

RESEARCH-EDUCATION ON *UMUADA* MUSIC TRADITION: TOWARDS AN INCLUSIVE MUSIC EDUCATION

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Abstract

Scholarship on classroom music education is huge and has extensively been criticized amongst other things is its divorce from Nigerian music culture. Huge studies as well abound on *umuada* as gender studies but there is paucity of literature on their musical arts as an indigenous music pinpointed on their engagement with environmental humanity. The contention of this thesis therefore, is for research education where the school music education is complemented with the indigenous music of a community towards preserving our indigenous music tradition and making our school music education Nigeria culture relevance. The research adopted a qualitative research design. The population of the study was a consensus population of the 300 level NCE music students (3) and (10) music lecturers of Alvan Ikoku Federal University of Education, Owerri, Imo State. We purposively sampled ten members of the *umuada*. We used participant observation, interviews, musical and textual analysis in the context of ecomusicology. *Umuada* whose musical works represents the dominant trends on environmental humanities: *be nnam kam obodo oyibo*, *kchikwe*, *onye aworo ala* and others were reviewed. Eclectic theory guided the study. Arising from the finding, we argue that research-education towards connecting the community and the school is *sine qua non* to having a inclusive music education in the contemporary. We recommend a music tradition where our indigenous music forms the content of school music instruction thereby preserving our cultural heritage to print and preserve our identity in the global confluence.

Keywords: research-education, *egwu umuada*, ecomusicology, sustainability, inclusive music education,

Background

Indigenous music tradition in the words of Nzewi is an embellishment of a peoples' culture with rhythm, sound and dance. Indigenous music is an education underlined with entertainment (Nzewi, 1998). For instance the *egwu umuada* in this study fights for the sustainability of their environment. However, owing to the dynamic nature of the society and other challenges, great number of the indigenous music of the culture have been lost and others are dwindling at a very high rate unto extinction like the *egwu umuada* under study. School music education on the other hand has been critiqued for the technical nature of instruction where music basics are emphasized (key signature, time signature etc.) without musical experience (Remier, 2009); theoretical content (Adeogun, 2015); divorce of both content and instruction from the students' music culture (Adeogun, 2006, Ugwu, 2018, 2022). Towards formulating an inclusive music education in the contemporary is the thrust of this study. The proposed research-education of complementing the school music education with indigenous music tradition is crucial in the contemporary towards safeguarding our indigenous music culture and making our school music culture relevance towards acquiring musical experience and not music basics hence the lacuna this study sets to fill. Specifically, answers to questions like 1) what are the challenges of indigenous music tradition? 2) what are the challenges of school music education? 3) what is the responsiveness of music lecturers to global debate-environmental sustainability?) and 4) how did the student assess the research-education method in the teaching?, were sought answers for.

Conceptual framework

Inclusive education is a concept that seeks to promote the ideas of a society in which everyone is treated with dignity, respect, and equality. This concept asserts that all individuals should have equal opportunities and access to resources regardless of their background. It means that people across varying identities are and feel valued, welcomed, respected, included, represented, are heard and that they fully belong, can be authentic, can contribute to the collective and have a voice. An inclusive society aims to promote and empower social, economic, and political inclusion irrespective of age, gender, disability, race, or status. For the purpose of this study, we are advocating collective efforts towards saving our indigenous musical culture and building a inclusive music education where our school music is culture based through the synergy of indigenous music tradition and school music education via the instrumentality of research-education. Inclusive music education will a match of our school music with the indigenous music tradition that will provide the student a sense of belonging, promote active listening, encourage participation and actively work to contend for our environmental sustainability.

Umuada and their musical arts

Exogamy of Igbo culture enables women has affiliations of two kinds: as married women to the village of their husband (co-wives meaning *umu-nwunye-di*) and as daughters to the village where they were born (sisters meaning *umu-ada*) (Okafor, 2005). The implication of this is that every female folk in Igbo culture is *nwa-ada* (meaning daughter) whether the person is the first female or not. The daughters which Ibekwe, (2009) referred to as the classificatory sisters are women born in the same village that are linked by bounds of consanguinity. The classificatory sisters (*umu-ada*) are highly esteemed in the Igbo culture that they are considered the police of the society. *Umuada* is the female gender that complements the male gender (*umunna*). This structure exists in every Igbo society. The musical arts of these daughters is what is called *egwu umuada*.

Egwu umuada is a musical arts of *umuada* which involves singing, dancing, acting and dramatization. This is not a musical troupe rather music in event (Nzewi, 2007). They make music in events like burial, traditional marriage (*igba nkwu*). They don't have paraphernalia hence they wear no specific uniform. Their major musical instruments are voice and hand from where they generate varieties of rhythmic pattern by clapping.

Their dance form occasionally is cycle but not in all cases. The clappers also double as singers. They do have the soloist or the song leader also called *olu okwa* (meaning voice of a partridge). This is not just anybody but one that is talented in singing and can easily create songs spontaneously with sonorous voice. The singers/clappers sit behind and the dancers stand out at the front of the singers/clappers.

Their song type is event bound. The songs they sing at funerals are different from the ones they sing at *igba nkwu*. Unlike other female music troupe they don't have any male member like the *nna egwu* (father of the music). However, men dance to their music especially when they come to greet them by appreciating them with money. Their songs are satirical, philosophical, educative and aphorismic.

Ecomusicology

Ecomusicology simply put is ecocriticism and musicology. It is considered a sub-field of ethnomusicology and musicology with an attempt to preserve local, indigenous traditions, despite the advent of globalization, by documenting their symbiotic musical relationship with their environment Titus, (2018). Ecomusicology makes connection between people or a culture and the natural world that they inhabit. More than preserving the musical cultures but also the environment from which the music is inspired; they are both interconnected in deep and meaningful ways. Titon (2013) stated that ecomusicology is "the study of music, culture, sound and nature in a period of environmental crisis." The potential of ecomusicology, an emerging field, considers the interconnections between music, culture, and nature. It presents exciting potential in raising awareness about critical environmental issues through music's lens, bridging the many gaps between arts and sciences, nature and culture, human and nonhuman sound worlds, and considering music and sound in supporting sustainability through the concept of aesthetics. Even when studies state that ecomusicology is an emerging field, *Umuada* has for centuries been contending for their environment with their music just that it is an oral tradition.

Music and place-making

Music can give meaning to a place, by translating its uniqueness into sound, thus preserving it in people's individual and collective memories. This is called place-making music and can both evoke a place and create a space. Challe, (2015) citing Ray Pratt notes that music's effect is different from other arts because it has no fixed physical boundaries, but nevertheless, can define a place. Environmentally engaged musicians across genres may choose to include environmental issues in their lyrics, while others convey a place through the instrumentation alone – either by incorporating or imitating the sounds of a particular place in a piece. Place-making music serves to connect the listener with his or her local ecologies. A piece can inspire and titillate the imagination and incite an individual to pay attention to the environment; environmental awareness and action develop from a sense of critically aware place-connectedness (Challe, 2015:25). Sustainability is to care for our world that is full of vibrant ecosystems and that we must work together to preserve. Place-making music can capture a place's unique spirit and connect listeners with their local ecologies. Sustainability of the technology used toward music-making, awakening people to their natural acoustic surroundings, community-based music to keep endangered indigenous cultures alive, and presenting artists' works that conveys climate change through music are innovative ways forward that contribute to our holistic understanding of the interplay of environment and people in times of acute climate change. (Tiffany in Challe 2015). Some of the selected *Umuada* musical pieces authenticate the truism in the above statement where an excerpt *kitchekwe* depicts the sound of the horses carrying the invaders when they invaded the community.

Sustainability

Sustainable development is a pattern of resource use that aims to meet human need while preserving the environment so that thi need can be met not only in the present, but also for generations to come... it meets the need of the present without compromising the ability of future generations to meet their own needs. Sustainable

development ties together concern for the carrying capacity of natural systems with the social challenges facing humanity. These challenges gave birth to concepts such as ‘climate change’, global warming’, biodiversity’ which are most associated with the post millennium era. Hence worry by geophysical watchers that something is definitely going awry albeit slowly, with nature resources and the geophysical balance on which earth hangs (Duruaku in Ugwu, 2024).

Sustainability and sustainable development in the word of Ogunrinade (2015) is about developing an ecologically aware, socially just, and economically responsible society. It requires participatory and teaching methods that motivate and empower learners to change their behaviour and take action for sustainable development. It consequently promotes competencies like critical thinking, imagining future scenarios and making decisions in a collaborative way. In the context of study collaboration is the in thing for sustainability. The sustainability of our indigenous musical tradition must require the collaboration of research-education. The threat of cultural erosion is alarming but can be curbed through research-education. This in turn will make our school music content and instruction less technical, theoretical and divorced from the culture of the environment. Just as indigenous music is always responsive to social trends but underlined with music, our school music education will be responsive to global debate in the now for example the sustainability of our environment.

Research – education

Research - education is a study of an indigenous music tradition with an aim to adapt certain elements into classroom instruction. It is a synergistic approach to music teaching where the communities that service the school provide the content of school instruction. Its purpose is to make our music education Nigeria culture based and preserve our indigenous music from extinction. This principle is borrowed from Onyeji (2005) paradigm on research composition.

Theoretical framework

Two theories guided the work. Ecomusicological theory was adopted to analyze the musical texts while the Research-education aimed at connecting the school music and traditional music for inclusive music tradition.

Ecomusicology Nixon (2011) posits that environmentalism of the poor is a condition that arises when local people are dispossessed of their lands, are impoverished, and are left to gradually rot to death through the process of slow violence – ‘[a]ttentional catastrophes that overspill clear boundaries in time and space’ (7). Nixon’s conception of slow violence is hinged on the vulnerability of the local people because ‘it is those people lacking resources who are the principal casualties of slow violence. Their unseen poverty is compounded by the invisibility of the slow violence that permeates so many of their lives’ (2011, 4).

Ecomusicology as a theory that drives this article is germane to the sounding scape of nature and environmental narratives of *umuada ovoko*. Critical theory in ecomusicology: eco-critical theory recognizes that our current environment crisis is the effect of harmful patterns of social action that have calcified over the centuries. James Rhys Edwards opines Eco-music theory as the study of musical and sonic issues, both textual and performative, as they relate to ecology and the environment. The relationship of this theory to the present study is an understanding of the trauma the Ovoko people underwent when they were disposed of their land or as they are forced to migrate from their land scape because of the harm inflicted on them,

Research – composition Onyeji (2002) defined research-composition as an approach to composition in which in-depth ethnomusicological research on the indigenous music of a given culture informs the creative and compositional theory of modern art music composition (Onyeji 2002:1). It is a compositional process that enables a composer to produce modern African music of any length or magnitude by the study and application of creative elements and idioms from any identified African musical type or tradition.

The procedure entails ethnomusicological study of the selected music type (ethnographic and analytical) that enables the identification of distinctive features of the music type as well as the application of the creative features and idioms in the composition of contemporary art music of choice. The essence is to ensure that the composed art music captures the spirit of the traditional music, while at the same time it is a transformation of the traditional music in literary form. Research-composition identifies the distinctions that exist between ethnomusicology and composition as scholarly and creative fields in music, but at the same time constructs a bridge from one to the other. This enables a closely knit relationship between the two Onyeji, (2005).

The relationship of this theory to the present study is on its in-depth ethnomusicological research of a traditional music towards complementing the school music instruction. The procedure of ethnomusicological study of the selected music type (ethnographic and analytical) is towards identifying educative, cultural ethos for classroom instruction. The essence is to make our school music cultural relevance and as well preserve our musical culture.

Most importantly, is educating the younger generation on the need to contend for their environment for sustainability.

Methodology

The research adopted a qualitative research design following the principle of mixed method where the first data collected informed the second data collection. However, unlike pure mixed method approach where qualitative and quantitative data are involved, this study though applied the principle of mixed method it is all qualitative. The first phase of the study was research on the *egwu umuada* through participant observation and interview where ten members of the *umuda* were interviewed as respondents. These include the *one ishi umuada* – the leader which is always the eldest woman, the *olu okwa* – the vocalists, the *oga*- the shearer/public relation officer. These respondents helped in the interpretation of the meaning of some of the lyrics and the historical issues that gave birth to a particular song. Data collected was adapted in the classroom instruction. This toes the line of Onyeji 2002 principle of research composition where the composer studies a musical troupe and adapts the rhythmic or melodic elements in composition.

It is needful here to justify the choice of the *egwu umuada* which served as the music cultural material for this research. First and foremost, *umuada* as the female gender that complements the *umunna* the male gender, exist in every Igbo society. Our investigation shows that every *umuada* has musical arts – *egwu umuada* though each society might have their peculiar name they call *egwu* just as music has defiled one concept. Secondly, *umuada* though subjugated because of the patriarchal nature of Igbo society arising from colonization, the *umuada* institution has had to reinvent itself, and its current structure is a fusion of past and present realities Onyesoh (2017). It has remained relevant even in changing and uncertain times, drawing on its historical identity to expand women's participation in environmental sustainability. Thirdly, the *egwu umuada* engagement with the global debate on environmental sustainability is crucial and instructive as Titus (2018) opined that discourse on ecological music and environmental degradation, hostile environments and climate change, are issues with which scholars need to engage. In the contemporary our school music education should be problem solving oriented like the excerpts on sustainability of *egwu umuada* hence education through music (Onyiuke 2005).

Towards answering research question 3 a consensus population of the lecturers in the department of music Alvan Ikoku Federal University of Education, Owerri were used.

The second phase of the study was the adaptation of the music excerpt into the classroom. The 300 level NCE students served the population toward answering research question 4. The choice of this level of student is because they are the teachers that are prepared to teach in the basic schools. The National Certificate in education (NCE) which these students are offered at the end of their programme is the entry qualification into teaching profession in Nigeria.

Procedures used in the class instruction

First and foremost, the students were introduced to the need for musicologists to be responsive to social trends like environmental depletion towards reponding to the sustainability of their environment as well as responding to the global debate. Some video clips of flooded areas were showed to the students with attendant discussions..

2) The students were made to watch video recording of some of the *egwu umuada* performances especially those that involve environmental sustainability.

3) There were narratives of the songs especially the reason for the particular music as a means of contending for the environment sustainability.

4) From the music scores of those music excerpts the music basics were taught like forms, intervals, melody, harmony and so forth (see appendix 1).

Music Education: Course code 228, Course Title: Further Approaches to Teaching Music was used for this study.

Indigenous material for the study

Ethnographically, Ovoko lies North of Enugu State. It is about five kilometers from the University town of Nsukka along the road to Obollo Afor and other parts of Northern Nigeria. Ovoko is bounded in the North by Iheakpu Awaka, South by Orba, East by Iheaka and West by Nsukka communities. In term of vegetation, it lies within the transition from the forest vegetation of the South to the grass land of the North. Thus, it is between the forestland and the Savanna area. The community was seriously bedeviled by oppression that ranged from Igala kingdom and land grabbing by other communities. The subjugation made the community to have very small portion of land space which drove them to petty trading. Their main market is the Afor which is in small

scale compared to Orié which is largest followed by Nkwó and Eke. These and more did the *umuada* capture through their musical arts like *onye aworo ala, ya ejéke gi orie, kitchikwe* as so forth.

Musical representations of *umuada* presented in the study

Be nnam kam obodo oyibo

Call	Response
<i>Be nnam kam obodo oyibo</i> (meaning: my father’s land is better than a white man’s country)	<i>Be nnam kam obodo oyibo</i>
<i>Be anyi kam obodo</i> (our home land is better to than another land)	<i>Kam obodo oyibo</i>
<i>Ala Nsukka kam obodo oyibo</i> (Nsukka land is better to me than white man’s country)	<i>Kam obodo oyibo</i>
<i>Ala ovoko kam obodo oyibo</i> (Ovoko land is better to me than white man’s country)	<i>Kam obodo oyibo</i>

This music x-rays the bound the *umuada* has with their land as they sing that they value, cherish their nativity more than the white man’s country.

Kitchikwe, Kitchikwe

Call	Response
Kichikwe, kitchikwe, kitchikwe, kitchikwe	Ohagu gbu gbu, Ohagu where
Kitchikwe, kitchikwe, kitchikwe, kitchikwe	Ohagu gbu gbu Ohagu where

The above music is a narrative of the invading of *Ovoko-Ohagu* land. The *umuada* x-rayed the scenario by depicting the sound of the movement of the invaders by *kichikwe, kitchikwe, kitchikwe*. The resultant effect of the indigenes hearing the sound *kichikwe* was the running away of the indigenes as their feet sounds *gbu gbu gbu*. Sequel to their running away the invaders displaced them which they portrayed as *Ohagu wherre*.

The above demonstrates music potency in the words of Challe, (2015) to give meaning to a place, by translating its uniqueness into sound, thus preserving it in people’s individual and collective memories. An interlocutor (Patty Omeje, 15th July, 2018) asserts that “whenever one hears that music, it brings fresh the trauma people passed through in the hand of those oppressors. In fact, she continues, it was a horrible time and it has remained indelible in the minds of Ohagu people”. This therefore lies the power of music to write in the minds of people such that their memories are always fresh even when the events are not written down on paper but in the memories of the people.

Onye aworo ala

Call	Response
Gwanum, onye aworo ala (tell me, one that is denied land)	Ogaje ebi n’igwe (will he leave in the sky?)
Nwaorie nwanem, gwanum onye aworo ala (Nwaorie my sister tell me, one denied land)	Ogaje ebi n’igwe (will he leave in the sky?)

The song is a rhetoric question asking people to tell him if somebody is deprived of land will such person live in the sky? No man indeed lives in the sky. This just shows the displacement of these farmers by the invaders. Egya (2016) lending his voice stated the obvious thus “the forces against the people and their environment are not only local, not only national, but also global. As Nixon puts it, “[the] environmentalism of the poor is frequently catalyzed by resource imperialism inflicted on the global South to maintain the unsustainable consumer appetites of rich-country citizens and, increasingly, of the urban middle classes in the global South itself” (2011, 22). It is therefore often for the interest of the powerful few, from the global North and the global South, that millions of innocent ones, like those in this community, are left to suffer in neglect and abandonment. Things has not changed significantly in the now as Fulani herdsmen are breathing threat on farmers at Uzouwani close to the area under study and the press reported that the government is the brain behind this displacement and injustice. The cattle owners are the *big men up there*. No matter how these poor masses complain nothing is done rather deaf ears are turned by the government.

Anyi ejiekegi orie

Call	Response
Anyi ejiekegi orie anyi ejiekegi. (meaning: we cannot going to <i>oria</i>)	Anyi ejiekegi oria anyi kwayigbemere, anyi ejiekemegi oria (we cannot going to <i>oria</i> we have prepared)
Anyi ejiekegi oria anyi ejiekeme gi	Anyi ejiekegi oria anyi ejiekegi

There are four major markets in the Igbo cultural space namely: *eke*, *oria*, *afor* and *nkwo*. For this part of the community, *oria* is the largest market that people from so many part of the region come to market. The people being peasant farmers always market their products and of course buy other things that they may not get in their village markets. Owing to the displacement by the invaders they cannot go to their farm to harvest their produce to bring to this big market that situates fourth nightly. Many indigenes were killed by the invaders in their farms. Those people that are alive are afraid going to their farms because of the invaders hence people are just dying slowly. Mrs Jacinta Nwaodo – the *olu okwa* in an interview with her stated thus “are you talking of Orie when we are all dead? Who will go to the farm? Only God will decide our fate (August, 2018) This situation supports Nixon (2011) posits that environmentalism of the poor is a condition that arises when local people are dispossessed of their lands, are impoverished, and are left to gradually rot to death through the process of slow violence – ‘[a]ttentional catastrophes that overspill clear boundaries in time and space’ (7). Nixon’s conception of slow violence is hinged on the vulnerability of the local people because ‘it is those people lacking resources who are the principal casualties of slow violence. Their unseen poverty is compounded by the invisibility of the slow violence that permeates so many of their lives’ (2011, 4).

Findings

Research Question 1) what are challenges of traditional music in the context of *egwu umuada*?

Caroline Eze in the course of our investigation disclosed segregation amongst them: some because of their religious belief; and some of them on their status as city dwellers look down on those of them in the rural and as a result will prefer to pay any levy on them instead of joining with them even in their musical arts. We observed, in burial that *egwu umuada* is just given a slot while the disc jockey plays throughout the ceremony. Unlike before *egwu umuada* sing throughout the ceremony.

Research question 2) what are challenges of school music instruction?

We observed from the music class instructions we participated that school music instruction has not changed for better as music basics are still tenaciously being upheld at the expense of musical knowledge which music instruction is meant to achieve (Reimer, 2003). This concurs with critiques in literature (Ekwueme, 2000; Olorunsogo, 2011; Ugwu, 2018), on technicality and theoretical nature of instruction, divorce of content from the Nigerian music culture.

Research Question 3) how has the lecturers been responding to global debate in their instruction on environmental depletion?

The study revealed low level of responsiveness of the lecturers on their instruction to social trend like the global debate on sustainability. Out of the ten lecturers interacted with only one has attempted to instruct her class with conscious effort on the flood crisis that has been threatening the environment of the study. In an interaction with Dr E as to whether he has tried educating his students on environmental crisis. He aired “No” in wonderment he asked “how”. After discussing with him on music potency to educate the minds of people against devastation of environment he said “I would like to be educated more (19th July, 2024)”. Another interlocutor Mr A stated thus “I am not a composer but if they compose melody on environmental crisis I can use it in teaching my theoretical classes like passing notes, V7 chords and cadences. However, I have not been doing that” (17th September, 2024). Dr O numerated the problems of lecturers in teaching: lack of teaching aids like video, computer, hardship and students’ negative attitude to studies and has not been teaching consciously in response to environment friendliness.

Research Question 4) what is the assessment of the students in adapting the traditional music element in teaching music?

There was fair assessment by the students in adapting the traditional music elements in classroom music teaching. A student responded thus: “I understand better with this method where I see what is being said instead of just talking about it, I am more at home with it now”. Another student averred that if students are taught music like this many students would not be running away from music class”

Discussion of findings

We found from the study so many challenges that indigenous music tradition are facing from globalization, modernization, religion, strata and a host of other issues: these cause dwindle and at some time outright extinction of some traditional musical arts. These findings agree with Ikwuemesi and Onwuegbuna (2017), Onyesoh (2017) who hinted that modernism has its effect on *umuada* tradition which invariably affects their musical arts as well.

School is a vital hope for the preservation of these traditional music cultures. The major challenge of school music education has been its neglect of musical knowledge that should accrue from interacting with music: composing, performing, listening, and responding (Reimer, 2003, 2009). Learning music theories and practicing music technicalities is just a means, of critical importance is acquisition of musical knowledge via performing, listening, composing etc. Divorce of music culture of the community that service school is quite worrisome

The unresponsiveness of the lecturers through school music education to the sustainability goals calls for serious attention. Music speaks to the minds of people who are the major forces that devastate our land. Indigenous music always has crucial lessons it is inculcating or problem it is solving like *egwu umuada* on environmental crisis. There is need for creation of awareness for music lecturers to be abreast with the global debate and seek to proffer solution. It is a sure means of be relevant and problem solving oriented. Ogunrinde, (2015) suggested selecting music excerpts that address environmental issues for music instruction which this study has done by adapting *egwu umuada* into the classroom. In addition, is composer generating music excerpts that deal with sustainability constructs which educators should use for teaching.

The students' fair assessment of the method of complementing instruction with indigenous elements is at variance with Ugwu, (2018) where the student judged their instruction to be abstract. This method of research-education could be a means of responding positively to Adeogun (2015) study on reconceptualizing music teacher curriculum on the theoretical nature of content. Towards solving the problem we are advocating for the research education: complementing the school music with indigenous music towards having a formidable music tradition. It is strongly believed that if this inclusion is upheld, the problem of teaching even the Culture and Creative Arts to a large extent will be solved because watching the video used for the class instruction, the *umuada* don't just sing rather they dance, dramatize and as well provide the instrumentation with their hand clap. Most importantly is that as they are contending for their environment, they are contributing to global debate on sustainability.

Conclusion

In this double- layered study, we have discussed the dilemma of both indigenous music and school music. Complementarities have ever been the characteristic feature in the cosmos as there is day and night, seen and unseen world. Harmonious coexistence attained through duality is paramount; maximization of potential is the pursuit. We are very much aware that each of the two has their peculiarities but adapting some elements towards inclusive music tradition is our advocacy. A music tradition where our school music inculcate musical knowledge and not music basics that produce students that talk about music but cannot perform music; a music tradition that is responsive to global debate on sustainability; a music tradition where our indigenous music forms the content of school music instruction thereby preserving our cultural heritage to print and preserve our identity in the global confluence through the education of our youth hence research education advocacy.

Recommendations

- ❖ Research education model for music education especially for those teaching the basic schools such that the students are abreast with our music culture and our school music is for inculcating musical knowledge and not techniques and theories.
- ❖ Nigeria music tradition should be responsive to social trends and global debate. This is attainable as they inculcate these trends into their instruction because music speaks to the minds of humans for a positive change towards their environment in this context,
- ❖ Workshop is necessary for creation of awareness for our lecturers to be responsive to our environment as a way of responding to global debate on sustainability.
- ❖ Composers should endeavor to pay attention to works that address sustainable issues and these works should be adapted to teaching by educators.

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REPLACE WITH THE NEW APPENDIX

BE NNA M....

♩ = 150

Collector: Calista Nwadi mkpa

Call Be n-na m ka m o-bo-do o-yi - bo... A-la N-suk-ka ka m o-bo-do o-yi -

Response ka m o-bo-do o-yi - bo... bo... A la O-vo-ko ka m o-bo-do o-yi - bo... ka m o-bo-do o-yi - bo... ka m o-bo-do o-yi - bo...

KI CHI KWE!

♩ = 150

Collector: Calista Nwadi mkpa

Call Ki chi kwe! Ki chi kwe! Ki chi kwe! Ki chi kwe!

Response O - ha-gu gbu gbu gbu...O- Ki chi kwe! Ki chi kwe! Ki chikwe! Ki chi kwe! ha-gu kwe-re! O - ha-gu gbu gbu gbu...O - ha-gu kwe-re!

ONYE AWORO ALA...

♩ = 120

Collector: Calista Nwadi mkpa

Call Gwa - nu m o - nye a - wu - ru a - la...

Response O ga - j'e - bu n'i - gwe? O - nye a-wu - ru a - la... A - si m o - nye a-wu - ru a - la... O ga - j'e - bu n'i - gwe? O ga - j'e - bu n'i - gwe?

ANYI EJEKE GE

♩ = 120

Collector: Calista Nwadi mkpa

Call A - nyi e - je - ke ge O - rie... A - nyi e -

Response A - nyi e - je - ke ge. je - ke ge O - rie... A - nyi e - je - ke ge O - rie... A - nyi - kwa - yi gbe-me-re A - nyi e - je - ke ge.