/game, discovery and centre of interest methods;
- (iv) (4.03) indicating that elements of Western music have found their way into the indigenous music of the Efik/Ibibio and can be taught alongside Western music in the formal classroom using such indigenous methods as lecture, demonstration, discussion, centre of interest, play/game, discovery and activity methods;
- (v) (3.77) indicating that the standard of traditional music in our society will be determined by the quality of music instructors and the methods they apply in teaching the lesson such as lecture, discussion, demonstration, discovery centre of interest, play and activity methods.

Finally, the (4.00) weighted mean for all the items was higher than the expected (3.00) mean and the (20.02) observed grand mean was also higher than the (15.00) expected grand mean, signifying that apprenticeship, lecture, demonstration, discussion, activity, games/play, discovery and centre of interest methods are good methods which exist for the teaching of certain music concepts in Efik/Ibibio culture and can be adapted for the teaching any music concepts (Western and traditional) in the formal classroom.

Conclusion

The outcome of the study shows that music instruction is well organized in the Efik/Ibibio traditional society. Several indigenous teaching methods in the Nigerian traditional society have been identified in the study which include, among others, lecture method, apprenticeship method, demonstration method, discovery method etc. The study indicated that apprenticeship, lecture, demonstration, discussion and discovery and methods are good methods which exist for the teaching of certain music concepts in Efik/Ibibio culture and can be adapted for the teaching any music concepts (Western and traditional) in the formal classroom.

Recommendations

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

1. Music teachers should select the activities and methods to use in executing his/her teaching. To achieve the specified education objectives, they should employ various pedagogical materials such as textual materials, objects, pictures, recorded music, video and television, computer and internet facilities, some of which may appeal to the learners in different dimensions thus making for a meaningful learning.
2. Musicologists and music educators should write and publish text books on traditional music methods that can serve as reference materials for effective teaching and learning of traditional and Western music in the formal classroom;

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