THE DEVELOPMENT OF A SOCIOCULTURAL CURRICULUM IN NIGERIAN STUDIES:
AN INTEGRATION OF ETHNOMUSICOCOLOGY AND SOCIAL STUDIES

by

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We accept this thesis as conforming
to the required standard

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ABSTRACT

The purpose of this study was to develop a curriculum for ethnomusicological education in Nigerian elementary schools based on the integration of ethnomusicology and social studies.

The aims of the curriculum were identified so as to be consistent with the aims of the Nigerian education system and in particular with the recently expressed aims of the Nigerian social studies curriculum which is intended to foster inter- and cross-ethnic communication and understanding and national identity in a country which contains more than 250 ethnic groups. A consideration of appropriate curriculum content led to the identification of five basic concepts in ethnomusicology and five concepts basic to social studies. The integration of these concepts into a unified curriculum was made through an Identity Approach which permitted the identification of relevant cognitive, affective and skill objectives and indicated appropriate learning processes. Three curriculum units were developed in detail and field tested in upper elementary classes in two elementary schools in southeastern Nigeria.

This field testing—the classroom phase of the curriculum development—involved 120 students, ten teachers and the administrators of the schools. The staff were given instruction in the curriculum materials and the Identity Approach following which the students were engaged in twenty-four sessions and covered the three units which had been developed.
The results of the classroom phase were studied from students', teachers' and administrators' opinions and recommendations and their responses to four opinionaires. All responses indicated a high degree of student interest in the project and evidence of an increase in inter- and cross-ethnic understanding and respect. Teachers found the project to have contributed to their professional development and both teachers and administrators reported community interest and involvement. Problems identified by the staff and administrators related to inadequate funds and provision of materials or equipment. Administrators also noted the need for involvement by the Ministry of Education if widespread implementation were to be contemplated.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td></td>
<td>ii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td></td>
<td>ix</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT</td>
<td></td>
<td>xi</td>
</tr>
<tr>
<td>CHAPTER I</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>THE PURPOSE OF THE STUDY</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>THE JUSTIFICATION FOR THE STUDY</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>THE DESIGN OF THE STUDY: DATA, LIMITATIONS, DEFINITIONS</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Existing Ethnomusicological Data</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>The Test of the Curriculum</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Limitations and Delimitations</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Definition of Terms</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>THE ORGANIZATION OF THE THESIS</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>FOOTNOTE</td>
<td>15</td>
</tr>
<tr>
<td>CHAPTER II</td>
<td>THE CONTEXT OF THE STUDY: ETHNICITY AND NIGERIAN EDUCATION</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Nigerian Ethnicity</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Ethnicity in Nigerian Education</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>The Impact of Ethnicity on School Curricula</td>
<td>26</td>
</tr>
<tr>
<td>CHAPTER III</td>
<td>CURRICULUM DEVELOPMENT: A REVIEW OF RELEVANT LITERATURE</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>TRENDS IN CURRICULUM DEVELOPMENT</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>THE SELECTION AND ORGANIZATION OF LEARNING PROCESSES</td>
<td>36</td>
</tr>
</tbody>
</table>
THE SELECTION OF CONCEPTS OF SOCIAL STUDIES  85

THE INTEGRATION OF THE CONCEPTS OF ETHNOMUSICOLOGY AND SOCIAL STUDIES  87

THE DERIVATION OF OBJECTIVES  89

   The Derivation of Cognitive Objectives  90
   The Derivation of Affective Objectives  90
   The Derivation of Skill Objectives  95

CHAPTER V THE DEVELOPMENT AND TESTING OF THE INSTRUCTIONAL PROGRAMME  98

THE DEVELOPMENT OF THE INSTRUCTIONAL PROGRAMME  99

   The Selection and Organization of Topics  99
   Sequencing of Concepts and Activities  101

   Methods and Materials  102
      Classroom communication  102
      Instructional materials  104

   The Instructional Programme and Guide  105
      The unit topic and sub topics  105
      Content  106
      Generalizations  106
      Concepts to emphasize  106
      Processes and skills to emphasize  107

TESTING THE PROGRAMME: THE CLASSROOM  107

   The Sample School  107

   The Administration of the Programme  115
      Teachers and administrators  115
      The problem of expertise in indigenous Nigerian music  116

CHAPTER VI RESULTS OF THE CLASSROOM PHASE OF THE CURRICULUM DEVELOPMENT  117

THE ANALYSIS OF PARTICIPANTS' RESPONSES  118
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Opinionnaire</td>
<td>118</td>
</tr>
<tr>
<td>Students' Personal Letters</td>
<td>122</td>
</tr>
<tr>
<td>Student Involvement as Perceived by Teachers</td>
<td>124</td>
</tr>
<tr>
<td>Student reaction at the initial stage of the project</td>
<td>124</td>
</tr>
<tr>
<td>Student response through participation in the study</td>
<td>124</td>
</tr>
<tr>
<td>Student response toward self and other Nigerians</td>
<td>124</td>
</tr>
<tr>
<td>Teachers' Responses</td>
<td>125</td>
</tr>
<tr>
<td>The Administrators' Responses</td>
<td>129</td>
</tr>
<tr>
<td>SUMMARY AND DISCUSSION</td>
<td>132</td>
</tr>
<tr>
<td>CHAPTER VII SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS</td>
<td>137</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>137</td>
</tr>
<tr>
<td>CONCLUSIONS AND IMPLICATIONS</td>
<td>139</td>
</tr>
<tr>
<td>Theoretical Conclusions and Implications for Further Research</td>
<td>139</td>
</tr>
<tr>
<td>Methodological Conclusions and Implications</td>
<td>141</td>
</tr>
<tr>
<td>Conclusions and Implications for the Practitioner</td>
<td>142</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>147</td>
</tr>
<tr>
<td>APPENDIX I THE INSTRUCTIONAL PROGRAMME AND GUIDE</td>
<td>158</td>
</tr>
<tr>
<td>APPENDIX II CHECKLISTS FOR USE IN SETTING OBJECTIVES, SELECTING RESOURCE MATERIALS, RELATING OBJECTIVES TO QUESTIONS, ACTIVITIES, TEST ITEMS, EVALUATION</td>
<td>175</td>
</tr>
<tr>
<td>APPENDIX III DATA RETRIEVAL CHART: DRUMMING AND DANCING FOR NIGERIAN IDENTITY</td>
<td>181</td>
</tr>
<tr>
<td>APPENDIX IV DATA RETRIEVAL CHART: PLAYING UBQ-AKA MUSIC FOR NIGERIAN IDENTITY</td>
<td>208</td>
</tr>
<tr>
<td>Appendix</td>
<td>Title</td>
</tr>
<tr>
<td>----------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>V</td>
<td>DATA RETRIEVAL CHART: SINGING CHILDREN'S SONGS FOR NIGERIAN IDENTITY</td>
</tr>
<tr>
<td>VI</td>
<td>DATA RETRIEVAL CHART: COMMUNICATING NIGERIAN IDENTITY THROUGH THE NATIONAL ANTHEM (in nine Nigerian languages)</td>
</tr>
<tr>
<td>VII</td>
<td>CHECKLIST FOR EXAMINATION OF CURRICULA GUIDES</td>
</tr>
<tr>
<td>VIII</td>
<td>STUDENT OPINIONAIRE</td>
</tr>
<tr>
<td>IX</td>
<td>ADMINISTRATOR/TEACHER OPINIONAIRE</td>
</tr>
<tr>
<td>X</td>
<td>USEFULNESS OF CURRICULUM MATERIALS: TEACHER OPINIONAIRE</td>
</tr>
</tbody>
</table>
**LIST OF TABLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Table Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Secessionist Agitation in Nigeria, 1914-1967</td>
<td>21</td>
</tr>
<tr>
<td>II</td>
<td>The Taxonomy of Identity Learning Processes</td>
<td>61</td>
</tr>
<tr>
<td>III</td>
<td>Grid of Concepts from Ethnomusicology and Social Studies and Processes for Deriving Cognitive Objectives</td>
<td>91</td>
</tr>
<tr>
<td>IV</td>
<td>Objectives focussed on the Organological Concept (musical instrument)</td>
<td>92</td>
</tr>
<tr>
<td>V</td>
<td>A Grid of Substantive and Behavioural Elements of Affective Objectives Based on the Structure of Ethnomusicology</td>
<td>94</td>
</tr>
<tr>
<td>VI</td>
<td>Categories of Social Studies Skills</td>
<td>96</td>
</tr>
<tr>
<td>VII</td>
<td>Categories of Learning Skills for Ethnomusicology</td>
<td>97</td>
</tr>
<tr>
<td>VIII</td>
<td>Participating Student Population by Elementary Level/Sex Placement</td>
<td>109</td>
</tr>
<tr>
<td>IX</td>
<td>The Instructional Periods for Unit Topics</td>
<td>109</td>
</tr>
<tr>
<td>X</td>
<td>Student Responses to Appendix VIII</td>
<td>119</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Nigeria's Major Ethnic and Linguistic Divisions</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Nigeria Today: Map of Nigeria showing 19 States</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Basic Identity Concepts of Music and Social Studies</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Integration of Substantive Elements from Ethnomusicology and Social Studies for Selecting Curriculum Content</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Indigenous Nigerian Music Class at Central School Ideani, Southeastern Nigeria</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Indigenous Nigerian Music Class at Urunnebo Community School, Southeastern Nigeria</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Indigenous Nigerian Music Dancing Class with the help of a local expert</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>A group of Indigenous Nigerian Musical Instruments supplied to Urunnebo Community School</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>An Indigenous Nigerian Music Class at Central School Ideani</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Igba: Igbo Drum</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Kanango: Yoruba Talking Drum</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Yoruba Drummers and Dancers in their Costumes</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Akwanga Children Dancing in their Costumes</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Ibibio Girls Dancing in their Costumes</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Yoruba Agidigbo (ubọ-aka)</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>Ubo-aka Performer in Igbo Costume</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Igbo School Boy Playing ubọ-aka</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Molo (ubọ-aka) of Northern Nigeria</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>Molo Performer from Urunnebo Community, Enugwu-Ukwu</td>
<td></td>
</tr>
</tbody>
</table>
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xi
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CHAPTER I

INTRODUCTION

In the modern educational system of multi-ethnic Nigeria, there is a growing awareness of grave omissions and deficiencies in the learning opportunities made available to children for promoting (1) inter- and cross-ethnic communication and understanding, (2) cultural identity and (3) national identity. This growing awareness is accompanied by a commitment to the improvement of the situation, especially on the part of the Nigerian Government and the Social Studies Association of Nigeria.

Some evidence of this commitment to promote Nigerian identity is seen in the Nigerian Government's organization of national cultural and sports festivals for all Nigerians. The purpose is (1) to bring the multi-ethnic Nigerian peoples together in order to generate an awareness of oneness, (2) to foster inter- and cross-ethnic communication and understanding, (3) to promote Nigerian socio-cultural identity and (4) to revive the appreciation and practice of traditional cultures that are facing the prospect of virtual elimination. These measures towards the development of national identity are still outside the formal school curriculum. Recently, the Nigerian Government has gone beyond these external measures and recognized that attempts to achieve the objectives must be reinforced and complemented through an effective educational system. As a result, the National Policy on Education (Federal Republic of Nigeria, 1977) stresses and advocates curricular
developments which are Nigerian in orientation, and which can promote
an appreciation of Nigerian culture, an understanding of the evolving
social and physical environment, and an awareness of the interdepen-
dence among Nigerian peoples. According to Onyabe (1979) the Federal
Government has openly supported "integrated" social studies in order
to achieve the spirit of oneness among Nigerians.

In the social studies curriculum supported by the Government,
however, no place is given to indigenous Nigerian music. While such an
omission may not be surprising to educators in western countries, it
can be argued to be serious in the Nigerian context because indigenous
Nigerian music has been and still is a principal traditional means of
keeping records, communicating and developing mutual understanding among
diverse ethnic groups. It is an important expression of Nigerian culture.
According to Onyabe (1979), one explanation for this exclusion is the
break with all aspects of Nigerian traditional culture in the existing
social studies curricula. Another reason is a lack of adequate resources
and expertise in this specialized and professional area.

This lack was experienced over a number of years by the author
in his capacity as teacher, trainer of teachers and education officer
in Nigeria. What also became apparent during those years, however, was
the potential of ethnomusicology for helping children to learn about
their society.

As an elementary school teacher at St. Peter's C.M.S. (Church
Missionary Society) Central School, Amawbia and St. Mary's C.M.S. Central
School Nri, the author taught some aspects of the indigenous Igbo music
of Nigeria to elementary school children during the singing period. It
was readily obvious that the children expressed a joy of singing, dancing,
participation and sharing among the class. This experience suggested that our indigenous music might have great potential for communicating the social values, beliefs and worldview to children while generating empathy among diverse Igbo children in the context of their sociocultural and physical environment. Further confirmation was provided when as music education officer for the Nigerian Government, the author experimented with providing learning opportunities for children in indigenous musics drawn from diverse ethnic groups in Nigeria. Experimental lessons in multicultural music teaching were conducted at the multi-ethnic Federal Government College, Kano, with the class one and two pupils (the equivalents of Grades 7 and 8 in Canada). Various kinds of ethnic music were made available to the children. Most of the music items in the repertoire were contributed by the pupils themselves. The children's response generally was active participation and sharing, with evident appreciation of the music of their own ethnic groups as well as the music of others. The climax of their enjoyment and participation was during the class and group discussion of the cultural, mythological, theological, technological, linguistic, sociological, geographical, historical and political content of the folksongs of Nigeria. The possibilities this suggested for potential contributions to Nigerian education through careful design of an integrated curriculum gave impetus to the present research.

THE PURPOSE OF THE STUDY

The purpose of the study is to develop a curriculum for ethnomusicological education in Nigerian elementary schools and to evaluate
its potential contribution to the development of the children's inter-
and cross-ethnic communication and understanding, their sense of cultural
identity and their sense of national identity, and to investigate the
feasibility of implementing this curriculum in the schools of Nigeria.

The curriculum is intended not only to fill a gap in the present
Nigerian curricula, but also deliberately to combine two fields of
knowledge--ethnomusicology and social studies--which have not hitherto
been combined in the modern Nigerian context.

To achieve the purpose of the study, the following objectives
were sought:

1. To review the nature and effects of ethnicity in Nigerian
   society with particular regard to its implications for
   education.

2. To define and integrate the elements of ethnomusicology
   and social studies in the context of the literature on
   curriculum development so as to provide the basis for an
   integrated curriculum in Nigerian schools.

3. To review a particular approach to curriculum building
   (Bethune-Johnson (Binnington 1973, 1978-9, 1980). so as to
   provide a framework within which the detailed curriculum
   can be designed.

4. To design a curriculum in Nigerian studies for teaching
   ethnomusicology and social studies in an integrated way.

5. To ascertain whether elementary school children can success-
   fully respond to this curriculum.

6. To assess some of the administrative implications of the
   implementation of the curriculum.
THE JUSTIFICATION FOR THE STUDY

Enough has probably been said above to suggest that an important contribution of the curriculum developed in the present study may well be the initiation of an approach to teaching ethnomusicology and social studies in Nigerian schools which will further the Government's stated aims of promoting inter- and cross-cultural communication, and cultural and national identity. In the present state of Nigerian educational development, these are important objectives, and helping to achieve them constitutes a major practical justification for the study.

Of equal importance in the present state of Nigerian curriculum is the likelihood that the study will fill a gap in Nigerian curricula. The study of indigenous musics is completely omitted from what Nigerian children do in schools. In view of the great traditional importance of music in the expression and transmission of culture in Nigeria, the curriculum developed in the present study may be regarded as redressing an imbalance caused in part by an emphasis on academic disciplines as bases for recent Nigerian curriculum building.

Of perhaps greater interest to scholars and educators is the attempt made in the study to combine two fields of study in order to develop a curriculum designed to meet the needs of a particular situation. Both ethnomusicology and social studies have their own accepted cannons, methods and criteria. The development of a conceptual framework which not only permits the combination of these two fields but also integrates them by means of a particular approach to curriculum may be regarded as an important contribution of the study.
Finally, although the present study is focussed exclusively on Nigeria and the curriculum developed is a curriculum for Nigerian schools, the concepts, framework and approach are not themselves specific to one culture or nation. The pioneer work on which the curriculum approach is based has been used with Eskimo people (Bethune-Johnson in Binnington 1973) and there is no reason to suppose that it could not be used in a variety of cultures. Hence the study may be said to have the potential for contribution to the teaching of international understanding and interracial communication beyond the limits of one particular national curriculum.

THE DESIGN OF THE STUDY: DATA, LIMITATIONS, DEFINITIONS

This study was derived from Bethune-Johnson's research (Binnington, 1973) in interdisciplinary curriculum development based on the integration of ethnomusicology and social studies applied in the study of the Barrow Eskimo people and their music. Her first research (1973) focussed on ethnomusicology and the anthropological dimension of social science and her second research study (1979) focussed on a wider range of social science disciplines. The present study extended Bethune-Johnson's work by focussing on indigenous Nigerian music and on six areas of knowledge basic to the social studies.

As indicated above (p. 4) six objectives were pursued in the study. The achievement of the first three objectives (a review of Nigerian ethnicity, the definition and integration of basic elements of ethnomusicology and social studies, and the review and adaptation of a particular approach to curriculum building (Binnington, 1973) was
completed prior to the development of the curriculum materials. Much of the content of the curriculum was based upon ethnomusicological data accumulated over the past fifteen years. The data for the fifth and sixth objectives (ascertaining children's response to the curriculum and some of the administrative implications of its implementation) were collected in 1979-80 by mail. Details of the data collection are presented in the following sub-sections prior to a consideration of the limitations and delimitations of the study and the definition of key terms used.

**Existing Ethnomusicological Data**

The author's long-standing interest in the indigenous musics of Nigeria had resulted in a substantial collection of ethnomusicological data some of which was reported in Ezegbe (1973) and some of which is dealt with in Ezegbe (1977). These data provided much of the ethnomusicological content of the curriculum developed in the present study and they were collected using ethnographic research procedures.

Ethnographic research procedures include (1) getting to know a group of people, (2) observing and participating in their activities, through dialogue or conversations and (3) noting various signs, symbols or artifacts typically associated with one group of another in the context of a defined social system. The following researcher behaviours in ethnographic research have been identified:

(a) Complete participant: in which the observer's activity or activities are wholly concealed. The field worker is or becomes a complete member of an in-group sharing secret information guarded from outsiders. His freedom to observe outside the in-group system of relationships may be severely limited. Such a role tends to block perceptions of the workings of reciprocal relations between the
in-group and the larger social system. It is not easy to switch from this to another role permitting observation of the details of a larger system.

(b) Participant as observer: in this role, the field worker's activities are not wholly concealed but are kept under wraps or subordinated to activities which give other people in the situation their main bases for evaluating the field worker. This role may limit access to some kinds of information, especially at the secret level. Precisely how he rates as a pseudo-member will affect the field worker's ability to communicate below the level of public information.

(c) Observer as participant: the observer's role activities are made publicly known at the outset, are more or less publicly sponsored by people in the situation studied, and are intentionally not kept under wraps. The role may provide access to a wide range of information; even secrets may be given to the field worker when he becomes known for keeping them, as well as for guarding confidential information. The investigator might conceivably achieve maximum freedom to gather information but only at the price of accepting maximum constraints upon reporting.

(d) Complete observer: the observer describes a range of roles. At one extreme, the observer hides behind a one way mirror, perhaps equipped with sound film facilities, and at the other extreme, his activities are completely public in a special kind of theoretical group where there are, by consensus, "no secrets" and nothing sacred.

(Junker, 1960:35-40)

Three of Junker's categories ((a), (b) and (d)) describe the author's field experience during data collection. The experience in Southern Nigeria among the Yorubas and the Igbo of Nigeria can be described as complete participant, participant as observer and complete observer. In Northern Nigeria, the experience was similar but included the experience of participant as observer in which access to some information was limited. For example, it was not permitted to see women in pudah (a sacred period of isolation for the Hausa and Fulani women before marriage) because the Hausa/Fulani culture would not allow males to
interact with the women in any way, in such a situation.

Between 1966 and 1972, various categories of traditional music and folksongs were compiled and notated (Ezegbe, 1973). From 1973 to 1977 during the author's service as Music Education Officer of the Nigerian Government, Federal Ministry of Education, extensive research was continued in the area of Hausa music, Yoruba music and Igbo music with some data on Ibibio music of Nigeria (Ezegbe, 1977).

Thus the ethnomusicological data existing when the present study began were extensive. They included not only compilations and notations of traditional music and songs, but also interviews with traditional orchestra players and with staffs of the museum centres at Nri, Orọnu and Kano. The collection included tape recordings, photographs of performers and musical instruments, tapes of dialogues of conversations, correspondence and documents both published and unpublished.

The Test of the Curriculum

Through the cooperation of two elementary schools in southeastern Nigeria, two research centres were established. The first was at Central School, Ideani; the second at the Urünnebo Community School, Enugwu-ukwu. Between them, these schools provided one hundred and twenty pupils (Classes 4 to 6) to whom units of the curriculum were taught, involving three administrators and ten teachers. Three phases of activity were called for: (1) a preparation phase, (2) the classroom phase and (3) the response phase.

The preparation phase began in January 1979 when materials were sent to the cooperating schools. These materials included relevant parts of Binnington's (1973) work, early drafts of the Identity Social
Studies series, a teachers' handbook, a student reader and directions on how to teach ubo-aka music to upper elementary school levels 4 to 6. In September, 1979, the researcher, along with Bethune-Johnson, contacted all the nineteen state ministries of education and the Federal Ministry of Education, Lagos, for current data sources available in social studies and music. The replies provided the social studies curriculum and the information that no comparable curricula have been developed for music.

The classroom phase began in the fall of 1979 and continued throughout the school year. During this phase the participating teachers were asked to use the Identity Taxonomy of Learning processes (see Chapter IV) in teaching four topics:

1. Drumming and dancing for Nigerian Identity.
4. Communicating Nigerian Identity through our national anthem (in nine native languages).

This phase was merged with the response phase in that the participating teachers and administrators provided reports and opinions, and involved pupils wrote letters giving their feelings about their work during the year. The response phase culminated in the Fall of 1980 when all participants were asked to respond to four types of opinionaire. The opinionaires (see Appendices VII, VIII, IX, and X) were developed from Binnington (1973), Williams (1978) and McClintonck (1970). In addition, the administrators were asked to give their views about the experience with the curriculum, their criticisms, suggestions and recommendations about its effective introduction and implementation.
Limitations and Delimitations of the Study

The study is subject to the following limitations:

(1) The inability of the researcher to observe at first hand.
(2) The accuracy of the information given by respondents in the ethnographic research, interviews and opinionaires.

This study is restricted to the following:

(1) The ethnomusicological resource is limited primarily to indigenous Nigerian music drawn from the Igbo, Hausa and Yoruba peoples of Nigeria including the Nigerian national anthem in nine native languages,
(2) the classroom phase of curriculum development of this study is limited to two primary schools in Nigeria involving a total of 120 upper elementary school children for a limited number of instructional sessions,
(3) the content of the curriculum is restricted to (a) Nigerian indigenous music and social studies contents, (b) ethnomusicological study of drum, Ubo-aka, the Nigerian national anthem, (c) limited number of functional folksongs of various social categories related to concepts of Nigerian social studies.

Definition of Terms

The following terms are used in this thesis with the meanings shown.

Identity: Who a person, a people or a group of people is in terms of a cultural unit; oneness in relation to a defined sociocultural and physical environment.
Identity Approach: Is a way of social studies teaching/learning that aims at developing student knowledge (i.e., learning "why and how"), identity (i.e., learning "who") and responsibility (i.e., learning focussed on "should") in terms of who a person, a people or a group of people is in relation to a defined sociocultural and physical environment.

Curriculum: All the designed learning experiences/opportunities for which the school is responsible.

Integrated Curriculum: A curriculum organization which cuts across subject matter lines to focus upon comprehensive life problem or broad areas of study that bring together the various segments of the curriculum into meaningful association (Good, 1959:159). The curriculum developed in this research is an "integrated curriculum."

Ethnicity: "the character or quality of an ethnic group" (Glazer and Moynihan (1975:1), which includes the condition of belonging to a particular ethnic group.

Ethnocentrism: The technical term for a view of things in which one's own group is the centre of everything, and all others are scaled and rated with reference to it (Brewer and Campbell, 1976:2).

Ethnomusicology: The study of music in its sociocultural context (after Hood, 1971). (For a more elaborate definition refer to chapter III).
Social Studies: The study of (1) the relationships of human beings to other human beings, (2) the relationships of human beings to the world in which they live and (3) the relationships of human beings to themselves (Roselle, 1974:539).

Traditional: Relating to an inherited or established cultural features of a people which involves the practice and the process of oral transmission of those cultural features from one generation to another of and by the same people.

Sociocultural: Characterized by cultural and social elements in a defined social system.

Organology: This is the science of physical description and the study of structures of musical instruments which has expanded to include the technique of performance, musical function, decoration and construction including a variety of sociocultural considerations (Hood, 1971).

THE ORGANIZATION OF THE THESIS

This chapter has described the purpose of the study, its general orientation, its possible contributions, its design, its limitations and delimitations, and the definition of terms. Chapter II describes the context of the study in terms of Nigerian ethnicity and Nigerian education. Chapter III presents a review of relevant literature on curriculum development, on ethnomusicology, on social studies and on the integration of the two. Chapter IV describes the development of a framework against which the curriculum can be designed. Chapter V describes the development of the instructional program. Chapter VI describes the results of
the classroom phase of the curriculum development, and Chapter VII concludes the thesis and presents a summary of findings, implications and recommendations together with some suggestions for further research.
FOOTNOTE

Musics is a technical term in the field of ethnomusicology to describe the music of different ethnic groups of cultures. For example, the music of the Hausa, Yoruba, Igbo, Haiti, Chinese or the Barrow Eskimo peoples can be described collectively as musics.
One phenomenon in the world today is the so-called identity crisis, which suggests the following questions: Who am I? Who are we? Who are they? These are questions that confront the individual as well as human groups. Glasser (1975) identifies personal identity problems as contingent on the drastic social changes in the non-traditional Western society of modern time. His observation is very illuminating:

It is my argument that today almost everyone is personally engaged in a search for acceptance as a person or as a person performing a task, rather than as a performer of task alone. Blacks may search for identity through black power, women through women's liberation and consciousness-raising sessions . . . Even the armed forces, a most unlikely institution to recognize personal identity are beginning to do so (Glasser, 1975:1-2).

Further, Glasser (1975) attributes the cause of the crisis of personal identity to the extinction of tradition in Western society, a situation which affects both students and teachers because of "insufficient humanity" in the process of school operation.

On the human group situation, Rudman (1977) and Buchignam (1980) note the problem of ethnic and national identity in a multi-ethnic society such as the United States, Nigeria and Canada. Rudman (1977) attributes the crisis of national identity to the phenomenon of ethnicity; he notes the phenomenon of national identity crisis (which results from ethnic diversification in the national structure) in many parts of the world such as Lebanon, Ireland, Great Britain and the Soviet Union. It
is argued that the problem of identity is multi-faceted as there are many types of identity depending on the situation. Thus identity questions can be asked and answered from many perspectives such as political, psychological, biological, socio-cultural, ethnic and national. In Nigeria the concern and the need for developing a cultural and national identity is primarily related to problems of Nigerian ethnicity.

Nigerian ethnicity

According to Onwubu (1975) an ethnic group is a "cultural-linguistic community." In Nigeria, ethnicity closely follows the lines of language divisions. Nigeria has over 250 ethnic groups and faces to a considerable extent the problem of ethnocentrism.

Generally, ethnocentrists do not regard the nation-state as the paradigm of human organization: for them, the ethnic community rather than the nation constitutes the in-group or social reference point. The major Nigerian ethnic groups and linguistic divisions are shown in Figure 1, with Hausa-Fulani, Yoruba and Igbo peoples of Nigeria as the major ethnic groups. According to Lloyd (1970) and Awo (1960), people generally have been prepared where it suited their purpose to exploit persisting aspects of ethnic stereotyping in Nigeria rather than changing them. Those stereotypes emerging from differences in religions and cultural practices which contributed enormously to northern and southern Nigeria polarization show one example of this. Due to practices of the pre-Christian south, the Moslem Hausa-Fulani (in the north), convinced of the superiority of Islam, took pride in publicly describing southerners as "cannibals" who offered human sacrifices, or as "Kafiris," the unbelievers. The Yorubas, a distinct ethnic group in the southwestern
Figure 1. Nigeria's major ethnic and linguistic divisions.
(Source: Burns, 1955:22)
Nigeria, describe non-Yoruba southerners as "Kokokobos," a derogatory term particularly meant for the Igbos, suggesting lack of civilization. According to Awo (1960), the Yorubas generally see their long tradition of town-dwelling, political centralization and conspicuous dress as civilization. The Igbos consider this Yoruba tradition wasteful. In turn, the Yoruba perceive the more sparsely dressed Igbos as "Ajeyou" (i.e., cannibals) and nudists. The Igbos disparage the Yoruba as "Gbaggati" people to degrade the sound of their vernacular tongue. The Hausas disparage the Igbos as "nyamili" while the Igbos in turn disparage the Hausas as "Onuku" or "Dogo."

Altogether, the Klineberg-Zaralloni survey (1969) noted that the Igbos see the Yorubas as traitorous, untrustworthy, tribalistic and boastful, while the Yorubas in turn see the Igbos as dominating, aggressive, ethnocentric, selfish and hypocritical. The Hausas see the Igbos as dominating, greedy, deceitful, and perceive the Yorubas as dominating, unreliable, ethnocentric and parochial. The Yorubas and the Igbos perceive the Hausa-Fulani peoples as unintelligent, conservative, foolish, religiously fanatical, primitive, backward and undemocratic.

Offensive characterizations have been observed not only in private conversation but have often been the subject of newspaper editorial columns and feature articles. For example, the Nigerian Morning Post, a Federal Government newspaper, on July 25, 1964, reproduced statements from the then Nigerian Outlook (an eastern Nigeria newspaper) in which northern politicians were called "cattle-rearing legislators."

There is no doubt that such abuses adversely affect the quality of inter- and cross-ethnic relations, as is obvious in Ahmadu Bello's (1962) reference to an incident outside the Federal Parliament Building
in which a Lagos based southern Nigerian crowd shouted abuses at northern Members of Parliament, calling them "Kolanutmen," "Kolanut chiefs," "stupid Hausas," "slaves of the white man," and "the men who have no minds of their own." Such remarks also perhaps owe something to the tradition of inter- and cross-ethnic discord among Nigerians.

On the whole, the general exploitation of the political force of Nigerian ethnicity has found expression in (1) a series of secessionist agitations in Nigeria from 1914 to 1967 culminating in the Nigeria-Biafra war, as shown in Table 1, (2) agitations leading to the creation of 19 states in 1976 as shown in Figure 2, and (3) change in the Nigerian Broadcasting Corporation which currently broadcasts in sixteen (out of 250) ethnic languages, namely, Birom, Edo, Efik, Fulani, Hausa, Idoma, Igalla, Igbira, Igbo, Ijaw, Itsekiri, Kanuri, Nupe, Tiv, Urhobo and Yoruba as against the use of three major Nigerian languages (Hausa, Igbo and Yoruba) in the early 1960's. It is important to note that Nigeria's adoption of the English language as the "lingua franca" is a compromise because deeply rooted devotion to each ethnic tongue perpetuates the Nigerian situation of linguistic heterogeneity.

Further, each ethnic group has important basic ingredients for autonomous cultural persistence: geographical location, economic base, defined belief systems, coercive devices to insure cultural conformity, institutions to ensure ideological conformity and a well defined cultural identity.

Ethnicity in Nigerian Education

According to Ostheimer (1973), the Nigerian educational system has never had the opportunity to serve as a truly national agent for the
<table>
<thead>
<tr>
<th>Year</th>
<th>Party/Individual</th>
<th>Region</th>
<th>Ethnic Background</th>
<th>Issue</th>
<th>Incentive or Motivation</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>-</td>
<td>Northern Protectorate</td>
<td>Hausa-Fulani</td>
<td>(Evidence unsatisfactory. Amalgamation perhaps unpopular)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1950</td>
<td>-</td>
<td>North</td>
<td>Hausa-Fulani</td>
<td>Representation Quota</td>
<td>Power Gain</td>
<td>50% Representation</td>
</tr>
<tr>
<td>1953</td>
<td>NPC</td>
<td>North</td>
<td>Hausa-Fulani</td>
<td>Self Government date</td>
<td>Check on Southern domination</td>
<td>Separate dates for self-government</td>
</tr>
<tr>
<td>1953</td>
<td>AG</td>
<td>West</td>
<td>Yoruba</td>
<td>Revenue sharing Excision of Lagos</td>
<td>Financial Gain</td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td>AG</td>
<td>West</td>
<td>Yoruba</td>
<td>Revenue sharing Excision of Lagos</td>
<td>Financial Gain</td>
<td>Derivation Principle; Lagos as capital</td>
</tr>
<tr>
<td>1964</td>
<td>NCNC</td>
<td>East</td>
<td>Igbo</td>
<td>Census Figures</td>
<td>Power gain</td>
<td>Figures unaltered</td>
</tr>
<tr>
<td>1965</td>
<td>NCNC</td>
<td>East</td>
<td>Igbo</td>
<td>Federal Election results</td>
<td>Power gain</td>
<td>Broad-based Government</td>
</tr>
<tr>
<td>1965</td>
<td>Frank Opigo</td>
<td>Uncertain</td>
<td>Uncertain</td>
<td>Census and Election</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1965</td>
<td>Isaac Sha'ahu</td>
<td>North</td>
<td>Tiv</td>
<td>Ethnic Alienation</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1966</td>
<td>-</td>
<td>North</td>
<td>Hausa-Fulani</td>
<td>Power Politics</td>
<td>Partial success in coupd'etat</td>
<td>Northern Political control at center</td>
</tr>
</tbody>
</table>
### TABLE I: SECESSIONIST AGITATION IN NIGERIA, 1914-1967 (continued)

<table>
<thead>
<tr>
<th>Year</th>
<th>Party/Individual</th>
<th>Region</th>
<th>Ethnic Background</th>
<th>Issue</th>
<th>Incentive or Motivation</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1966</td>
<td>Isaac Boro</td>
<td>East</td>
<td>Yanagoa</td>
<td>Ethnic Alienation</td>
<td>Ethnic Autonomy</td>
<td>Rivers State</td>
</tr>
<tr>
<td>1967</td>
<td>East (Biafra)</td>
<td>Igbo</td>
<td>Ethnic Alienation</td>
<td>Oil wealth; Ethnic Autonomy</td>
<td>Defeat in war; Return to Nigeria</td>
<td></td>
</tr>
</tbody>
</table>

Note: also that after the July 29 coup, and during the ad hoc Constitution of Conference, all the regions, except the mid-west, initially made proposals allowing for secession in the Federation.

N.B. NPC = Northern Peoples' Congress (a former political party)  
AG = Action Group (a former political party)  
NCNC = National Council of Nigerian Citizens (a former political party) (Ifejika, 1978:27)
Figure 2. Nigeria today: Map of Nigeria showing 19 states. (Source: Nigeria Illustrated 1977:34)
development of national identity. For example, in the colonial era, British control instituted an educational pattern that was British in orientation. Ostheimer notes:

Colonial powers were hardly likely to see value in a mass political consciousness which would make colonies even harder to govern. Naturally, colonial Africans discovered that history meant the history of Britain and her empire, not of Nigeria, and that the heroes were Wellington and Lloyd George. A typical holiday was King George V's birthday, and English became the language of educated people (1973:88).

In this connection, it can be said that Nigerian identity was suppressed or displaced by British identity in the colonial Nigerian educational system. Furthermore, the Nigerian colonial constitutional system pursued the principle of diversity in education which allowed educational decentralization throughout the country. This decentralization promoted ethnicity and retarded the development of a truly Nigerian political culture or national identity. For instance, the educational difference between the Hausa-Fulani ethnic groups in the north and the Yoruba, Igbo and Efik in the south was increased by the Islamic-influenced lack of interest in modernizing northern Nigerian education and the Christian-influenced promotion of modernization in southern Nigerian education. The more rapid westernization and the British oriented curricula made the Christianized southern Nigerian children cultural schizophrenics, detached as their education was from their own cultural identity.

Another important factor is a general resistance to modern education by many ethnic groups in Nigeria which is closely related to sociocultural and socio-economic factors. For example, Ezeomah (1978) noted that the Fulani cattle people in northern Nigeria believe that it
is economically unwise of them to send their children to school because they would lose the labour that their children normally contribute to the tending of cattle. An empirical study of this situation by Ezeomah (1978) reports that about 60 percent of Fulani men and 62 percent of the women interviewed thought the labour of their children, aged eight years and above, was essential to the economic support of the family. This practice is not peculiar to the Fulani people. For example, among the Hausa people in northwestern Nigeria, especially in the Sokoto State, there are cases of parents withdrawing their daughters from secondary schools on the grounds that western education was irrelevant to their needs and would lead to exploitation and irreligion (West Africa Magazine, February 20, 1978:366). Among traditional southern Nigerians of Bini, Efik, Ibibio, Igbo, Ijaw and Yoruba ethnic descent, it appears that some children, especially girls, are deliberately refused schooling in the rural areas for economic reasons.

Another form of resistance to modern education by some ethnic groups is the practice of alternative education. For example, Ezeomah (1978) observes that the Fulani people offer as an alternative their own traditional educational programme through the Moslem influenced "Miyetti Allah Association." This association of traditional Fulani educators has branches in Jos, Miango (Plateau State), Kaduna and Zonkwa (Kaduna State) with the following objectives:

(1) To bring literacy to everyone through the principles of Islamic religion in Koranic schools, (2) to bring literacy to everyone and to the law to improve occupation of herding, (3) to explain about government's effort for treatment and prevention of animal diseases and (4) to strengthen Islam for the future (Ezeomah, 1978:9).
Altogether, there are two major types of Fulani alternate schools, namely, (1) "Islamiya" school which combines the curriculum of Islamic religious studies with a western type of education, and (2) the exclusive "Koranic" school which teaches only the theology and sociology of Koran.

The polarization between the education of the Moslem north and the Christian south has contributed to widespread educational disparity among the Nigerian ethnic groups. Ukeje (1979) describes this imbalance as one of the greatest issues facing Nigerian education today in terms of the politics of education:

The disparity is largely between the Moslem north and the Christian south. The reason was therefore historical, religious and cultural. But it has become a big political issue and has been considered as a political threat to the stability of the country. The universal primary education scheme is helping but the need is still immense. Use of mobile schools for the nomadic Fulani has been suggested; mass literacy campaigns are being employed but the tenacious tendrils of tradition have remained a serious problem (Ukeje, 1979:10).

The full potential for meeting the crisis of ethnic resistance in education through modification in the school curriculum, as in the Universal Primary Education scheme, has not yet been thoroughly examined by the overall educational system.

The Impact of Ethnicity on School Curricula

It is important to note that curriculum, as the term is used in this study, comprises all the designed learning experiences/opportunities for which the school is responsible. It is mainly characterized by (1) the educational aspirations of society as a whole, and (2) the instructional materials and methods used in attaining the goals of the schools. This includes the educational services offered by the
school such as counselling and testing, library, administrative and teaching services; and the organizational framework of the educational system, building and classroom, and demography of children and adults in a particular community. All these curriculum factors have been affected in a variety of ways by the political force of ethnicity in Nigerian education. There is a general paucity of scholarly writings on the situation. Nevertheless, the researcher's experience in Nigerian education suggests that the following conditions exist:

(1) Most of the primary schools in Nigeria are ethnically based and structured with the exception of a few urban based primary schools which are partially multi-ethnic in composition.

(2) Although the official language of instruction is English, primary schools throughout the country teach the predominant vernacular language of the community to which they belong.

(3) Teachers and staff at the primary level are usually from the predominant ethnic groups of the community.

(4) The use of primary "Readers" in vernacular languages is common.

(5) Modification of instructional materials to reflect ethnic interest is practised more in the Moslem north than the Christian south.

(7) Official assessment of textbooks to ensure proper representation of multi-ethnic composition is lacking.

(8) Secondary schools and higher institutions (such as universities, Colleges of Education, Institutes of Technology) are more multi-ethnic in composition than elementary schools. They are extremely westernized with a predominant use of the English language for most administrative and instructional purposes.
Generally, the school curriculum reflects alienation from the traditional culture except in the few Moslem influenced traditional schools which resist westernization and modernisation.

In addition to the problems posed by these conditions, there exists the problem of ethnocentric and alienating relationships among majority and minority students within schools, particularly in the multi-ethnic schools located in urban areas. Discrimination is related to the following: (1) Majority group children do not extend their notion of who constitutes "us" to include minority children, (2) existential ethnic linguistic barriers and lack of familiarity with the school culture and curricula often push children towards ethnic exclusivity and isolationist stance as a defence mechanism, (3) there is a lack of multiethnic curricula to which both the majority and the minority ethnic children can relate inter- and cross-culturally, (4) generally schools fail to incorporate children of minority groups socially and psychologically, and (5) the force of tradition dominate the social system in which the schools exist.

The phenomenon of ethnic exclusivity has been noted among Nigerian university students. For example, Klineberg and Zaralloni (1969), in an opinion survey conducted in Nigeria among university students, found sixty-eight percent of Nigerian Yoruba surveyed said that they felt a closer tie to a Yoruba from Dahomey (now Benin) than to an Igbo from Nigeria. The Igbo score, in the converse, was sixty-five percent. The report concludes that ethnic languages appear to be the explanation for this phenomenon in which a respondent would feel closer to persons of his or her own ethnic group living in another country than to people of his own nationality from a different ethnic group.
The National Council for the Social Studies (1976) has published guidelines to help solve the problem of ethnicity in education; the twenty-three major recommendations for effective multi-ethnic education recognize both socio-cultural and political dimensions of ethnicity. These recommendations provide useful criteria for developing curricula for Nigerian schools.

The Nigerian National Policy on Education advocates multi-ethnic education through the social studies curriculum. However, existing facilities and processes for developing and implementing effective multi-ethnic education in the Nigerian educational system, are generally deficient. For example, Onyabe (1979) noted problems of inadequate resource materials for multi-ethnic education and the alienation from Nigerian traditional culture of social studies education. Nevertheless, the Nigerian Government has devised the following remedial measures for effective multi-ethnic Nigerian education: (1) the 1976 introduction of a universal free primary education for all children of school age irrespective of ethnic or cultural background, (2) encouragement and deployment of some southern Nigerian teachers to teach in the less westernized northern Nigerian schools (3) advocacy of multi-ethnic composition of school populations (e.g., all Federal Government schools are multi-ethnic in composition from secondary schools onwards), (4) organization of the National Youth Service Corps by which all new graduates from higher institutions are committed to a national service in any part of Nigeria other than their own state or region of their own ethnic origin, (5) compulsory singing of the Nigerian National Anthem in all elementary and secondary schools throughout the country, and (6) compulsory daily recitation of the national pledge by the school
children throughout the country. The following is the pledge prepared by the Military Government of Nigeria:

I pledge to Nigeria my country
To be faithful, loyal and honest
To serve Nigeria with all my strength
To defend her unity and uphold her honour and glory, so help me God
(Onyabe, 1979:72).

Today, there are improved relationships among the ethnic groups in Nigeria. Particularly noticeable is evidence of a better relationship between the northern and southern peoples of Nigeria. This is probably as a result of social impact of the civil war, and the Nigerian Government programmes to combat ethnic conflicts and promote more inter- and cross-ethnic communication and understanding. It also indicates that ethnic value orientations can and do change over time in a process of cultural interaction and acculturation. Attitudes appear slowly to be changing. The change could be nurtured through a curriculum that teaches empathy and respect for human dignity.

Further, the Nigerian civil war of unity is over. This experience has focussed the attention of all on the multi-ethnic phenomena and integral problems in Nigeria. Because of this heightened awareness of ethnic problems, the Nigerian Government is committed to planning and promoting programmes for the enhancement of national integration and identity. Education is a major programme in this national movement. Thus from the point of view of cultural communication, the movement endeavours to socialize the Nigerian peoples into a new and better understanding and appreciation of one another irrespective of their ethnic origin and thus to develop Nigerian identity.
This chapter has discussed the context of the study in terms of Nigerian ethnicity and its impact on Nigerian education. The next chapter provides a review of the relevant literature.
CHAPTER III

CURRICULUM DEVELOPMENT: A REVIEW OF RELEVANT LITERATURE

This section is a review of the literature relevant to the study. Four main strands of literature are relevant to the study; each is reviewed in a separate section below. A final section attempts to draw together conclusions from each of the separate strands, namely (1) trends in curriculum development, (2) the selection and organization of learning processes, (3) implementation and (4) two fields of inquiry: ethnomusicology and social studies. The summary brings together the main threads, and leads to the conceptual framework and the curriculum development procedures used in the study.

TRENDS IN CURRICULUM DEVELOPMENT

An overview of the trends in curriculum theory over the last sixty years in North America provides a useful background for understanding the present study.

Bobbitt (1918) may be seen as a forerunner and was greatly influenced by the scientific management school which emphasized efficiency and production. Tyler (1950) "clarified and amplified" Bobbitt's scientific view of curriculum by identifying four basic curricular questions: (1) What educational purposes should the school seek to attain? (2) What educational experiences can be provided that are likely to attain these purposes? (3) How can these educational experiences be effectively organized? And (4) how can we determine whether the purposes are being attained? Tyler's model generally separates
the ends from the means in curriculum development. Taba (1962) amplified Tyler's model, and developed a more explicit model which comprises (1) diagnosing of needs, (2) formulation of objectives, (3) selection of content, (4) organization of content, (5) selection of learning experiences, (6) organization of learning experiences and (7) determining of what and how to evaluate. Bruner (1960) called for a curriculum reform which reconceptualizes the subject matter of the schools around the structure of the disciplines and the modes of disciplined inquiry. Goodlad and Richter (1966) extended Tyler's model but placed greater emphasis on values as the basis for curricular decisions including values, educational aims and learning opportunities as the three main elements in curriculum decision. Further, they identified four levels of decision making, namely, social, ideological, institutional and instructional. Goodlad's theory provides for interdependent relationships among the societal, institutional and instructional levels of decision making.

Values are the starting point in understanding these relationships. Macdonald (1966) proposed a curriculum model which presents "action" as the central unit of curriculum theory instead of the decision making process of the Tyler-Goodlad conceptual models. It is an attempt to explain and describe various levels of activity and their relationships in the relevant context of schooling. In addition, Huebner's (1968) approach was a lingual analysis and categorizations of conceptions of curriculum in terms of various uses of language by curricular theorists or conceptualists. He identified six kinds of curricular languages in use, namely, descriptive, explanatory, controlling, legitimizing, prescriptive and affiliative. The underlying assumption in Huebner's
categorization is that "curriculum theory" varies with the intentions of theorists, and that the conceptualizations depend on the use of language. Further, Huebner's discourse suggests "that the ethical and aesthetic talk about schooling has been limited, inconsistent, and of much lower priority" [than other aspects of curriculum talk] (Gress, 1978:50).

Attempting to make sense of such a variety of views about curriculum, Eisner and Vallance (1974) presented a description of conflicting conceptions of curriculum in the following terms: (1) "Development of cognitive processes" which is characterized by a hierarchy of skills with emphasis on "how rather than what"; the aim of school is "correct information-processing", (2) curriculum as technology which is characterized by a form that is highly structured, and a carefully sequenced whole with emphasis on "efficient means" to "a predetermined measurable goal", (3) social reconstruction which is concerned with survival, awareness, leadership and training. Its aim is "active reconstruction", (4) "academic rationalism" which is characterized by the structure of disciplines with emphasis on knowledge: it takes the achievement of "great ideas" as the aim of school and (5) curriculum as "consumatory experience" which is learner-directed; it emphasizes "a reflecting, experiential continuum", and takes the achievement of "personal liberation" as the aim of school.

Macdonald (1975) also reviewed the variety of approaches and suggested three main types of curriculum theory, namely, (1) control, (2) hermeneutic and (3) critical: The control theory is designed to increase the efficiency and effectiveness of educational processes. It is technologically oriented based on the "linear-expert model" and
includes the Bobbitt, Tyler and Goodlad models. Macdonald suggests that one of the major criticisms of the control theory is that it manipulates, conditions and indoctrinates learners towards a predetermined end over which the learner has little or no influence. The hermeneutic theory is characterized by "new viewpoints, perspectives and interpretations of the human condition." According to Molnar and Zahorik (1977:6), "the work of Greene in applying existential thought to curriculum is an example of this theory." This theory emphasizes "meaning" rather than control. Hermeneutic theory has been criticized as being an intellectual exercise because it does not deal with school practice generally. Critical theory deals both with perspectives and practice; it also deals with understanding and control. Its value orientation is the emancipation of persons from oppressive social structures such as economic, language and political structures. According to Aoki (1979), critical theory is concerned with the disclosure of underlying human conditions including (1) reflection upon the conditions of possible knowledge, (2) reflection on humanly produced distortions or constraints that lead to alienation and (3) an examination of the shaping of the identity of a person or a society.

What emerges from this extensive literature on curriculum theory is that the field has been undergoing reconceptualization and is likely to continue to do so. It is also important to recognize, as Eisner and Vallance point out, that the different views of, or approaches to, curriculum are not mutually exclusive. Thus a curriculum based on hermeneutic theory or on critical theory still requires decisions to be made about content and appropriate learning processes.
THE SELECTION AND ORGANIZATION OF LEARNING PROCESSES

Just as different views underlie different approaches to curriculum so various learning theories guide the learning process. Bruner (1960) differentiates modes of learning according to the means of translating man's experience: for example, the symbolic mode of learning which he described as a system of representation used to translate experience to another person by a system of words or representation of sound of music by a system of notation. He also identifies the "iconic" mode of learning which depends on participation, translating experience through action. According to Beard (1969), Piaget identifies different levels of child growth and development each with its own ways of learning. Choksy (1974) suggests that Piaget's model informs and guides the existing learning processes in music education which emphasize musical literacy, competence and excellence in theory and practice of music especially in the West. Shaftel and Shaftel (1967), Hood (1971), Brown (1971) and Bethune-Johnson (Binnington, 1973 and 1979) emphasize participative learning processes in the study of ethnomusicology. Brown (1971) confirms through his research that participative learning provides the opportunity for integrating cognitive and affective learning: he recommends "participation" as the effective learning process in arts, music, dance and rhythm. Further, Gezi and Johnson (1970) in their study of racial attitudinal change confirm that first hand experience through participation promotes intercultural communication. In his experiment, European children made personal contacts with African people by corresponding with Tanzanian children, dramatizing plays, role-playing and interacting through slides, movies, pictures, letters,
record tapes and maps. Bethune-Johnson (Binnington, 1973) indicates similar intercultural communication and attitudinal change in non Eskimo American children toward Barrow Eskimos through the use of the Identity Approach which has participative learning as a central process. Participation is a major factor in teaching for empathy or the insider's perspective, which provides a basis for effective analysis and wise decision making. Both Brown's report and Binnington's research support this approach.

Joyce (.1978) notes that in the past the phrase "selecting learning experience" referred almost exclusively to the proper selection of curriculum materials for learner use. But Joyce rejects this conventional interpretation, and posits that models of teaching be matched with the student's style of learning for selection of learning experiences to be a reality. In other words, unless the theories which underlie teaching models and methods are appropriate for meeting the practical needs of the learner, actual selection of learning experiences is deemed not to have taken place.

IMPLEMENTATION

In an attempt to reconceptualize the idea of implementation, Aoki (1977:53) discusses the "typical difficulties confronted by implementers who see the act of implementation as a phase of a natural linear schema of practical events whereby one builds a program and then one puts it into practice." By this, Aoki is handling a concern that has begun to emerge in the field of curricular inquiries: that the process of implementation in all its dimensions needs to be conceptualized as a problem to be addressed. It is an area that calls for a more impor-
tant focus for research and evaluation than simply measuring the degree of implementation of any given programme.

This shift in curriculum perspective came about when Goodlad and Klein (1970) and Gross (1971) discovered that the decision to use, and the reported use of innovations seldom correspond with observed actual use. Fullan and Pomfret (1975:1) suggest that it has become evident that curriculum, no matter how well developed and carefully evaluated, often flounders when it is introduced in the classroom. They posit that the process of introducing and implementing curricula is far more critical and complex than has previously been recognized or acknowledged.

The question of consistency between the goal and the process of a curriculum involves not only the implementation process but also the evaluation of the process in order to ensure the desired consistency necessary for the goal achievement.

The Complexity of the Implementation Process

According to Fullan (1979:3) implementation is defined as "the actual use or putting into practice of a particular change . . . it is much more complex in reality because implementation is multidimensional."

An examination of the components of implementation according to Fullan (1979) and Ashley and Butts (1971) poses two problems, namely, (1) the criteria of inclusion and (2) the degree of explicitness.

The criteria of inclusion comprises the implementation characteristics that are considered worthy of inclusion in the process. Fullan (1979) posits that implementation involves considering the following five characteristics or components of implementation:
1. Structure/organization
2. Materials
3. Role/Behaviour
4. Knowledge/understanding
5. Internalization (commitment)

Each is dealt with separately in the following paragraphs.

Fullan highlights structural change among these components and posits that curriculum change often involves a change of structures or organization:

At the classroom level, structural or organizational change might involve different patterns of grouping with students, different kinds of small groups or independent work. Beyond that it might involve team teaching or integrated studies (Fullan, 1979:16).

Consideration of materials concerns the curriculum material and raises the question: "Are these new materials being used by these teachers or not?" The 'yes' or 'no' answer in this case is the measure of the use of this component of implementation (Fullan, 1979:4).

Two detectable behaviours in connection with curriculum change exist. According to Fullan (1979:45): (1) "direct instructional strategies which can be described in behavioural or role terms", (2) "the way in which people's behaviour might be affected in their planning and preparatory work for teaching."

This change might involve skills in diagnosis and testing, working together with other teachers, administrators or consultant, or a new role for teachers in some aspect of curriculum development or adaptation. Whatever their behaviours are, it is possible to analyze innovations in order to identify the particular behaviour question (Fullan, 1979:5).
Knowledge of the assumptions and implementation characteristics of the innovation includes knowledge of the basic philosophy and assumptions underlying an innovation with respect to its normative base and the instructional strategies needed. Fullan (1979) posits that the question of value or commitment is complicated. The possession of high degree of commitment at the beginning is a necessary condition for successful implementation. Commitment poses problems in the implementation process: at the initial introduction of an innovation, people do not usually know the specifics of curriculum change. Sometimes what people are committed to may not be what the innovation is: "it is only after detailed experience that people can come to really internalize commitment in specific terms" (Fullan, 1979:5).

**Personnel Involved in Implementation**

Another source of complexity in this implementation process as noted by Fullan and Pomfret (1975), Fullan (1979) is the distinction between adoption which is the decision to use and the actual use of an innovation. The process involves three main groups: the developer or the developer group, the adopter group and the user group. The developer group are the originators, the creators or the designers of the innovation. The adopter group are those individuals responsible for the decision to use the innovation; for example, members of the Ministries of Education who decide to accept a curriculum innovation for introduction in schools under them, constitute the adopter group. The user group are the teachers and the principal of a school involved in putting the developed programme into practice in order to achieve consistency between goals and process. Thus there is a triangular
relationship of the three groups of workers involved in the implementation. The users (i.e., the principal and the teachers) are crucial to any successful implementation: the users make decisions about implementation; they function in a co-decider capacity in relation to the developer group. This relationship involves interaction and communication among the groups: it implies that the three groups (under the implementation process) are in interaction with their socio-cultural and physical environment. Thus the existential condition or situation should be carefully considered and respected.

As a result of the impact of the environment and the interaction processes in the interpersonal dynamics, Shipman (1977:7) posits that curriculum innovation requires all the participants to change their ways of thinking about one another and how they empathize with one another: there is need for mutual understanding.

The Need for Explicitness

The degree of explicitness of the curriculum is another dimension of the implementation process. The question of who makes the innovation explicit (the developer, the user or the adopter group) is problematic. On this issue, Ashley and Butts (1971:82-83) maintain that explicitness is indispensable if an innovation is to be replicable for use in different situations and if the degrees of the implementation are to be measurable. There is need for programme specification because it constitutes the base for assessing the degree of implementation.

Fullan and Pomfret (1975:113) discuss the question of explicitness with respect to fourteen determinants of the implementation of an innovation in curriculum. They suggest that each determinant can be
described in terms of its complexity and its explicitness and conclude that low explicitness causes confusion for the user and also results in low degrees of implementation.

Shipman assigns the responsibility of specification to the users rather than to the developer and outlines the following assumptions in his approach:

(1) Few innovations, if any, can ever be prescribed in such detail that the means of implementation are self-evident, (2) specification of details may lead, at best to superficial or mechanical use; conversely internalizing the general principles of an innovation leads to adaptive and thus more effective use, (3) users have certain characteristics, goals, priorities, and other situational knowledge which relate to both how the innovation can best be implemented, both in terms of the rights of users regarding their values and needs, and in terms of what specific uses are likely to be most effective given the conditions in the situation (Shipman, 1977:118-119).

Strategies for Implementation

In the light of the complexity of the implementation process, Fullan and Pomfret (1975:83-113) devised the following strategies for effective implementation.

1. in-service training,
2. resource support,
3. feedback mechanism, and
4. participation.

To date, there is a paucity of knowledge about the characteristics that lead to effective implementation. But one thing is certain; there is the need to see implementation as a socialization process where the users and the developers work in collaboration with each other (or one another) in order to specify and redefine the essential traits of an innovation, and to ensure consistency between goal and process.
Evaluation

Evaluation has been defined differently by educators and scholars. It is considered pertinent to curriculum development. According to Riffel et al. (1975), evaluation in education is defined as:

(i) a systematic activity (ii) which is planned (iii) to assist making decisions (iv) about the improvement of education (v) through deliberately organized procedures for the collection, analysis and interpretation of information and (vi) for making judgements about present educational processes and outcomes (Riffel et al., 1975:4).

Michael Scriven (1974:34) defined evaluation as "the assessment of merit." According to Werner (1977:5), evaluation is a "sense-making" or "interpretative activity" (ends-mean sense making, situational sense making and critical sense making) based on the view that there are multiple ways of knowing. Stake (1969) defined evaluation as "describing and judging an educational programme" (1967:336-346).

In support of Werner's (1977) position that in evaluation, there are multiple ways of knowing, House (1978:4-12) provided a taxonomy of major evaluation models, namely, (1) the systems analysis of Rivlin, (2) the 'behavioral objectives' model of Tyler and Popham, (3) the decision making model of Stufflebeam and Alkin, (4) the Goal Free model of Scriven, (5) the art criticism model of Eisner and Kelly, (6) the accreditation model of the North Central Association, (7) the adversary model of Owens, Levine and Wolf, and (8) the transaction model of Stake, Smith, Macdonald and Parlett-Hamilton.
TWO FIELDS OF INQUIRY: ETHNOMUSICOLOGY AND SOCIAL STUDIES

Ethnomusicology

Ethnomusicology is a term invented by Jaap Kunst (1950) to replace "comparative musicology" on the premise that the comparative method is characteristic of every scientific discipline. The following is Kunst's (1955) pioneering definition of ethnomusicology:

The study-object of ethnomusicology . . . is the traditional music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations. Our science, therefore, investigates all tribal and folk music and every kind of non-western art music. Besides, it studies as well the sociological aspects of music as the phenomena of musical acculturation, i.e., the hybridizing influence of alien musical elements. Western art and popular (entertainment) music do not belong to its field (Kunst, 1974:1).

There have been reconceptualizations of the definition of ethnomusicology since Kunst for the following reasons: (1) The restrictive nature of Kunst's definition which excluded the study of western art and popular music and (2) the increasing recognition of ethnomusicology as a discipline with a particular approach and wider scope of content.

A good example of a reconceptualized definition is Hood's version in the Harvard Dictionary of Music (1969) as quoted by Seeger (1971):

Ethnomusicology is an approach to the study of any music, not only in terms of itself but also in relation to its cultural context . . . Currently the term has two broad applications: (1) The study of all music outside the European art tradition, including survivals of earlier forms of that tradition in Europe and elsewhere; (2) the study of all varieties of music found in one locale or region, e.g., the "ethnomusicology" of Tokyo or Los Angeles . . . (Seeger (in Hood, 1971:v-vi)).

Further, Hood (1971) posits that the primary subject of study in ethnomusicology is music plus the extramusical content which includes
related studies in ethnography, history, literature, folklore, dance, religion, theater, archaeology, etymology, iconography and other fields concerned with sociocultural expressions. Quite recently, List (1979:1) defined ethnomusicology as "the study of humanly produced patterns of sound, sound patterns that the members of the culture who produce them or the scholar who studies them conceive to be music." He posits that ethnomusicology is interdisciplinary because "the data and methods used are derived from many disciplines found in the arts, the humanities, the social sciences and the physical sciences."

The above definitions represent the range of current perspectives extant in the field of ethnomusicology. Overall they make clear that ethnomusicology is the study of a major mode and means of communication in the social systems of traditional and non-traditional societies.

**Ethnomusicology as a tool for curriculum.** The choice of ethnomusicology as a tool that can contribute to the educational aims of a curriculum is supported in the writings of scholars in the field. For example, Nketia (1967) describes the aims of ethnomusicologists studying African music as follows:

Musicological studies in Africa must be broadly based, they must be carried on with some awareness of the social, cultural and historical problems that affect the practice of music. It is only when this is done that such studies can contribute at once to our knowledge of African cultures and to our general understanding of music as a universal aspect of culture (Nketia, 1967:33).

Hood (1963) posits that cognitive and affective learnings are generated through ethnomusicological communication:
Communication is accurate to the extent that it is founded on a sure knowledge of the man with whom we would hold intercourse . . . Music and the related arts which lie close to the heart of man as a fusion of mind, spirit, and emotion are principal vehicles of cultural tradition and vividly reflect man's identity and aspirations (Hood, 1963:290).

Further, Hood (1963) maintains that the dedicated ethnomusicologist "is the man who has begun to know the inner man of the society" (1963:326).

Seeger (1966) questions complete parallelism between music and the culture in which it flourishes, but acknowledges possible contributions of musicology to the enrichment of the perceptions of mankind:

Music can be regarded as paraphrastic or better paradronic to, that is, running along side of, the processes of individual and social life as evidenced by observable and speech reported behaviour. As such, music might be regarded variously as a reflection of the behaviour and nature of man; as a play with what he is not; as a discipline in what he wants or ought to be (Seeger, 1966:33).

Ethnomusicology and elementary education. According to Palisca (1964), ethnomusicology was outside school programmes at the time of the 1963 Yale Seminar in music education which unanimously endorsed the recommendation that ethnomusicology should be included in elementary school. The Yale Seminar was important in the music curriculum reform movement. Among other things, the Yale Seminar recommended: (1) The study in depth of musical cultures in which music is closely integrated with the life of the people, (2) a more holistic view of music and the development of skills which could be applied to a wide range of musical literature and (3) the utilization of community resources in order to bridge the existing gulf between school and community music programmes. May (1967) in her experiments with young children in
Australia and America articulated the need for an inter-disciplinary curriculum approach integrating ethnomusicology and social studies because children want to know the whole man and his relationships with his or her environment. Palmer and Dobbs (1978) made the following observations in teaching folk music in the elementary school: (1) It provides learning opportunities for physical, emotional, intellectual, aesthetic and social development, (2) when children perform their own songs, they never stand still, and the movements they use demand considerable coordination, (3) language-teaching programmes including those for immigrants suggest that the rhythm of language is reflected in the rhythm of traditional music, (4) folksongs develop the concept of time and history in children which are reinforced by the recognition of a rhythm of life, work and leisure as they relate to relevant music celebrations of seasons, (5) orientation in a geographical and mathematical sense can be experienced by children in easy folk dances especially during dancing in circles or parallel lines with the left and the right foot/hand movements, (6) the use of a variety of folksongs and dances runs parallel to the children's own tradition, and many social and physical needs are satisfied, (7) the purpose of folksongs is to tell a story about human behaviour, events and interactions with the environment and (8) folksongs provide a reliable home base and opportunities for participation which are essential for identity and security.

In a recent critical review of the implementation of the recommendations of the Yale Seminar, Reimer (1979:7) reports that "ethnic musics have been welcomed with open arms in every aspect of the music program and with continually improving authenticity of treatment."
Further, Nowak (1979:18) observes that ethnomusicological education "makes a group respectful of, and conversant with its own in a very legitimate way to develop the confidence needed to learn about the musical experience of others."

Social Studies

Social studies has been defined variously by scholars in the field but there is a general agreement on its central thrust. The central thrust is the study of human behaviour in terms of man's interaction with his sociocultural and physical environment. In this connection, Roselle's view of the nature of social studies is useful:

... social studies focus on people, on the world and on the relationships between the two. In brief, the social studies are those instructional courses, programmes and projects that are designed to assist your child to understand, analyze, react to and act upon: (1) The relationships of human beings to the world in which they live, (2) the relationships of human beings to other human beings, (3) the relationships of human beings to themselves (Roselle, 1974:539).

Michaelis (1972) and Williams (1978) contributed to the definition by stating what social studies curriculum is and what it is not. For example, Michaelis (1972) posits that the scope of social studies curriculum includes those aspects of human relationships and societal values, conditions and changes believed to be of greatest importance for the general education of students in elementary and secondary schools. Content is drawn mainly from history, the social sciences and the experiences of students. Primary attention is on man's social, economic, and political activities in the past, present and emerging future in places near at hand and far away. Instruction is focussed on the variety and change in human behaviour in groups and the inter-
action of people with their human and physical environments. Human relationships are emphasized in the study of interaction among and between people and value systems. Purposes of individuals and groups are studied along with processes used to achieve them, problems that have emerged, materials and non-material products of human effort, and prospects for the future. Man's cultural heritage and its dynamic characteristics are of central concern. Further, Michaelis (1972) warned that social studies should not be confused with the following terms which are much broader in meaning: (1) Social competence which is one's ability to engage in group enterprises both in and out of school, (2) social learning which comprises all experiences that help one to become oriented in society, (3) social education which includes all school activities designed to promote social learning and to improve social competence, and (4) social living which comprises processes involved in daily interaction with others for the development of social competence. Michaelis posits that social learning takes place in all situations in which children interact with others such as the community, the playground, the lunchroom and the social studies class. Thus children's social attitudes, ideals and concepts grow and develop as a result of many experiences, of which social studies is one. In other words, many parts of the educational program contribute to social learning. Social studies explores the world and its people far beyond children's own experiences. Social living and social learning throughout the school day may make contributions to social studies but do not replace instruction in the social studies: children's pertinent social experiences are utilized, but they are not substitutes for planned areas of study in the basic program.
Williams (1978) shares Michaelis' view but adds that the purpose of social studies in the schools is to enable students to comprehend better the complexities of social experience by providing them with understandings, models, skills and attitudes drawn from both the theoretical disciplines which include history, geography, sociology, anthropology, economics, political science, ecology and social psychology; and the applied social disciplines such as politics, planning and education. In this connection, social studies proceeds by asking questions in either a disciplinary or an interdisciplinary context about human social and environmental experiences and problems.

The nature of social studies has been defined by Barth and Shermis (1970) in terms of three traditions: (1) Social studies as a social science, (2) social studies as citizenship transmission and (3) as reflective inquiry. In the social science perspective, it is the acquisition and communication of knowledge as "self-justifying and self-validating" endeavour that form the objective basis for teaching social studies. The purpose is to generate knowledge. As "citizenship transmission," social studies is defined by Barth and Shermis (1970:744) in the following words: "Citizenship transmission carries with it the connotation that there is a kind of content which is known in advance and which should be taught and transmitted to the young." In this way citizenship transmission implies indoctrination and internalization of right beliefs and values as defined by a society. The notion of reflective inquiry posits that citizenship is defined not as precommitment to a given set of community norms or values but as a process. The process describes decision-making within a socio-political structure. Thus:
... preparation for citizenship means that students acquire practice in making decisions which reflect significant social problems and which presently affect them. The end product of this process is one who is practiced in the skill of identifying social problems, evaluating social data and making rational decisions (Barth and Shermis, 1970:749).

The central thrust of the "reflective inquiry" tradition in social studies education is devotion to citizenship preparation. The National Council for Social Studies (1971) considered all the definitions together, and concluded that social studies education has a twofold purpose which includes: enhancement of human dignity through learning and commitment to rational processes as the principal means of attaining that end. By "human dignity" is meant equal access to the rights and responsibilities associated with membership in a culture.

SUMMARY

The literature reviewed in this chapter suggests that trends in curriculum theory show the emergence of reconceptualization of curriculum and a variety of views which are not necessarily mutually exclusive. Similarly, views about the selection and organization of learning processes are various, but a substantial body of opinion supports the claim that active learner participation is a key element in the successful design of learning processes. The implementation of a curriculum is seen to be a complex and insufficiently understood process in which it is important to consider the relationships between developers, adopters and users, as well as the degree of explicitness required in curriculum specification. Strategies for implementation include training, resource support, feedback and participation, and evaluation of a curriculum, once implemented should recognize that there are multiple ways of knowing.
As far as the two subject areas relevant to the present study are concerned, ethnomusicology and social studies are seen to be two distinct fields of study with great potential for combination. This potential has not been realized to any great extent and its realization requires a systematic attempt at integration. There exists a conceptual framework well-suited to such integration (Bethune-Johnson (Binnington, 1973, 1979, and 1980) and the description of that framework forms a major part of the following chapter.
CHAPTER IV

THE CURRICULUM DEVELOPMENT PROCEDURE

The crucial first step in developing curriculum is the derivation of educational aims and the development of a conceptual framework which will guide the whole process. In the present case, a conceptual framework is needed which will permit the integration of ethnomusicology and social studies and will do so in such a way as to permit a curriculum appropriate to the Nigerian setting to be developed.

Thus the conceptual framework must be one which is developed in the light of the particular aims which direct schooling. Goodlad and Richter (1966) contend that the aims must derive from the values of the educational system which in turn derive from the values of a society. In the present context, those values are the ones pertaining to Nigeria.

Nigerian values and educational needs are stated in the national goals for education in the social studies curriculum (Onyabe, 1979) based on the Nigerian Government's 1977 national policy for education, namely, the need for (1) intercultural communication and understanding, (2) national unity, (3) empathy among the multi-ethnic Nigerian society and (4) respect for human dignity and Nigerian identity. These elements of societal needs and values of multi-ethnic Nigeria have been recently reinforced in the political philosophy of the Government of Nigeria by President Shehu Shagari (in Uwechue, 1979:12).
The aims of this curriculum derived from these values are stated as follows:

(1) The Nigerian student will identify with and relate to Nigerian identity, and

(2) The Nigerian student will develop inter- and cross-ethnic communication and understanding within the multi-ethnic Nigerian society.

Essential as the aims of a curriculum are, they are too broad to serve as sources for specific classroom activities. Goodlad (1966) recommends objectives which are narrower, more specific and explicit enough to permit the behaviour sought to be observed or readily elicited by means of a testing instrument necessary to guide this process.

Objectives must also be consistent with the broad educational aims and contribute to their achievement. Objectives must meet specific criteria required by curriculum development procedures. Those criteria include the following: (1) The objectives must be derived from areas of knowledge whose essential nature is compatible with the general aims of the curriculum, (2) objectives must be derived from both the behavioural and substantive elements of the subject matter area. They should involve the students in the selected fields of knowledge in the spirit of inquiry generated by scholars who work in the subject matter area or areas and (3) the objectives must be screened against selected criteria such as comprehensiveness, internal consistency, feasibility and attainability.

The selection of which disciplines or subject matter areas are to serve as sources for the curriculum is seen by Bethune-Johnson (Binnington, 1973) as an important problem. Shane's (1969) work sup-
ports this contention by noting the incongruency between aims for improved self, intercultural and world understanding and the content-oriented school programs which have appeared to deny the existence of those aims. Herskovits (1965), Shane (1969) and Kenworthy (1970) proposed the social sciences as a data source for dealing with attitudinal and cognitive learning. Blacking (1979:11) posits that ethnomusicology as a branch of anthropology "seems to provide the most fruitful way forward in the study of man as a music maker." But Hood (1971) goes further and suggests that an essential feature of ethnomusicology is that it generates empathy for people. He contends that the ethnomusicologist must be able to adjust to the customs and habits of people of another culture with whom he is working without showing frustration and anxiety over misunderstandings. Furthermore, the use of a scrupulous conscience in dealing with others is called for. The expression of this conscience includes respect for the rights of others: one should never record or use materials without consent, or divulge information given in deep confidence in interpersonal relationships involved in the ethnomusicological process.

The selection of ethnomusicology and social studies as tools for this curriculum is particularly justifiable in Nigeria because the normal dichotomous relationship between the two fields of studies is against the tradition of Nigerian society. Traditionally in Nigerian society, folk music is an important means of relating to, and communicating social norms and values: indigenous Nigerian music preserves and transmits information about folk history, folklore, (myth, legend, fables, verses, language, etc.), human interaction, sentiment and activity through cradle songs, birth songs, initiation songs, songs of social comment, political songs, religious songs, ethical songs, war songs, work songs,
funeral songs, talking musical instruments, organology of musical instruments. Moreover, the content of ethnomusicology in Nigeria informs and communicates social studies content with respect to social behaviour, patterns of migration, the phenomenon of acculturation, relationship of song structure and social structure, the geography, ecology, economy and politics of dance, music, songs and musicianship.

Brubaker (1972:10), a social studies specialist, observed that social studies "draws its content primarily from the humanities and social science" which constitute the extramusical content of ethnomusicology. Bethune-Johnson (in Binnington, 1973) who successfully integrated the fields of ethnomusicology and social studies, observed that the two fields have a common humanistic goals of understanding man's interaction with his or her sociocultural and physical environment, and developing respect for the dignity and worth of others. Ethnomusicological emphasis on participation as one means of learning social values (through the musical mode of communication) is in harmony with the views of child development specialists in social studies who advocate "participation" as basis for learning social values, e.g., Shaftel and Shaftel (1967). Ruebsaat (1980:13), a Canadian folksong specialist, rightly observed that folksongs (which is part of the content of ethnomusicology) "are an ideal resource for the teaching of both social studies and music."

The two areas of ethnomusicology and social studies seem, therefore, usefully complementary and well suited as data sources for a curriculum whose basic aims are as noted above. Combined in the Nigerian setting, they seem particularly apt because the one (social studies) is already a core subject in Nigerian schools whereas the other (ethnomusicology) provides the tools for the study of one of Nigeria's most basic traditional forms of communication.
Given, then, that the nature of the aims and objectives of the curriculum is known and that decisions about the appropriate data sources have been made, the detailed work of curriculum designing can proceed. This chapter now moves to a description of (1) the conceptual framework for the curriculum, (2) the identification of the concepts to be used from each of the two fields which provide the data sources and their integration and (3) the determination of specific objectives, and the appropriate learning processes.

THE CONCEPTUAL FRAMEWORK

The conceptual framework and the curriculum development procedures for the study are derived from the Bethune-Johnson (Binnington, 1973, 1981) "Identity Curriculum Model."

The selection of the conceptual framework was determined by the nature of Nigerian societal values and needs outlined above, and the nature of the Identity Curriculum model. This model has been developed (1973), replicated and refined (1979) and evaluated by the University of British Columbia Evaluation Report by Wilson (1977), Williams (1978) and the University of Toronto Evaluation Report by Shackel (1978). The potential of the "Identity Approach" in teaching for (a) intercultural, inter-ethnic and cross-ethnic communication/understanding, (b) cultural identity, (c) attitudinal change that promotes empathy among people in relation to their sociocultural and physical environment, was indicated by the evaluators.

The Identity Approach

According to Bethune-Johnson (Binnington, 1979, 1980), the "Identity Approach" is a way of teaching/learning that aims at develop-
ing student identity (i.e., learnings focussed on who), knowledge (i.e., learnings focussed on why) and responsibility (i.e., learnings focussed on should. It is designed to fill the need for a practical, effective teaching tool to help children respond positively toward the dignity and worth of all people. This goal is entrenched in the national aim of Nigerian social studies curriculum stated in Onyabe (1979). This affective objective is a key requirement for inter-ethnic, cross-ethnic and inter-cultural communication. The "Identity Approach" also provides a framework for the establishment of cognitive objectives in order to provide a systematic way of helping students to understand relationships between themselves and their socio-cultural and physical environment. The key to the Identity Approach is the combination of learning processes which are discussed below.

The potential scope of ethnomusicology and social studies content used in this curriculum is organized around basic identity concepts of ethnomusicology and social studies. Basic identity concepts represent perspectives of man's identity in various situations within the concept of social system, namely, musical identity, culture identity, place identity, human group identity, time identity, resource identity and citizenship identity through studying the activities or events communicated through indigenous Nigerian music, a Nigerian can relate to various aspects of 'his' or 'her' or 'their' or 'our' identity. Figure 3 illustrates these relationships. A brief discussion of the interpretation of each basic identity concept is provided below in the discussion of the selection of basic identity concepts of ethnomusicology and social studies.
Figure 3. Basic Identity Concepts of Music and Social Studies.
(Adapted from Bethune-Johnson Model, 1980)

N.B. Identity Questions: 1. Who am I?
                          2. Who are you?
                          3. Who are they?
                          4. Who are we?
The Identity Learning Processes

The key element of the Identity Approach is the combination of Identity Learning Processes provided for students to use at all levels, from early years through to high school. The Identity Learning Processes were derived by Bethune-Johnson (Binnington, 1973) from Hood's (1971) description of ethnomusicological processes, and from social science and humanities inquiry processes. These are: (1) preliminary researching (collecting information), (2) observational field researching (observing to refine knowledge), (3) participatory field researching (learning by doing), (4) analyzing (analyzing data/knowledge), and (5) communicating findings (reporting and validating results). In addition, Bethune-Johnson in 1979 and 1980 included a sixth process derived from social studies which is decision making for developing personal and social responsibility. The Taxonomy of Identity learning process is illustrated in Table II.

At the core of the combination of learning processes which individually are recognized as part of everyday teaching and learning is the process of participative field researching, "Learning by doing," which integrates the cognitive and the affective; it is this integration which helps establish the insider's perspective that is vital in intercultural communication. As will be seen later in the chapter, the processes combined with concepts provide a basis for generating cognitive objectives and the evaluation of items. Further, the combination of processes provides the basis for (1) selecting instructional techniques including questioning and wording, (2) selecting learning skill objectives and (3) selecting content for curriculum development based on the identity model which must involve the community, the school and the university
<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td><strong>COLLECTING INFORMATION</strong></td>
</tr>
<tr>
<td>1.1</td>
<td>identifying situations, problems, issues</td>
</tr>
<tr>
<td>1.2</td>
<td>collecting facts</td>
</tr>
<tr>
<td>1.3</td>
<td>collecting terms</td>
</tr>
<tr>
<td>1.4</td>
<td>collecting sources of information</td>
</tr>
<tr>
<td>1.5</td>
<td>determining means of validating</td>
</tr>
<tr>
<td>2.0</td>
<td><strong>OBSERVING ON FIELD TRIPS TO REFINE INFORMATION</strong></td>
</tr>
<tr>
<td>2.1</td>
<td>selecting the site</td>
</tr>
<tr>
<td>2.2</td>
<td>adding new information, situations, problems, issues</td>
</tr>
<tr>
<td>2.3</td>
<td>confirming information</td>
</tr>
<tr>
<td>2.4</td>
<td>rejecting misinformation</td>
</tr>
<tr>
<td>3.0</td>
<td><strong>LEARNING BY DOING (INTEGRATING KNOWLEDGE AND &quot;FEELINGS&quot;)</strong></td>
</tr>
<tr>
<td>3.1</td>
<td>selecting the situation</td>
</tr>
<tr>
<td>3.2</td>
<td>planning and/or constructing</td>
</tr>
<tr>
<td>3.3</td>
<td>being someone else (role playing), using the constructed object</td>
</tr>
<tr>
<td>3.4</td>
<td>revising or refining</td>
</tr>
<tr>
<td>3.5</td>
<td>using revised plans or objects</td>
</tr>
<tr>
<td>4.0</td>
<td><strong>PROBLEM SOLVING</strong></td>
</tr>
<tr>
<td>4.1</td>
<td>selecting the problem</td>
</tr>
<tr>
<td>4.2</td>
<td>finding differences and similarities</td>
</tr>
<tr>
<td>4.3</td>
<td>generating hypothesis</td>
</tr>
<tr>
<td>4.4</td>
<td>testing hypothesis</td>
</tr>
<tr>
<td>5.0</td>
<td><strong>DECISION MAKING</strong></td>
</tr>
<tr>
<td>5.1</td>
<td>selecting the issue</td>
</tr>
<tr>
<td>5.2</td>
<td>exploring the values</td>
</tr>
<tr>
<td>5.3</td>
<td>considering alternatives</td>
</tr>
<tr>
<td>5.4</td>
<td>making a decision</td>
</tr>
<tr>
<td>6.0</td>
<td><strong>REPORTING AND EVALUATING</strong></td>
</tr>
<tr>
<td>6.1</td>
<td>reporting results</td>
</tr>
<tr>
<td>6.2</td>
<td>doing self-evaluation</td>
</tr>
<tr>
<td>6.3</td>
<td>doing external evaluation</td>
</tr>
</tbody>
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(Source: Bethune-Johnson, 1980)
in order to provide the insider's perspective, the child's perspective and the scholarly perspective.

THE SELECTION OF CONCEPTS FROM ETHNOMUSICOLOGY

For Bethune-Johnson (Binnington, 1973) scholars, e.g., Hood, Wachsmann) in the field of ethnomusicology provided authoritative assistance in identifying and validating the selected concepts of ethnomusicology for a humanistic curriculum framework. The major concepts of ethnomusicology were suggested (in Binnington, 1973) by Hood, Morton, Seeger and Wachsmann.

The following five concepts of ethnomusicology were selected as the substantive data sources for the major cognitive objectives of the curriculum: (1) communication, (2) sound, (3) movement, (4) language and (5) instrument.

For the purpose of constructing a curriculum based on the above categories of concepts, the following ethnomusicology concepts are used: (1) communication, (2) performance (sound), (3) kinesiology (movement), (4) language and (5) organology (the instrument).

The ethnomusicological interpretation of each of these concepts is presented in the following subsections. It is important to note, however, that interpretation is a scholarly one and cannot be said to describe accurately the "insider's" view which is important in the light of the conceptual framework used in this study. This insider's view in the present case is Nigerian. In each of the following sections, therefore, the scholar's view of the concept is followed by a description of how that concept is most appropriately translated into the context of Nigerian ethnic music.
Communication

Seeger (1977) posits that the concept of communication is the complex process of relating the world view of one person to that of another through a musical event consisting of a single sound-line, successive sound-lines, simultaneous sound-lines or successive simultaneous sound-lines. By this definition Seeger was describing the texture of music as the musical mode of communication. In the Nigerian context, musical mode of communication is a cultural means of promoting interpersonal, interhuman and intercommunity relationships through participation in both vocal and instrumental music for various sociocultural functions such as (1) children's moonlight song/dance, (2) age group initiation songs, (3) Ozqotile ceremonies for men, (4) Ekwu or Iyom title ceremonies for women and (5) various kinds of community and group participation in vocal and instrumental ensembles during annual festivals such as Ifejiqku (the Igbo New Yam festival), Egungun (the fishing festival in Northern Nigeria), Okike (the creation festival in Southeastern Nigeria), Iguaro/Qfala (a new year festival), the Ekpo festival among the Ibibio people of Southwestern Nigeria.

In one sense, the concept of music as communication is the most all-encompassing of the five concepts treated here, since it includes at least three of the other identifiably distinct concepts—performance, kinesiology and language. Performance has been treated as a mode of communication by Hood (1971) and Bauman (1977). Bauman posits that "performance is a mode of speaking" because of the verbal art associated with and expressed through performance. Hood (1971) emphasizes music performance as the most effective channel of communication available to the ethnomusicologist:
If only the early researchers had included in their field methods the music mode of discourse through training in performance, what a mine of information would have opened up for them (Hood, 1971:230).

Dance has been identified by Lomax (1968) and Hanna (1979) as a musical mode of communication. According to Lomax (1968:223-224), dance is "the most repetitious, redundant and formally organized system of body communication present in a culture." Body communication involved in indigenous Nigerian dance includes symbolic expression of joy, sorrow, revenge, attack, fertility, bravery, strength, and weakness in time and space during the dance. Hanna (1979) who studied indigenous Nigerian dance noted the use of human body movements for symbolic communications among the Igbo.

The complex process of verbalization about music is referred to by Hood (1971) and Seeger (1977). Both scholars described this type of communication as the speech mode of communication. For example, the ethnomusicologist uses the speech mode of communication to communicate the theory and the practice of the field of ethnomusicology; it includes communication about research findings, usage, function, symbolism, performance and content of music in various sociocultural contexts. Hood (1971) advocates that communicating the music of any culture should be in the language or idiom of the people who own the music being communicated.

Overall, the concept of communication is central to the following statements about indigenous Nigerian music: (1) music is one mode of communicating the worldview of the multi-ethnic Nigerian society, (2) music is a means of inter- and cross-ethnic communication and understanding among Nigerians, (3) music is a means of preserving and trans-
mitting Nigerian culture, (4) the extra musical content of indigenous Nigerian music affects communication through music and (5) the performance of Nigerian music promotes individual and group participation at both the local and national levels.

Performance

Bauman (1977) defined performance in the following words:

Performance has been used to convey a dual sense of artistic action - the doing of folklore and artistic event - the performance situation involving performer, art form, audience and setting both of which are basic to the developing performance approach (Bauman, 1977:4).

In the Nigerian context this definition explains the Nigerian conception of performance to a large extent. It involves action on all classes of musical instruments and the use of parts of the human body as instruments. (The palms are used for clapping, the thigh as an object to slap, the lips for smacking, the voice for singing or chanting, the feet for stamping rhythm.) The concept of performance is described in Igbo language as Iti-egwu which means literally "beating dance/music" or Iku-egwu which means "knocking music/dance".

One aspect of the concept of performance which is not fully explored in Bauman's definition is the distinction commonly made in Western cultures between performers and audience. This distinction is not generally true in the Nigerian situation. What Bauman identifies as performers is better described in a Nigerian context as core-performers, and "audience" as peripheral performers. In this connection the Nigerian peripheral performers (as audience) do participate in musical performance as voluntary dancers and performers by clapping hands, stamping feet on
the ground or floor, nodding, yodelling, heaving and singing to accompany the music of the "core-group" performers.

Blacking (1979:3) discusses the concept of performance in terms of man as music maker: he contends that "strictly speaking music can only be produced by performance and its meaning is the sense that an individual makes of it." In the Nigerian context, and perhaps elsewhere too, however, the meaning of both performance and music is determined not only by the sense an individual makes of it but also the sense the community or the group who are the owners of the music make of it. The corporate sense is very vital to determining the meaning of things in the Nigerian context. The Nigerian concept of corporate personality states that "I am because we are." The concept of corporate personality is the basic criterion for formulation of mores and norms, ethics of performance, social organization and the conceptualization and use of symbols.

The scope of the ideas expressed through performance is demonstrated by a consideration of Levi Strauss' claim that music is to be distinguished from painting in that the latter is closer to nature. He contends (1969:22) that nature offers to the painter a model of all colours but that she offers to the musician only noises--man, he claims, would be unacquainted with musical sounds if he had not invented them. In dealing with this argument, Blacking (1979) adds an important dimension to the concept of nature and thereby illuminates the scope of what is represented by musical performance. He admits that man as music maker is the performer and the inventor of music, but argues that

music is in fact no less close to nature than painting because the model for music is man's own nature and much music is
therefore discovered rather than invented. The area of discovery is not so much the external world of sound as the internal world of human feeling (Blacking, 1979:16).

Blacking's observation seems true for the traditional Nigerian context where music makers attribute their creative source to their internal feelings in relation with the spirit world, as gifts from the gods and their ancestral spirits, more than to incidents and inspirations from the external world.

A full understanding of performance necessitates some appreciation of all the above ideas (what performance is, what is the performer-audience relationship, what is the scope of the ideas expressed in the performance), but it also requires some means of comparing performers. As Blacking (1979:12) observes, any study of how music is made, appreciated and described "must focus on the performance situation and in particular on variation between one performance situation and another in order fully to understand the performance."

Such comparisons require concepts, or what Blacking calls "sonic parameters," so that similarities and differences can be identified. He notes:

Ethnomusicological research has shown that people in all societies and with greater or lesser degrees of formal musical training comprehend musical parameters very well and discriminate clearly between one performance and another but they do not always have suitable labels with which to describe what they hear. . . . The task of the ethnomusicologist is to find out how different people perceive, describe and react to different elements of musical performance in the hope that a repertoire of essentially musical values will emerge (Blacking, 1979:12).

The musical parameters which Blacking finds useful are the concepts of rhythm, melodic movement, tonality, harmony and timbre. Although in
the above quotation, Blacking notes that people do not always have suitable labels with which to describe these concepts, it can be argued that such labels may well exist, but be difficult for the outside observer to discern. His call for "suitable" labels leaves open the question of the criteria by which a label may be judged "suitable." Such criteria, to be consistent with the spirit of ethnomusicology need to be indigenous to the culture whose music is being studied. In the current literature on African music there is little or no attempt to define the concepts which Blacking finds useful in other than Western terms. Nigerian equivalents of the concepts of rhythm, melody, tonality, harmony and timbre do, however, exist and their use is essential in considering the design of a truly Nigerian curriculum.

A Western definition of each is given below, followed by a discussion of its translation into the Nigerian context. It is important to note that Ammer's definition used in the discussion is not exhaustive of all Western definitions of the elements; but it is simple enough to permit translation into the Nigerian context. The translation, however, is not word for word because of a lack of comparable words in some cases. Thus the components of the elements dealt with are the ones that have comparable words in the Nigerian context.

**Rhythm.** Rhythm has been defined as:

The movement of musical tones with respect to time, that is, how fast they move (tempo), and the patterns of long and short notes as well as accents. The concept of rhythm thus takes in meter (the patterns of time value, beat (accents) and tempo (rate of speed) (Ammer, 1973:297).
Though it is difficult to find a single Nigerian word for "rhythm," there are words or phrases in the native language which well describe and communicate the concept of rhythm to a Nigerian. For example, rhythm as the movement of musical tones with respect to time is described and understood in Nigerian language as (1) izq-ije egwu (i.e., literally "the walking or the marching of musical sound), (2) egwu-egwu (i.e., the dance of musical sound) and (3) Okuku nkputu-obi (i.e., the heartbeat of music). The idea of tempo is described as Igba-psq-egwu (i.e., the running of musical sound).

Melody. Melody is defined as follows:

A group of musical tones or notes sounded one after another which together make up a meaningful whole or a succession of pitches (Ammer, 1973:198).

The concept of melody in the Nigerian context is best described and understood as Okwu-ukwe (i.e., the statement or the sentence of song) or Onu-ukwe or Onu-egwu (i.e., the voice of song or the voice of music).

Tonality. Tonality is defined as follows:

The use of a central note called the tonic around which the other tonal materials of a composition - the notes, intervals and chords are built, and to which the music returns for a sense of rest and finality (Ammer, 1973:375).

The concept of tonality is best described and understood in the Nigerian context as onu bu ide-ukwe or ide-egwu (i.e., the sound or the voice that serves as the pillar of music/song).
Harmony. Ammer's definition of harmony is:

The patterns of intervals and chords in musical composition, the study of chords and intervals, of the ways in which chords and intervals are related to one another and the way in which one interval or chord can be connected to another. Because harmony concerns notes sounded together (intervals and sounds) which are written in up and down columns on the musical staff, it is sometimes called the vertical (up and down) aspect of music as opposed to melody written as notes following one another across the staff and termed the "horizontal aspects of music" (Ammer, 1973:146).

The above English definition is too abstract with respect to Nigerian conception of harmony. In Nigeria context harmony is conceived in terms of multipart relationships of soundlines and is better described and understood as Otutu onu na enyelu onwe fa aka n'egwu/n'ukwe (i.e., two or more voice paths that help or enrich one another in singing or in an ensemble performance). The idea of "participation," "cooperation," "joining" or "accompanying" is important in the Nigerian conception of harmony.

Tone Colour (Timbre). Tone colour or timbre is defined as:

The blend of harmonics (overtones) that distinguishes a note played on a flute, for example, from the same note played by a violin (Ammer, 1973:375).

The concept of tone colour in the Nigerian context is in terms of tonal associations with animal cries. For example, the tone colour of a beautiful female soprano is described as onu u goloma (i.e., the voice quality of a bird called Nightingale). A coarse voice is described as "onu-awo" (i.e., the croaking of a toad), a jarring voice/tone colour is described as "onu ajaja"(i.e., a sandy voice/tone colour), a whistling voice quality is described as onu abuzu (that is the voice
of a cricket), a big low male voice quality such as bass/baritone would be described as "onu moo" (i.e., the mooing of a cow), an augmented tiny tone colour is associated and described as ibe ka anwu (i.e., the sound of the mosquito). These tone colour associations are used both in describing the timbre of musical instruments and of the human voice tones that are characteristic of them.

Kinesiology (movement)

The kinesiological concept has been identified by Kurath (1960) and Hanna (1968, 1979) as the idea of the physical movements involved in dance. Kurath (1960:234-5) notes that dance uses the same physical equipment and follows the same laws of weight, balance and dynamics as do walking, working, playing, emotional expression or communication, and suggests that the borderlines have not been precisely drawn. Thus Kurath sees dance as a purely physical movement that obeys the laws of physics. Hanna (1968, 1979) while admitting physical movement as the primary characteristic of dance, writes also for the inherent sociocultural connotations in dance. She defines dance as (1) a physical behaviour, (2) cultural behaviour and (3) social behaviour.

The description of dance as a physical behaviour may be debatable since behaviour is generally physical. In place of "dance as a physical behaviour," it might be better to suggest a definition such as "dance as a physical phenomenon in which the human body as an instrument of dance releases energy through muscular responses to stimuli." This expresses the kinesiological concept: A good example is the Atili-ogwu dance of the Igbo people of Nigeria. It is a dance in which one can see the movement of the arms and legs of the dancers and drummers in time and space; one can hear the sound of the music, the stamping of the feet,
the jingling of the hip and ankle bells with all the appendages that form part of the costume; one can smell the sweat flowing from the dancers and drummers as their physical exertion manifests itself abundantly; one can feel the touch of the participating spectators as they surge forward crowding in for a closer but not necessarily clearer view or touch of the dancers themselves as they perform in close body contact with one another; and one can taste the red earth as the billowing dust from the ground is raised by the stamping and shuffling feet of dancers and participant-spectators alike.

A typical description of the kinesiological concept in Nigerian context is "Igba egwu" (an Igbo sentence which means dancing 'dance' or dancing to music) which implies 'kicking' regulated by a musical rhythm. Music and dance are inseparable in the Nigerian context. As a result, 'egwu' is a Nigerian word which is a collective term for both music and dance including 'play' among the Igbo. However, dance, music and play are distinguishable through perceptions of their sociocultural function in time and space. For example, dance is perceived as a human body response to music/ music is perceived as the product of performance (vocal and instrumental) which is considered useless unless danced to. 'Play' may involve music and dance and it is motivated by the spirit of competition.

The kinesiological concept has sociocultural connotations in Nigeria. As a result, dance as a cultural behaviour, is determined by the values, attitudes and beliefs of Nigerian people. For example, dance in the Igbo culture has a strong relationship with the mores, norms and religion of the people. Among the Igbo, there are dances
strictly for women and men respectively with further restrictions in-between. Among women's dances, some are strictly for married women while some are for the unmarried. The same restrictions govern men's dances, for example, the 'Abia' dance is strictly for a married man with a child while a married man without child must not dance to the music but can play in the ensemble if he is a good performer on any of the musical instruments. There are ritual dances strictly for titled men (the 'Ozo' dance music), while the widows of the titled men dance the Aja-ani dance of purification and autonomy before the gods. Among the Igbo and the Yoruba of Nigeria, masquerade dances are for men only. But the Ibibio people of Nigeria allow both men and women to participate in masquerade dances. However, among the Igbo, the oldest woman in town is allowed to participate in masquerade dance as the Nne-nmognwu (the mother of the Masquerades).

As a social behaviour dance is a means of promoting mutual understanding among the people and groups of dancers. It offers opportunity for training in team spirit, exchange of ideas, get-togethers, knowing one another's temperament, attitudes, likes and dislikes during the organization and leadership, learning and demonstration of the dances up to the day of public performance. Public dances for unmarried women provide opportunities for men-spectators to select brides or lovers; the women themselves know this, hence they appear their best on such occasions, and really dance to attract and win a lover.

Nigerian traditional dance is characterized by the following specific features: Dances are done in groups rather than individually. Solo dances are performed by masquerades such as "atumma", "Izaga" or "Oji-ónu" and are generally accompanied by fairly large ensembles of
five or more instrumentalists. Solo dances are also performed by motivated individuals occasionally such as dancing to "ekpili" music. Large groups of dancers are common.

The usual formations in Nigerian traditional dances are the circle, single lines or two parallel lines. Generally dancers can move outwards, inwards, forwards and backwards without bumping into one another. The circles of dancers can expand or contract easily in the process under the leadership or the direction of the dance-leader. Sometimes, the dancers meet at the centre of the circle for special dramatic effects. The centre often houses the leaders of the dance including sometimes the ensemble performers. Special artifacts associated with the dance such as beautifully carved wooden stools, or staffs, can be placed at the centre of the circle. Movement is commonly regular, sequential, continuous and dramatic, rarely coming to a halt with the completion of a step and going on until the dance ends. Further, continuous movement characterizes the performance behaviour of the instrumentalists as they continue playing with changes in the mood, rhythm and tempo of the dance.

In general, sex and age divisions are the norm. In this connection most people in a 'dancing group' usually belong to the same age group and sex group. Nevertheless, young people may mix sexes in dances in which case boys generally take the lead and the girls follow. Men's dances have more instrumental accompaniment than the women's dances. Women's dances are more vocal than the men's. Women's dances are often accompanied by heavy exhalations known as "isu ude" especially at the ecstatic or climactic points in the "heat" of dance.

There are two notions of aesthetics in Nigerian dance: the ideas of beauty and appropriateness which are not mutually exclusive. The
idea of beauty is expressed through the use of beautifully decorated dancing costumes and beautiful uli (a native black ink) drawings and patterns on the forehead, hands, arms, belly, breast, neck and legs of women dancers. It includes the attaching of little bells and resonant trinkets to the ankles, hips and legs of the dancers. The idea of aesthetics is incorporated into the notions of appropriateness, quality and function of the total movements, appearance and impressions of the dancers regarding the expectations created by the dancers' ethnic reference group.

**Language**

The linguistic concept is about the relation of the song text to the use and function of music within a culture. In this connection it includes the linguistic terms, the function of nonlexical vocables and ethnic words associated with indigenous Nigerian music.

The linguistic concept in the field of ethnomusicology has engaged the attention of scholars. The relationship between speech and music was studied by Schneider. In his "Tone and Tune in West Africa" (1961), he observed the parallelism of musical tone and speech tone as the basic principles of relationship between word and tone. He noticed that the lower speech syllable usually reabsorbs only the following higher syllable in the sequences and contractions of syllables. This parallelism can be interrupted by certain rhythmical configurations with the words not losing their meaning as in the 'Ewe' language of Ghana. Schneider argues that high speech tones on a metrically important point in singing may have a low musical pitch while low speech tones when parallel to a metrical point of secondary value, may possess a high musical pitch. In addition, he assumed that in the musicalization of
speech syllables, the motor element plays a very important role and that several high speech tones following each other usually keep the same musical pitch. Also the relationship between the high, middle and low pitches can be transposed phrase by phrase to varying levels on the basis that a larger range of tones are used by melody than language (Schneider, 1961:204-5). However, Schneider's ideas are not without opposition. For example, Jones made the following statements:

On these grounds it appears that Dr. Schneider is arguing from false premises. He is arguing from what a linguist thinks the speech tones ought to be and not from what they actually are. This lands him in a serious difficulties where the melody does not behave as it should. But he has an answer in all cases even if he has to go outside music and fall back on motor impulses and concept and emotion . . . (Jones (Schneider, 1961: 205-6)).

Whatever the truth of the matter, it is worth noting that Schneider did succeed in observing the relationship between language and music which is important in Nigeria.

The studies carried out by Blacking in the "Tonal Organization in the Music of two Venda Initiation Schools" (1970) are very illuminating. He observed that among the Venda the crucial difference between speech and song is that the words of a song are recited or sung to a regular metrical pattern. As a result, the rhythm of a song differs considerably from the spoken rhythms of its words within the Venda culture. For example, the following words: "ndi nga vha tevhe-lele" when sung become: "ndi nga vha tevhelela." He noted on the other hand that the metre of some ritual songs is more closely related to their speech rhythm (Blacking, 1970:6).

It has also been observed that linguistic characteristics apply to instrumental performance in African music. The reason is that African
musical instruments, especially drums, talk because they can be manipulated to imitate or reproduce the tonal inflection of some words, phrases or sentences of tonal African languages. For example, there are drums that talk, whisper, cry, dance, fight and love in various African ethnic groups. Nketia noted this linguistic phenomenon in the functions of the talking drums of Ghana (West Africa). The master drummer who usually conducts the whole instrumental orchestra, among the Akans of Ghana, drums a message for each of the instrumental performers to make their entries in the ensemble. In the case of a gong player, the following drum message is given: "Adwuraa kofi, mo wo bomene so" which in English translation means: "cause yourself to rise, gong" (Nketia, 1954:36).

Bright (1963) attributes the link between language and music to: (1) their mutual influence in singing and (2) their structural similarity (Bright 1963:27). He views both linguistics and ethnomusicology as branches of cultural anthropology. Bright suggests that music has influenced language and vice versa. Language undergoes phonetic modifications when sung. Linguistic pitch and melodic patterns often coincide, as in the case of tone languages. Spoken language may determine melodic style, especially elements of pitch, dynamics and duration.

Comparisons of musical and linguistic patterns allow the trained scholar to connect speech patterns and musical style. Differences between speech patterns and musical style within one culture or the several cultures of a comparative study may become evident through such interdisciplinary study (Bright, 1963:28).

Furthermore, Bright (1963) suggests that basic units of either a language or music may have analogues in each other. In linguistics, the basic sound is a phoneme and a basic unit of grammar is the morpheme.
Unfortunately, musicology has never defined its basic, formal units which would be the equivalents of the phoneme and morpheme. Bright comments on phoneme:

... the phoneme can be considered as a class of events with two essential characteristics - physical similarity and non contrastive distribution (Bright, 1963:29).

According to Bright (1963), this would relate to rhythmical time units in music. Unfortunately the phonemes of a language are usually defined in terms of associations outside the language objects, actions and relationships, while any definition of musical units must be limited to structural relationships within the language itself.

In the Nigerian context, the linguistic concept is described as okwu-ukwe (i.e., the speech of song), nkpulu-okwu ukwe (i.e., the words of a song) or akuko-ukwe (i.e., the story of a song), ozi-ukwe (i.e., the message of a song).

The linguistic concept is indispensable to Nigerian music because of the tonal characteristics of every ethnic Nigerian language. As a tone language, the relative pitch at which a syllable is uttered, or the inflection given to it, may affect the meaning of the syllable. A Nigerian word may have one meaning if uttered at a relatively high pitch, another meaning if uttered at a relatively low pitch and with possibly more meanings depending on combinations of downward and upward tonal inflections. For example, among the Yoruba people of Nigeria, Philips described the implication of the tonal inflections of Yoruba words resulting in multimeaning of a single word:
ýkó (high-high tone-band): husband
ýkò (high-low tone-band): boat
ýkó (mid-high tone-band): hoe
ýkò (low-low tone-band): hook (Philips 1953:4)

A further example from the Igbo language illustrates the effect of tonal characteristics depending on how the syllables are raised, lowered or accented resulting in multimeaning:

ýkú (high-high tone-band): fire
ýkù (high-low tone-band): fishing, inheritance
ýkù (low-low tone-band): a clay bowl.

This tonal characteristic is clearly illustrated by any indigenous Nigerian name. For example, in the case of the researcher's name, Êzègbé can mean: the king of hawks or the king of guns; with the right tonal inflection, it means the former. This goes to explain why every Nigerian vocal music must follow the melodic contours of the words in order to have the right meaning.

Another important linguistic feature of Nigerian music is the language of some musical instruments, notably the drum. For example, the following drum language and its literary translation is very illuminating:

<table>
<thead>
<tr>
<th>Igbo Language</th>
<th>English Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apata ozu tolu afọ</td>
<td>When a dead body with a swollen stomach is brought,</td>
</tr>
<tr>
<td>Udene elughaliba</td>
<td>the vultures hover around</td>
</tr>
</tbody>
</table>
This drum language signifies the burial of a wicked medicine man or any other wicked person in the community, and what happens to his dead body: that is, the vultures hover around watching for the opportunity to eat the decomposed swollen body of the malefactor.

Also patterns of speech rhythms are used in Nigeria as mnemonics for notating and teaching the basic rhythms played by some instruments. For example, the rhythmic pattern of the gong is linguistically determined:

\[
{\text{Ogene (metal gong) \quad or \quad \begin{array}{c}
12 \\
8
\end{array}}},
\]

\[
{\text{Igba (drum) \quad \begin{array}{c}
\text{Gi-ni-bi} \\
\text{gi-nan \ chan \ cha}
\end{array}}}
\]

With the above linguistic pattern, linguistic analysis of Nigerian music is possible as Nettl (1958) shows. Nettl posits that analysis presents many possibilities for using descriptive linguistics for musical analysis. Speech and song display characteristics which set them apart from other communication modes. Both are vocally produced, linguistically meaningful, and melodic. In the analysis, the pitches, duration and stresses of both language and music can be isolated as separate elements. Further, only function is the main differentiating element between the two. Thus linguistics and music should share similar analytical techniques (List, 1963:6). Nettl (1958) posits that the techniques of linguistic analysis may be applied to musical styles and explain the structures of styles which, even with standard analytic techniques, are difficult to explain. Transcription and analysis, including the identifying of significant features of a language sheds light on the defining and describing of a musical style (Nettl, 1958:38).
The identification of a musical vocabulary could be followed by other linguistically originated procedures. These include the determination of sequence pattern, the identification of loan segments similar to loan words, a study of the manner in which these loan segments are assimilated into a musical structure, and the study of scalar patterns (Nettl, 1958:39). Powers (1980), in supporting Nettl's view contends that "language models for musical analysis used circumspectly can contribute fundamentally and not superficially to the musical disciplines (Powers, 1979:55).

Organology

According to Hood,

organology is the science of physical description and the study of structures of musical instruments which has expanded to include the techniques of performance, musical function, decoration as distinct from construction and a variety of socio-cultural consideration (Hood, 1971:124).

It is a term borrowed from the biological sciences where it refers to the study of physiological organs of plants and animals. Organology, in the field of ethnomusicology, is based on the 'systematik' of Sachs and Hornbostel (1961). The 'systematik' is a classification system for musical instruments which takes the physical characteristics of sound production as the most important principle of classification.

The Sachs and Hornbostel (1961) model is a revised and expanded form of Mahillon's (1880) classification concept under the following four main divisions:

1. Idiophones: the instruments which depend on the vibration of their entire body as the source of sound production, e.g., ubq-
aka (the thumb piano), the Agidigbo (Yoruba thumb piano) or molo (the Hausa finger piano), including gongs, clappers, xylophones, etc.

2. Membranophones: those instruments which depend on the vibration of their tightly stretched skin or membrane as source of sound, e.g., all classes of drum such as the Nigerian Igba (Igbo drum) Kanango (Yoruba talking drum), Kalungu (the Hausa talking drum), Iya-ilu (Yoruba mother drum and talking drum), gangan (Hausa royal drum)

3. Chordophones: the instruments which depend on the vibration of their strings as source of sound production such as Igbo ubo-akwara (the Igbo zither), Goge (Hausa fiddle), une (Igbo musical bow).

4. Aerophones: the instruments which produce sound through the vibration of their air column, e.g., all classes of flutes, pipes, horns, trumpets, etc., such as Kakaki (Hausa long trumpet), Òjà (Igbo flute).

In the description of musical instruments used in the present curriculum research, a diagrammatic representation of Igba (drum), ubo-aka, agidigbo and molo (Nigerian thumb or finger piano), Iya-ilu and gangan drums of Nigeria were incorporated in the retrieval chart for teaching topics I and II. The diagrammatic representation uses Hood's (1971) organogram. The organogram makes it possible to include "not only the history and description of instruments but also equally important but neglected techniques of performance, musical function, decorations and a variety of sociocultural manifestations" (Hood, 1971: 124).
The organogram combines the 'systematik' with all the features associated with a musical instrument. For example, the four main divisions of the 'systematik' were expanded to include the electrophone (i.e., musical instruments that produce sound by the electric power) with the following representative symbols:

- **Idiophone**
- **Aerophone**
- **Membranophone**
- **Chordophone**
- **Electrophone**

In the Nigerian context, the practice of classification of musical instruments is different. The criteria for classification are (1) gender and (2) the technique of performance.

The classification based on gender group all indigenous Nigerian musical instruments into male and female. For example, *ichaka* (the gourd shaker), *obele ekwe* (small slit drum), *ọja* (wooden clappers), *iyajalu* (the Yoruba mother talking drum) are among the female musical instruments. Instruments such as *ngedegwu* (xylophone), *odu* (elephant tusk), *khakaki* (the Hausa long pipe), *agidigbo* (the Yoruba thumb piano), *ubọ-aka* (the Igbo thumb piano), *gangan* (the Hausa big drum) and *ufie* (the Igbo huge
wooden drum) are among the male musical instruments in Nigeria.

The gender-based classification is not peculiar to Nigerian peoples. Wallaschek in his *Primitive Music* (1893) noticed the same gender system of classification among the Papuans of New Guinea with taboos based on superstitious beliefs:

They have two sorts, the male and the female: the latter constructed like German 'chalmei', the former rather a small trombone ... Women are forbidden even to see these flutes as their superstitious belief says they would die at once in face of them (1893:93).

Kunst (1974) noted the male and female concept of classification based on the shape, pitch or size of the instrument. Family relationship is also a criterion for classification:

... The largest instrument with the deepest tone would then be designated as the 'man'; a smaller higher-sounding one as the 'woman', and the smallest and the highest of all as the 'child' ... the Chinese still know, in musicalibus, the contradistinction yang-yin = male-female. But also the Sudanese in West Java distinguish in their pan pipes, between indung = mother and anak = child; and all over Java and Bali we find 'male' and 'female' drums, gongs and kenongs (Kunst, 1974:52).

Kunst described the gender and family concept as among the earliest systems of classification. But they are still practiced in Nigeria to date. Nevertheless, gender classification is fast disappearing in the face of social change and rapid Westernization. The classification based on family relationship is still very typical of most drum ensembles of Nigeria. A good example is the Yoruba Dundun drums which comprise the mother-drum, father-drum, and 'children' drum as a 'family' performed together each time.
Another traditional criterion for the classification of musical instruments in Nigeria is the performance criterion which permits a grouping of instruments on the basis of the techniques of their performance. Good examples are (1) beating instruments which includes drums, idiophones as one class, (2) the blown instruments which include all types of aerophones and (3) the plucked instruments which comprise all stringed instruments including 

ubọ-aka or agidigbo classed as chordophones.

The indigenous Nigerian systems of classification should not be discarded; they have the advantage of specifying the identity of musical instruments in Nigerian culture. It can, however, be argued that Hodd's organogram does in fact incorporate the Nigerian systems. Moreover, it has the advantages of specificity of types, a more comprehensive representation of each musical instrument, economy of words and symbolic representation of techniques and postures of performance. In addition, the organogram provides for universal parallels across cultures.

THE SELECTION OF CONCEPTS OF SOCIAL STUDIES

The 'Identity Approach' to Nigerian studies for this curriculum demands careful selection of data to complement children's investigation of indigenous Nigerian music. Six basic identity concepts of social studies representing areas of knowledge that form the basis of social studies were selected from Bethune-Johnson (1980), "Identity Social Studies Framework." Each of the six basic identity concepts is central to investigating the identity of self and others, namely, Cultural Identity, Group Identity, Time Identity, Place Identity, Resource Identity and Citizenship Identity.
These basic identity concepts, however, need further exploration in order to show what it is that might form the social studies content of a curriculum designed to permit their integration with the ethnomusicalogical concepts. Bruner's (1960) scholarly social studies curriculum, Man: A Course of Study, suggests five basic areas of human organized life which provide useful topics for this purpose. They are technology (or tool making), language, child rearing practices, social organization and the notion of a "world view."

The concept of technology includes learnings about the use of tools as extensions or amplifiers of human capacity, the substitution of tools and the relationship of tools to people.

The concept of language includes learnings about the acquisition of signs and symbols, syntax, phonemes and morphemes as building blocks, and the general relationship of language to thought and function. It includes all aspects of speech.

The concept of child rearing includes learnings about child upbringing by parental and societal care based on the mores, norms and values of society. It includes the notion of childhood as the beginning and shaper of humanity, and the socialization of a child into his or her community.

The concept of social organization includes learnings and understandings about the interdependent and cooperative relationships of individuals within human groups in a social system.

The concept of world view includes the human urge to explain and represent or express the world by symbols, myth, art, legend, folktales, music, and the relationship of these things with the type of society, culture and geographical area of any particular people.
THE INTEGRATION OF THE CONCEPTS OF ETHNOMUSICOCY
AND SOCIAL STUDIES

In the preceding pages five concepts from ethnomusicology and five concepts of social studies have been identified as major concepts for the curriculum being developed here. From ethnomusicology the concepts are (1) communication, (2) performance, (3) kinesiology, (4) language and (5) organology. From the social studies are (1) technology, (2) language, (3) child rearing, (4) social organization and (5) world view. It is in integrating these two sets of concepts that the third set (that provided by the basic identity concepts of the framework described in Figure 3 (p. 59) is useful.

Each of the seven kinds of identity can expand an understanding of one or more of the selected concepts from ethnomusicology and social studies. The integration thus provided is shown diagrammatically in Figure 4 which reproduces the scope of the basic social studies concepts and incorporates the ten selected major ones.

Musical Identity involves people and their music which includes performance (sound), organology (musical instruments), language, kinesiology (dance/movement) and communication (after Bethune-Johnson (Binnington, 1973)).

Cultural Identity involves people and their technology, social organization, language, education/training and beliefs (after Bruner, 1966).

Group Identity involves people and their roles, interdependence, norms or expectations, sanctions or rewards and penalties and values in interhuman relationships among various groups (after Joyce).
Figure 4. Integration of Substantive Elements from Ethnomusicology and Social Studies for Selecting Curriculum Content.
Place Identity involves people, location, spatial networks or how things tend to be found together, and movement from one place to another within an environment (after Michaelis, 1972).

Time Identity involves people and their history: time, place events and reconstruction of past events (after Michaelis, 1972).

Resource Identity involves people and their relationship with people (e.g., producers, consumers and conservers), resources, scarcity, choices and values. It also involves technology as use is made of the resources (after Barron, Marilyn and Höff, 1964).

Citizenship Identity involves people, our relationship with people in a created order (e.g., fellow citizens, lawmakers and law enforcers), rights, responsibility, laws and values.

THE DERIVATION OF OBJECTIVES

To this point the present chapter has presented a discussion of the aims underlying the curriculum, has described the basic conceptual framework, has identified suitable concepts from ethnomusicology and social studies and has shown how the curriculum's content may be derived from an integration of those two substantive areas. The next important step, following Goodlad (1966) is the identification of objectives. He notes that educational objectives contain both behavioural and substantive elements. For this reason, it is necessary to include a consideration not only of the ethnomusicological and social studies concepts already described, but also the identity learning processes discussed earlier. Three kinds of objectives are necessary: cognitive, affective and skill development objectives. Each is treated under a separate heading in the following paragraphs.
The Derivation of Cognitive Objectives

A visual display of the means of selecting cognitive objectives is useful in understanding their derivation from the combination of subject content areas and identity learning process. Such a display is shown in Table III. A grid is formed by listing the taxonomy of the identity learning processes vertically and the concepts of ethnomusicology and concepts of social studies horizontally. Possible objectives can be derived at the intersection of each process and concept.

It is important to note that ethnomusicological inquiry focussed upon each of the selected concepts can engage the children in the full range of objectives. To describe the possibilities afforded by each intersection would be a very long undertaking. As an example, however, Table IV lists the objectives derived at the intersection of process number 1 (collecting information), the organological concept from ethnomusicology.

Derivation of Affective Objectives

According to Hood (1971) one factor essential to experience in ethnomusicology is empathy with other human beings. "Empathy, an affective component complements proficiencies in cognitive understanding and technical skill in the process of communication through and about music" (Binnington, 1973:120).

Bethune-Johnson (1980) contends that the affective objective of developing empathy or the insider's perspective can be achieved when knowledge and feeling are integrated through the participative process, that is, the identity process, "Learning by Doing." This interaction of knowledge and feeling is the vital factor in intercultural, inter- and cross-ethnic communication and understanding. The
<table>
<thead>
<tr>
<th>ETHNOMUSICOLOGY CONCEPTS</th>
<th>SELECTED SOCIAL STUDIES CONCEPTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICAL IDENTITY</td>
<td>CULTURAL IDENTITY (Anthropology)</td>
</tr>
<tr>
<td></td>
<td>GROUP IDENTITY (Sociology)</td>
</tr>
<tr>
<td></td>
<td>PLACE IDENTITY (Geography)</td>
</tr>
<tr>
<td></td>
<td>TIME IDENTITY (History)</td>
</tr>
<tr>
<td></td>
<td>RESOURCE IDENTITY (Economics)</td>
</tr>
<tr>
<td></td>
<td>CIVIL IDENTITY (Political Science)</td>
</tr>
<tr>
<td>IDENTITY</td>
<td></td>
</tr>
<tr>
<td>LEARNING</td>
<td></td>
</tr>
<tr>
<td>PROCESSES</td>
<td></td>
</tr>
</tbody>
</table>

|                          | CONCEPTS                                      |
|                          | MUSICAL IDENTITY                             |
|                          | CULTURAL IDENTITY (Anthropology)              |
|                          | GROUP IDENTITY (Sociology)                    |
|                          | PLACE IDENTITY (Geography)                    |
|                          | TIME IDENTITY (History)                       |
|                          | RESOURCE IDENTITY (Economics)                 |
|                          | CIVIL IDENTITY (Political Science)            |
|                          | IDENTIFICATION                               |
|                          | LEARNING                                    |
|                          | PROCESSES                                   |

1. COLLECTING INFORMATION
2. OBSERVING TO REFINE KNOWLEDGE
3. LEARNING BY DOING (integrating knowledge and feeling)
4. ANALYZING KNOWLEDGE (Problem solving)
5. COMMUNICATING KNOWLEDGE/FINDING
6. DECISION MAKING (using knowledge to decide)
TABLE IV: OBJECTIVES FOCUSED ON THE ORGANOLOGICAL CONCEPT
(Musical instrument)

1.00 The student will engage in preliminary research of primary research of primary resources, obtaining and interpreting data on Nigerian musical instruments of any ethnic group of Nigeria.

1.10 By examining written materials, real objects, slides, pictures or films of Nigerian musical instruments, the child will obtain specific data on history, construction, technique of performance, usage, socio-cultural function, decoration and socio-cultural and socio-economic considerations. For example:

**History:** the Hausa gangan drum has been used in the Fulani Jihad of 18th Century Nigeria.

**Construction:** The drum is made of a wooden cylinder with a membrane made of skin of kwula (Hausa donkey).

**Technique:** The technique of performance involves a sitting or standing position. It is played with a playing wooden stick held in the right hand (or left). Variations in pitch is achieved by playing and stopping or depressing parts of the membrane of the drum with the holding hand.

**Socio-cultural Function:** It is used in entertaining the Emir (Chief) of Kano (Northern Nigeria). It is a royal musical instrument used in praising the Emirs among the Hausa people of Nigeria.

**Decoration:** The drum is wrapped with red or yellow cloth during special Moslem ceremonies or festivals such as Turbar.

1.20 In the description of musical instruments the child will demonstrate understanding of terms used, e.g., isi-igba (the head of the drum); aru-igba (the body of the drum), iru-igba (the face of the drum).

1.30 In examining materials on musical instruments, the child will demonstrate understanding of trends of continuity and change by identifying examples in construction, usage and function of Nigerian musical instruments.

1.40 The child will demonstrate understanding of concepts used in the field of ethnomusicology associated with the playing of the musical instrument, e.g., the name or type of an instrument, the rhythm, tempo, tuning, pitch, the use and socio-cultural function.
affective objective in this study is: (1) To demonstrate personal and group awareness of and pride in "local" identity (e.g., one of 250 social entities in Nigeria, (2) to incorporate this awareness of local identity into a national "Nigerian" perspective, (3) to develop appreciation of and pride in "national" identity and (4) to accept the qualities of diversity and unity which characterize the Nigerian way of life.

Affective objectives, like the Cognitive objectives involve behavioural and substantive elements of the curriculum. It is important to note then "the substantive element is the stimulus of a person of phenomenon outside oneself while behaviours are organized according to the degree of internalization or willingness to respond to stimuli" (Bethune-Johnson in Binnington, 1973:121).

According to Krathwohl (1964), a continuum of behavioural elements is formed ranging from awareness of the stimulus to a deeply internalized response. This continuum of response is demonstrated with Nigerian examples as follows:

1. Receiving: the awareness of and willingness to respond to the stimulus, e.g., to Hausa drumming and dancing for Nigerian identity.
2. Responding: the willingness to respond to the stimulus repeatedly and ranged from merely complying to expectations of another such as the teacher, to beginning to find satisfaction in responding to the stimulus a number of times.
3. Valuing: involves preferring to respond to the stimuli, e.g., choosing to play a Yoruba talking drum from among the drums of ethnic groups in Nigeria and elsewhere.
4. Organizing: conceptualizing a value which is making judgements on the basis of the pattern inherent in the stimuli, e.g., choosing to res-
pond positively to Yoruba Dundun Dance music over an extended period of time based on the pattern or quality inherent in Yoruba music.

Adapted from Bethune-Johnson (Binnington, 1973:121-122)

Concerning substantive elements Hood (in Binnington, 1973:122) suggested three "as the major aspects of ethnomusicology toward which positive response is essential for developing humanistic values" through ethnomusicological response. These are (1) response to musical stimuli, (2) response to people of another culture and (3) response to the processes or methods of ethnomusicology.

Once again, a grid is useful in demonstrating how affective objectives may be derived. Table V lists these observable behavioural elements vertically and ethnomusicological stimuli (as suggested by Hood) horizontally.

TABLE V: A GRID OF SUBSTANTIVE AND BEHAVIOURAL ELEMENTS OF AFFECTIVE OBJECTIVES BASED ON THE STRUCTURE OF ETHNOMUSICOLOGY.

<table>
<thead>
<tr>
<th>SUBSTANTIVE ELEMENTS</th>
<th>MUSICAL STIMULI</th>
<th>PEOPLE OF ANOTHER CULTURE</th>
<th>PROCESSES OF ETHNOMUSICOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td>RECEIVING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RESPONDING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALUING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORGANIZING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INTERNALIZING</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Bethune-Johnson (Binnington, 1973:123).
Affective objectives for this curriculum are implied at the intersection of each of the observed behavioural element and each substantive element. This is applicable to (and inherent in) any of the unit topics in the instructional programme whose development is described in the next chapter. Thus varying degrees of response are possible under each objective for promoting empathy. An example of the affective objective is indicated in the Unit topic I "Igbo Drumming and Dancing for Nigerian Identity" (in Appendix I ) under the 'Identity Learning Process', "Learning By Doing."

The Derivation of Skill Objectives

The learning skills for social studies provide the means of acquiring information and communicating results. Specific criteria are selected for setting objectives and for the evaluating of programme. Social studies skills categories and criteria have been derived from Bethune-Johnson (Binnington, 1973 and 1980). The skills include the categories shown in Table VI. The learning skills for ethnomusicology include the categories shown in Table VII.

The way in which these objectives are incorporated, with the cognitive and affective objectives, into the instructional programme is described in the following chapter.
### TABLE VI: CATEGORIES OF SOCIAL STUDIES SKILLS

<table>
<thead>
<tr>
<th>SELECTED LEARNING SKILLS AND CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Map and Globe Skills</strong></td>
</tr>
<tr>
<td>- Using Symbols</td>
</tr>
<tr>
<td>- Using Key</td>
</tr>
<tr>
<td>- Using Labels</td>
</tr>
<tr>
<td>- Using Scale</td>
</tr>
<tr>
<td>- Using Directional Indicator</td>
</tr>
<tr>
<td><strong>II. Time and Chronology Skills</strong></td>
</tr>
<tr>
<td>- Use terms before, after, long ago, past, future</td>
</tr>
<tr>
<td>- Recognize present, past and future settings</td>
</tr>
<tr>
<td>- Associate seasons with months</td>
</tr>
<tr>
<td>- Associate national celebrations with dates</td>
</tr>
<tr>
<td>- Use the calendar</td>
</tr>
<tr>
<td><strong>III. Reading Skills</strong></td>
</tr>
<tr>
<td>- Comprehending Vocabulary</td>
</tr>
<tr>
<td>- Locating Information</td>
</tr>
<tr>
<td>- Recognizing Main Idea</td>
</tr>
<tr>
<td>- Organizing Information</td>
</tr>
<tr>
<td><strong>IV. Oral Communication Skills</strong></td>
</tr>
<tr>
<td>- Speaking clearly</td>
</tr>
<tr>
<td>- Contributing to Discussion</td>
</tr>
<tr>
<td>- Listening to Contributions of others</td>
</tr>
<tr>
<td>- Building on What Others Say</td>
</tr>
<tr>
<td>- Changing Direction or Stand in a Conversation</td>
</tr>
<tr>
<td><strong>V. Written Communication Skills</strong></td>
</tr>
<tr>
<td>- Recording Information</td>
</tr>
<tr>
<td>- Listing Important Points</td>
</tr>
<tr>
<td>- Outlining</td>
</tr>
<tr>
<td>- Charting Information</td>
</tr>
<tr>
<td>- Describing</td>
</tr>
<tr>
<td><strong>VI. Social Skills</strong></td>
</tr>
<tr>
<td>- Show respect for self</td>
</tr>
<tr>
<td>- Show respect for ideas/opinions of others</td>
</tr>
<tr>
<td>- Show respect for feelings of others</td>
</tr>
<tr>
<td>- Show respect for property of others</td>
</tr>
<tr>
<td>- Show respect for others, younger and older</td>
</tr>
</tbody>
</table>

Source: Bethune-Johnson, 1980.
TABLE VII: CATEGORIES OF LEARNING SKILLS FOR ETHNOMUSICOCYLOGY

<table>
<thead>
<tr>
<th>SELECTED LEARNING SKILLS AND CRITERIA</th>
</tr>
</thead>
</table>
| **1. Rhythm Skills**  
  Basic body movements: walk, run, skip, gallop, bend, push, clap, smacking  
  Echo clapping  
  Stamping  
  Snapping  
  Clapping with number notation, counting  
  Clapping and chanting  
  Dancing steps, stepping, shaking |
| **2. Singing skills**  
  Tone matching  
  Voice ranging  
  Pronunciation/diction, speaking  
  Vocalizing, vibrato, yodelling  
  Breath control  
  Listening |
| **3. Performance skills**  
  Holding positions  
  Balancing  
  Fingering, plucking, pressing, muting  
  Blowing, whistling  
  Rubbing, beating, shaking  
  Coordinating rhythm patterns  
  Reading musical notation  
  Improvisation |
| **4. Kinesiological skills**  
  Basic bodily movement (walk, run, skip, gallop, jump)  
  Kneeling, bending  
  Acrobatic movements  
  Muscle control  
  Facial expression (smiling, gesturing)  
  Twisting  
  Balancing  
  Waving hands, spreading  
  Clockwise and anti-clockwise movements and turns |
| **5. Social skills**  
  (As in Social Studies skills, including participation, cooperation and sharing) |
CHAPTER V

THE DEVELOPMENT AND TESTING OF THE INSTRUCTIONAL PROGRAMME

The previous chapter has described the identification of broad aims for the curriculum, the articulation of a conceptual framework, the definition and integration of concepts from ethnomusicology and social studies and the way in which three different kinds of objectives could be derived. The present chapter describes the next and final steps in the initial development process: the development of the instructional programme and its testing in classrooms.

Goodlad (1966:52) contends that the process of selecting and organizing the instructional programme involves essentially three steps: (1) the derivation of unit topics and content source from the objectives, (2) the sequencing of unit topics and (3) the selection of materials. In the present research, these three components were accepted, but the addition of a fourth was felt to be necessary: a consideration of methods to be employed by the teacher. This addition was necessary for two reasons, both related to the newness of the curriculum being developed. First, the curriculum deals with subject matter—ethnomusicology—not previously used in Nigerian schools. Second, the Identity Approach is based on a concept of integration (not only of subject areas but of content, learnings and processes) which demands a holistic approach by the teacher who may be unaccustomed to such methods.
Each of these four components was considered in constructing the instructional programme which was aimed at levels 4 to 6 of the Nigerian elementary schools. The size of the task of deriving the full range of objectives permitted by the integrating conceptual framework was indicated in Chapter IV. When that range of possibilities is multiplied by the number of relevant topics and sub topics, the problem of size becomes even greater. Accordingly, the present chapter illustrates the process by considering one unit topic and its four sub topics. A detailed sample instructional guide was written for this unit topic and was used in the classroom testing phase of the research. This guide is reproduced in Appendix I. The method of its construction is described in the first major section of this chapter. A second section deals with its testing in the classroom.

THE DEVELOPMENT OF THE INSTRUCTIONAL PROGRAMME

This section deals with the four components of programme building noted above (the derivation of topics and content source, sequencing, selection of materials and consideration of methods. The section concludes with a description of the elements of the detailed instructional guide reproduced in Appendix I.

The Selection and Organization of Topics

The selection of topics was consistent with the aims of the curriculum and its conceptual framework outlined in Chapter IV. In addition to being consistent with the general aims of Nigerian education, the curriculum had to be consistent with the regular Nigerian social studies topics for the upper elementary school. The curriculum materials are
designed for Nigerian elementary levels four, five and six. Nevertheless, the curriculum in this study may be used, adapted or extended to suit the needs and resources of each level in the elementary or secondary schools. The curriculum is intended for use in Nigerian schools, but it is transportable to interested schools throughout the world.

The underlying aim is that of developing Nigerian identity. Given also the framework of the identity approach and the desire to incorporate content from ethnomusicology and social studies, it was necessary to select topics which would permit musical and social learnings in relation to each of the seven kinds of identity in the framework.

The music of the Igbo, Hausa and Yoruba peoples were selected as three major topics, partly because they are the author's available researched materials and partly because they contain a variety of kinds of music with a number of kinds of social significance. Within these major topics, four sub topics were selected as being appropriate. These were:

1. Drumming and Dancing for Nigerian Identity
2. Playing *ubọ-aka* Music for Nigerian Identity
3. Singing Children's Songs for Nigerian Identity

These topics permit learnings related as much as possible to each of the seven kinds of identity as follows: (1) Musical Identity: musical practice in the form of tonal and rhythmic organizations, (2) Cultural Identity: cultural process such as using technology in a particular manner, (3) Group Identity: social process such as experiencing interdependence within various social groups through musical
interaction, (4) Place Identity: geographic processes such as the settlement and movement of people as they relate to geographical distributions of musical styles and instruments in Nigeria, (5) Time Identity: historical process in the place of music in developing Nigerian communities and nation such as change, growth, socialization continuity and discontinuity, (6) Resource Identity: economic processes such as producing, using and conserving natural resources through music making, training/apprenticeship and professional musicianship for subsistence, and (7) Citizenship Identity: political processes such as campaigning for leaders and communicating social ethics of citizenship.

The focus is on three ethnic groups so that the programme begins with a child's own particular people and extends to include a broader ethnic range. Similarly the four sub topics permit a gradual shift from local to inter- and cross-ethnic perspectives and settings. This notion of shifting from local to broader perspectives is reflected in the sequencing of concepts and activities.

Sequencing of Concepts and Activities

Basic learning principles and theories of child growth and development suggest that effective teaching strategies will move from concrete to abstract, from specific to general and from simple to complex. The basic organizing principles used in designing the present instructional programme include: (1) moving from near to far in spatial organization, (2) moving from present to past in the organization of time and (3) moving from known to unknown in terms of the curriculum content.

Accountability forms are provided as one way to focus on criteria for stating objectives of Nigerian ethnomusicological education based on
the integrated framework of the curriculum. These forms provide criteria for evaluating Nigerian ethnomusicological education and social studies education. Further, the forms are designed to help teachers and children generate activities, questions, situations, problems and issues; the forms are the checklists A, B, C, D, and E reproduced at Appendix II.

The evaluation of pupils' progress by the teacher is continuous and is based on the Taxonomy of Learning Processes described in Chapter IV and on the extent to which cognitive, affective and skill objectives are achieved. The checklists were adapted from Bethune-Johnson (1980) and reproduced to permit teachers systematically to monitor both pupil progress and their own effectiveness.

Methods and Materials

The emphasis on "Learning by doing" in the Identity Approach may require some modifications of traditional teaching methods. The work of Parsons (1974) on ways in which teachers may develop their classroom communication skills is of value in this connection. The problem of what instructional materials to use in implementing a new curriculum is also important. Each of these topics is dealt with under appropriate headings in the following paragraphs.

Classroom communication. Parsons (1974) model of classroom communication is appropriate for the Nigerian method of instruction and for the present curriculum. Three aspects of the model are important: (1) the nature of teacher participation, (2) the nature of teacher talk and (3) student talk and participation.

According to Parsons (1974:1-73), the teacher structures activities and procedures to ensure an increasing participation of the
pupils and the gradual development of student participation under a consistent pattern of communication in the classroom discussion. Thus the programme is intended to be more dialogical than monological which is advantageous to the development of learning skills. In this connection, the teacher selects those activities that are appropriate to the time and interest of the class and allows them to develop their own activities as applicable.

Parsons' model is also relevant to "Teacher Talk." Teacher's talk is necessary for achieving the learning objectives of each lesson topic. The teacher therefore uses the following categories of talk: (1) classroom management, (2) instruction or discussion and (3) behaviour management. The strength of these three categories is that they enable the teacher to note what portion of his or her own talk reflects organization, instruction and discussion, classroom management, and behaviour management. The categories also enable the teacher through self analysis to ascertain the relative amount of time spent on questions, responses and other classroom interpersonal behaviours.

The teacher encourages student communication and interaction during the learning activities. Opportunities are provided for questions and discussion of situations, problems and issues within the total class or in small groups.

One stimulating agent to learning is the teacher's use of questions. According to Parsons (1974:175), the practice of one's questioning techniques is supported by research which indicates that more than 50 per cent of the communication between teacher and pupils is in the form of questions and answers. The resulting quality of the students' activities and discussions provides the teacher with an important means to evaluate the development of knowledge, skills and attitudes.
Instructional materials. The instructional materials for the programme need to be such as to facilitate the integrated presentation of the five concepts from ethnomusicology and the five concepts from social studies whose selection was described in Chapter IV. Since a systematized collection of such materials does not exist, an exclusive set of initial suggestions for material was constructed and compiled in the form of data retrieval charts.

The data retrieval charts constitute the data source for teaching and learning the sub topics used in the classroom phase. The charts are simply an example of learning opportunities which can be used, adapted or extended depending on the availability of relevant data.

It is important to note that the sub topics are not always related to all the basic identity concepts. Relevance is the major criterion for relating and integrating the concepts and the unit topics.

Other criteria for including aspects of the content of the retrieval chart in this programme include:

(1) Relevance. The materials must be relevant to the sub topic and to aspects of the integrated concepts, and the content must be Nigerian.

(2) Availability of relevant data. Thus the process of relating topics to concepts is open to the subsequent discovery of relevant data.

(3) The elementary education nature of the curriculum project.

In addition to suggestions regarding concepts and topics, the data retrieval charts include pictures of drummers, dancers, musical instruments and performers in Nigeria which are relevant to the unit topics. These pictures were blown to large sizes and sent to the participating schools in Nigeria for use in the classroom. The Retrieval charts are reproduced at Appendices III, IV, V and VI.
The Instructional Programme and Guide

The programme included three topics relating to the music of the Igbo, Hausa and Yoruba peoples respectively.

The guide for the detailed instructional programme on the topic of "Learning the Music of the Igbo People" is given in full at Appendix I. The topic is subdivided into the four sub topics discussed above.

The format of the guide is the same for each sub topic and follows the headings under which each component is discussed in the following paragraphs.

The unit topic and sub topics. The heading "unit topic" is specific and relevant to two or more major concepts in the integrated framework. The sub topics are framed in ways that suggest the 'on-going process' of human involvement, participation and interaction. For example,

1. "Drumming and dancing for Nigerian Identity" suggests a continuous process that allows human involvement and participation. Further, it relates to the concept of musical instrument/technology (organology), movement/dance (Kinesiology) and the concepts of social organization and performance.

2. "Playing Ubo-aka for Nigerian Identity" suggests an ongoing process which relates to the instrument (organology) the concepts of technology, performance and communication.

3. "Singing Children's Songs for Nigerian Identity" suggests an ongoing process which relates to the concepts of performance, language (song text), child rearing and communication.
4. "Communicating Nigerian Identity through our National Anthem" in nine native Nigerian languages suggests an ongoing process which involves the concepts of communication, Nigerian world view (song text) and performance.

It is important to note that the above unit topics are not necessarily limited to those relationships assigned to them. This is an oversimplification. They are better conceived in their inter-relationships involving people and interactions.

**Content.** Under the heading "Content" are given the main ideas or information being considered in the curriculum. For example, in "Drumming and dancing for Nigerian Identity" the main ideas and information emphasized include learning Nigerian names for the drum, the structure and shape of drums, the art of playing a drum, the art of dancing to drumming and the functions of drumming in Nigerian society.

**Generalizations.** Under the heading "Generalizations" the overall relationships that apply in various situations in Nigeria are presented. The Nigerian view of any lesson topic is paramount.

**Concepts to emphasize.** Under the heading "Concepts to emphasize" is listed a selection of major concepts. Included are relevant specific concepts from ethnomusicology and social studies, and basic concepts of other related social sciences. For example, in learning the integrated concepts of organology (musical instrument) and technology, the following specific sub concepts can be derived and emphasized: performance, construction, decoration. These concepts are integrated with the appropriate basic identity concepts of time, place, culture, resource, citizenship and group.
Processes and skills to emphasize. Under the "learning processes and skills to emphasize" is a selection of inquiry processes based on the "Taxonomy of Identity Learning Processes." These processes are: Collecting Information, Observing on Field Trips to Refine Information, Learning by Doing, Problem Solving, Decision Making and Reporting and Evaluating. Since these processes remain the same for all sub topics, the guide in Appendix I shows them in full detail only for the first sub topics and makes appropriate additional suggestions in the other sub topics.

This part of the Guide includes also a listing of the skills, values and phenomena to be emphasized as well as notes on the anticipated learnings, the means of evaluation and suggested materials and equipment.

Activities to use, adapt or extend. Under the heading "Activities to use, adapt or extend" are presented means by which the teacher may introduce, develop and maintain (and students learn, develop and maintain) the generalization, concept, processes, skills and values selected. The teacher may use, adapt or extend these procedures to meet the specific requirements of the particular class.

TESTING THE PROGRAMME: THE CLASSROOM PHASE

The Sample School

The instructional programme was tested in two locations in Nigeria. The testing was made possible through the generous cooperation of students, teachers and administrators of (1) Central School Ideani under the administration of Mr. and Mrs. J.O. Amaechina and (2) Urunnebo Community School under the administration of Mr.
Collins Ebulue. One hundred and twenty students and ten teachers voluntarily participated in the project working as a team with community support.

The students ranged in chronological age from ten to twelve in the upper elementary levels four to six as shown in Table VIII. Implicit in the programme development is the requirement of classroom, community, University and Ministry of Education articulation and cooperation.

The sessions were conducted according to the Guide (Appendix I and the objectives listed in each of the unit topics were the focus of the sessions. The content and materials in the retrieval chart were used as a suggested in the Guide. The pictures were enlarged in Canada and slides made out of them for projection. However, the slides were not used because of lack of projectors and electricity in the areas in Nigeria. Instead, the enlarged photographs were used and examples of some Nigerian musical instruments were obtained through the cooperation of the community.

Illustrations of indigenous Nigerian music classes from the two participating schools in Nigeria are shown in Figures 5, 6, 7, 8 and 9. The results of the testing in the classroom phase are presented in Chapter VI.
TABLE VIII: PARTICIPATING STUDENT POPULATION BY ELEMENTARY LEVEL/SEX PLACEMENT

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>ELEMENTARY LEVEL</th>
<th>MALE</th>
<th>FEMALE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDEANI</td>
<td>4</td>
<td>18</td>
<td>12</td>
<td>36</td>
</tr>
<tr>
<td>CENTRAL SCHOOL</td>
<td>5</td>
<td>16</td>
<td>20</td>
<td>36</td>
</tr>
<tr>
<td>SCHOOL</td>
<td>6</td>
<td>20</td>
<td>14</td>
<td>34</td>
</tr>
<tr>
<td>URUNNEBO COMMUNITY SCHOOL</td>
<td>5</td>
<td>14</td>
<td>6</td>
<td>20</td>
</tr>
<tr>
<td>ENUGWU-UKWU</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>68</strong></td>
<td><strong>52</strong></td>
<td><strong>120</strong></td>
<td><strong>120</strong></td>
</tr>
</tbody>
</table>

In twenty-four sessions the children moved through a series of curriculum activities learning the four unit topics on Igbo, Hausa and Yoruba music and people. A session consisted of one week of three periods. Each of the four sub-topics took two weeks or six periods.

TABLE IX: THE INSTRUCTIONAL PERIODS FOR UNIT TOPICS

<table>
<thead>
<tr>
<th>UNIT TOPIC</th>
<th>UNIT TOPIC</th>
<th>UNIT TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE MUSIC OF IGBO PEOPLE</td>
<td>PERIOD</td>
<td>THE MUSIC OF HAUSA PEOPLE</td>
</tr>
<tr>
<td>Sub Topic I</td>
<td>2 weeks</td>
<td>Sub Topic I</td>
</tr>
<tr>
<td>Sub Topic II</td>
<td>2 weeks</td>
<td>Sub Topic II</td>
</tr>
<tr>
<td>Sub Topic III</td>
<td>2 weeks</td>
<td>Sub Topic III</td>
</tr>
<tr>
<td>Sub Topic IV</td>
<td>2 weeks</td>
<td>Sub Topic IV</td>
</tr>
<tr>
<td><strong>Total number of weeks</strong></td>
<td><strong>8 weeks</strong></td>
<td><strong>8 weeks</strong></td>
</tr>
</tbody>
</table>
Figure 5. Indigenous Nigerian Music Class at Central School Ideani, Southeastern Nigeria
Figure 6. Indigenous Nigerian Music Class at Urunnebo Community School, Southeastern Nigeria
Figure 7. Indigenous Nigerian Music Dancing Class with the help of a local expert
Figure 8. A group of Indigenous Nigerian musical instruments supplied to Urunnebo Community School, Enugwu-Ukwu (Southeastern Nigeria) by the community.
Figure 9. An Indigenous Nigerian Music Class at Central School Ideani, Southeastern Nigeria
The Administration of the Programme

The school administrators were encouraged to administer this programme as they do their regular school programme, but to keep in mind the following factors which were important to the approach being used:

(1) The preparation of teachers to know and understand the new curriculum and the Identity Approach.
(2) The identification of the desirable educational goal.
(3) The planning and implementing of effective instruction.
(4) The organization of resources (people and materials).
(5) The involvement of the community and the Ministry of Education.
(6) The formative evaluation of goals, instructional procedures and the outcome of instructions.
(7) The creation of a healthy and friendly learning and working environment.
(8) The obtaining of voluntary cooperation and participation of teachers and pupils.
(9) The use of team work, discussion groups, local resources and dialogue.

Teachers and administrators. The teachers and the administrators worked in close cooperation with one another in teaching and administering the unit topics with community support.

The operation of the classroom phase was facilitated by the long period of orientation in the use of the Identity Approach undertaken by the teachers and the administrators. For seven months prior to the commencement of the instructional sessions in the Fall (from September) 1979 in the two schools, the teachers and administrators studied the Identity Approach and the Curriculum guides. Meetings were
held once a week for group discussion of the curriculum guides and the use of the Identity Learning Processes.

The problem of expertise in indigenous Nigerian music. At Ideani Central School, the eight teachers who instructed in the programme had a background knowledge in indigenous Nigerian music, hence the large number of participants in the school. At Urunnebo Community School, the majority of the teachers had no background knowledge in indigenous Nigerian music, and only two teachers with appropriate background knowledge participated.

The use of local expertise enhanced the instructional sessions. Local expertise was readily available for instruction in playing some of the musical instruments, dance techniques and singing in some indigenous Nigerian languages.
CHAPTER VI

RESULTS OF THE CLASSROOM PHASE OF THE CURRICULUM DEVELOPMENT

This chapter examines the experiences and responses of students, teachers and administrators of the participating schools in order to provide an indication of the effectiveness of the curriculum and to develop guidelines for potential implementation procedures in Nigeria.

Data collection was continuous from the beginning of the classroom testing phase in the Fall of 1979. It started with initial reports and opinions from participating teachers and administrators on their experiences and findings, and with letters from participating students. This data collection culminated in the Fall of 1980 when participating students in upper elementary levels four to six, teachers and administrators were requested to respond to four types of opinionnaires adapted from Bethune-Johnson's study (1973), Williams' (1978) evaluation instrument for the Identity Curriculum series, and McClintock's (1970) "An Examination of Curriculum Guides in Music with Reference to Principles of Curriculum Planning" (Appendix VII). The administrators were requested to include their personal suggestions, experiences, critique and recommendations on how best the curriculum might effectively be introduced and implemented in the Nigerian context. Thus impressions of the classroom phase are from the participant-insiders' perspectives involving the students, teachers, and the administrators. The rest of this chapter is in two sections dealing respectively with a presenta-
tion of the participants' responses and the analysis of the responses, and a discussion of the results.

THE ANALYSIS OF PARTICIPANTS' RESPONSES

Two kinds of student response (personal opinionaire and letters), and teacher and administrator responses to the opinionaires are described in the following paragraphs. In addition to the students' responses, some impressions of the way students reacted to the curriculum were evident in the teacher responses and these impressions are presented separately in the third of the sections following.

Student Opinionaire

One hundred and twenty students who participated in the classroom phase responded to the Opinionaire (Appendix VIII) which was designed to ascertain student affective response towards (1) Nigerian identity as a nation, (2) the degree of empathy towards three ethnic groups in Nigeria, namely, Hausa, Yoruba and Igbo and (3) the curriculum. Table X shows the frequencies of response for each item in the opinionaire.

These data indicate general agreement with the expectations underlying the curriculum. Nevertheless student responses may not be attributed solely to the student experiences or learnings within the curriculum. Situational and ethnographical factors can influence or modify student responses. For example, the unanimity on items 1, 3 and 8 can also be attributed to four factors along with the student learnings in the project. The first of these is the informal ethnomusicological situation. Item 1: "I enjoy dancing to indigenous Nigerian music," has a unanimous "Agree" response. The researcher's experience suggests that this is consistent with what might be called
<table>
<thead>
<tr>
<th>NO.</th>
<th>OPINIONAIRE ITEMS</th>
<th>FREQUENCIES OF OCCURRENCE OF STUDENT RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>AGREE</td>
</tr>
<tr>
<td>1</td>
<td>I enjoy dancing to indigenous Nigerian music</td>
<td>120</td>
</tr>
<tr>
<td>2</td>
<td>Learning indigenous Nigerian music is bad</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>I like indigenous Nigerian music</td>
<td>120</td>
</tr>
<tr>
<td>4</td>
<td>Learning indigenous Nigerian music helps me know who I am</td>
<td>116</td>
</tr>
<tr>
<td>5</td>
<td>Learning the music of other Nigerian ethnic groups helps me understand who they are</td>
<td>120</td>
</tr>
<tr>
<td>6</td>
<td>Learning the music of other Nigerian ethnic groups helps me understand who we are</td>
<td>120</td>
</tr>
<tr>
<td>7</td>
<td>Learning the indigenous Nigerian music of my ethnic group helps me understand who I am</td>
<td>118</td>
</tr>
<tr>
<td>8</td>
<td>Learning the music of other Nigerian ethnic groups is bad</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>Learning the music of others in Nigeria helps me to respect them more</td>
<td>75</td>
</tr>
<tr>
<td>10</td>
<td>Learning indigenous Nigerian music helps me to relate to (understand) our Nigerian culture</td>
<td>120</td>
</tr>
<tr>
<td>11</td>
<td>Learning indigenous Nigerian music helps me to relate to/understand Nigerian peoples</td>
<td>120</td>
</tr>
<tr>
<td>12</td>
<td>Learning indigenous Nigerian music helps me to understand (relate to) our Nigerian history</td>
<td>105</td>
</tr>
<tr>
<td>NO.</td>
<td>OPINIONAIRE ITEMS</td>
<td>FREQUENCIES OF OCCURRENCE OF STUDENT RESPONSES</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>13</td>
<td>Learning indigenous Nigerian music helps me to relate to/understand our Nigerian resources</td>
<td>108, 11, 1</td>
</tr>
<tr>
<td>14</td>
<td>Learning indigenous Nigerian music helps me to understand (relate to) our roles as Nigerian citizens</td>
<td>116, 6, -</td>
</tr>
<tr>
<td>15</td>
<td>Learning indigenous Nigerian music helps me to understand that we are brothers and sisters of Nigeria</td>
<td>116, 4, -</td>
</tr>
<tr>
<td>16</td>
<td>Participating in the ethnic music of other Nigerians helps me to understand that they are my friends, brothers and sisters</td>
<td>120, - , -</td>
</tr>
<tr>
<td>17</td>
<td>Learning the indigenous Nigerian music is not necessary</td>
<td>- , - , 120</td>
</tr>
<tr>
<td>18</td>
<td>Learning the indigenous Nigerian music helps me to understand and appreciate ethnic languages</td>
<td>99, 12, 8</td>
</tr>
<tr>
<td>19</td>
<td>Learning the National Anthem of Nigeria helps me to understand, appreciate and respect Nigeria as one nation</td>
<td>120, - , -</td>
</tr>
<tr>
<td>20</td>
<td>Learning the indigenous Nigerian music helps me to value the worth and dignity of the Nigerian people</td>
<td>118, 2, -</td>
</tr>
</tbody>
</table>
a general cultural response among Nigerians, especially in the rural areas, who have been exposed to dancing to indigenous Nigerian music as participants from early childhood onwards. Further, the response to item 1 confirms the unanimous "Disagree" response to item 2: "Learning indigenous Nigerian music is bad," and the unanimous "Agree response" to item 3: "I like indigenous Nigerian music."

A second factor may be the existing message of Nigerian political ideology. Item 8: "Learning the music of other Nigerian ethnic group is bad" has a unanimous "Disagree" response. This may have been influenced by the political ideology of Nigeria. This political ideology emphasizes the values of and the need for inter and cross-ethnic communication and understanding among Nigerian peoples in terms of Nigerian unity. Further, political pronouncements through the mass media charge Nigerians to demonstrate respect and high regard for things Nigerian. Their effectiveness may be seen in the Nigerian indigenization policy which is well-accepted in the country.

A linguistic factor may also have affected the responses. Item 17: "Learning the indigenous Nigerian music is not necessary," has a unanimous "Disagree" response. This may have been influenced by the factor of linguistic meaning and interpretation. For example, the researcher has experienced as a Nigerian and with Nigerian students from primary school level to University level the problem of meaning and interpretation as both one's ethnic language and English (the official language of formal instruction) are used. Responses to the statement in item 17 of the opinionaire suggests that the students understood in terms of the Igbo language rather than in terms of the English language. For example, in the Igbo language the item 17 statement
will read: "Imu egwu ndi Nigeria adigh nkpa (ma ṣbu abagh ulu)" which means that "Learning the indigenous Nigerian music is useless (rather than "is not necessary"), hence the students' unanimous "Disagree" response. Students know from their personal experience in the Nigerian situation that indigenous Nigerian music is useful in many ways.

Finally, it may be that the overall low frequencies in the "neutrality" column (so-so) reflect the Nigerian traditional antipathy for either neutrality or indecision. Whenever cases of neutrality or indecision occur in responses, they earn disapproval or suspicion in the minds of Nigerians. The ethics of response in the traditional Nigerian culture advocate a "Yes" or "No" answer to questions from individuals or groups. The position of neutrality or indecision when a positive or negative reply is needed is associated with cunning, truancy, hypocrisy and cheating in the minds of Nigerians. It does not enjoy the same degree of acceptance or approval as the definite "Agree" or "Disagree" response.

Students' Personal Letters

The researcher received two student letters indicating their experience or learnings in the early stage of their experience with the curriculum. The letters indicate student interest, student participation and involvement, and student understanding of people and their music in the Nigerian environment.

The following personal statements are contained in the children's initial letters to the researcher expressing their feelings about participation in the curriculum:
We learnt the lesson on 'Igba' for two weeks. The lesson was very interesting. At first when our teacher was about to introduce the lesson, I was not all that interested but as the lesson went on, it seemed to me more interesting than ever.

We learnt about the origin of Igba in Ibo land and the materials used in making it such as animal skin, ube wood and ekpokolo wood, small sticks and rope. We learnt also the uses of this instrument in our society. For instance we use it in funeral ceremony, feasts and for groups dancing as well as entertaining august visitors.

We were allowed to play the instrument (Igba). Every child took delight in playing it more especially the boys.

At last our teacher told us to draw Igba in our drawing books. We drew it and my own drawing was one of the best in our class.

Vitus Okide (Elem. 5)

We learnt from the lesson that ogene is one of the musical instruments which originated from Awka Area in Anam State in Nigeria. There are different kinds of Ogene, e.g., Ogene nkpi abuo, Ogene mkpi ito, etc. Our teacher even brought Ogene to the class for our observation. We observed it clearly.

We learnt also that Ogene is got from melting iron and moulding it to the shape of Ogene as we have just seen it. The lesson was very interesting only that we cannot make it ourselves. It is only the blacksmiths that make it. We derived joy in playing the instrument.

We learnt also the uses of Ogene, e.g., the herbalists use it in their oracles. Musicians use it as one of the musical instruments. Town criers use it to attract the attention of the villagers before delivering their messages. The masquarades [sic] use it as well. Really to show how interested I was in the lesson, I suggested to our teacher that we make proper use of these instruments.

At last she told us to observe the real ogene she brought to the class. After a short time, she told us to draw it ourselves in our drawing books.

Nathan Egbu (Elem. 6)
Student Involvement as Perceived by Teachers

The analysis of the teachers' responses yields their views of the way students reacted to the curriculum. Teacher perception of student response may be classified under three main categories: (1) Student response at the initial stage of the study, (2) Student response through participation in the study and (3) Student response toward self and other Nigerians.

Student reaction at the initial stage of the project. Teachers indicated that at the beginning of work with the new curriculum students demonstrated little interest. A few children "did not like" the programme because their parents discouraged them, and students also found it difficult to hold and play the musical instruments.

Student response through participation in the study. As the project progressed, teachers observed that student interest in the project steadily grew and developed into active participation and involvement. The students enjoyed their learning opportunities in the project. They cooperated with the teachers throughout the project and often returned in the evening (after school) to play Nigerian musical instruments in the school.

Student response toward self and other Nigerians. The teachers' reports indicate that the students did acquire an interest in and empathy for other Nigerian ethnic groups. They described children wanting to possess musical instruments of their choice from their own ethnic group and other ethnic groups in Nigeria. Examples cited were the Hausa molo, the Igbo ubq-aka or the Yoruba kanango.
They noted that students enjoyed adopting the Hausa/Kanuri, Fulani or Yoruba children's names for themselves in addition to their native names. They wrote of students singing in their spare time the Hausa, Yoruba and Igbo songs which they learned in the project (i.e., singing the music of other ethnic groups).

In summary, these teacher reports confirm the students' own responses and indicate that:

(1) The students are interested in the programme of ethnomusicological education (the integration of ethnomusicology and social studies).

(2) Nigerian students can develop empathy for other Nigerians through ethnomusicological education.

(3) Situational and ethnographical factors within a student's environment can influence student perception of the learning experience, e.g., the cultural, social and linguistic factors.

Teachers' Responses

Responses from the ten teachers who participated in the curriculum project were collected by using opinionnaires (Appendices IX and X). Teachers were asked to evaluate the curriculum guides and the usefulness of curriculum materials with respect to the goal of the curriculum being developed. The teachers further reported their personal opinions, suggestions and remarks on the project.

At Ideani Central School, the teachers' comments and opinions include the following statements about the curriculum:

We shall include our music as one of the items during our Parents' Day Celebration which will take place on Friday, May 16, 1980.
My involvement in the curriculum development project helped in acquainting me with current development in teaching/learning processes. I come to look at all the subjects built around humanity and radiating to all angles.

When we started this music curriculum research in November 1979, the children were not all that interested because they found it difficult in holding and beating the instruments. But as time went on they became interested and were able to play the instruments so well that some villagers liked to watch us.

There are very few children who do not like the programme simply because they are discouraged by their parents. They should have been interested if they had got some encouragement from their parents.

Children in my class want to own Hausa molo, ubo-aka and Yoruba kanango as their musical instruments.

From it I come to realize the magnitude of the problems of multi-ethnic Nigerian society. How difficult it is to weld it together.

My involvement in the project helped me in no small measure to acquire a more adequate conception of human nature. From my involvement I come to realise more vividly that the environment controls all human activities and mode of life.

From my involvement in the scheme, I come to appreciate the role indigenous music learnings can play in citizenship education.

One can very easily realise the role Nigerian ethnomusicological education can play in promoting ethnic, inter-ethnic and cross-ethnic communication and understanding among Nigerian children. For when the children must have run down the scheme their understanding and their relationship with other ethnic children would greatly improve.

My students, I think, have learned to appreciate the relationship music has with all aspects of the peoples' life style.

I have learned much as a result of my involvement in the curriculum development project. I have learnt to think and see the relationship between all our indigenous music with social studies background of the people, their environment and geographical control in the musical instrument.

It helped me to know the role of Nigerian ethnomusicological education in promoting ethnic, inter-ethnic and cross-ethnic understanding among Nigerian children because:- for instance in Nigerian national anthem the wordings give every
Nigerian the impression to understand that all Nigerians are united to be one nation not minding the different languages or ethnic groups we belong to. It helps me to understand that what Nigeria needs is unity, peace, integrity and support to Nigerian Government. This helps the children to understand that it is unnecessary to have dichotomy in our country for we observe different events and happenings as one nation, e.g., Independence Celebration, Children's Days, Sports, educational institutions, etc.

When we learnt Nigerian children's songs from Igbo, Hausa and Yoruba, my pupils were so interested that some took on themselves Nigerian children's names in Hausa/Kanuri, Yoruba and Fulani.

From Enugwu-Ukwu Community School, the following teacher comments, statements or opinions were received:

I have learnt that the curriculum development project is a systematic study of our musical heritage which is rich and meaningful.

My students were highly interested and much involved.

I have learned the richness of our Nigerian identity by relating our Nigerian music to social studies in learning the life of we Nigerians.

It convinced me that ethnomusicology and social studies are interrelated and have much to contribute to promoting and understanding Nigerian identity.

They [students] are highly interested and enjoyed the experience. It is the talk of the town as a result.

My class want to buy their own Nigerian musical instruments.

In the recess periods sometimes some children sing for recreation the Igbo, Hausa and Yoruba songs they learnt.

I heard children singing one Yoruba song in an evening in the village.

The identity learning processes greatly helped learning and teaching with the useful and clear curriculum guides sent to us.

[The strength lies in] the availability of pictures of Nigerian ethnic groups with their music making from parts of Nigeria.
Teacher involvement is evident in the fact that the teachers voluntarily cooperated and participated in the classroom phase of the project throughout the period of the pilot test. The administrator's reports indicated teacher cooperation, growing interest, involvement and commitment. Further, the student reports suggest teacher commitment to the project when they describe teachers bringing into the class various indigenous Nigerian musical instruments from the community. The researcher noted that the teachers generally were very cooperative and resourceful without any financial support for the project which added extra demands to their regular professional duties.

Professional development is evident in teacher responses and comments such as:

My involvement in the curriculum development helped in acquainting me with current development in teaching/learning process. I come to look at all the subjects built around humanity and radiating to all angles.

My involvement in the project helped me in no small measure to acquire a more adequate conception of human nature. From my involvement I come to realise more vividly that the environment controls all human activities and mode of life.

From my involvement in the scheme, I come to appreciate the role indigenous music learnings can play in citizenship education.

I have learned much as a result of my involvement in the curriculum development project. I have learnt to think and see the relationship between all our indigenous music with social studies background of the people, their environment and geographical control in the musical instruments.

I have learned the richness of our Nigerian identity by relating our Nigerian music to social studies in learning the life of we Nigerians.

It convinced me that ethnomusicology and social studies are interrelated and have much to contribute to promoting and understanding Nigerian identity.
These comments cited at length include all the comments made in the teachers' responses. These responses reflect (1) teacher involvement and participation in and commitment to the project, (2) teacher professional development and (3) teacher evaluation of the usefulness of materials and the curriculum guides.

Teacher responses generally reflect an understanding and approval of the curriculum resources, guidelines and the identity learning processes used in the study. Teacher responses do indicate, however, that despite the usefulness of project materials such as slides and films about Nigerian people, the teachers did not use them because they were not available.

There is a general understanding on the part of the teachers of the Identity Approach to Curriculum Development used in the Nigerian context- and that Nigerian ethnomusicological education based on the integration of ethnomusicology and social studies is a potential means of achieving the aims of some important aspects of Nigerian education. They confirm that the study of indigenous Nigerian music may be recognized as an important objective in Nigerian studies.

The Administrators' Responses

Each of the three Administrators of the Curriculum project returned a comprehensive opinionaire (Appendix IX). Their experiences, findings and reflections on the project were reported. Their responses comprise a critical evaluation of the curriculum development process. They also indicate the extent of the administrators' involvement, participation and commitment. Their sense of professional development as a result of participating in the project, the weakness and the strength
of the project, and recommendations for effective implementation of the curriculum in Nigeria.

The Administrator's Response from Enugu-ukwu noted:

The Strengths:

The School children and Teachers cooperated; they assisted, showed interest and involvement.

The community cooperated through support and supply of some teaching materials.

Limitation of the Classroom phase:

Inaccessibility of the materials needed; ignorance (lack of knowledge in the area) of teachers or, should I say, unwillingness to help were major weaknesses. The local and state school board paid deaf ear; lack of financial support from anywhere, scarcity and non-availability of project materials [are the weaknesses].

For effective implementation of this curriculum project in Nigerian educational system, a good number of music teachers should be trained and available. They should be encouraged monetary wise and musical instruments accessible. Above all, the fate or the employment of the music makers should be guaranteed and their pay enviable. The School Board should be lured into financing the project and a sufficient time allotted to music period.

Corresponding responses from the administrator at Ideani were:

The Strengths:

My involvement in the project helped me in confirming already existing administrative practice we had been using in running the school. The project is spread out and mapped out for a particular length of time and the teachers follow one step after the other until they arrive at the end of the project.

The strength of the project lies in the manipulation of the musical instruments and their correlation of music with social studies, thereby making the lesson permanent in the children's minds.
The Community Support:

As I had no fund to buy all the musical instruments we used, most of them were loaned to us by the community. Experts in handling most of the instruments readily jump into the school to give assistance.

The teachers were very cooperative for they saw in the scheme a new way of handling social studies and making it lively.

Limitation/Problems of the Classroom Phase

The weakness of the scheme is in the fact that many teachers are ill equipped to handle the subject. Our educational planners have not apportioned music the recognition it requires and funding is not made available for getting the necessary equipment for the subject. It is also very difficult to get all the essential project materials necessary for proper handling of the lessons.

The following project materials have not been useful - slides, movies, small tapes. They were not used because we could not come by them. The planners of our education made no provision for them despite the fact that they are very vital for the proper implementation of the project.

Non existence of properly trained staff: like other special subjects in the school, music requires specially trained hands to handle it properly well. As we lack this calibre of teachers, it is therefore no easygoing affair administering this scheme here.

No formal approval from the Educational authorities. As this scheme was only being tested in my School, it does not enjoy the approval of both the local education board and the State Ministry of Education. This therefore makes it impossible to get both financial and material help which are very vital for proper execution of the scheme.

Our educational authorities have not given music the recognition it needs.

There are two teachers who do not participate in the programme because when they were young, they were not exposed to music.

Administrative Recommendations:

The Ministry of Education should be involved in the scheme. This will make the Minister provide materials and staff for the scheme.
Enough teaching aids such as musical instruments from other ethnic groups should be provided to equip the teachers handling the scheme.

For an effective implementation of this curriculum project, in Nigerian educational system, the Nigerian education authorities must be fully involved in it. It is only then that funds, equipment and staff capable of handling it can be assured.

To make this project successful, it needs effective advertisements. This should be done in halls of lectures, schools, churches, broadcasting it over the radio and T.V.

The Government should encourage the project by way of scholarship awards to potential students of indigenous music to study abroad and also in the country's schools of higher learning.

This should be made a compulsory subject in both primary and post primary institutions. Students and tutors of indigenous music should be given great incentive as the tutors of science are given by education project implementation authority or committee. The Ministry of Education will take it into consideration to see that at least a qualified music master/mistress will be sent to every elementary school/college so as to make it more lively and meaningful to students. I am also suggesting that qualified music masters/mistresses will be given allowances for it just as physical education masters/mistresses are given allowances these days. This will help to make this project more attractive and will enable the music masters/mistresses to change with others in other local Government areas and states.

Overall, these responses suggest that the curriculum was well received by administrators as well as by students and teachers. It is interesting, however, that the administrators' responses clearly identify the need for developing teacher expertise, and for formal governmental adoption and support of the implementation of the new curriculum.

SUMMARY AND DISCUSSION

The responses of the participating children, teachers and educational administrators who used this curriculum suggest that the application of the identity learning processes to the content of the Nigerian
ethnomusicological education (based on the integration of ethnomusicology and social studies) is an appropriate way of reinforcing: (1) inter- and cross-ethnic communication and understanding and (2) Nigerian identity among Nigerian children.

A close observation of the total children's response as indicated in (1) Student personal report, (2) Student responses to the opinionaire in Appendix VIII, Table X), and (3) the reported student response in teacher report, reflect the integration of knowledge and feeling among Nigerian children. This is expressed through the children's demonstration of empathy for other Nigerians, as seen for example in unanimous "agree" response to item 16 of the student opinionaire:

Learning or participating in the ethnic music of other Nigerians help me to understand that they are my friends, brothers or sisters.

It is also likely that our Nigerian national anthem which emphasizes the theme of Nigerian brotherhood/sisterhood and motherhood contributed to the above children's unanimous opinion. The participating children learned and sang the Nigerian National Anthem in nine native languages during the classroom phase of the project.

In the classroom phase, attitudinal change in the behaviour of children was noted by teachers in their report of various activities, e.g., role-playing, and drawing or playing other Nigerian musical instruments. The increasing interest of the children throughout the project is reported in both schools.

The student interest in the activities was also suggested by some examples of changes in the regular patterns of student behaviour
such as: singing for recreation some Hausa, Igbo or Yoruba songs they learned in the project, coming back after school hours (in the evenings) to learn or play indigenous Nigerian music and wanting to purchase or possess other Nigerian ethnic musical instruments such as Kanango (the Yoruba small talking drum), molo (the Hausa thumb zither), or the Agidigbo (the Yoruba thumb piano). Evidence of interest is also shown by the children's choosing Hausa or Yoruba children's names for themselves, such as: Magaji (twins in Hausa irrespective of sex), Shehu (son of a King in Hausa-Sokoto area), Hassan (male twin in Hausa), Taiwo (Male Yoruba name for twin), Amoke (Yoruba female name for the petted), Asabi (Yoruba female name), Laraba (name for Hausa girl born on Wednesday), and Tine (name for Hausa girl born on Monday).

During the developmental classroom or testing phase, the lack of readily available sufficient resource materials was evident. Teacher/Administrators' response indicate that useful materials such as musical instruments needed to be acquired from the community. Teacher education in Nigeria to date does not include formal training in the indigenous Nigerian music. As a result, the professional background of the participating teachers includes only their informal training and experience in the field and their formal training in Nigerian social studies.

Potentially effective complementary resources such as films, slides and media equipment were not available, and the participating schools lacked funding for such items.

Another limitation of the classroom phase may be inferred from the way the opinionaires were returned to the researcher. For example, the last batch of the opinionaires received late in December from
Ideani Central School was returned in bulk through the administrators of the project. Despite the general indication of individuality in the responses, the bulk packaging can be regarded as a corporate response from the school as well. The cause of the corporate return of teacher and administrator response is explained by a general practice of the traditional Nigerian concept of corporate personality based on the belief that "I am because we are." This practice can be a strength as well as a weakness: this is a strength where freedom of expression and individuality of opinions pervade, but perhaps a weakness where the teachers' opinions may be a product of attempts to please the administrators.

The strength of the classroom test includes voluntary involvement of the students, teachers and the administrators of the participating schools, the general community support and approval of the project, and the general use of local expertise in the indigenous Nigerian music in the classroom which brought into the schools some indigenous Nigerian musicians as teachers. Of great value also was the nine month period of teacher and administrators group preparation and orientation in the Identity Curriculum Guides prior to the implementation of the classroom phase. It probably reduced the degree of teacher frustration and may have been the reason why there was no indication of frustration in the teacher and administrator responses. Perhaps the greatest strength was the growing interest, involvement and participation of students, teachers, administrators and the community throughout the classroom phase.

The researcher presupposed that the integration of Nigerian ethnomusicology and Social Studies (for ethnomusicological education)
would help to solve the problems of (1) inter- and cross-ethnic communication and understanding among Nigerian peoples and (2) developing Nigerian identity. The findings of the study suggest that the curriculum developed here has indeed demonstrated one way of achieving this goal.
CHAPTER VII

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

SUMMARY

This study was a developmental study in the area of curriculum development for ethnomusicological education in Nigerian schools. It was an attempt to develop a sociocultural curriculum in Nigerian studies based on the integration of ethnomusicology and social studies.

The curriculum is a product of conscious anticipation on the part of the researcher (which began in 1966) of future curriculum development in indigenous Nigerian music. The vision was developed in part as a result of the perceived societal need of multi-ethnic Nigeria. The data sources for this curriculum development consist of Nigerian ethnic music and social studies. The collection of ethnomusicological source data was done using an ethnographic research method. The basic conceptualization for curriculum building was derived from Bethune-Johnson's Identity Approach (Binnington, 1973) and the study included a review of related literature in the areas of curriculum development and implementation.

The aims of the curriculum were identified so as to be consistent with the aims of the Nigerian education system and in particular with the recently expressed aims of the Nigerian social studies curriculum which is intended to foster inter- and cross-ethnic communication and understanding in a country which contains more than 250 ethnic groups.
A consideration of appropriate curriculum content led to the identification of five basic concepts in ethnomusicology (communication, performance, kinesiology, language and organology) and five concepts basic to social studies (technology, language, child rearing, social organization and world view). The integration of these concepts into a verified curriculum was made through the Identity Approach which permitted the identification of relevant cognitive, affective and skill objectives and indicated appropriate learning processes. Three curriculum units were developed in detail and field tested in two elementary schools in Southeastern Nigeria.

This field-testing—the classroom phase of the curriculum development—involved 120 students, ten teachers and the administrators of the schools. The staff were given instruction in the curriculum materials and the Identity Approach, following which the students were engaged in twenty-four sessions and covered the three units which had been developed.

The results of the classroom phase were reported from various perspectives involving student, teacher and administrator opinions. Data were in the form of student, teacher and administrator responses to three opinionnaires, student personal letters and suggestions, opinions and recommendations from staff and administrators.

All responses indicated a high degree of student interest in the project and evidence of an increase in inter- and cross-ethnic understanding and respect. Teachers found the project to have contributed to their professional development and both teachers and administrators reported community interest and involvement. Problems identified by the staff and administration related to inadequate funds and provision
of materials or equipment. Administrators also noted the need for involvement by the Ministry of Education if widespread implementation were to be contemplated.

CONCLUSIONS AND IMPLICATIONS

The major conclusions drawn from this study and their implications are summarized in three major areas: the theoretical, the methodological and the practical in terms of their contributions to knowledge and practice in the fields of ethnomusicology, social studies, curriculum development and educational administration. These areas are treated separately in the following paragraphs in which the statement of each conclusion is followed by a discussion of its implications.

Theoretical Conclusions and Implications for Further Research

The findings of the study led to two major conclusions which have a bearing on the theoretical aspects of the curriculum being developed:

1. The two fields of ethnomusicology and social studies can be integrated to provide a curriculum for Nigerian schools.

The curriculum study has demonstrated that ethnomusicological education based on the integrated framework provided by the Identity Approach is feasible in a Nigerian context. Four implications emerge in terms of a contribution to knowledge.

First, social studies can be taught through ethnomusicological education. In this connection, ethnomusicology and social studies complement each other well. Second, ethnomusicology which is limited to
the schools of music and anthropology can now be introduced in the field of social studies at the elementary school level. Conversely, the relevance of social studies (which has never been part of musical studies) for students of ethnomusicology may be considered to have been demonstrated in the present study. Third, ethnomusicological education might well be established in post secondary institutions as an interdisciplinary field involving ethnomusicology, social studies education and other related humanities and social sciences such as anthropology, sociology and linguistics. Fourth, a progressive curriculum could now be developed for ethnomusicological education based on the integrated framework for use in the primary school, secondary school and post secondary institutions. As such a curriculum develops, continuing research would be needed to ascertain the extent of the relationship between the two fields especially in the face of social change and modernization in Nigeria.

2. There is some indication that children can come to appreciate both their own culture and that of other Nigerians through their experience and learnings in ethnomusicological education.

The students who participated indicated appreciation of their own local culture and that of other Nigerian ethnic groups studied. There is some evidence that the students acquired a greater understanding of their own culture. They learned about the construction of musical instruments whose sound some of them had long been familiar with and they came to understand something of the social significance of the songs and dances of their culture.
The study indicates that the Igbo children who participated in the project demonstrated empathy for other Nigerians. The demonstration of empathy found expression in the children adopting some Hausa or Yoruba names, singing Yoruba songs in the village, and wanting to possess the Hausa and Yoruba musical instruments they studied in the project.

Three implications emerge for further research in this area:

1. Similar research using schools from other Nigerian ethno-geographic locations would permit the testing of the present findings to discover whether or not one could find similar evidence of empathy for other Nigerians. Thus it suggests the need to test for external validity among more than 250 ethnic groups in Nigeria,

2. the student demonstration of empathy suggests that the curriculum can help to foster inter-human, intercommunity, intercultural, international and intercontinental communication and understanding. In this connection, such curriculum development would involve the integration of ethnomusicology and social studies on a global scale—a potential curriculum for inter- and cross-cultural, and international understanding, and

3. nevertheless, there is need for studies which expand the present inadequate knowledge of attitudinal change and attempt to assess the effectiveness of such curriculum projects as the present one in leading to changes in attitudes.

Methodological Conclusions and Implications

One major conclusion has a bearing on the methodological aspects of curriculum research:

3. Implementation can be assisted by making use of a sense of community among the participants—in the present case the African concept of corporate personality.
The concept of corporate personality is based on the belief that "I am because we are." The application of this concept in the method of classroom test of the curriculum study was noted in both schools. First, the schools and the community worked in collaboration throughout the classroom phase in the form of resource support, cooperation and participation/commitment. Further, in returning the opinionaires, the last batch was returned in bulk through the administrator as a collective response. Two implications emerge: First, the application of the concept of corporate personality in implementation and evaluation can be a source of strength to the implementation of a curriculum project. This involves the collective consciousness, effort, commitment, concern and support of the participating students, schools, community, and the ministries of education. However, this can be a weakness in a dictatorial social system where individual and voluntary participation risks being suppressed. Further research is needed to explore the most effective means of utilizing the African "concept of corporate personality" in implementation and evaluation processes.

Conclusions and Implications for the Practitioner

Three major observations from this study may be of value to the practitioner:

4. The use of local expertise in the teaching/learning process is very beneficial.

In the two schools that participated, the use of local expertise in indigenous Nigerian music, contributed to the effective classroom phase of curriculum development. It supplemented and complemented teacher expertise. The implication is that local expertise should be
utilized in curriculum development where possible, especially in curriculum innovations where formally trained experts are not readily available in the school. A curriculum such as ethnomusicological education which draws on local folkways should utilize the services of local expertise in the implementation phase. Bringing local expertise into the classroom also introduces variety, originality and community involvement in curriculum development.

5. Resource support is indispensable to effective implementation.

The classroom phase of the present curriculum development indicated the indispensability of resource support in the implementation process. The resource support can be in the form of community support and supply of teaching materials. It can also be in form of government support of the project through funding, training teachers, supply of teaching equipment. Inter-teacher and administrator support in the form of cooperation, teamwork and participation in decision making that are pertinent to the implementation are other forms of support. The need for resource support has also been identified by Fullan and Pomfret (1975) for effective implementation.

6. For widespread introduction and implementation of the curriculum which has been developed, it is necessary to have the adoption, acceptance and approval of the Nigerian Government.

The classroom phase of the present project was conducted without government support. This was because the Government of Nigeria could not consider adopting the curriculum until it had been designed. Government adoption appears indispensable to any further effective introduction.
and implementation of the programme in ethnomusicological education. Fullan and Pomfret (1975) and Shipman (1977) identify 'adoption' as the decision to use an innovation, implementation as the actual use of an innovation. The adopter group consists of those individuals responsible for making the decisions to use an innovation. The user group (such as the staff of the participating schools in this study) is the group which decides to adopt the innovation. The adopter groups under consideration here are the Government authorities in both the Federal and State Ministries of Education responsible for adopting and approving the use of an innovation.

The implication is that the researcher in cooperation with the participating schools, colleges of education, Federal/State Ministries of Education, the universities and communities in Nigeria, should negotiate for the adoption of the designed curriculum into the Nigerian educational system. It is after the adoption that specific strategies for achieving consistency between the goal and the process of implementation (as identified by Fullan and Pomfret (1975)) can be firmly established. Carefully planned implementation strategies are indispensable to effective implementation of the curriculum for ethnomusicological education in Nigeria. Types of strategies suggested by the present study include:

1. Teacher education and in-service training.
2. Resource support.
3. Feedback mechanism (in the form of evaluation procedures).
4. Participation.
Based on the experience of this research, the following implementation procedures are recommended for the effective introduction and implementation of the curriculum in Nigerian elementary schools.

1. Submit a request to the Federal and State Ministries of Education to adopt the designed curriculum.

2. Train skilled teachers in ethnomusicological education by
   (a) organizing inservice training for interested teachers with a fair knowledge of Nigerian indigenous music and social studies under the sponsorship of local, state school boards.
   (b) introduce ethnomusicological education in a teacher training college, Faculty of Education or Department of Music or social studies education to train primary school teachers or qualified teachers.
   (c) provide for interested teachers short periods of inservice training conducted by key teachers who have participated in the curriculum development study.

3. Employ indigenous local expertise in the teacher training programme.

4. Initiate the establishment of small local African Music Conservatories where local expertise in indigenous Nigerian music can provide ongoing training of community resource people.

5. Develop and conduct summer courses in indigenous Nigerian music for interested teachers or other individuals. These courses should be available at beginning, intermediate and advanced levels and on a variety of musical cultures. The
cooperation and the service of local expertise will be indispensable in these courses.

6. Encourage formative evaluation from a variety of perspectives which are considered reasonable for each learning situation.

Based on the findings of this study it is clear that developmental research is but one stage in total curriculum development. The exploratory nature of this study requires that replicative studies focused on different ethnic cultures should be conducted to support or reject the present results.

Two other kinds of research are suggested by this study. The first results from an unanticipated finding, namely, that professional development on the part of the participating teachers and administrators occurred. Some further exploration of this phenomenon may indicate whether it resulted from the new curriculum per se or from the introduction of a new and integrative approach in the form of the Identity Approach and its associated processes.

Second, there is need for research on cognitive outcomes. No attempt was made in this study to test the impact of the curriculum on the cognitive domain of learning. It is not known, for example, whether as a result of participating in the identity learning process, the student has increased in his or her ability to discern musical patterns such as melody and rhythm.

In conclusion the results of this curriculum study may have opened the way for further fruitful research studies in children's learning through ethnomusicological education based on the integrated framework, and in ascertaining the extent to which the students have developed or retained self, local and national identity.
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APPENDIX I

THE INSTRUCTIONAL PROGRAMME AND GUIDE
UNIT TOPIC: LEARNING MUSIC OF IGBO PEOPLE

SUB TOPICS:
1. Drumming and Dancing in Igbo for Nigerian Identity
2. Playing Igbo ubo-aka music for Nigerian Identity
3. Singing Igbo Children's Songs for Nigerian Identity
4. Communicating Nigerian Identity through singing our National Anthem in Igbo

TIME LINE: Six to ten weeks

SUB TOPIC 1

DRUMMING AND DANCING FOR NIGERIAN IDENTITY

Type: "Drumming and Dancing of Igbo People"

Content:

Drumming and dancing among the Igbo people of Nigeria involves the study of Igbo people and their practice of drumming and dancing, learning Igbo terms for drumming and dancing, the structure of drums, the art of playing Igbo drum and a deep understanding of how Igbo drumming and dancing relate to Igbo people, their life situations in interaction with their sociocultural/physical environment.

Generalization:

Drumming and dancing are important common practice among the peoples of Nigeria.

Concepts to Emphasize:

Basic Concepts:

Music: Performance, kinesiological concept, organological concept (drum), rhythm
Culture: Drum rituals
Group: Values (cooperation), interdependence/communication
Time: Period of performance, historical data
Place: Location in community, in Nigeria
Resource: raw materials for drum and drumming
Citizenship: values (loyalty, honour, pride)
Others:

People (Identity)

Suggested Processes and Skills to Emphasize:

1.0 COLLECTING INFORMATION

1.1 The students engage in gathering a wide range of information about the life of Igbo people in relation to Igbo practice of drumming and dancing to use in simulating a particular situation or event or in analyzing or in making decisions, e.g., the location of Igbo people in Nigeria, the culture (beliefs, rituals, etc.), social interaction, the history, the resources and the citizenship of Igbo people.

1.2 Examining written materials such as reading books, pictures, maps, graphs, signs, newspapers, diaries, journals; interviewing; collecting and/or examining artifacts or real objects, sound recording; viewing film, slides, videotapes; listening; recording, tabulating or surveying, the students will obtain specific data on the rhythm, history, socio-cultural roles, place of performance, resources, techniques, construction of Drum, drumming and dancing among the Igbo people of Nigeria.

1.3 In describing Igbo drums, drumming and dancing, the student collects and demonstrates understanding of terms used. Example: Igba (drum), isi-igba (the head of drum), iti-igba (playing the drum), igba-igba (dancing to drumming).

1.4 The student lists or charts sources of information on the practice of drumming and dancing among the Igbo people and indicates those sources which have been used. Example: interviewing Igbo people, field trip to Igbo Museum at Nri.

1.5 The student demonstrates knowledge of criteria for judging validity of objects, written materials, sound recordings, visual aids in research of data on Drumming and dancing among the Igbo people. Example: charting or listing means of checking formation such as (a) authenticity in which life performance of drumming and dancing in an Igbo festival is compared to recorded performance in a studio, (b) identification of instances of conflicting data and over generalization in materials between information from the primary resource and the secondary resources.

(6.0) REPORTING AND EVALUATING:

The students report their findings through discussions, making notes, lists, survey and oral communication. In the Evaluation, the collected information is reported and validated by students and teachers to determine which information is useful and needs
to be remembered which includes reporting results, e.g., communicating findings (how much has been learned, others' awareness of and response to the findings communicated.

2.0 OBSERVING ON FIELD TRIPS TO REFINE INFORMATION

2.1 The students engage in sound recording, sketching, photography, collecting objects during a field trip to observe and refine information on drumming and dancing among the Igbo people, the Igobo people and their drums. Surveying can be used to record information during the field trip. Students can add new information to a list of "what we know" made prior to the field trip.

2.2 The students engage in marking off correct information on the chart of "what we know" (of Igbo people, their drums and the Igbo practice of drumming and dancing) prior to the field trip.

2.3 The students engage in rejecting misinformation which involves "crossing out" incorrect information on a chart of "what we know" (of Igbo people, their drums and Igbo drumming and dancing) made prior to the field trip.

(6.0) REPORTING AND EVALUATING:

Students report and evaluate their findings during the field trip through class discussions or group discussions, making notes, lists, survey, verbal communication. The evaluation is done by the students and teachers to determine which information is useful, and needs to be remembered with regard to (1) how much has been learned, (2) others' awareness of and response to the findings communicated.

3.0 LEARNING BY DOING (Integrating knowledge and feelings)

3.1 The students engage in participative research by planning the simulation of drumming and dancing activity or event among the Igbo people of Nigeria. Example: planning to dance the Igbo Atilogwu Dance to Igbo traditional drumming which they observed in the field trip. This will involve reciting the drum rhythms in several planned performances; making real models of Igbo costumes for drumming and dancing and making Igbo drum ensemble.

3.2 The student engages in using the plan to simulate being Igbo people (through role playing) drumming and dancing among the Igbo people of Nigeria. The students pretend to be Igbo people, Igbo drummers and Igbo dancers.
3.3 The students engage in revising or refining the simulation of Igbo drumming and dancing or the construction of Igbo drum ensemble if needed. Example: after self evaluation, and checking out information and performance practice the students make revisions and refinements if necessary.

3.4 Students engage in using the revised plans or objects of drumming and dancing among the Igbo people in which they aim at improving the performance practice

(6.0) REPORTING AND EVALUATING:

This involves teachers and students reporting and evaluating how believable and accurately a student represents being in another situation: being an Igbo drummer and dancer.

4.0 PROBLEM SOLVING

Students engage in analyzing data on Igbo people, their drums, drumming and dancing to determine what was happening, is happening or will happen and why.

4.1 Students engage in selecting the problem to investigate. For example, Why do Igbo people perform drumming and dancing the way they do? Why do their drumming and dancing sound and appear the way they do?, i.e., Igbo drum rhythms are based on the following rhythmic pattern:

4.2 Students engage in discussing or brainstorming and listing or charting or graphing possible reasons why the practice of Igbo drumming and dancing happened the way it did among the Igbo people of Nigeria. Example: drumming and dancing among the Igbo are interwoven; they are important cultural means for social interaction, ritual and cooperation among the Igbo community.

4.3 Students engage in checking out our guesses in another situation such as Igbo people dancing to hand clapping rhythm: If this is the reason in the situation of "drumming and dancing" does it also apply in "clapping and dancing" in the Igbo community?

(6.0) REPORTING AND EVALUATING:

Reporting what has been learned and how accurate are the results may be through writing and presenting reports, charts, graphs, news reports or discussion of "the practice of Drumming and
Dancing among the Igbo people; consultation with experts or colleagues who have experienced and observed Igbo drumming and dancing can enhance external evaluation.

5.0 DECISION MAKING

The students engage in activities in which they are making decisions about what should be done about the practice of drumming and dancing among Igbo people.

5.1 The students engage in selecting the issue, e.g., should the Government of Nigeria promote the practice of drumming and dancing among the Igbo people? Should Igbo people preserve their cultural heritage in drumming and dancing for posterity?

5.2 Students engage in exploring the values of drumming and dancing among the Igbo people by determining what is important to Igbo people in their practice of drumming and dancing. Example: Drumming and dancing is a means of social control, socialization, and social interaction.

5.3 Students engage in considering alternative actions to be taken regarding the practice of drumming and dancing among the Igbo people. Example: the Government could perpetuate the Igbo culture of drumming and dancing by incorporating it officially into Nigerian school curriculum to ensure its transmission from one generation to another and to spread the knowledge and skills of Igbo drumming throughout Nigeria.

5.4 The students engage in decision making processes by listing, selecting and recommending appropriate actions to be taken concerning the practice of drumming and dancing among the Igbo people of Nigeria. Example:

(a) The Igbo people should retain through practice and usage the art of Igbo drumming and dancing.

(b) The Anambra State Government should continue to encourage Igbo drumming and dancing by including the art in the Annual State Festival of Arts and in the school curriculum.

(c) The Federal Government should give loans to Igbo drum makers to perpetuate the technology of Igbo drums.

6.0 REPORTING AND EVALUATING:

Students and teachers may report what has been decided through oral or written reports, pictorial or graphic representation, or tape recording. The evaluation should assess how the decisions
meet (1) the Igbo societal need for drumming and dancing in Igbo communities, and (2) the Federal Government policy on promoting useful aspects of Nigerian culture throughout the Federation.

6.0 REPORTING AND EVALUATING

Students engage in activities in which they communicate, check and evaluate their findings about Igbo people, their drums, drumming and dancing.

6.1 Students engage in reporting the overall results of (1) collecting information, (2) observing to refine knowledge, (3) learning by doing and (4) analyzing and decision making in the following ways:

(a) simulating through drama, experiments, demonstration the practice of drumming and dancing among the Igbo people.
(b) writing a report or chart about Igbo drumming and dancing.
(c) presenting decisions and reasons for the practice of drumming and dancing among the Igbo people of Nigeria.

6.2 Students engage in self evaluation of Igbo people: their drums, drumming and dancing by assessing personal responsibility for accuracy of results/reports of Igbo drumming and dancing, through consultation, discussion or self rating on a scale.

6.3 Students engage in external evaluation of findings on "Igbo people in relation to Igbo Drumming and Dancing" for example:

(a) checking accuracy of results with experts such as professional drummers and dancers.
(b) checking accuracy of results in the Ministry of Information and Culture, Libraries, Schools, home and community.
(c) Consulting with teachers, fellow students, parents who participated and witnessed the overall demonstration on Parents' Day Celebration or during the School's Open House Day.

Materials and Equipment:

1. Student readings: Refer to the attached Data Retrieval Chart (Appendix III).

2. School collection of different types of Nigerian drums including Igbo drums.
3. Map of Nigeria showing various Nigerian states and ethnic groups (attached).
4. Pictures, slides, films of drummers, drumming and dancing.
5. Collection of newspapers, magazines, texts, stories containing data on ethnic, inter- and cross-ethnic perspectives on Nigerian drumming and dancing.
6. Charts of different names, terminologies and shapes of Nigerian drums.
7. Tape recorder, music tapes and records (containing the music of drumming and dancing.
8. Class or school listing of available live-performers and dancers in Nigeria.
10. Forms: letters to parents, field trip organization.

Activities to Use, Adapt or Extend:

Organization: Total group, small groups, and individuals

1. Create/provide learning opportunities for the study of Igbo people in relation to Igbo practice of drumming and dancing and the use of drums by slides, pictures, written data, films of Igbo drumming and dancing. Refer to the Data Retrieval Chart (Appendix III).

2. Take the students to a field trip on Drumming and Dancing Among the Igbo People. Example: Igbo People Celebrating New Year Festival in which Igbo drumming and dancing are featured.

3. The students plan and simulate their experience of (observing on the field trip) Igbo people, drumming and dancing for Igbo local identity in Nigeria.

4. Children (or students) analyze the practice of Drumming and Dancing Among the Igbo People in relation to the life situations of Igbo people: selecting the problem, finding specific data, differences and similarities.

5. Students make decisions about what should be done on the practice of drumming and dancing among the Igbo people in the light of the issue: "Should the Government encourage (or discourage) the practice of Igbo drumming and dancing in Nigeria?" "Should drumming and dancing be used for national celebration?"
6. Students and teachers communicate and evaluate their findings about Igbo people and their practice of drumming.

**Skills:**

**Learning skills:**

Performance skill (holding, balancing, beating, improvisation, touching).

Kinesiological skill (basic body movements for dancing - walk run, muscle control, balancing, twisting, bending, counting).

Communication skills (listening, reading, writing).

Social skills (sharing, dialoguing, showing respect for others, participating).

**Values Emphasized:**

**People:**

Empathy.
Participation/cooperation.
Dignity and worth of people.

**Things (phenomena):**

Drumming and Dancing.

**Learnings:**

Nigerian ethnic music.
Nigerian social studies.

**Evaluation:**

The product of the children's activities is evaluated according to the above criteria by both the students and teachers individually and collectively using the checklists A, B, C and D in Appendix II.

**SUB TOPIC 2**

**PLAYING UBO-AKA MUSIC FOR NIGERIAN IDENTITY**

**Type:** "Playing Igbo Ubo-aka Music for Nigerian Identity"

**Content:**

Igbo ubo-aka music communicates the folkways of Igbo people; it reflects various life situations of Igbo people in interaction with
their sociocultural and physical environment.

**Generalization:**

_Ubo-aka_ is a communication medium among Nigerian peoples.

**Concepts to Emphasize:**

**Basic Concepts:**

- **Music:** Performance, sound (rhythm)
- **Culture:** Religious function
- **Group:** Various social functions
- **Time:** The history
- **Place:** Location, distribution and place of performance
- **Resource:** Materials for construction
- **Citizenship:** Values (praise, loyalty)

**Others:**

- People/Identity
- Communication

**Values to Emphasize:**

- Positive response towards people:
  - Empathy (classmates: Igbo people, Ubo-aka players)
  - Dignity and worth of people
  - Participation

**Things/phenomena:**

- Friendship, belonging, care of materials.

**Learnings:**

- Nigerian ethnic music and social studies

**Suggested Processes and Skills to Emphasize:**

Follow the Learning Processes as in "Drumming and Dancing of Igbo People" with application to "Playing Igbo _Ubo-aka_ music".

**Skills:**

- Performance skill (holding, positioning, thumping, plucking, pressing, muting, improvising)
- Rhythm skills (clapping, echo clapping, counting, dancing steps)
- Vocal skill (tone matching, voice ranging, pitching, vocalizing, pronouncing)
Social Studies skill (time and chronology skill - terms past/present, reading skill - locating information, communication skill - listening)

Social skills (empathizing, sharing)

Evaluation:

The product of the children's activities is evaluated according to the following criteria: the components of cognitive, affective and skill objectives in playing Igbo ubọ-aka music using the checklists A, B, C, and D (Appendix

Materials and Equipment:

1. Student readings: refer to the Data Retrieval Chart on "Playing Ubo-aka music for Nigerian Identity"

2. School collection of different Nigerian ubọ-aka including the Igbo ubọ-aka.

3. Pictures, slides, films of ubọ-aka players in action.

4. Charts of different names, terminologies and shapes of Nigerian ubọ-aka.

5. Tape recorder, music tapes and records (containing the ubọ-aka music

6. Class or school listing of available live performers of ubọ-aka in Nigeria.

7. Teacher checklists and Evaluation sheets.

Activities to Use, Adapt or Extend:

Organization: Total group, small groups, and individuals

1. Opening Activity (open inquiry method) create/provide learning environment for the study of "playing Igbo ubọ-aka for Nigerian identity", the socio-cultural functions of Igbo ubọ-aka and the structure of the instrument in relation to the daily life of Igbo people.

2. Take the students to a field trip on playing Igbo ubọ-aka music in various social situations. Example: the individual Igbo ubọ-aka player playing at home for recreation, during the Onwasatọ Festival (a harvest festival in Igbo land).

3. The students simulate their experience of observing on the field trip Igbo people/performers playing the ubọ-aka for Igbo local identity in Nigeria. Children attempt drawing/constructing the Igbo ubọ-aka.
4. Pose the Problem - children analyze the practice of playing the *ubq-aka* music of Igbo people in relation to Igbo life situations - selecting the problem, finding specific data, differences and similarities.

5. Students make decisions about what should be done about the practice of "playing the Igbo *ubq-aka* music. Example: an annual festival of *ubq-aka* music is good for our community, school or state, and in the light of the issue. Should our parents encourage the playing of *ubq-aka* music in the community? Should we use the *ubq-aka* music in celebrating our school's "Open Day?"

6. Teacher and students communicate and evaluate their findings about playing *ubq-aka* music and its relationship to the life of Igbo people of Nigeria.

**SUB TOPIC 3**

**SINGING CHILDREN'S SONGS FOR NIGERIAN IDENTITY**

Type: "Singing Igbo Children's Songs"

Content:

Igbo children's songs are for child rearing/socialization, communication and recreation.

Concepts to Emphasize:

**Basic Concepts:**

Music: Performance, sound (rhythm)
Culture: Language of song
Group: Group singing, dancing by children
Time: Usual time of performance and event
Place: The place of performance
Resource: People, accompaniment materials (handclapping and clappers)
Citizenship: Values (obedience, respect for elders, parents and leaders)

**Others:**

People/identity (Igbo children's names)

**Values to Emphasize:**

Positive response towards people:

- empathy for classmates, Igbo people/children
- participation and cooperation in singing.
Things/Phenomena:

Friendship, belonging, oneness.

Learnings:

Singing and understanding Nigerian children's song in its socio-cultural context.

Suggested Processes and Skills to Emphasize:

Follow the "Identity Learning Processes" as in "Drumming and Dancing of Igbo People" with application to "Singing Igbo Children's Songs."

Skills:

Musical skill:

Singing skill (tone matching, voice ranging, vocalizing, breath control, listening, yodelling)

Rhythm skill (clapping, stamping, snapping, counting, stepping, nodding)

Social Studies Skill:

Oral Communication skill (speaking, contributing to discussion, listening)

Written Communication skill (recording information, describing, listing)

Evaluation:

The product of the children's activities is evaluated according to the following criteria: the components of cognitive, affective and skill objectives in singing Igbo children's songs using the Checklist A, B, C, and D (in Appendix II).

Materials and Equipment:

1. Student readings: Refer to the Data Retrieval Chart on Singing Igbo Children's songs for Nigerian Identity.

2. School collection of various Nigerian children's songs (including Igbo children's songs) in tapes, records, tape recorder/players.

3. Pictures, slides, films showing Nigerian children singing their songs.
4. Charts of different names, terminologies used in Nigerian children's songs.

5. A collection of Nigerian children's names and their meanings in various ethnic languages.

6. Teacher checklists and evaluation sheets.

Activities to Use, Adapt or Extend

Organization: Total group, small groups, and individuals

1. Opening Activity (open inquiry method) create/provide learning opportunities for singing and understanding Igbo children's songs for Nigerian identity in terms of their cultural meanings, social function, aesthetics and relationships to the life of Igbo children in their communities and environment.

2. Take the students to a field trip on Igbo children singing in moonlit nights; traditional ceremonies or initiations.

3. Student simulate their experience of observing on the field trip the practice of singing Igbo children's songs (by Igbo children themselves) for Igbo local identity in Nigeria. Children attempt role playing: singing like the Igbo children, drawings/constructing objects mentioned in the words of the songs.

4. Pose the Problem - children analyze the practice of singing Igbo children's songs in relation to Igbo life situations, selecting the problem, finding specific data, differences and similarities.

5. Students make decisions on what should be done about the practice of singing Igbo children's songs: they reflect on issues such as (1) "Should our parents encourage the singing of Igbo children's songs", (2) "Should we preserve Igbo children's songs in tapes for future use or should we use Igbo children's songs for celebrating Nigerian Independence Day?"

6. Teacher and students communicate and evaluate their findings about singing the Igbo children's songs for Nigerian identity as it relates to the daily life of Igbo people.

SUB TOPIC 4

COMMUNICATING NIGERIAN IDENTITY THROUGH OUR NATIONAL ANTHEM (in nine native languages)

Type: "Communicating Nigerian National Anthem in Igbo Language"
Content:

The language of Nigerian National Anthem communicates the nationhood, the multi-ethnic nature, the brotherhood/sisterhood, the symbolism, the ethics, the ideology, the belief/faith, the oneness, citizenship and the prayer of Nigerian peoples as a nation.

Generalization:

The National Anthem of Nigeria communicates Nigerian Identity.

Concepts to Emphasize:

Basic Concepts:

Music: the melody, rhythm and performance
Culture: multicultural characteristics based on belief in God
Group: Nigerians as one people
Time: The history of composition
Place: The location of Nigeria in Africa/world
Resources: Natural/agricultural/mineral resources of Nigeria and people economic development
Citizenship: Values (peace, unity, justice, oneness, human rights)

Others:

Identity/people
Intercultural communication

Values to Emphasize:

Positive response towards people: empathy (ethnic life, inter- and cross-ethnic links) and respect for human dignity.

Things/Phenomena:

Friendship, belonging, participation/involvement.

Learnings:

The dimensions of Nigerian Identity.

Suggested Processes and Skills to Emphasize:

Follow the Identity learning processes as in "Drumming and Dancing of Igbo People," with application to the Content of Nigerian National Anthem.
Skills:

**Musical skill:**

Singing (pitching, tone matching, voice ranging, pronunciation, vocalizing)

Rhythm skill (clapping to time, counting, beating to time, stepping, marching)

**Social Studies Skill:**

Mapping skill (drawing the map of Nigeria, using labels)

Reading skill (locating/organizing information about Nigerian identity as expressed in the anthem)

Communication skill (listening phonetics - word pronunciation in ethnic languages of Nigeria, spelling Nigerian terms)

**Evaluation:**

The product of the children's activities is evaluated according to the following criteria: the components of cognitive, affective and skill objectives in learning the content of and singing our Nigerian National Anthem using the checklists A, B, C, and D (in Appendix II).

**Materials and Equipment:**

1. Student readings that reflect the content of the Nigerian National Anthem: refer to the Data Retrieval Chart on Communicating the Nigerian National Anthem in Igbo language.

2. School collection of different Nigerian linguistic translation of our Nigerian National Anthems. For example: the available nine translations (Yoruba, Ijaw, Fulfulde, Tiv, Edo, Hausa, Igbo, Kanuri, Efik).

3. Pictures, slides, films about the singing/performance of our Nigerian National Anthem by (1) school children, (2) the Armed forces and (3) the general Nigerian public on National Day Celebration Opening Ceremonies in Schools, Stadium, Arts Theatre or in any open square.

4. Tape recorder, taped music of the Nigerian National Anthem in various Nigerian languages.

5. Class or school listings of available choirs, music orchestras or band groups, school bands in Nigeria that play "Our Nigerian National Anthem.

6. Teacher Checklists and evaluation sheets.
Activities to Use, Adapt or Extend

Organization: Total group, small groups, and individuals

1. Opening Activity (open inquiry method) create/provide learning environment for study of the content/message of our Nigerian National Anthem as it relates to Nigerian peoples as a nation.

2. Take the students to a field trip on a performance station of our Nigerian National Anthem. For example: the Nigerian Police Band rehearsals or the Nigerian Army Rehearsals or on any Nigerian Festival in which Our National Anthem is performed by choirs or bands.

3. The students simulate their experience of observing on the field trip Igbo people (or any Nigerian ethnic group), performing our Nigerian National Anthem.

4. Pose the Problem - children analyze the practice of singing our Nigerian National Anthem and the communication of the content of our Nigerian National Anthem as it relates to the life situations of Nigerians.

5. Students make decisions about what should be done to promote/communicate the content and the performance of Nigerian National Anthem. For example: should our Nigerian National Anthem be translated into the present 300 ethnic languages of Nigeria? Should Nigerian people use it for opening any Nigerian festival on both local, ethnic, state and national levels?

6. Teacher and students communicate and evaluate their findings in their study of the music and the content of our Nigerian National Anthem as it relates to the life of Nigerian people.
APPENDIX II

CHECKLISTS FOR USE IN
SETTING OBJECTIVES
SELECTING RESOURCE MATERIALS
RELATING OBJECTIVES TO
  - QUESTIONS
  - ACTIVITIES
  - TEST ITEMS
  - EVALUATION
A. BASIC CONCEPTS
B. BROAD CONCEPTS
C. PROCESSES
D. SKILLS
E. AFFECTIVE RESPONSES
### A. BASIC CONCEPTS

<table>
<thead>
<tr>
<th>BASIC CONCEPT</th>
<th>CONCEPT CYCLE</th>
<th>a</th>
<th>b</th>
<th>c</th>
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<td>MUSIC</td>
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Note 1. BASIC CONCEPTS in the Identity Social Studies and Ethnomusicology series represent various aspects of personal and sociocultural social identity.

Note 2. CONCEPT CYCLES provide categories of important information or attributes to use in developing basic concepts.

Note 3. Students can focus on one or several concepts or sub concepts during a single lesson.

Note 4. Emphasis on more than one concept or sub concept during a lesson enables students to perceive relationships between concepts.

Note 5. Concepts and processes combine to form the basis of KNOWLEDGE objectives and evaluations.
### B. BROAD CONCEPTS

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<thead>
<tr>
<th>BROAD CONCEPT</th>
<th>EXAMPLES FOR NIGERIA LONG AGO CONTENT:</th>
<th>a</th>
<th>b</th>
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<tbody>
<tr>
<td>CAUSALITY</td>
<td>e.g., Nigeria grew because of her minerals and agricultural production.</td>
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<td>CHANGE</td>
<td>e.g., Many Nigerians changed from our traditional religion to Islam and Christianity</td>
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<td>COMMUNITY</td>
<td>e.g., Urunnebo Community or Fulani community</td>
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<td>CUSTOM</td>
<td>e.g., Nigerian children are initiated into adulthood</td>
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<td>GOALS/ASPIRATIONS</td>
<td>e.g., Nigerians commemorate Nationhood on October 1st</td>
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<td>INTERACTION</td>
<td>The Northern and Southern Nigerians interact through trade, intermarriage and communication (Spatial Interaction or Movement)</td>
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<td>INTERDEPENDENCE</td>
<td>e.g., Townspeople depended on the storekeeper to stock and sell foods and drygoods</td>
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<td>LIFESTYLE</td>
<td>e.g., Family life in Nigeria long ago, a rural agricultural community, involved various activities and special events</td>
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<td>NEEDS</td>
<td>People filled needs for food and clothing by working for wages</td>
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<td>PRESERVATION</td>
<td>Contributions of the past are preserved through storytelling, photos, museums and folk music</td>
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<td>POWER</td>
<td>People gain economic power by earning wages</td>
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<td>TRADITION</td>
<td>e.g., October 1 celebration of Independence and Republican status</td>
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**Note 1.** BROAD CONCEPTS relate to more than one basic concept.

**Note 2.** CONCEPTS and processes combine to form a basis for KNOWLEDGE objectives and evaluation.

**Note 3.** Students can demonstrate understanding of concepts by giving examples, explanations and/or definitions from particular lesson content.
### C. PROCESSES

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<th>EMPHASIS</th>
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<td>INFORMATION</td>
<td>1.0 COLLECTING INFORMATION</td>
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<td>1.1 identifying situations, problems, issues</td>
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<td>1.2 collecting facts</td>
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<td>1.3 collecting terms</td>
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<td>1.4 collecting sources of information</td>
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<td>1.5 determining means of validating</td>
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<td>FIELD TRIP</td>
<td>2.0 OBSERVING ON FIELD TRIPS TO REFINE INFORMATION</td>
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<td>2.1 selecting the site</td>
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<td>2.2 adding new information, situations, problems, issues</td>
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<td>2.3 confirming information</td>
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<td>2.4 rejecting misinformation</td>
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<td>(6.0 REPORTING AND EVALUATING)</td>
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<td>SITUATION</td>
<td>3.0 LEARNING BY DOING (INTEGRATING KNOWLEDGE AND “FEELINGS”)</td>
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<td>3.1 selecting the situation</td>
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<td>3.2 planning and/or constructing</td>
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<td>3.3 being someone else (role playing), using the constructed object</td>
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<td>3.5 using revised plans or objects</td>
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<td>4.1 selecting the problem</td>
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<td>4.2 finding differences and similarities</td>
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<td>ISSUE</td>
<td>5.0 DECISION MAKING</td>
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<td>6.3 doing external evaluation</td>
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Note 1. Students can engage in one process or several processes during a single lesson.

Note 2. This list suggests categories to use, adapt or extend in selecting processes to emphasize and to evaluate in a single lesson OR series of lessons.

Note 3. Processes and concepts combine to form a basis for KNOWLEDGE objective and evaluation.
D. SKILLS

Progress may be estimated on a scale of 1 to 5, for example: 1 low
2
3
4
5 high

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<td>Show respect for ideas/opinions of</td>
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<td>Show respect for feelings of others</td>
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</table>

Note 1. This progress check list suggests criteria to use or extend in recording individual student progress in four selected learning skills emphasized in the identity approach.

Note 2. The Curriculum Resources Survey may be used to remind you of activities that give opportunity to practice reading, oral communication, mapping and writing skills.

Note 3. This progress check list suggests criteria which also may be used by the teacher in recording skills emphasized in particular lessons.
E. AFFECTIVE RESPONSES

Degree of response may be estimated on a scale of 1 to 5, for example:

1. Willingness to listen to, talk with, correspond with, participate in, using . . .
2. Repeatedly listening to, talking to, corresponding with, participating in, using . . .
3. Showing preference for listening to, talking to, corresponding with . . .
4. Justifying a choice or preference for listening to, etc. . . .
5. Maintaining a preference over a long period for listening to, working with . . .

<table>
<thead>
<tr>
<th>ESTIMATED AFFECTIVE RESPONSE TOWARD</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
<th>f</th>
<th>g</th>
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</thead>
<tbody>
<tr>
<td>I. PEOPLE</td>
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<td>II. PHENOMENA/THINGS</td>
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<td>III. LEARNING through the identity processes, for example, toward learning:</td>
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<td>Social Studies (history, geography and the social sciences)</td>
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</tbody>
</table>

Note 1. This progress check list suggests categories to use or extend in recording student progress for your particular class situation.

Note 2. Categories for estimating degree of response are based on Krathwohl, 1964: Receiving, Responding, Valuing, Organization, Characterization by a Value Complex.

Note 3. Examples of people, things and learning areas may be selected from those suggested and/or from others suitable for the class situation. Social Studies may be itemized by areas such as history, geography, anthropology, sociology, and economics.

Note 4. This progress check list suggests categories which also may be used by the teacher in recording affective areas emphasized in particular lessons.
APPENDIX III

DATA RETRIEVAL CHART:
DRUMMING AND DANCING
FOR NIGERIAN IDENTITY
The Music Notation

There are three kinds of notational systems used in the data retrieval chart:

(i) The staff notation (western system of notation)

(ii) The Time box notation: This is used in notating the drum and ubo-aka rhythmic patterns.

(iii) Liang's Graphic Space Notation: This was designed in 1977 for notating ubo-aka music, e.g.:

L - S - m - r:

= a beat

= notes played by right hand (thumb)

= notes played by left hand (thumb)
Figure 10: Igba: Igbo Drum (Southeastern Nigeria)
Figure 11: Gangan: Hausa big Drum and Drummers/Dancers (Northern Nigeria)
Figure 12: Kanango: Yoruba Talking Drum (Western Nigeria)
Figure 13: Yoruba Drummers and Dancers in their costumes (Western Nigeria)
Figure 14: Igbo Children Dancing to Wooden Drum Music
Figure 15: Akwanga children (Northern Nigeria) dancing in their costumes
Figure 16: Ibibio Girls (Southeastern Nigeria) dancing in their costumes
### APPENDIX III.

**MUSICAL IDENTITY: Some Data on Drumming and Dancing**

#### CONCEPTS

<table>
<thead>
<tr>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
</table>

| IGBO | HAUSA | YORUBA |

#### Performance (Sound)

**Rhythm:**

- **IGBO:**
  - 12 12 8
  - \[\begin{align*} 
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### APPENDIX III.

**MUSICAL IDENTITY: Some Data on Drumming and Dancing (continued)**

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IGBO</td>
</tr>
<tr>
<td>Kinesiology (Movement)</td>
<td>Position: (standing, bending, stooping)</td>
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<tr>
<td></td>
<td>Arm/Leg movements: (raising, up and down, astride, jump, sideways, vertical) running, forward/backwards, bending</td>
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<tr>
<td></td>
<td>Organization: (1) leader - dancers, (2) single profile, (3) circle, (4) horseshoe double lines (parallel lines) and ensemble players</td>
</tr>
<tr>
<td>Language (Linguistic Concept)</td>
<td>Igbo Language: Names of drum: Igba, ekere, ogwe, nkwa or egede</td>
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<tr>
<td></td>
<td>Drummer: Oti-Igba</td>
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</tbody>
</table>
### CONCEPTS

<table>
<thead>
<tr>
<th>Language (Linguistic Concept)</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
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</thead>
<tbody>
<tr>
<td>Vocables for drum rhythm:</td>
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<tr>
<td>Gi-ni-bi gi-na chan chan</td>
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<td>Vocal:</td>
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<td>Vocal:</td>
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<td>12 &gt;</td>
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<td>8 &gt;</td>
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<tr>
<td>Vocal:</td>
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<tr>
<td>gi-na gi-ni-bi chan chan gban</td>
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<tr>
<td>gban gban</td>
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<td>Vocal:</td>
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<td>dun dun</td>
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<tr>
<td>Language of Drum Song:</td>
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<tr>
<td>Refer to Music Example no. 1</td>
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<tr>
<td>Language of Drum Song:</td>
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<tr>
<td>Refer to the drum song in Example 2</td>
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<tr>
<td>Language of Drum Song:</td>
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<tr>
<td>Refer to drum song in Example 3</td>
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</tbody>
</table>
### APPENDIX III.

**MUSICAL IDENTITY: Some Data on Drumming and Dancing (continued)**

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Some Nigerian Ethnic Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Igbo</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Instrument</strong></td>
<td>(Organo-logical concept)</td>
</tr>
<tr>
<td>Igba (Drum)</td>
<td>Gangan (A Drum)</td>
</tr>
<tr>
<td><strong>Hausa</strong></td>
<td></td>
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<tr>
<td><strong>Yoruba</strong></td>
<td></td>
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<tr>
<td><strong>Iya-Ilu</strong> (mother drum)</td>
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</tbody>
</table>

#### Igbo

<table>
<thead>
<tr>
<th><strong>Igba</strong> (Drum)</th>
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<tbody>
<tr>
<td><strong>The notation indicates that Igba has the external shape of a barrel; has a cylinder made of (5) wood, has a single head fastened by an H (hoop) R (ring), is played by both left and right hand, held between V (two legs) in a slanting position) and played by male or female (MF), R (ritual) is involved; has a societal value estimated $10. HR tells us</strong></td>
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</tbody>
</table>

#### Hausa

<table>
<thead>
<tr>
<th><strong>Gangan</strong> (A Drum)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The notation indicates that gangan has the external shape of a barrel; has a cylinder made of (5) wood, has a single head fastened by a H (hoop), R (ring), is played by left hand and a stick held by the right hand. - - indicate that it is held in a slanting position on the left shoulder, M indicates it is played by male only, has a societal value of ($8) and</strong></td>
</tr>
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#### Yoruba

<table>
<thead>
<tr>
<th><strong>Iya-Ilu</strong> (mother drum)</th>
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<tbody>
<tr>
<td><strong>The notation indicates the exterior (and interior) of Iya-ilu (the talking drum), that it is held under the left arm (4), has societal value of ($10), that it is held in a slanting position, on the left shoulder, that M indicates is played by only males and used in (R) ritual, that —- it is a double headed drum played by left hand and played with a special</strong></td>
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</table>
## MUSICAL IDENTITY: Some Data on Drumming and Dancing (continued)

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrument (Organological concept)</strong></td>
<td>Igba (Drum) that the head is lapped over the body of the drum. ( V ) indicates that the pitch is variable through playing technique. ( = ) internal shape is a cylinder.</td>
<td>Gangan (A Drum) used in (R) ritual. HR indicates that the head is lapped over the body of the drum. ( V ) indicates that the pitch varies through playing technique. ( = ) internal shape is a cylinder.</td>
<td>Iya-Ilu (mother drum) curved stick held in the right hand (( / )). ( V ) indicates that the pitch varies based on method of performance.</td>
</tr>
</tbody>
</table>
### APPENDIX III. CULTURAL IDENTITY: Some Data on Drumming and Dancing (continued)

<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
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</thead>
<tbody>
<tr>
<td>Social/Cultural Function</td>
<td>used during festivals such as &quot;Onwa Asato&quot; for Dancing and rejoicing, and funerals</td>
<td>used extensively during the &quot;Durbar&quot; ceremonies in Northern Nigeria</td>
<td>used extensively for talking or communicating messages</td>
<td>used in ritual ceremonies involving men and women mostly played by men</td>
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<td></td>
<td>used for royal music specially for traditional kings</td>
<td>is not used during the funeral</td>
<td>used in the palace of &quot;Oba&quot;, the traditional rulers and kings</td>
<td>its social function includes marriage, initiation, coronation and funeral ceremonies</td>
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<tr>
<td></td>
<td>used for rituals such as marriage, initiation</td>
<td></td>
<td>used extensively in ritual dances such as &quot;Egungun&quot; and juju ceremonies</td>
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</tbody>
</table>
## APPENDIX III. CULTURAL IDENTITY: Some Data on Drumming and Dancing

<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organology</strong></td>
<td><strong>Name of Drum</strong>: Igba</td>
<td><strong>Name of Drum</strong>: Gangan</td>
<td><strong>Name of Drum</strong>: Dundun</td>
<td><strong>Name of Drum</strong>: Ibid</td>
</tr>
<tr>
<td><strong>Technique</strong>:</td>
<td>This is played standing or sitting with palms or drumsticks. There are big and small ones.</td>
<td>This is played standing or sitting or walking with palms or special carved sticks. Some are big and small.</td>
<td>This can be played standing or sitting and held between the arm pit (right or left).</td>
<td>This can be played standing or sitting and held between the legs, played with palms or drumsticks.</td>
</tr>
<tr>
<td><strong>Structure</strong>:</td>
<td>It is single frame with a hollowed wooden cylinder.</td>
<td>Some are single framed or double framed with a hollowed wooden cylinder.</td>
<td>Double framed with parallel leather strings for varying the pitch.</td>
<td>Some are short or tall. Single frame. Some are three legged.</td>
</tr>
<tr>
<td><strong>Decorations</strong>:</td>
<td>No decorations on the drum.</td>
<td>Red, white, yellow or blue wrappers.</td>
<td>Coloured leather with head bells.</td>
<td>No special decoration for the drums.</td>
</tr>
<tr>
<td><strong>Social Organization</strong>:</td>
<td>The drums are played by various groups: children, youths and adults. They can be played in families, clans, or singly.</td>
<td>Solo and Group drumming and dancing.</td>
<td>Solo and group drumming and dancing. They are classified in families, hence the &quot;Mother Drum&quot;, &quot;Iya-Ilu&quot;</td>
<td>Group drumming is predominant.</td>
</tr>
</tbody>
</table>
### APPENDIX III.

#### PLACE IDENTITY: Drumming and Dancing in a multi-ethnic Nigeria

<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Location</strong></td>
<td>Indicate areas occupied by Igbo people in southeastern Nigeria. Chief towns include Enugu, Owerri, Onitsha Agbor</td>
<td>Indicate areas occupied by the Hausa people in Northern Nigeria. Chief towns include Kano, Sokoto, Kaduna, Jos</td>
<td>Indicate areas occupied by the Yoruba people in southwestern Nigeria. Chief towns include Ibadan, Abeokuta, Ijebu and Lagos</td>
<td>Indicate areas occupied by the Ibibio people in southeastern Nigeria. Chief towns include Calabar, Efinam, Uyo, Ananga, etc.</td>
</tr>
<tr>
<td><strong>Ecological Factors</strong></td>
<td>Deciduous forest area with heavy rain. Big trees for huge wooden drums and heavy drums. Goat skins for drums and monkey skins.</td>
<td>Savanna area (grassland). Dry weather. Cattle ranching supplies skins for making large drums.</td>
<td>Rain forest area in the south with supply of goat, cow and monkey skins for drums.</td>
<td>Rain forest area in the south with supply of huge tree trunks for huge wooden drums. Supplies of goat, cow and monkey skins.</td>
</tr>
</tbody>
</table>

179
<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific</td>
<td>vals, Modern</td>
<td>stadium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Areas of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>Sometimes</td>
<td>the shade of</td>
<td>big trees</td>
<td></td>
</tr>
<tr>
<td></td>
<td>under</td>
<td></td>
<td>during</td>
<td></td>
</tr>
<tr>
<td></td>
<td>dry and hot</td>
<td></td>
<td>weather.</td>
<td></td>
</tr>
<tr>
<td>ETHNIC GROUPS</td>
<td>IGBO</td>
<td>HAUSA</td>
<td>YORUBA</td>
<td>IBIBIO</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
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<td>--------</td>
</tr>
<tr>
<td><strong>Roles</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drum leader</td>
<td>Drum leader</td>
<td>Drum leader</td>
<td>Drum leader</td>
<td>Drum leader</td>
</tr>
<tr>
<td>(conductor)</td>
<td>(conductor)</td>
<td>(conductor)</td>
<td>(conductor)</td>
<td>(conductor)</td>
</tr>
<tr>
<td>Dance leader</td>
<td>Dance leader</td>
<td>Dance leader</td>
<td>Dance leader</td>
<td>Dance leader</td>
</tr>
<tr>
<td>(controller</td>
<td>(controller</td>
<td>(controller</td>
<td>(controller</td>
<td>(controller</td>
</tr>
<tr>
<td>of dance</td>
<td>of dance</td>
<td>of dance</td>
<td>of dance</td>
<td>of dance</td>
</tr>
<tr>
<td>steps)</td>
<td>steps)</td>
<td>steps)</td>
<td>steps)</td>
<td>steps)</td>
</tr>
<tr>
<td>Dancers</td>
<td>Dancers</td>
<td>Dancers</td>
<td>Dancers</td>
<td>Dancers</td>
</tr>
<tr>
<td>(trained</td>
<td>(trained</td>
<td>(trained</td>
<td>(trained</td>
<td>(trained</td>
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<tr>
<td>and untrained)</td>
<td>and untrained)</td>
<td>and untrained)</td>
<td>and untrained)</td>
<td>and untrained)</td>
</tr>
<tr>
<td>Instrumentalists</td>
<td>Instrumentalists</td>
<td>Instrumentalists</td>
<td>Instrumentalists</td>
<td>Instrumentalists</td>
</tr>
<tr>
<td>**Inter-</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>dependence</td>
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<td></td>
</tr>
<tr>
<td>Dance steps</td>
<td>Dance steps</td>
<td>Dance steps</td>
<td>Dance steps</td>
<td>Dance steps</td>
</tr>
<tr>
<td>follow the</td>
<td>follow the</td>
<td>follow the</td>
<td>follow the</td>
<td>follow the</td>
</tr>
<tr>
<td>drum rhythms</td>
<td>the drum</td>
<td>the drum</td>
<td>the drum</td>
<td>the drum</td>
</tr>
<tr>
<td></td>
<td>rhythms</td>
<td>rhythms</td>
<td>rhythms</td>
<td>rhythms</td>
</tr>
<tr>
<td>Dance leader</td>
<td>Cooperation</td>
<td>Cooperation</td>
<td>Cooperation</td>
<td>Cooperation</td>
</tr>
<tr>
<td>cooperates</td>
<td>between</td>
<td>between</td>
<td>between</td>
<td>between</td>
</tr>
<tr>
<td>with the</td>
<td>Drum leader</td>
<td>Dance leader</td>
<td>Drum leader</td>
<td>the dancers</td>
</tr>
<tr>
<td>Drum leader</td>
<td>and</td>
<td>and</td>
<td>and</td>
<td>and the</td>
</tr>
<tr>
<td></td>
<td>Dance leader</td>
<td>Drum leader</td>
<td>Drum leader</td>
<td>drummers</td>
</tr>
<tr>
<td>Vocal, facial</td>
<td>Interactions</td>
<td>General</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and emotional</td>
<td>between</td>
<td>cooperation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>interactions</td>
<td>dancers and</td>
<td>and interaction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>between</td>
<td>instrumentalists)</td>
<td>between dancers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dancers and</td>
<td></td>
<td>and drummers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>drummers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Value</strong></td>
<td>Cooperation,</td>
<td>Cooperation,</td>
<td>Cooperation,</td>
<td>Cooperation,</td>
</tr>
<tr>
<td></td>
<td>participation,</td>
<td>participation,</td>
<td>participation,</td>
<td>participation,</td>
</tr>
<tr>
<td></td>
<td>empathy.</td>
<td>empathy.</td>
<td>empathy.</td>
<td>empathy.</td>
</tr>
<tr>
<td>ETHNIC GROUPS</td>
<td>IGBO</td>
<td>HAUSA</td>
<td>YORUBA</td>
<td>IBIBIO</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------</td>
<td>------------------------------------------</td>
<td>------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Value</td>
<td>Interpersonal communication and understanding.</td>
<td>Interpersonal communication and understanding.</td>
<td>Interpersonal communication and understanding.</td>
<td>Interpersonal communication and understanding.</td>
</tr>
<tr>
<td>Norms</td>
<td>Obey your leaders/teachers.</td>
<td>Obey your leaders/teachers.</td>
<td>Obey your leaders/teachers.</td>
<td>Obey your leaders/teachers.</td>
</tr>
</tbody>
</table>
APPENDIX III.  
TIME IDENTIFY: Nigerian Drumming and Dancing

<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Events</td>
<td>Onwa Aṣatọ festival (eighth month usually in September)</td>
<td>Id Al-fitr and Id Al-Kabir (Muslim festival) usually held in the month of December</td>
<td>Egungun festival (fishing festival)</td>
<td>Ekpo festival secret society (Initiation ceremonies)</td>
</tr>
<tr>
<td></td>
<td>Ichi ọzọ title ceremony</td>
<td></td>
<td>Installation of Oba (the King)</td>
<td>Night/evenings.</td>
</tr>
<tr>
<td></td>
<td>Funeral ceremony</td>
<td>Installation of Emir</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marriage ceremony</td>
<td></td>
<td>Marriage ceremony</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Igu Arg festival (counting the seasons)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Evenings/Night/afternoons</th>
<th>Evening hours Night period</th>
<th>Evenings/Nights</th>
<th>Evenings/Nights</th>
</tr>
</thead>
<tbody>
<tr>
<td>People</td>
<td>Ndi-oti-igba: i.e., the Drummers and Dancers: men, women, boys and girls</td>
<td>The Performers: the Kidan, Daran Salla and Maroki and Dancers: men, women, boys and girls plus horse riders</td>
<td>Dundun players: the drummers and Dancers: men, women, boys and girls</td>
<td>Ibid Ekpo players Nkrong Ekpo players and Dancers: men, women, boys and girls</td>
</tr>
</tbody>
</table>
### APPENDIX III. RESOURCE IDENTITY: Drumming and Dancing Among Nigerian Peoples

<table>
<thead>
<tr>
<th>ETHNIC GROUPS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
<th>IBIBIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Value</strong></td>
<td>Provides social control, motivation, entertainment/inspiration, comfort</td>
<td>Provides social control, motivation, entertainment/inspiration, comfort</td>
<td>Provides social control, motivation, relaxation, entertainment, comfort</td>
<td>Provides ecstasy, social control, motivation, relaxation, entertainment and comfort</td>
</tr>
<tr>
<td></td>
<td>Encourages professionalism of drummers/dancers</td>
<td>Encourages professionalism of drummers/dancers</td>
<td>Encourages professionalism of drummers/dancers</td>
<td></td>
</tr>
<tr>
<td><strong>Scarcity</strong></td>
<td>No professional drummers</td>
<td>Few professional drummers</td>
<td>Few professional drummers</td>
<td>No professional drummers</td>
</tr>
<tr>
<td></td>
<td>Few Drum makers</td>
<td>Many mediocre drummers</td>
<td>Very few Drum makers</td>
<td>Very few Drum makers</td>
</tr>
<tr>
<td></td>
<td>Cost of drum is low</td>
<td>Few Drum makers</td>
<td>Cost of drum is high</td>
<td>Cost of drum is low comparatively</td>
</tr>
<tr>
<td><strong>Choice</strong></td>
<td>Special Drums for Eze (the King)</td>
<td>Big Drums for Emir's Palaces</td>
<td>Special &quot;Drum family&quot; for the palace of &quot;Oba&quot; (the King)</td>
<td>Special set of graduated drums for the Ekpo Ritual</td>
</tr>
<tr>
<td></td>
<td>Small and medium sized drums for ordinary people</td>
<td>Small drums for commoners</td>
<td>Common drums for the people</td>
<td>Novices are not allowed to see or drum the ritual drums</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Common drums for all</td>
</tr>
<tr>
<td>ETHNIC GROUPS</td>
<td>IGBO</td>
<td>HAUSA</td>
<td>YORUBA</td>
<td>IBIBIO</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>People</td>
<td>Igbo chief drummers</td>
<td>Hausa professional</td>
<td>Yoruba professional</td>
<td>Ibibio good drummers</td>
</tr>
<tr>
<td></td>
<td>belonging to various clans and age groups</td>
<td>drummers</td>
<td>drummers in the palace of the Oba</td>
<td>belonging to Ekpo secret society, clans and age groups</td>
</tr>
<tr>
<td></td>
<td>Igbo dancers: men</td>
<td>Hausa dancers: men</td>
<td>Ordinary drummers and</td>
<td>Ordinary drummers and</td>
</tr>
<tr>
<td></td>
<td>women, boys and</td>
<td>women, boys and</td>
<td>dancers: men, women, boys</td>
<td>dancers: boys and girls</td>
</tr>
<tr>
<td></td>
<td>girls</td>
<td>girls</td>
<td>and girls</td>
<td>and girls, men and women</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ETHNIC GROUPS</td>
<td>HAUSA</td>
<td>IGBO</td>
<td>YORUBA</td>
<td>IBIBIO</td>
</tr>
<tr>
<td>--------------</td>
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<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td><strong>Value</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Communicates and signals Royal messages</td>
<td>Drums used in communicating/signaling Royal messages to the people</td>
<td>Communicates long tonal messages and signals from the Oba's (King's) palace to the people</td>
<td>Communicates political messages of war, peace and brief announcements</td>
</tr>
<tr>
<td></td>
<td>Promotes solidarity and loyalty</td>
<td>Encourages solidarity and loyalty</td>
<td>Reminds citizens of their responsibility to recognize, respect and obey their leaders</td>
<td>Promotes solidarity and loyalty</td>
</tr>
<tr>
<td><strong>Responsibility</strong></td>
<td>Reminds citizens of their responsibility to recognize, respect and obey their leaders</td>
<td>Reminds citizens of their responsibility to recognize and obey their leaders</td>
<td>In modern times some Yoruba master drummers communicated the message of Nigerian National Anthem through the talking drums</td>
<td>Reminds citizens of their responsibility to recognize, respect and obey their leaders</td>
</tr>
</tbody>
</table>
Example 1  Odogwu-N’Agha

Igbo Language

Nwokafọ Nwa Aguomu:
Ayan maya nma ya
anam akilija Odogwu
nagha, ayan mma ya
nmaya

English Translation

Nwokafọ, the son of
Aguomu, you are great
You are the great/the
hero in the war (of
fighting evils)
Example 2  Hausa Drum Song from Katsina (Nigeria)

**Hausa Language**

Baba Kasa Shehu Dan Ha-di-yo Nijeriya ya tsare gasiki ya

Ta Kai amana Kasashen Kusun:

Ta Kai amana Kasashen gабар:

Ta Kai amana Kasashen arewa:

Ta Kai amana Kasashen yamma:

**English Translation**

Great land of Shehu dan Fodiyo, Nigeria guards the truth

She sought the goodwill of the lands of the south

She sought the goodwill of the lands of the east

She sought the goodwill of the lands of the north

She sought the goodwill of the lands of the west
Example 3  Tani L'a-wa. Yoruba Children's Song

Yoruba Language

1. Ta-ni L'a-wa
   Oni ba-ba
   Kai - Oni baba

2. Ta-ni L'a-wa
   Oni ye ye
   Kai - Oni yeye

English Translation

1. Who says that we have no father?
   Surely, we have a father

2. Who says that we have no mother?
   Surely, we have a mother
APPENDIX IV

DATA RETRIEVAL CHART:
PLAYING UBÖ-AKA MUSIC
FOR NIGERIAN IDENTITY
Figure 17: Yoruba Agidigbo (Ugb-aka)
Figure 18: Ubo-aka Performer in Igbo Costume
Figure 19: Igbo school boy playing Ubo-aka
Figure 20: Molo (ubq-aka) of Northern Nigeria
Figure 21: Molo performer (from Urunnebo Community, Enugwu-ukwu).
### APPENDIX IV: MUSICAL IDENTITY: Some Data on Playing Ubo-Aka Music for Nigerian Identity

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>S O M E N I G E R I A N E T H N I C G R O U P S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance (Sound)</td>
<td></td>
</tr>
<tr>
<td>IGBO</td>
<td>HAUSA</td>
</tr>
<tr>
<td>Ubo-aka Rhythm</td>
<td>Molo Rhythm</td>
</tr>
<tr>
<td>12° 8</td>
<td>4 4</td>
</tr>
<tr>
<td><img src="image1" alt="Ubo-aka Rhythm" /></td>
<td><img src="image2" alt="Molo Rhythm" /></td>
</tr>
<tr>
<td>Melody: Refer to ubo-aka song in Example 4: EZIGBO NWA KA UBQ N'AKPQ (a good child is called by the instrument)</td>
<td>Melody: Refer to molo song in Example 6: BAN-BAN AMALE BA WA.YI SHIBA (Great chief does not allow foolishness)</td>
</tr>
<tr>
<td>Multipart Relationship: Unison and Ubo-aka melodic line and diverse voice quality and handclapping</td>
<td>Multipart Relationship: Unison and molo (Agidigbo) melodic line and handclapping</td>
</tr>
<tr>
<td>Kinesiology (Movement)</td>
<td></td>
</tr>
<tr>
<td>Position: sitting or standing/walking for performance</td>
<td></td>
</tr>
<tr>
<td>Arm: alternate movements of the hands/thumbs</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IGBO</td>
</tr>
</tbody>
</table>

**Kinesiology (Movement)**

Body Movement in Dance: bending forward/backwards, footwork, feet astride/close, jumping and moving sideways with hand and palm displays. Mostly individual dancers dependent on motivation. No special dance troupe for Ubo-aka music.

**Language (Linguistic Concept)**

**Igbo Language:**
- Linguistic names: Ubo-aka; Ubo-oba
- Vocal music: uli, ukwe or egwu
- Singer: Okwe-ukwe or ogu-egwu
- Performer: Okpo-ubo
- Chorus: Okwukwe

**Hausa Language:**
- Including: Angas, birom, jurawa, burom, yergam, pyem
- Vocal music: guda
- Political song: wak'ar siyasa
- Singer: Akoral
- Performer: Masu molo
- Vocalist: talkers/singers - 'yan magana; proclamations: ganyami

**Yoruba Language:**
- Linguistic name: agidigbo
- Vocal music: oril
- Singer: Akorin
- Performer: Agidigbo Akorin
- Chorus: egbe
### APPENDIX IV: MUSICAL IDENTITY: Some Data on Playing Ubo-Aka Music for Nigerian Identity (continued)

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language (Linguistic Concept)</td>
<td>IGBO</td>
</tr>
<tr>
<td>Language of Ubo-aka music:</td>
<td>Language of Molo song:</td>
</tr>
<tr>
<td>Refer to music Example 4:</td>
<td>Refer to music Example 6:</td>
</tr>
<tr>
<td>EZIGBO NWA KA UBQ N'AKPO (A good child is called by the Ubo-aka musical instrument)</td>
<td>BAN-BAN AMALE BA WA YI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>IGBO</td>
<td>HAUSA</td>
</tr>
</tbody>
</table>

**Organology (Instrument)**

The square shape identifies the instrument as an idiophone (Division I in the Systematik), specifically a plucked idiophone with a resonator. Description:
- \( \overline{MM} \) = instrument played in horizontal position;
- \( \overline{MM} \) = instrument held between player's hands;
- \( \cdot \cdot \) = instrument plucked or played by the left and right thumb (or hands);
- \( o \) = instrument played

The square shape identifies the instrument as an idiophone (Division I in the Systematik), specifically a plucked idiophone with a resonator. Description:
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- \( \overline{MM} \) = instrument played in horizontal position;
- \( \overline{MM} \) = instrument held between player's hands;
- \( \cdot \cdot \) = instrument plucked or played by the left and right thumb (or hands);
- \( o \) = instrument played while sitting;
## APPENDIX IV.

### MUSICAL IDENTITY: Some Data on Playing Ubo-aka Music for Nigerian Identity

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organology</strong> (Instrument)</td>
<td>hands); 0 = instrument played while sitting; #8 = instrument has eight prongs (or keys); HSM10 = material of the prongs is metal; M = instrument played by male only; RV = pitch is relative or variable; 5 = instrument body made of wood.</td>
<td>while sitting; #15 = instrument has 15 prongs (or keys); HSM5 = material of the prongs is wood; M = instrument played by male only; RV = pitch is relative or variable; 5 = instrument body made of wood.</td>
<td>#5-8 = instrument has five to eight prongs (or keys); HSM10 = material of the prongs is metal; M = instrument played by male only; RV = pitch is relative or variable; 5 = instrument body made of wood.</td>
</tr>
<tr>
<td><strong>Construction and Tuning:</strong></td>
<td>The assemblage of materials for construction includes the Oba (a dry calabash or gourd), akwara (a wooden raffia palm strings) or akwara-igwe (a metal string), metal strips of either iron or steel, osisi-okwe, ube or egbu (types of soft white wood), nma (a knife), nkpsi (a long pointed metal needle), anwilinwa (a sandy leaf--a kind of natural sandpaper), two</td>
<td>The construction is the same as the Ubo-aka except that they use zare (a piece of thread tied loosely around the vibrating string. There is no metal prong/string. Instead the bark of tall grass (elephant grass) is used in making the keys. The keys can be mounted on gourd resonator or simply without a resonator.</td>
<td>The same as Ubo-aka except their metal prongs can number from five to eight and with a wooden box resonator or gourd resonator. Agidigbo with a box resonator is typical.</td>
</tr>
</tbody>
</table>
**APPENDIX IV.**  

**MUSICAL IDENTITY: Some Data on Playing Ubo-aka Music for Nigerian Identity**

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IGBO</td>
</tr>
<tr>
<td></td>
<td>HAUSA</td>
</tr>
<tr>
<td></td>
<td>YORUBA</td>
</tr>
</tbody>
</table>

**Organology (Instrument)**
- IGO: metal rods or wooden rods for the bridge, *ntu* (metal nails).
### Location/People

<table>
<thead>
<tr>
<th>Concept</th>
<th>Igbo</th>
<th>Hausa</th>
<th>Yoruba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ubo-aka is usually located in obi (the male temple) or male apartments in Igbo Land.</td>
<td>Always in the land of the males traditionally. Molo is very popular in Jus-plateau in Northern Nigeria among Hausa, Angas, Birom, Jarawa, Burrom, Yergani and Pyem peoples of Nigeria who are related to the Hausa people by descent.</td>
<td>Agidigbo is located in western Nigeria. Ijebu Ode, Ife, Abeokuta, Ibadan, Shagamu, Ondo.</td>
<td></td>
</tr>
<tr>
<td>It is well known in southeastern Nigeria as Ubo-aka or Ubo-oba or Ubo (Ibibio).</td>
<td></td>
<td>It is also found in some parts of northern Nigeria such as Katsins, Kano and Sokoto under the name Agidigbo.</td>
<td></td>
</tr>
<tr>
<td>Its distribution is predominantly in southeastern Nigeria, the home area of the Igbo people.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Ubo-aka has spread to delta areas in southeastern Nigeria where it is known as Ubo. There must have been migration of people from Igbo Land to Efik/Ibibio areas of southeastern Nigeria through trade in the late 19th Century or slave trade in early 19th Century.</td>
<td>Molo is fairly distributed in northern areas of Nigeria as a result of intertribal trade, immigration and cultural interaction from 18th century to the present.</td>
<td>Agidigbo has spread from western Nigeria to northern Nigeria through cultural/social interaction, trade, movement of people. But it has not spread to eastern Nigeria.</td>
<td></td>
</tr>
</tbody>
</table>
### APPENDIX IV.

**CULTURAL IDENTITY: Some Data on Playing *Ubo-aka* for Nigerian Identity**

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>IGBO</th>
<th>HAUSA</th>
<th>YORUBA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Social Organization</strong></td>
<td>It is strictly played by individuals as a solo instrument. Thus there is no <em>Ubo-aka</em> ensemble.</td>
<td>Molo is a solo instrument as well as an ensemble instrument. At Gani, among a sub tribe known as Yergum ethnic group there is Molo orchestra in which 4 Molo can play together accompanied by bottle (improvised) percussion. Families can play together.</td>
<td>Agidi-gbo is a solo instrument as the Igbo <em>Ubo-aka</em>. There is no social organization associated with it.</td>
</tr>
<tr>
<td><strong>Language (linguistic concept)</strong></td>
<td>Igbo tonal language. It uses Igbo language in communicating messages, information remarks, proverbial sayings, ethical values, praises to heroes, name calling. Refer to the language of <em>Ubo-aka</em> song in Example 4.</td>
<td>Hausa tonal language. It uses Hausa/Fulani/Birom languages in communicating words of praise, storytelling, courtship, love and political utterances. Refer to Molo message in Example 6.</td>
<td>Yoruba tonal language. It uses the Yoruba tonal language to communicate stories of folk life, courtship, praise, ethical values, political utterances. Refer to Agidi-gbo message in Example 5.</td>
</tr>
</tbody>
</table>
APPENDIX IV. CULTURAL IDENTITY: Some Data on Playing Ubo-aka for Nigerian Identity

<table>
<thead>
<tr>
<th>CONCEPTS</th>
<th>SOME NIGERIAN ETHNIC GROUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IGBO</td>
</tr>
<tr>
<td>Education/Socialization</td>
<td>Ubo-aka serves as a medium of ethnic education on the mores and norms of the society and as a medium of communication generally.</td>
</tr>
<tr>
<td></td>
<td>HAUSA</td>
</tr>
<tr>
<td></td>
<td>Molo functions as a medium of moral instruction and general education of Hausa communities through brief information, messages of ethical values.</td>
</tr>
<tr>
<td></td>
<td>YORUBA</td>
</tr>
<tr>
<td></td>
<td>Agidigbo serves as a medium of communication generally. It contributes to the socialization of Yoruba community. It plays greatest role in recreation/relaxation.</td>
</tr>
</tbody>
</table>
Example 4. Ezigbo Nwa Ka Ubọ N'akpọ: IGBO UBỌ-AKA SONG

<table>
<thead>
<tr>
<th></th>
<th>E-zigbo</th>
<th>nwaku-</th>
<th>bo na-</th>
<th>kpo</th>
<th>E-zigbo</th>
<th>nwu</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td></td>
<td></td>
<td></td>
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<td>E</td>
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<tr>
<td>A</td>
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<td></td>
<td></td>
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<td>G</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>E-zinωb</th>
<th>jẹgwọb</th>
<th>gwa nẹ-</th>
<th>ke</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>C</td>
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</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>ba-la</th>
<th>nyi na</th>
<th>gi</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>C</td>
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<td>B</td>
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<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Example 4 (continued)

**LANG:**

```
A - nyik - je gwe - gwi nk
```

```
F
E
D • •
C •
B
A • • •
G
```

```
ko
```

```
F
E
D • • •
C •
B ••
A • • •
G
```

```
o - kwana - nyi nk - ku
```

```
F
E
D •
C •
B •
A • • •
G
```

```
F
E
D • • •
C •
B •
A • • •
G
```

```
F
E
D • • •
C • •
B •
A • • •
G
```
Example 4. Ezigbo Nwa (The good child)

Igbo Language

Ezigbo nwa ka ubọ n'akpọ
ejegwo egwu na eke
ezigbo nwa ka ubọ n'akpọ
Anyi ejegwo egwu na nkwọ
ezigbo nwa ka ubọ na akpọ
Ka gbala anyi na gi
Okwa na anyi n'ekwu
ezigbo nwa ka ubọ n'akpọ

English Translation

A good child is called by the instrument
We have danced at eke market square.
A good child is called by the instrument
We have danced at nkwọ market day
A good child is called by the instrument
Let the child be useful to us
We are the people talking
A good child is called by the instrument

The ethical value of text lies in teaching the children who usually love to listen to Ubp-aka music that it is only the well-behaved child that Ubp-aka calls by his or her name and that it is only when a child is good that he or she is useful to the community. Indirectly the text reminds and challenges parents who come in the evenings to listen to Ubp-aka music of their responsibility in raising well-behaved children for the good of the society.
Example 5. Ohun a f'owo se  Yoruba Agidigbo/voice music

1. Ohun a f'owo se  Kole ba je o–
2. Ase' gi L'oko  ero ya wawo

Yoruba Language

English Translation

1. Money well spent is worthily spent (or anything in which money is carefully spent does not fail)

2. When a tree is felled in the farm, let passersby come to see it.
Example 6. Hausa Praise Song (Kano) for Molo/voice

Hausa Language

Ban-ban Amale ba wagi shi ba

Chorus: Dodo Zaki

Sa-ki ya da de Dam ma sha
Dodo Zaki

English Translation

Great chief does not allow foolishness

Emir the Lion

Long life to you
Emir, son of a chief
Emir the Lion
APPENDIX V

DATA RETRIEVAL CHART:
SINGING CHILDREN'S SONGS
FOR NIGERIAN IDENTITY
HAUSA, KANURI AND FULANI NAMES OF NIGERIA:

FOR MALE CHILDREN

<table>
<thead>
<tr>
<th>ORIGINAL</th>
<th>HAUSA</th>
<th>KANURI (Bornu)</th>
<th>FULANI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abubakar</td>
<td>Garba</td>
<td>Bukar</td>
<td>Bakari</td>
</tr>
<tr>
<td>Umar</td>
<td>Sanda</td>
<td>Umar</td>
<td>Umaru</td>
</tr>
<tr>
<td>Usman</td>
<td>Shehu*</td>
<td>Mairammi</td>
<td>Manu</td>
</tr>
<tr>
<td></td>
<td>Dantsoso</td>
<td></td>
<td>Manuga</td>
</tr>
<tr>
<td>Ali</td>
<td>Gadanga</td>
<td>Ali</td>
<td>Aliyu</td>
</tr>
<tr>
<td>Ibrahim</td>
<td>Iro</td>
<td>Bura</td>
<td>Ibiro</td>
</tr>
<tr>
<td>Zakariya</td>
<td>Ya'u</td>
<td>Zakariya</td>
<td>Zakari</td>
</tr>
<tr>
<td>Musa</td>
<td>Kallamu</td>
<td>Kallam</td>
<td>Kallamu</td>
</tr>
</tbody>
</table>

* with particular reference to Shehu Usman Dan Fodio.

Common feminine names of Arabic origin are numerous. They too, like the masculine ones, take different forms as they cross the borders from one tribal state to the other. Thus:

FOR FEMALE CHILDREN

<table>
<thead>
<tr>
<th>ORIGINAL</th>
<th>HAUSA</th>
<th>KANURI</th>
<th>FULANI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aishatu</td>
<td>A'i</td>
<td>Aisa</td>
<td>Shetu</td>
</tr>
<tr>
<td></td>
<td>Indo</td>
<td>Bintu</td>
<td>Bintu</td>
</tr>
<tr>
<td></td>
<td>Binta</td>
<td>Ashe</td>
<td>Shetuwa</td>
</tr>
<tr>
<td>Fatima</td>
<td>Fati</td>
<td>Fatima</td>
<td>Fatu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fanna</td>
<td>Fatsuma</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Zara</td>
<td>Fanne</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Falmata</td>
<td>Fatime</td>
</tr>
<tr>
<td>Kaltuma</td>
<td>(unknown)</td>
<td>Kaltam</td>
<td>Kaltine</td>
</tr>
<tr>
<td>Khadija</td>
<td>Dije</td>
<td>Hadiza</td>
<td>Dija</td>
</tr>
<tr>
<td>Hauwawu</td>
<td>Hauwa</td>
<td>Auwa</td>
<td>Hauwa</td>
</tr>
</tbody>
</table>

The above are a few examples of what changes occur in the basic names as they cross borders, from Bornu to Kano, to Katsina or to Sokoto. But again, there are variants, as some of the forms appearing under Fulani are, indeed, typical of the Bororo sub-tribe.

The naming of female children (except among the KANURI), sometimes approximates the practice followed by the various southern peoples (Ibo, Efik, Ijaw). This is that of naming girls after the days of the week on which they were born. For example, the name TINE is for girls born on Monday; TALATU for those born on Tuesday; LARABA (Wednesday); LAMI (Thursday); JUMMAI (Friday); ASABE (Saturday) and LADI for those born on Sunday. Compare this with the Ibo, Efik, Ijaw and Akan (Ghana) week-day naming systems.

For male children, on the other hand, the practice is often to name them according to their order of birth, as the Arabs do: Thus, Lawal or AWWALU is given to the first male child and SANI to the second; SALISU, third; RABI'U, fourth; HAMISU, fifth; SADISU, sixth; SABI'U, seventh; SAIMINU, eighth; TASI'U, ninth and ASHIRU, tenth.

One important fact about the above names is that, unlike other nicknames which are given to children by neighbours and relatives, these are given NOT as nicknames but as second (or alternative) names to the "book names."

(Coker, 1961:24)
YORUBA NAMES OF NIGERIA:

- **MOLOMO** - Do not go back (to the spirit world).
- **KOSOKO** - There is no hoe (to dig a grave with).
- **BANJOKO** - Sit down (or stay) with me (don't desert me).
- **DUROSIMI** - Wait and bury me (don't die before me).
- **APARA** - One who comes and goes.
- **AKISATAN** - Rags are finished (with which to bury you).

Also suggesting the reaction of the family to the birth or early growth of a child, are the pet names or endearing terms employed by the elders to address juniors, quite apart from their ordinary names. It is this group of names the Rev. Johnson classifies as "Oriki." The following are selected, at random, from his list:-

**MALES**

- **AJAMU** - One who seizes after a fight:
  No doubt the new-comer must have shown some marked physical ability.

- **AJAGBE** - One who carries off after a contest.
  The child **AJAGBE** is expected to be a frequent winner of wrestling or other contests.

- **AJANI** - One who takes possession after a struggle.

**FEMALES**

- **AMOKE** - To know her is to pet her.
- **AYOKA** - One who causes joy all around.
- **ASABI** - One of select birth.
- **AKANKE** - To meet her is to pet her.
- **ALAKE** - One to be petted if she survives.

For the rest of our second group of names there are the large variety of compound names formed from suffixes and prefixes implying expressions of joy, thanks, hope, faith and other conditions of the mind. These will be examined presently, but, first, it might be timely to refer to the third group of Yoruba names mentioned above, i.e., names which reflect the circumstances of the community at large shortly before and at the time of birth.

There is an annual festival on, and a child is born. His name becomes **ABIODUN**. If he was born shortly before the festival he may be called Bodunrin. A child born on a "holy" day, when the community in general observe some rite and refrain from farming, may be called **ABIOSE**.

(Coker, 1961:36)
SOME IGBO NAMES OF NIGERIA:

"If he stumbles on the road or is bitten by a snake his misfortune may be ascribed to his CHI who annoyed, perhaps because his associate had sacrificed to him a chicken when he could easily have afforded a goat. When a child whimpers in his sleep, it is a sign that he is quarrelling with his CHI, and when he derives no benefit from his food it is because his CHI has devoured the essence or nourishing qualities of the food."

This interesting explanation makes it easy to understand the meaning of such names as NKECHINYERE (that which CHI has given us); CHINEZE, CHILEOGU (chi is our protector or defender); CHIEKWEONWU (CHI does not permit my death) - apparently someone had narrowly escaped death and the father, in naming his baby, attributes his escape to his CHI.

To these may be added the very commonplace names with the prefix "CHUKU", e.g., CHUKUEMEKA (god has done well), CHUKUMA, CHUKUNWIKE, etc.

Yet another class of names, which reflects the old religion of the Ibos is that including the word OFO as either prefix or suffix. Read again the expert evidence of Dr. Meek:-

"The most important symbol of the ancestors is the sacred portable stick known as an OFO. This is a section of a branchlet of the OFO or 'detarium senegalense' tree, which is believed to have been set aside by CHUKU as a symbol and guarantee of truth.

"When freshly obtained and ritually treated it becomes a personal charm charged with magic, and when it is inherited it is additionally dynamized by the ancestors who held it. An inherited OFO becomes, therefore, a symbol of authority. Indeed, the principal sanction for the authority held by the heads of families is their OFO.

"OFO are also used as representations or part of the regalia of the gods. And just as priests tend to become identified with the gods they serve, so the cult-of-ofo of priests, handed down from generation to generation, are regarded as charged with the spirit, not merely of the god, but of all the priests who had served him in by-gone days. The ofo, in short, is the Ibo means of transmitting holy orders."

The aspect of OFO employed in the naming system is that in which it is represented as the quintessence, or absolute determinant, of truth and justice. The name 'EJIMOFOR' or 'EJIOFOR' given to a child means literally, "I take OFO in my hand." The metaphoric implication is that, "I am on my right, absolutely on the path of Truth and Justice." The name OFOKANDU means that "OFO" is greater and more important than even human life.

In Owerri Division, the name OFOAMARAM is equivalent to OFO-AMANAM, which means: "let not OFO find me guilty or at fault." OFODILE is another popular name praising and acknowledging the supreme essence, or efficiency, of OFO.

OLISA is another name for CHUKWU (God); it is common among the Western Ibos of Onitsha in the East, and Asaba and Abob divisions in the Mid-West Region. Some authorities hold that this word is a corruption of the Yoruba ORISHA. But it is in fact also derivative of some Ibo names, such as OLISA-ELOKA and BELU-OLISA (Bosah). The latter name means the same as the Latin phrase "Nisi Dominum Frustra;" it implies that nothing is possible of achievement without God's help or sanction.
IGBO CHILDREN’S SONG:

Example 7. Nyekwam Ji Ka Mu Nye Nwa

Solo: Igbo Language

Nye kwa mu ji ka mu nye nwa
Nye kwa mu ede ka mu nye nwa
Nwa elighi ka mu lie mu

English Translation

Give me yam to give the baby
Give me coco-yam to give the baby
If the baby does not eat, I will eat

(Ezegbe, 1973:94)

This is sung by the baby nurse to calm a crying baby, or restless child and to send him or her to sleep.
Example 8. Mun Gode (We thank you). Hausa Children's Song (Northern Nigeria)

Hausa Language
Mun go-de Zakariya
Mun go-de Maman Musa
Mungode Abubakar
Mungode Aminu

English Translation
We thank you Zakariya
We thank you Mohammed Musa
We thank you Abubakan
We thank you Aminu

N.B. A song by which children learn and practise to be grateful to people, our leaders and others. Abubakar was the first Prime Minister of Nigeria while Aminu is one of the Political leaders in Northern Nigeria/Nigeria. Zakariya and Musa are common Hausa names.
APPENDIX VI

DATA RETRIEVAL CHART:
COMMUNICATING NIGERIAN IDENTITY
THROUGH THE NATIONAL ANTHEM
(IN NINE NIGERIAN LANGUAGES)
Example 9. The Nigerian National Anthem
Example 9. The Nigerian National Anthem

FEDERAL REPUBLIC OF NIGERIA
NATIONAL ANTHEM

ENGLISH

Nigeria, we hail thee
Our own dear native land
Though tribe and tongue may differ
In brotherhood we stand
Nigerians all are proud to serve
Our sovereign motherland

Our flag shall be a symbol
That truth and justice reign
In peace or battle honour'd
And this we count as gain
To hand unto our children
A banner without stain

O God of all creation
Grant this our one request
Help us to build a nation
Where no man is oppressed
And so with peace and plenty
Nigeria may be blessed

by Miss L.J. Williams

YORUBA

Nigeria awa ki ọ
Ibi a bi ni si ọwọn
Orilẹ ati ede yatọtọ
Ni irepọ a duro gbọin
Gbogbo ọmọ Nigeria a se tan lati sin
Ilẹ idannnde ti wa

Asiya wa yio duro fun ami kan
Ibori otiọ ati are
L' akoko irorun tabi laala
Eyi l' awa ka kun ere
K' a fi le ọmọ l' ọwọ
Asiya alailabawọn

Ọlọrun ẹlẹda owun gbgọbo
Tẹ 'wọ ṣà olẹlu ẹbẹ yí
Tí 'lẹ idannde wa ẹhin
Fun itura eniyan rè
Fi alafia ati ọpọ
Jinkì ilẹ Nigeria

By Dr. Hippolytus Alapini
Example 9. The Nigerian National Anthem (continued)

IJAW

Niziria, wo I Kulem
Wo bub'ra Yella Ibe
Ibe mo poon mo Ken'gha Kpo
Wo bi nootu bra enni
Naiziria otu, duun tun timi
F'ri weni wo ibe pri

Gesiye mie ngi lele
Wo tunou bi mo dia
Doo angha Kpo suo ifie mo
Wo i tokon' ngimi
Sei gbelegha, fiafia tunou
Boomo wo owoumo pri

Yemo se teme wayeng'
Bei biyeb' aki wo pri
Baratua ni wo pirla
Kim' ngomogha Ibe nana
Aniki doo mo tari mo
Naiziria Langimi

by Atari Adon

FULFULDE

Nigeria min hofni
Lesdi amin ndi min teddini
Konde le'i - e bolde
Nder dewerdu min tabbiti
Niger a 'en nyaisiran
Jaggango lesdi mem

Tutawal men latan alama
Gonga e adilako don dumi
Sabbungo nder jonde jam
Ko Konu dum nasaraku
En accana bikkoi men rona
Tutawal ngal wala cobe

O jaumirawo jawnu tagle
Jaban min tornde nde
Wallitid min min nyikpa lesdi
Ndi wale ny' ado
Hautade e nyamdu Keindu e jonde jam
Nigeria mo' ante

by Bello Buba
Example 9. The Nigerian National Anthem (continued)

TIV

Nigeria, Se Civir we
Ungu tar u doon se je
Shin alu ijo ya/seia/Kaha Kpa
Se lu ngo mom cii
Lor Nigeria cii man, Isaan ne iyol
U Civn ta wase ne

Tuta wase ne u lu ikyav
Utesen er mimi alu gben je
Ken ayoosui Ken uiya cii
Se lu a icivir gbem
Aluer se na onov asev
Tuta u engem wang

Yeihova 'ondo u gban tar
Rumuna msen wase ne
Wase Se u sorun tar ne
Ape a Kighir or/mom gayo
Nahan Se lu a mkpeiyol
Nigeria alu Ken bem

by Ayoo Nduur

EDO

Nigeria, Ima rho'ue
Evbomwan nosuyi
Agha rhe Z'unu ughughan
Eten okpa ima hiakhin
N'oy'ima n'ivbie Nigeria
Y'uyi g'evbo n'obiemwan

Afiala mwan ogha r'ose
W'emwanta vb'iyi ata
Bv'uwediku Ke vb'ed'ezo
Ere Ima ze vbe efe
N'eiemwen ozan Keub' osono
Nagha ya, y'emo oto

Osa nobu uwa
Laho wo yima obo
Ya guima yevbo noghomwan
Na Khian oghahoenwen egbe
Namien ighefuagbe voe efianghe
Aya we Nigeria mwan

by Uwabo Asemota
Example 9. The Nigerian National Anthem (continued)

EFIK

Nigeria, Imokom Fi
Edima Idut Nyin
Kpa Emi M'usem Imidihe Ukem
Edi Nte Kiet K'Idun
Nyin Kpukpuru I/Yenam Nkpoine
Fi Ison, Emana Nyin

Idiono - Ofon Etan Ubom Nyin
E Di Akpaniko Y'Unen
Ekponode K'Ekon Yemem
Ibat Nte Udori Nyin
Ke Ndiyak Nnno Mme Ndito Nyin
Ukara Anana Ndo

Akwa Abasi Andibo,
Kop Ekpri Ebene Nyin
Nwam Nyin Ndibop Eti Idut
E Mi Utuk Imiduhe
Mbak Edidion Emem Ye Mbaha Nkpo
Kpedu Ke Nigeria

by Francis Ephraim

KANURI

Nigeria, ro mbersagai - ye
Larde Awan'den Ka Kanden be
Jili'a Telam'a gade gade yaye
Nem ya' ana lan Kar/aiye
Kam Nigeria ben tongonren-ye tunoti-yenye, Larde nde Kakaderam.

Alam nde te shima shadawo
Suro jire' a nem adai'a ben Karaiye dero
Nelefa au Kirigen yaye/martawa nze
ruiyen, Addeye Sirifo Kura ro gonye
Hatta duli ndero Kol'nye
Ganamaro nakte nyiro

Kemande, Kema alewa sammabe
Merade nde, fal-ade, gal-le
Bana'sam larde nde Kerze
Suro nzem nduma rantin baye
Ku/ru nelefa'a nyama'a Ian
Nigeria'a Kurinem Kamba' ata ro de

by Ali Ahmed
Example 9. The Nigerian National Anthem (continued)

HAUSA

Nigeria, rai ya dade
Kasar mu ta gado
Koda banbanein Kabila dana harshe
Mun tsaya iyan uwa daya
Yan Nigeria baki daya Muna alfaharin bautawa, Yancin Kasar iyayennu da Kakani

Tutar mu zata zame ala ma
Na tabbatar gaskiya da shari'ar gaskiya
A sa'in lumana Kona yaki mutunci
Don wannan shine riba
Da zamu maka ga yayanmu
Alama ba tare da Ai biba

Ya Ubangijin dukan halitta
Amshi wannan roko namu guda daya
Taimakemu mu gina Kasa
Wacce babu wanda zai matsu
Zaman Lafiya da arziki muka fata
Ka Albarkaci Nigeria

by Sabo Ahmed

IGBO

Nigeria, ayi n'eto gi
Al'ayi nke di ayi n'obi
Obuezie n'olu ayi d'icheiche
Nime nwanne kayi kwu
Umu Nigeria ji nganga efe
Gi bu ala nne ayi

Ọkọlọtọ ayi gabu ife atu
Nayi kwere eziokwu chia
Nime udo m'obu n'agha
K'ayi gua ya nihe uru
Ayi ga arapuru umu ayi nile
Ọkọlọtọ d'ọchịa

Chuku kere ihe n'ile
Merayi ofu ayiyo
Nyereyi aka ilu obodo
Ebe ọdigh onye emegbu
Ka site n'udo na aku
Ki gozie Nigeria

by Clement Ezegbe
APPENDIX VII

CHECKLIST FOR EXAMINATION OF CURRICULA GUIDES
A CHECK LIST FOR THE EXAMINATION/USE OF CURRICULUM GUIDES IN NIGERIAN ETHNOMUSICOLOGICAL EDUCATION BASED ON THE INTEGRATION OF ETHNOMUSICOLOGY AND SOCIAL STUDIES: TEACHER/ADMINISTRATOR OPINIONAIRE

I. Introducing and Learning (from) the Guides:

(1) There is evidence that the following people participated:
   a. Classroom teachers
   b. Music teachers
   c. Music supervisors
   d. Professional musicians
   e. Parents
   f. Children
   g. Administrators
   [h. Curriculum specialists]

(2) Provisions are made for further revision: statements are given citing the need for openness - that the guide is adaptable - that there is need for a permanent curriculum committee at work

(3) Opportunity is provided for teachers using the guide to register opinions and suggestions about the value of the guide. A statement may be given encouraging teachers to give their opinions regarding the worth of the guide. A questionnaire sheet may be included in order to elicit the opinions of teachers.

(4) The guide is five years old or less date given

II. Format and Physical Features

(1) The table of contents is printed in a manner so as to provide for easy location of topics, subjects, and appendices

(2) The guide lends itself to quick reference due to the use of such devices as tabs or different colored papers

(3) The guide is attractive in appearance.
APPENDIX VII. (continued)

II. Format and Physical Features

(4) The binding is durable

(5) The guide is easy to read. It is printed in large type. It uses easy-to-understand language; plenty of space is employed.

III. Curriculum Development Procedures

(1) The Identity Approach is stated in a clear, concise manner and generally reflects the need of Nigerian society.

(2) The broad goals of Nigerian music education are stated in a manner that reflects the current thinking of the music education profession:
   a. The guide stresses the need for development of aesthetic discrimination.
   b. The study of indigenous Nigerian music and social studies is recognized as being an important objective.

(3) The immediate goals of Curriculum are stated in terms of observable behaviors.

(4) Varied activities are included to promote skills, learnings, Nigerian identity and empathy.

(5) Learning experiences are included that further state aims of Nigerian music education/social studies.

(6) Characteristics and needs of children are listed appropriate to the grade level the guide deals with.

(7) The basic referents of the Nigerian child, society, and subject matter are equally considered.

Adapted from Philip McClintock from An Examination of Curriculum Guides in Music With Reference to Principles of Curriculum Planning (unpublished dissertation, Indiana University, September 1970).
APPENDIX VIII

STUDENT OPINIONNAIRE
APPENDIX VIII

THE DEVELOPMENT OF A SOCIOCULTURAL CURRICULUM
IN NIGERIAN STUDIES:
AN INTEGRATION OF ETHNOMUSICOLOGY AND SOCIAL STUDIES

ELEMENTARY 4-6 STUDENT OPINIONAIRE

DIRECTIONS: (To be read by the teacher)

Here are some statements about learning indigenous Nigerian music of the multi-ethnic Nigerian people. After you read (or the teacher has read) each statement, place a check mark (✓) on the face that shows how you feel about what is said in the statement. If you are happy (or agree) with the statement, place a check mark (✓) on the happy face. If you are unhappy (or disagree) with the statement, place a check mark (✗) on the unhappy face. If you are neither happy nor unhappy with the statement, place a check mark (☐) on the so-so, or undecided face. Now, try question 1 as an example.

<table>
<thead>
<tr>
<th>ITEM</th>
<th>AGREE</th>
<th>SO-SO</th>
<th>DISAGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I enjoy dancing to indigenous Nigerian music</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
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<tr>
<td>2. Learning indigenous Nigerian music is bad</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
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<tr>
<td>3. I like indigenous Nigerian music</td>
<td>[ ]</td>
<td>[ ]</td>
<td>[ ]</td>
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<tr>
<td>4. Learning indigenous Nigerian music helps me know who I am</td>
<td>[ ]</td>
<td>[ ]</td>
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<tr>
<td>5. Learning the music of other Nigerian ethnic groups helps me understand who they are</td>
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<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>6. Learning the music of other Nigerian ethnic groups helps me understand who they are</td>
<td>[ ]</td>
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</tr>
</tbody>
</table>
### APPENDIX VIII: ELEMENTARY 4 - 6 STUDENT OPINIONNAIRE (continued)

<table>
<thead>
<tr>
<th>ITEM</th>
<th>AGREE</th>
<th>SO-SO</th>
<th>DISAGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Learning the indigenous Nigerian music of my ethnic group helps me understand who I am</td>
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<tr>
<td>8. Learning the music of other Nigerian ethnic groups is bad</td>
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<tr>
<td>9. Learning the music of others in Nigeria helps me to respect them more</td>
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<tr>
<td>10. Learning indigenous Nigerian music helps me to relate to (understand) our Nigerian culture</td>
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<tr>
<td>11. Learning indigenous Nigerian music helps me to relate to/understand Nigerian peoples</td>
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<tr>
<td>12. Learning indigenous Nigerian music helps me to understand (relate to) our Nigerian history</td>
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<tr>
<td>13. Learning indigenous Nigerian music helps me to relate to/understand our Nigerian resources</td>
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<tr>
<td>14. Learning indigenous Nigerian music helps me to understand (relate to) our roles as Nigerian Citizens</td>
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<tr>
<td>15. Learning indigenous Nigerian music helps me to understand that we are brothers and sisters as Nigerians</td>
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<tr>
<td>16. Participating in the ethnic music of other Nigerians helps me to understand that they are my friends, brothers or sisters</td>
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<tr>
<td>17. Learning the indigenous Nigerian music is not necessary</td>
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<tr>
<td>18. Learning the indigenous Nigerian music helps me to understand and appreciate ethnic languages</td>
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<tr>
<td>19. Learning the National Anthem of Nigeria helps me to understand, appreciate and respect Nigeria as one nation</td>
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<tr>
<td>20. Learning the indigenous Nigerian music helps me to value the worth and dignity of Nigerian people</td>
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</tbody>
</table>
APPENDIX IX

ADMINISTRATOR/TEACHER OPINIONNAIRE
APPENDIX IX

THE DEVELOPMENT OF A SOCIOCULTURAL CURRICULUM IN NIGERIAN STUDIES:
AN INTEGRATION OF ETHNOMUSICOLOGY AND SOCIAL STUDIES:
ADMINISTRATOR/TEACHER OPINIONAIRE

1. What does "Identification with Nigerian cultural and national identity (through the integration of Ethnomusicology and social studies) mean to you?

What is your understanding of the Identity Approach?

2. What have you learned as a result of your involvement in the Curriculum Development project?

What do you think your students have learned?

3. What in your view are the strengths of the project?

What are the weaknesses?

4. What project materials have you and your students found particularly useful?

What project materials have not been useful?
5. In what way or ways has your involvement in the Curriculum Development project helped in acquainting you with new developments in
   (a) teaching/learning processes?

   (a) administrative practice?

6. How have your students reacted to project activities?

7. Has involvement in the project changed any of your ideas about integrating ethnomusicology and social studies in Nigerian context?
   (check)  
   Yes  
   No  

   If Yes, how have your ideas changed?

8. List, describe and explain administrative problems you experienced in the sociocultural curriculum development.

9. From your experience as a school administrator or a teacher (involved in the project) what suggestions will you make to improve the Curriculum Development project?
10. In what way or ways has your involvement in the project helped you to acquire a more adequate conception of

(a) human nature?

(b) the problems of multiethnic Nigerian society?

(c) the role of indigenous music learnings in citizenship education?

(d) the role of Nigerian ethnomusicological education in promoting ethnic, inter-ethnic and cross-ethnic communication and understanding among Nigerian children?

11. What co-operation and problems, if any, did you receive from

(a) the community during your involvement with the project?

(b) the school children?

(c) the teachers?

(d) the local School Board?

(e) the state School Board/Ministry of Education?
APPENDIX IX. (continued)

12. Write your recommendations for an effective implementation of this curriculum project in Nigerian education system.
APPENDIX X

USEFULNESS OF CURRICULUM MATERIALS:
TEACHER OPINIONAIRE
# APPENDIX X

## USEFULNESS OF CURRICULUM MATERIALS/ACTIVITIES:

### TEACHER OPINIONAIRE

### USEFULNESS OF CURRICULUM MATERIALS AND ACTIVITIES

<table>
<thead>
<tr>
<th>SHOULD THIS BE USED?</th>
<th>YES</th>
<th>MAYBE</th>
<th>NO</th>
<th>COMMENTS</th>
</tr>
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<tbody>
<tr>
<td>slides</td>
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<tr>
<td>movies</td>
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<tr>
<td>small tapes</td>
<td></td>
<td></td>
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<tr>
<td>pictures from parts of Nigeria</td>
<td></td>
<td></td>
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<tr>
<td>maps</td>
<td></td>
<td></td>
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<tr>
<td>booklets</td>
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<tr>
<td>writings from field notes</td>
<td></td>
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<tr>
<td>writings from other primary data sources (e.g., Museum, Ministry of Information, Ministry of Education, etc.)</td>
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<tr>
<td>writings from other Nigerian ethnic groups</td>
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<tr>
<td>letters from Nigerian children of other ethnic groups</td>
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<tr>
<td>writing letters to other Nigerian ethnic children</td>
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<tr>
<td>making a drum or ubo-aka</td>
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<tr>
<td>making other items (e.g., headbands, beads, rattles)</td>
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<tr>
<td>finding information in library and at home</td>
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<tr>
<td>doing ethnic dances from Nigeria</td>
<td></td>
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<tr>
<td>playing any Nigerian drums or instruments</td>
<td></td>
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<tr>
<td>playing any Nigerian games</td>
<td></td>
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<tr>
<td>having a Nigerian Feast</td>
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<tr>
<td>interviewing other Nigerians</td>
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<tr>
<td>looking at, feeling, smelling, tasting, hearing Nigerian objects (e.g., Hausa trumpet, Yoruba talking drum)</td>
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</tbody>
</table>
APPENDIX X: (continued)

<table>
<thead>
<tr>
<th>SHOULD THIS BE USED?</th>
<th>YES</th>
<th>MAYBE</th>
<th>NO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>children finding questions to answer</td>
<td></td>
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<tr>
<td>having loose materials in packets</td>
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<tr>
<td>children choosing which material to use from packets</td>
<td></td>
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<tr>
<td>being in small groups</td>
<td></td>
<td></td>
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<tr>
<td>being in total group for some things</td>
<td></td>
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<tr>
<td>having teachers leading discussions</td>
<td></td>
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<tr>
<td>having children leading discussions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>having teachers organizing groups</td>
<td></td>
<td></td>
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<tr>
<td>children organizing groups for selves</td>
<td></td>
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<tr>
<td>using large main topics such as &quot;Drumming&quot;, Dancing or Nigerian festival</td>
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</tr>
</tbody>
</table>

Adapted from Bethune-Johnson Binnington (1973).