



The Utility Of Cultural Education Through Ibibio Indigenous Music In Secondary Schools In Akwa Ibom State

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ABSTRACT

Over decades; indigenous music has proven to play an important functional role amongst individuals and communities by enabling historical continuity through folklore. Music of the Ibibio people is persevered through oral tradition and constitutes a systematic structure of learning and impacting traditional knowledge and values before colonization and establishment of western education. The establishment of western education has caused a lot on impediment on the cultural education and values of the Ibibio people. This research aims at bridging the gap of cultural education through music learning and practices in some selected secondary schools in Akwa-Ibom State. The objectives are to ascertain the number of indigenous Ibibio music used in teaching music in the selected secondary schools, identify the results of using indigenous Ibibio music in the selected secondary schools, find out the various uses and implications of learning the indigenous Ibibio music in selected secondary schools and suggest ways to improve its usage as a reinforcement of indigenous knowledge in the selected secondary schools. The methods utilized for data collections are oral interviews, questionnaires, libraries, journals and books. In findings, the various utility and roles of teaching indigenous music in the secondary schools in Akwa-Ibom State includes retention of indigenous knowledge, propagation of culture, preserving as well as transmitting of cultural identity, promotion of good morals and values. There is need for more awareness of Ibibio indigenous cultural music in the school system. The researcher recommends that indigenous music be included in school curriculum for both private and public secondary schools in the State.

Keywords: cultural education, Ibibio music, folklore, learning

INTRODUCTION

For many years now, music is considered an indispensable art used by man for nurture, relaxation and transfer of moral values, beliefs and cultures. Indigenous music plays a vital role in the development of indigenes in an ethnicity. The music is mainly traditional and originates from a collective group of people with shared philosophies, values and cultures. These music is passed orally from generation to generation and contains their cultural patterns, social institution and legal existence as a people. In order to understand and share in the experience of the people, their music cannot be ignored. The music serves as a historical continuity and functions as a form of preservation, development and transmitting of their ancestral ideologies. Music of the Ibibio people constitutes a systematic structure of learning the peoples' cultural values before colonization and the establishment of western education.

The western education has brought a lot of benefits to educational system in Ibibio ethnicity. However, there are various roles and benefits of teaching indigenous Ibibio music in the secondary schools. These leads to the retention of indigenous knowledge, propagation of culture, good morals and preservation of the people's cultural identity. The method of teaching indigenous music is slightly different from the way western music is taught. And the students are faced with plurality of musical approach. And they are meant to understand their indigenous music and western music at the same pace into to academically succeed. The teachers with this knowledge, combine both their indigenous understanding and experiences with their teaching skills. To achieve these, they use flexible approaches by allowing the students to participate and observe these cultural performances and also learn western music.

The Ibibio people have similar cultures and are found in Akwa-Ibom State in the South-South, geopolitical zone of Nigeria. All public secondary schools in Akwa-Ibom State are managed under the supervision of the State Secondary Education Board (SSEB). The secondary schools within this region are saddled with the responsibilities of providing higher education for students. The students who undergo these higher learning, must have undergone primary school education. And are now enrolled in the secondary schools for further learning. At their graduations, they either register for a vocation or tertiary education. Some of the public secondary schools were introduced and established in Nigeria by the missionaries but are now managed by the government of the State. The school curriculum being an important document that contains planned subjects for their applied lessons should be prepared in a way that will help answer the rising concerns of training the indigenous students in schools are faced with. Efforts should be made to ensure that both indigenous and western musical knowledge have a place in the modern school system at all levels. This is to avoid narrow sense of education that will only graduate students with unbalanced knowledge to the society.

This work seeks to examine the utility and role of indigenous music in selected secondary schools in Akwa-Ibom State. To achieve this aim, the objectives are to ascertain the number of indigenous Ibibio music used in teaching music in the selected secondary schools in Akwa-Ibom State. Identify the results of using indigenous Ibibio music in the selected secondary schools in the State. Find out the various uses and implications of learning indigenous Ibibio music in the selected secondary schools in Akwa-Ibom State. Suggest ways to improve its usage as a reinforcement of indigenous knowledge system in selected secondary schools in Akwa-Ibom State.

Concept of indigenous music

Indigenous music is a term used for traditional music of the indigenous people of the world. In other words, it is the music of an "origin" or ethnic group that inhabits any geographical region. Alongside more recent immigrant who may be greater in number (<https://en.m.wikipedia.org/wiki> retrieved. Aug 8, 2023). Consequently, the term therefore depends upon the political role an ethnic group plays rather than upon its musical characteristics. Other criteria that define indigenous music are geographical territory, race, history, lifestyle, culture and belief.

Equally, Ofili (2021) sees "indigenous music as one of the major art forms that has been showcased over centuries by different tribes and communities in Nigeria to preserve culture, history, legends and traditions" (p.17). Apparently, human development is fundamentally based on culture that is indigenous or foreign. And the cultural ideas, values and norms also spur development whether socially, mentally, politically and environmentally. Ibekwe (2011) notes that "culture gives identities to a nation and it is based on this culture that the nation development is anchored" (p.78).

In the same vein, Forchu (2021), states that the foundation of human development is enhanced by the music one listens. And cultural music propels the development of its indigenes or underdevelopment. Hence, the Ibibio indigenous music is very rich and highly educative. And the culture, value, norms and beliefs of the Ibibio people is embedded in the songs. The songs have proven to help in the development of both young and old communally. In the selected schools it aids the students in cognitive domain, psychological domain and affective domain.

Apparently, the moral and educational value of the Ibibio traditional music is overwhelming. Thus following the primary functions of the music as a historical continuity, it is also centered on building the indigenes. The music serves as a watch dog to every member of the society and a reminder to abide by the rules and cultural value of the land. These obligation focuses on ethnical and societal

values of the community. Agu (2011) supports the above statement as he observes that one of the basic functions of Igbo folk music is that of moral education which serves as a moral obligation of every child in the society (p.3).

Indigenous Ibibio Music

Indigenous Ibibio music is the traditional music of the Ibibio people that is characterized by group of communities speaking Ibibio language in the same geographical area with common societal values and belief. Indigenous Ibibio music has been with the people for as long as their culture existed. The Music is used for communal activities, behavioural correction and to enforces social order. The music is tripartite in nature and involves the participation of men, women and children from the community. It incorporates songs, instrumentations and dance which are originally composed by the indigenes'. The composers are unknown and due to urbanization the indigenous songs have also borrowed styles from other ethnicities. The indigenous Ibibio people learn their music by listening, imitation, observation and direct participation. They songs are usually spontaneously created and practiced in the everyday life of the Ibibio people. They dance is the major element of the Ibibio indigenous music. As these various dance are expressed to represent the diverse social and economic activities going on in the Ibibio communities. They express cultural identity and are sustaining as well as revitalizing to the Ibibio ethnicity.

Indigenous Ibibio women have played significant roles in the preservation of the music, culture as well as trainings of younger ones in the cultural dance. The young women often belong to musical groups within their age brackets in the community. The followings are brief explanations of the musical groups in the Ibibio ethnicity. Asian Uboikpa is an all-female musical group in Ibibio ethnicity, traditional performed to have a sense of belonging and demeanor. The group stands out women as peculiar personalities in the community. However, in modern times, the musical group dance at social activities such as marriages to showed off beauty, grace and costumes. They have several dance moves to their credit which includes leg dance, waist dance, full body movements. To accurately know how to dance these styles, you must either a member of the group or be ready to learn from them.

They also perform a popular dance styles called etighi dance which is now performed by both genders of all ages in Akwa Ibom State. Etighi dance is a social dance of the people of Akwa Ibom State and Cross River State but has now been acculturated into Nigerian popular songs. To perform this dance, the dancer must engage his both legs, waist, hands and neck. Other kinds of dance performed by Ibibio women are Asian Akan Awan which is communal performed in a musical group of the Ibibio people of Akwa-Ibom State. It is often performed by older women who have passed birth giving age. The creation of this group was for women to have a place to associate with their age group and it was a social musical group.

They also use the group to remind themselves of their virtues and share wisdom in the community. The musical theme of the songs performed by the group participates were mostly dull, instructional and full of wisdom. These women in this group, played their own musical instruments while chorusing to the melody of the music. However, most of the traditional music created by these group has been lost or replaced and acculturated by new generations music due to urbanization. Generally, when it comes to music in Ibibio land they women were custodian of songs while the men were known as instrumentalists.

Indigenous Ibibio music is now preserved both in written as well as oral culture. The music which is composed in Ibibio language is well presented in sofa notations and the collection are in printed books. Agawu (2006) explains that, African songs are expressed from the language of Africans as the music is the umbilical cord of the people and their speech melodies varies across ethnic groups. Language is a static element of culture. However, music can become dynamic as the human experiences become modified. Also old indigenous thoughts, ideas, methods, tools and artifacts are gradually improved upon as the small villages slowly expands into urban areas. There is definitely creation as well as fusion between the old and new leading to societal changes. The Ibibio ethnicity has not been stale but has transformed from the per-colonial era to the colonial period and is presently in the post-colonial phase. The Ibibio indigenous society has also embraced modern technologies in preserving their cultural music through the media for the school trainings.

Features of Ibibio Cultural Music

- The music is orally transmitted without a known composer
- The music is used to preserve the cultural identity of the people
- The music belongs to the Ibibio ethnicity as their intellectual property.
- The music is used to express the way of life of the Ibibio people.
- The music is characterized by instruments, dance and costume.

The Origin of Ibibio People

Music is an important binding factor amongst the people of Ibibio ethnicity. The people of Ibibio ethnicity dwell in Akwa- Ibom State. And the state is in the region of South-eastern part of Nigeria with sizeable population and is majorly divided into Northern region known as Oron, Western region known as Annang and the Eastern region called Ibibio. The Ibibio language which is spoken by the Ibibio indigenes is now grouped within the Benue-Congo branch of the Niger-Congo language family. According to Ina (2017), they ibibios' occupy the territory along the south-eastern part of Nigeria bounded in the North by the Igbo of Abia State, in the West by the Ogoni and other ethnic groups in Rivers State, in the East by the people of Cross River State and in the South by the Bight of Bonny (formerly Bight of Biafra). Monday (1987 as cited in Udoh 2011), asserts that the Ibibio forbearers inhabited the central Benue valley after their arrival in the present day Nigeria from farther north before they dispersed to the Nigerian side of the Cameroon boarder, where they settled at a place known as Usak Edet (pg.52). And some sea borne Ibibio migrated to inhabit in Ibibio land while others moved to Arochukwu region of the present day Abia State. The land they possessed became known as the community lands which were directly owned by the lineage and individuals.

Ina (2017), writes that the Ibibio people were not originally called Ibibio from the beginning instead they were referred to as Mboko, Kwa, Egbo Shary, Abishari or Agbisherea. The various names were given to them by Europeans who traded in the region. An example is the word Mboko, used by the early European traders in their transactions with the Ibibio and is said to have been derived from either of these two sources. Firstly, Mboko was a corruption of the word Mokop which interprets (I have heard or I understand you). The word formed the part of the trade vocabulary which every European who traded with the Ibibio had to learn. Secondly, the word Mboko is also said to have been derived from the Ibibio word Mboko (sugar cane). This is what was given to the Ibibio slaves in the sugar cane plantations in the Caribbean island. Eventually, the word Mboko, became known and popularly used by the European traders to call the Ibibio slaves. Offiong (1991) writes that some Igbo speaking people refer to their Ibibio-speaking neighbors as Mong while others call them Kwa. The local government areas that speak Ibibio language are namely Nsit Atai, Nsit Ibom, Okobo, Etinan, Ibesikpo Asutan, Udung Uko, Ikono, Orku Anam, Ikot Abasi, Ini, Urue-Offong/Oruko, Itu, Uyo, Mbo and Ibiono Ibom.

Restructuring the Educational System through Indigenous School Curriculum

Every society in Nigeria has its music and is distinguished by culture which is unique to the people of that ethnicity. Indigenous music is communal music that is characterized by shared attributes such as beliefs, cultures and traditions. It is music that expresses man's deepest thoughts and is born out of identity of the people of the locality. Idamoyibo (2006) as cited by Ekpeowo (2019) writes that indigenous music expresses and transmits the cultural knowledge of the people through songs. Similarly, he argued that African music is best understood not as a finite repertoire but as potentiality. African he said, designates those numerous repertoires of songs and instrumental music that originates in specific African communities and perform them regularly as part of play, worship and ritual to mark festivals across ethnic and cultural boundaries.

According to Nzewi (2014), folk music in Nigeria happens not to be a communion of the living only but a communion between the living and their dead. This is because it is interwoven with mysterious meanings that relates with pouring drinks, libation and sacrifices before masquerade performances. Sometimes during these masquerade performances traditional music occurs. Music has an identity with the environment as components of indigenous materials are used for the production of the musical instruments. Onwuekwe (2011), states that the relationship that exist between Nigerian vegetation and its instruments points to the fact that, the land is endowed by nature. As people from

the various climatic zones in Nigeria make use of these gifts of nature to produce their musical instruments and sound. And many musical materials such as hardwoods used for the truck of the drums and animal skins used to cover the mouth of the drums are all sourced from the local environments. Meki and Odyke (2007), explains that traditional music imitates the materials found in its area as it is evidence in the imitation of animals sounds in singing, the use of water for toning resonance, instrumentation, dance and visual arts. Folk music is communal music that lives on within the society and amongst the people. It involves the spectators as well as performers who are all members of the community. The singers are endowed with abilities to sing various melodies as the instrumentalists and dancers interpret the aesthetics of the folklore. The rich qualities of indigenous music are believed to have added value to the lives of our fore-fathers and now is a medium of inspiration to us in this present generation.

Folklore is a vehicle through which manners are learnt and abnormal behaviours corrected within a community. Hence, teaching students indigenous music which are written from folklore in schools exposes them to oral traditional knowledge, creates socialization, transmits knowledge, promotes and preserves their cultural values. These enables the learners to be acquainted with their cultural identity, history and norms. The indigenous songs taught in the classrooms are folklores that have been individually or collectively rewritten using western idioms.

However, there is a conception that indigenous practices are degrading ways of life. This mindset has long prevented the knowledge of indigenous studies to be thought in the classroom. Due to this mindset, indigenous people have shifted their attention from communal music creation to western musical styles. And the use of western idioms and materials introduced by the missionaries such as hymns and tonic sol-fa are more regarded. Presently, indigenous music and performing arts are regarded by the indigenous people as underdeveloped. The government, elites, media and schools have tagged some local products not fit for global display. Although, they will not say it out rightly, their actions and responses to indigenous products confirms this judgement. These mindset was painted to us by colonization and the effects has multiplied due to urbanization and globalization.

For the teachings of indigenous music to be successful, the negative mindset that the people picked up regarding the indigenous culture during colonization must be checked. One of the ways it can be checked is through indigenous inclusive school curriculum as whatever is taught to the students will be recycled back to the society. Nigeria has grown and evolved over the past decades and should begin to seriously introduce indigenous knowledge into their school curriculum in all geo-political zones. Educational bodies in Nigeria such as Nigerian Educational Research and Development Council (NERDC) should promote this ideology. These will set in motion the gradual removal of colonial influences from the classroom lessons and build as well as empower the leaders of this country, the youths and children with knowledge of their home land.

This work is not advocating for Nigeria educational system to isolate itself from the world's trend of knowledge but it's a wakeup call to protect our identity as a people. As an independent society, let us become conscious of our musical culture in classrooms and what we feed our youths, in the name of education. Nigeria should make efforts to ensure that indigenous materials are sustained and preserved as these is part of the nation's identity. Hence, as indigenous music has been collected and documented through printed books. The schools should teach this to their pupils in schools.

Utility and Implication of Indigenous Ibibio Music to the Educational System

The utility and implication of using indigenous Ibibio music in the educational system are enormous. Teaching is the method of sharing knowledge and experiences in order to guide the students through planned lessons. The teachers aim at using simple sentences, clear practical methods and instructional varieties to gain the students engagements. The classroom learning methods can be adopted as teacher-centered learning or student-centered learning with low or high technological approaches. According to Akwang (2021) academic libraries have advanced in storage, retrieval, dissemination and delivery of educational materials and teachers and students have utilized this medium. When the teachers prepare the lesson plans, they consider the most effective ways to deliver the lessons to the students and use different practical methods which they have learned or developed overtime to teach the students.

However, indigenous learning uses teacher-centered learning and the method used by the teachers are direct instructions. Direct instructions are a teacher-centered method of teaching where the teachers are the major information providers. The teacher passes facts, rules and demands actions from the students in the most direct way possible. They provide lessons with explanations to the students and give room for students to participate and give feedback through questions. The teachers deliver the subject contents to the students using high or low technologies while the student receives it and assessments are periodically conducted to ascertain if the knowledge taught was understood. Indigenous music studied in the class room provides knowledge and recreational time for the students. The music which are encoded in metaphor and indigenous proverbs strengthens the cultural knowledge of the students. The students are exposed to musical activities ranging from active listening, singing, instrumentation to dancing.

Music learning helps students to have a creative mindset and encourages class participation amongst age grades. These teachings are carried out to ensure the effective learning of the students. When these culturally base musical materials are taught to the students the learning outcomes brings positivity to the society. The students are also taught that most of the popular music are developed from the indigenous songs and dance. The various utility and roles of teaching indigenous music in the secondary schools in Akwa-Ibom State enables retention of indigenous knowledge, propagation of culture, preserving as well as transmitting of cultural identity, promotion of good morals and values. They student grow with a foundational knowledge of their culture and are also aware of their indigenous music through the school system. The school learning prepares their minds to recommends indigenous music to the media in both local and international platforms.

Some of the Indigenous Ibibio Songs used in teaching the Students and their English Transliterations/Translations

These indigenous songs used by the schools are aimed at teaching good morals and building family values amongst the students.

No. 1 *Ibaan Emedi*

Vernacular

Ibaan eme di' emefɔn o
Kwa nked idem kwa 'uyai
Ibaan eme di' emefoon o
Kwa 'nked I dem kwa 'uyai

English translation

Women you are welcome; you are adorable
 Each flaunt reveals your beauty
 Women welcome you are beautiful
 Each display of elegance is graceful.

NO. 2 *Ima Adad Adi*

Vernacular

Nsi ki dad nyin idi?
Ima dad adi (x2)
Ima 'ufan y'u ufan
Ima dad adi
Ima ndito ete
Ima dad adi (x4)

English transliteration

What brings us together?
 Love that unites us. (x2)
 Love shared among friends and friends
 Love brings us
 Love shared among kindred
 Love that unite us

NO. 3 *Nte Ado Ebe*

Vernacular

Nte ado ebe oh!
Nte ado ebe oh!
Wuk ubɔk do
Nte ado ebe oh!
Wuk ubɔk do!

English translation

Where you marry oh!
 Where you marry oh!
 Be committed and faithful there.
 Where you marry oh!
 Be committed and faithful there.

No. 4 Ebe mbed Edem

Vernacular

A mi' nke d'ho Ebe nno uyai

Mi' nke do k'usen akpan 'kpo.

Nana dodo Ebe mbed edem nan a dodo (x2)

A mi' nke do k'usen akpan 'kpo; nan'a dodo

Ebe 'mbed edem nan'a dodo ebe mbed edem

English transliteration

I won't marry a man because of his looks

I will marry for support on a needy day.

Support me, my man, support me

During the important days of my life.

Support me, my man, support me.

No. 5 Eyen Anam

Vernacular

Usuk iden ifon nido ifio k ifio k ido'

Usuk iden ifon n'ido ifio k ifio k mm

Eyen anam

English translation

some men do not have good manners to be husbands.

some men are not trained well to be spouse

We are just marrying them,

because of child bearing.

The meaning of the songs lies in the texts and helps the students to listen, participate and learn from the songs. The song composers are mostly unknown but are believed to be members of the indigenous community and the songs reveals various knowledge for appreciation and learning. The above songs are metaphorical and can be sung with instrumentations. The following songs titled *Ima Adad Adi*, *Nte Ado Ebe* are portraying Ibibio indigenous songs for marriages while, *Ibaan Emedi* and *Eyen Anam* are satirical songs. These songs were the popular indigenous songs used in the selected secondary schools in Akwa-Ibom State.

The above songs are transcribed below using European idiom to enable class-room learnings.

Ibaan Emedi

Efik/Ibibio Folk Song
Transcribed by Prodigy Effiong

The musical score for 'Ibaan Emedi' is presented in two staves. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. Both staves are in 6/8 time and use a treble clef. The lyrics are written below the notes in English transliteration. The lyrics are: 'I - baan... e - me di'e - me - fon o, kwa'n - ked I - dem kwa'u - yai I - baan... e - me di'e - me - foon o, kwa'n - ked i - dem kwa'u - yai'. There is a '3' above the first measure of the piano part, indicating a triplet.

Ima Adad Adi

Efik/Ibibio Folk Song
 Transcribed by Prodigy Effiong

Piano

N - si' ki dad nyin i - di? I - ma' dad a - di N - si' ki dad nyin i - di? I - ma' dad a -

3

Pno.

di I - ma'u-fan y'u - fan, I - ma' dad a - di I - ma'n-di - to'E - te I - ma' dad a -

5

Pno.

N-si' ki dad nyin i-di? I-ma' dad a - di N-si' ki dad nyin i-di? I-ma' dad a - di

Nte Ado Ebe

Efik/Ibibio Folk Song
 Transcribed by Prodigy Effiong

N - te'a - do e - be oh! N - te'a - do e - be oh! wuk u - bok do. N -

4

te'a - do e - be oh! N - te'a - do e - be oh! wwuk u - bok do.

Eyen Anam

Efik/Ibibio Folk Song
Transcribed by Prodigy Effiong

U-suk i-den i-fon n'i - do i-fio - fiok i- do'm - mo U-suk i-den
i-fon n'i - do i-fio - fiok i- do'm - mo e-yen a-nam.

Ebe Mbed Edem

Efik/Ibibio Folk Song
Transcribed by Prodigy Effiong

♩ = 110

A-mi'n - ke do - ho e - be'n - no'u - yai mi'n - ke do k'u - sen a - kpan 'kpo; na - n'a -
do - do e - be'm - bed e - dem na - n'a - do - do e - be'm - bed e - dem. A - mi'n -
ke do - ho e - be'n - no'u - yai mi'n - ke do k'u - sen a - kpan 'kpo; na - n'a -
do - do e - be'm - bed e - dem na n'a - do - do e - be'm - bed e - dem

The Value of Incorporating Indigenous Ibibio Music into the School Curriculum

The value of incorporating indigenous Ibibio music into the education of a child is numerous. Music being a part of a child's lessons improves the brain memory, aids relaxation and visual spatial learnings. The learner who involves indigenous music in his educational path has better emotional, social and behavioural discipline. The following are ways music can help students understanding and upbringing:

- **Focus:** learning indigenous Ibibio music helps students to focus and build up their understanding from what they have learnt from communicating at home. They listen to participate since the music is sung and written in their native language. It builds interests in the students to concentrate and follow along with others in the classroom. And also serves as recreational brain breaks for the students in the selected secondary schools.

- **Confidence:** Another behavioural evidence of learning indigenous Ibibio music in schools is that it boosts confidence. The act of learning how to sing or play indigenous music provides students with some level of trust in their abilities and boost self-esteem.
- **Knowledge of culture:** Modern parents have little or no time to teach their children their cultural heritage. These makes children to grow up without having any background knowledge of their language, indigenous knowledge or history. Thus learning indigenous Ibibio music in schools will provide a platform to helping the students to be enlighten by their language, norms and values.
- **Creative thinking:** The society applauds creativity and learning indigenous music allows for students creative thinking. Indigenous music is communally created and permits everyone's participation in its creation. Hence, learning indigenous Ibibio music ultimately allows the students to be aware and develop their creative potentials. Whether as composers, instrumentalists mimicking of the original musical text etc.
- **Understanding musical concepts:** learning indigenous Ibibio music allows the students to learn and understand musical phenomenon's or concepts. There are some concepts of music that seem cumbersome to students that is made clearer through learning it indigenously. Concepts such as pulse, meter, pitch, form, rhythm, key signature and dynamics. The teacher during class learning brings the students to remembrance of the songs they sing during domestic activities. And uses it to explain the various concepts in musical productions.
- **Therapeutic effect:** Music is therapeutic as it has the power to calm anxiety and reduce emotional stress. When an indigenous music is sung it has nostalgic feeling and renders the listeners vulnerable psychologically, emotionally and optimize their sense of wellbeing.
- **Teamwork:** A musical class is an academic environment that allows the students to create, support and produce music together. These makes the students to pay less attention to their individual needs but cooperate with others and make music for the common goal.

FINDINGS

The indigenous Ibibio music was used to preserve the culture, norms, traditions and belief of the Ibibio people. Before the establishment of western education, music was used as a form of communal education alongside weaving, farming and trading. The communal people used music during their daily activities and learnt through listening, imitation, observation and participation. The people have evolved due to urbanization and the music which is preserved in oral tradition is now written down in urban areas due to the people's exposure to westernization. These has enable urban composers and singers to improvise and create new music using the native literature, language and western idioms. The texts of the songs which are often written in Ibibio indigenous language are used for religious, social and political meetings. However, various communal musical groups such as *Ebre*, *Abang*, *Asian Uboikpa*, *Asian akan awan*, *Nkere ebe* and *Akata* still practice music orally.

The teaching of indigenous Ibibio music in some selected secondary schools has brought about consciousness of the people's culture to the students. It was observed at private and public schools that most of the academic curriculum exclude indigenous musical knowledge in their lesson plans. The researcher was able to find three schools namely Union Secondary School, Ibiaku, West Itam Secondary School Itu and Fortune Schools Uyo amongst the ten selected schools that practiced indigenous music in their lesson plans. Emphasizes was placed more on European musical arts in both singing and instrumentation. Hence, following these low teaching rate of culturally relevant subjects like music in those selected schools. The researcher advice for the government to pay attention to the school curriculums so that the society can be better served.

The study used adopted descriptive survey method to ascertain the finding of the music. The researcher also observed some class lessons in order to gather first-hand information about the benefits and uses of studying indigenous Ibibio songs in the selected secondary schools. The findings also revolved around the documentation of five indigenous Ibibio songs that was gathered from oral interviews due to the time of this research. The study covered ten selected public and private secondary schools within Ibiono Ibom, Itu and Uyo local government in Akwa Ibom State. The population of this study comprises of all the music teachers and two randomly selected students in each of the classes. The classes covered were Junior Secondary School Two (JSS2) to Senior

Secondary School Three (SS3). In total data was gathered from six music teachers and thirty students during the course of the study. In the field, the researcher marriage songs, praise songs, satirical songs, lamentation songs and poetic songs.

CONCLUSION

This study looks into the utility and role of indigenous Ibibio music in selected secondary schools in Akwa- Ibom State. The act of studying music in the secondary schools aid the learners in their cognitive, physical, emotional and spiritual experiences. Indigenous music which contains the cultural values of the people can reinforce their knowledge about the society. The school curriculum should be developed to incorporate both western and indigenous learnings. These should be done with the reflection that traditional teaching methods are different from western educational approaches. The non-indigenous teachers should acquaint themselves with the indigenous knowledge of the society where they are teaching. Also, the knowledge impacted should help the students to give birth to their full potentials. By providing proper mechanism for practicing the knowledge across rural and urban areas. This is to avoid rebellion against the culture and poverty amongst the people. The study covers ten selected public and private secondary schools within Ibiono Ibom, Itu, and Uyo local government areas in Akwa Ibom State. And the documentation of eleven indigenous Ibibio songs was gathered from oral interviews and observations.

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