TASK-BASED TEACHING AND LEARNING OF IGBO AS SECOND LANGUAGE: A MUSICAL APPROACH

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Abstract
This study shares the view that there is need for vocabulary development for theIgbo second and foreign language (Igbo L2/FL) programmes of tertiary institutions in Igbo land. The purpose is to contribute towards facilitating the learners' effective communication in Igbo. Tenets of task-based language teaching (TBLT) and learning are proposed. Convenient sample from both primary and secondary sources yielded the data, a mini photo gallery and a glossary. The primary data, products of a field work, were from multiple sources: oral interactions, audio recording and transcription of folk songs and a performance by Ekere Avụ Dance Group, Mbaise, Imo State, Nigeria. The secondary sources were books, journals and dictionaries. The findings revealed terminological gaps in both English and Igbo which were filled through term creation techniques: adaptation and coinage. Furthermore, the study illustrates the use of TBLT strategies in teaching and learning specific aspects of Igbo L2: photo telling could be usedto elicit the Igbo names of items and objects, and music notationfor tone in oral production. The study recommends change from the traditional formalist approach to language teaching to current learner-centered approaches, like, eclecticism. The Igbo GS L2 program, particularly, needs capacity building; modern facilities like, projector; indigenous musical instruments and costumes; and other supplementary materials.

Introduction

Task-based language teaching (TBLT) is an off-shoot of the communicative language teaching (CLT). It is an attempt by the proponents of CLT to apply the principles of second language acquisition (SLA) in language teaching (Izadpanah, 2010; Richards and Schmidt, 2002). In their efforts to promote learners' actual language use right from the classroom environment to the real world of a target language (TL), they designed communicative tasks that aid the process (Long and Crookes, 1993 and Breen and Candlin, 1980, in Larsen-Freeman, 2008). As such, TBLT is primarily perceived as a classroom practice (Van Avermaet and Gysen, n.d.; Larsen-Freeman, 2008). Further observation hold that TBLT has three main features: learner-centeredness; specific components like goal, procedure and specific outcome; and, more focus on meaningful activities related to content than focus on linguistic forms (*cf.* Izadpanah, 2010; Skehan, 2010; Nunan, 2004; Littlewood, 2002; Van Avermaet and Gysen, n.d.). According to Izadpanah (2010), currently, TBLT is fully mature as a field of research, particularly in the English language classroom, and its goals can be classified in diverse ways.

The Igbo language is developing with quantum leaps with the current Igbo second and foreign language (Igbo L2, FL) teaching and learning programmes mostly run in tertiary institutions in Southeastern Nigeria. However, their pedagogic practices are heavily characterised by traditional formalist principles and techniques. They are lacking in modern L2 and FL versatility and employment of techniques that motivate learners for optimal achievement and performance.

It has been observed that over 60% of the Igbo L2 learners under study are not yet able to communicate effectively in Igbo (Nwankwere, Nnyigide and Okoye, 2016; Nwankwere, Nnyigide and Ogbuagu, 2016). A number of factors could be attributable to this situation,

particularly, lack of adequate basic Igbo vocabulary in different Igbo contexts. The situation militates against the Igbo L2 learners' enhanced production abilities in Igbo, and thus, leads the entire Basic Igbo programme to fall short of expectations for which it is established, particularly, to promote the use of the Igbo language in Igbo land and beyond. On this premise, this studyproposes the expansion of Igbo L2 and FL learners' vocabulary by exposing them to different genres of Igbo culture and life, for instance, music as the food of life, particularly Igbo folksongs.Consequently, the study is embarked upon to illustrate the use of some popular TBLT techniques as communicative tasksin the Igbo L2 classroom. This could be done through the use ofdivergent TBLT strategies as fieldwork, photo telling as an aspect of picture strip story, scaffolding and fully tone-marked Igbo terms connected with Igbo musical context and genre as documented in the data; coupled with a mini photo gallery and the glossary in the appendices. Their use will motivate the Igbo L2/FL learners to take active participation in the teaching/learning process in order to imbibe and produce the correct tone-marked basic Igbo words from different speech events and genres, like music. Ultimately, this will contribute in developing the Igbo language.

Literature Review
Task-based language teaching

Nunan (2004: 216) defines task-based language teaching (TBLT) as an "approach to language teaching organized around tasks rather than language structures." Hence, Larsen-Freeman (2008) describes TBLT as an approach in which classroom language is derived from the nature of a particular project (or task) which students elect to do; or are directed to do, as in the context of this study. There are two types of task: real-world or target tasks and pedagogical task. Nunan (2004: 1, 4) clearly distinguishes between real-world tasks, which "refer to uses of language in the world beyond the classroom" and pedagogical tasks which "occur in the classroom". He further explicates,

> My own definition is that a pedagogical task is a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning and in which the intension is to convey meaning rather than to manipulate form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, a middle and an end.

TBLT disposes learners to interact in the target language (TL) in the classroom to complete tasks. The classroom language in question is not predetermined (*cf*. Willis and Willis, 2001, in Nunan, 2004: 4). It is designed to provide learners with a natural context for language use right in that environment. According to Nunan (2004), a language teaching and learning classroom is any environment where teaching and learning of a language takes place. Thus, it includes an enclosure in a building or space for formal or semi-formal language lessons in a school environment, a language center, as well as any other setting like private homes.

There are different approaches to TBLT and Larsen-Freeman (2008) presents the following: process TBLT, like, Breen and Candlin's (1980); project approach, like, Fried-Booth's (1986); procedural approach, as in, Prahbu's (1987); and, meaningful interaction together with focus on form, like, Long and Crookes' (1993). Nunan (2004) proposes unfocused versus form-focused and consciousness-raising (CR) TBLT. Whereas Long (1985, in Nunan, 2004) introduced the concepts of tasks, Long (2005, in Larsen-Freeman, 2008) introduced needs

analysis of real-world tasks. In order to use any TBLT type, some principles are adopted. Nunan's (2004) principles are described below.

Principles of Task-based Language Teaching

Nunan (2004) avars that task-based language teaching has strengthened the following principles and practices: a needs-based approach to content selection, an emphasis on learning to communicate through interaction in the target language, the introduction of authentic texts into the learning situation, the provision of opportunities for learners to focus on language and learning process, an enhancement of the learner's own personal experiences as important contributing elements to classroom learning, and the linking of classroom language learning with language use outside the classroom. He identifies "real world or target task" as a point of departure for task-based language teaching because "these are the hundred and one things we do with language in everyday life" .He further maintains that "real world tasks" must be transformed into pedagogical tasks in order to create learning opportunities in the classroom.

To achieve effective language learning/teaching, Nunan (2004: 35) outlines seven principles for task-based language teaching as: scaffolding, task dependency, recycling, active learning, integration, reproduction to creation, and reflection (see Nunan, 2004 for details). Among these principles, scaffolding is very well suited with photo telling in eliciting the musical terms.

Scaffolding

Richards and Schmidt (2002: 466) define scaffolding as "the support given to learners to enable them to perform tasks which are beyond their capacity." Scholars state that strategy is embarked on because early language learners are not able to produce in a single utterance certain structures that have not been introduced to them either explicitly or implicitly. As such, they are helped to build up such structures through their interaction with the teacher or another/other speaker(s) who act as model(s).As a teaching/learning strategy, scaffolding entails a collaborative problem-solving activity in which the teacher provides demonstrations, support, guidance and input to aid the learners. Consequently, the role of the teacher is to provide adequate opportunities for language learning to take place. However, as the learner becomes more independent, the scaffolding is gradually withdrawn. The different types of scaffolding include: vertical, in which   the teacher uses series of question to extend the learner's language. The sequential type involves games; while the instructional type involves the use of more skilled users of the TL to as models. All the three types are necessary in eliciting terms from the learners during vocabulary training; and co-occur well with picture strip story technique.

Picture Strip Story Technique

Larsen-Freeman (2008: 134) describes picture strip story technique (PSST) of L2 teaching as an aspect of communicative technique that uses problem-solving tasks. Problem-solving tasks usually involve the inclusion of the three communicative features, *viz*, information gap; choice and feedback. Also, PSST "can be structured so that students share information or work together to arrive at a solution". In this study, PSST is adapted to get a technique called photo telling (see, Nwankwere and Eme, 2015b). The technique is used to elicit information about objects/items; in this case, the Igbo names of the traditional musical instruments and the nouns and verbs relating to music (see appendix). Hence, foto telling forms the appropriate rallying principle upon which this study is built. For a full discussion of using scaffolding in

conjunction with photo telling aspect of picture strip story, also see Nwankwere (*forthcoming*). As well, scrambled game is another super active CLT technique means of vocabulary building (*cf.* Nwankwere and Eme, 2015a). Meanwhile, this current study focuses on the music context, particularly, Igbo folk music and the use of photo telling to aid Igbo L2 learners in acquiring terms in Igbo to expand their vocabulary. A brief explanation about music and Igbo folk song in teaching Igbo follows below.

Music

Music has varieties of definition, but the most prominent is its definition as organized sound. This implies that music is orderly and could be efficiently used to achieve a good number of positive and laudable feats through which knowledge is gained and retained, such as teaching a language. From time immemorial, music has been used to teach language and transmit moral, cultural as well as religious values in different languages and communities in general. But this study focuses on using folksongs as tasks, through the task-based teaching approach, to motivate Igbo L2 learners in effective learning and use of Igbo. Ordinarily, in the formalist approach, teaching the Igbo language in the classroom often leaves much to be desired, especially where the students are Igbo L2 learners. Their learning rate is slow despite the teachers' extra effort to impart a considerable level of knowledge. To buttress this assertion, it has been observed that the Igbo L2 learners'efforts to consolidate what has been learnt in the classroom during oral interactions with peers, neighbors and other community members in the Igbo community and elsewhere, have been rather frustrating.

Contrarily, the same Igbo L2 learners are observed to sing Igbo songs very well, though mostly ignorant of the meanings. As such, it is noted that when music is used as a motivator in teaching a language, like Igbo, it would make teaching/learning process less of a burden and boredom. Better results would be achieved, the learners would learn faster and more easily; while the teacher does not have to exert more than the necessary effort before imparting the required level and amount of knowledge to be gained and retained by the students. Idamoyibo (2010, in Ibekwe, 2012: 353) attests to this fact by saying,

knowledge gained through music (folktales, stories, folksongs) stays in the memory for so long, often till life terminates. Not only does it stay till man's longevity, nor function as an aid to memory-recall, but it provides every needed information contained in its organization in sequential order when recalled.

This assertion makes it pertinent for teaching Igbo L2 to be accompanied by musical overtures as this would easily capture the learner's rapt attention and participation, enhance linguistic assimilation and production. These are all accompanied by language development.

In furtherance to the above, Agu (2011; 3) avers that "singing of Igbo folksongs has a great advantage of improving the language skills of the child, and consequently helping him to perfect and retain his indigenous language as well as enabling him to express his creative self with ease". In this light, he emphasizes, it is imperative that students would take active participation whenever the teacher is using music to teach Igbo as this would not only facilitate the learning process but also enhance comprehension and production. These facts are applicable to the Igbo L2 learners; thus, the technique should be adopted. Different types of music or songs abound, each serving specific purposes for specific events, ceremonies and occasions. Thus, there are music or songs for child birth, marriage rites, title taking ceremonies, funeral rites, circumcision ceremonies, initiation into age groups, *etcetera*. However, it should be noted that

songs considered most appropriate for achieving the desired effect(s) should be used according to context. Different types of Igbo folksong are defined for the purpose of the context understudy, and their examples are presented below.

Definition and Types of Igbo Folk Song

Five types of Igbo folk songs are selected and exemplified in this study. They are songs for: group identification; moral education; promotion and encouragement of education; lullabies; and field workers.

1) Songs for Group Identification

This type of song identifies the performers in context. It indicates their gender: as in, if the performers are men's group; women's group; combined/mixed group; age grade members; age: youth or young children – males, maidens; social class: titled people, ékpé (members of a group believed to be a cult), masquerade, hunters; etc.

2) Songs for Moral Education

This type of song concentrates on the moral obligation of the child to the society.

3) Songs for Promotion and Encouragement of Education

This type of song motivates/encourages the child to be educated. It usually dwells on the importance of education; both traditional and currently, western education.

4) Songs for Lullabies

These are quiet songs rendered in soft tune and mellow voice. They are intended among other reasons, to be sung to babies and young children to ease their pains, if they sustain injury or are ill, and cajole them to stop crying; as well as help them go to sleep.

5) Songs for Field workers

This type is usually performed to aid field workers engaged in tedious tasks or manual labour activities. See Opara (2015) for more details. The various examples of these types of Igbo folk song are presented with their English glossing in the data presentation section. In music as a field of study, songs are usually presented in a peculiar way called transcription.

Song Transcription or Notation

Transcription or notation in music is the art of writing down the text of a piece of song with symbols. There are two types of notation: the solfa notation and the staff notation. A song could be transcribed from solfa notation to staff notation or vice versa. Solfa notation is the art of writing music using the moveable doh of solemnization, while staff notation is the art of writing music using the stave which consists of five lines and four spaces. For the purpose of this work an example of solfa notation of the song *Anyi wu ndom olende* is given below at the appropriate section.

Methodology
Data Collection Procedure

The procedure for data collection involved both primary and secondary sources. The primary source yielded data, which were collected through several stages starting with a field

work during which sight, point and say was first employed to elicit the Igbo terms from native speakers. The field researcher on sighting a desired or expected instrument would point at it and request for the name. The concerned native speaker would then supply or pronounce it for the field researcher to write down or record. Where necessary and possible, the word was spelt in Igbo, or using the English alphabet letters to render the spelling. There were interview sessions and recording of singing and dancing displays, etc. The recorded data were then transcribed from the tape recorder unto paper and tone marked. Preserving the various source dialects, they were arranged in Standard Igbo (SI) alphabetic ordering. The next stage was the glossing of the Igbo songs and sourcing of other terms from books, journals and dictionaries. After these, the songs were musically transcribed or notated. Typing with the keyboard for Nigerian languages and printing then followed.

Photo Telling for Classroom Teaching

In order to narrow the yawning gap in the vocabulary acquisition of the Igbo L2 learners and enhance their production, as well as promote and contribute in developing the Igbo language, some of these steps could be adopted (see Mmadike, Nwankwere and Eme (*forthcoming, b.)*:

1) Use the above procedure to engage learners in gathering local terms through direct contact with Igbo native speakers through fieldworks that will enable them to interact and make efforts to communicate in Igbo with native speakers;

2) engage learners to gather, both visually and otherwise, the Igbo names of traditional musical items/objects and the related verbs from secondary sources for documentation, pedagogical and other purposes;

3) engage learners, through photo telling, to identify musical items/objects by their Igbo names;

4) utilise simple musical notation of three notes to teach tonal assignments for effective pronunciation of Igbo words by the learners. Hence: **m** for high tone (H); **r** for down step (S) and **d** for low tone (L);

5) teach them how to prepare a glossary of Igbo terms, like musical terms as a guide to document, develop and use them to facilitate vocabulary expansion, etc.;

6) Use different techniques to motivate and engage learners in active/interactive participation during classroom activities;

7) Conduct periodic, particularly on-the-spot assessment of learners' performances as to identify and harmonize any grey area(s).

Data Presentation

Below are examples of the types of Igbo folk song and other data and English glossing taken from Opara (2015); Emenanjo,Umeh and Ugoji(1990); and Otu Iwelite Asụsụ na Omenala Igbo (1985). It is pertinent to state that for the purposes of this study, concerted efforts were made to revise the data (both songs and terms in the tables) to update them. The revision serves to correct the errors observed in the original sources of the data. For instance, some lines were missing from **Ànyị̀ Wụ́ Ńdóm̄ Ōlē Ńdē?** So, it was removed from this paper. Also, note that there are two versions of the tone marked songs. The version presented here represents the ordinary meanings of the lines, while in the second are their tones when they are rendered into songs. This is to enable the reader appreciate the differences between the tone of each syllable in the words when the songs are rendered as statements and the tonal changes (musical notes)when they are sung (see Nwankwere and Ọpara, 2016). This effort is also meant to provide an opportunity for comparison between tones and musical notes, and between different dialects of

Igbo. However, only the first, ordinary tone marking is used here according to the dialect. But the terms in the table are rendered in the Standard Igbo (SI) because of their high utilitarian value in the classroom, since the SI is the medium of instruction. Due to want of space, these data are presented in the Appendices.

Illustrating Photo Telling and Other Techniques

In order to aid Igbo L2 teachers to facilitate the learners' enhanced performance and achievement, we illustrate below with excerpts of a course outline and teaching procedure based on task-based approach to L2 teaching and learning (culled from Mmadike, Nwankwere and Eme (*forthcoming, b.*)). As they recommended, the course outline and classroom activities are adjusted to suit the teacher and learners according to genre, music. Individual teachers are free to adjust further.

Plan for Using Photo Telling in the Igbo Classroom[3]
Task 1: Use the photo telling technique to prepare a glossary of Igbo/English musical terms.

Ógó 1. Ógó Íhé Ōmūmē: Ńjíké/Ńkwádó	'Stage 1. Pre-cycle Stage: Planning/Preparation'
Òmúmé 1: Ńkọ́wá Ùsòrò Íhé Á Gà-èmégásị̄	'Activity 1: Explaining the Procedure'
Ǹzọ̀m̀/Ḿgbúbìrí 1. Ḿkpọ́líté Isiokwu na Ńjálíté	'Step 1. GenreIntroduction& Motivating Learners'
Ǹzọ̀m̀/Ḿgbúbìrí 2. Ńkọ́wàpùtá Ùsòrò	'Step 2. Explain the Procedure to be Adopted'
a. Íkwūpùtà Ísíókwū	'a. Naming the Genre to be focused'
b. Íkwūpùtàgàsị Ùsòrò Á Gà-àgbásò	'b. Outlining the various Steps to be Adopted'
i. Ịhọ̀tà Ábụ̀/Ùkwé/Úrí Ọ̀dịnàlá Ìgbò	'i. Choosing a topic: An Igbo folk song'
ii. Ígōsị̄ Ńdị Nā-āgụ̄, àkụ́, àgbá Yā	'ii. Showing a Recorded or Live Performance or Photos'
iii. Ụ̀mụ̀ákwụ́kwọ́ Ígè/Ílē Hā	'iii. Students Listen to/Watch Them'
iv. Ụ̀mụ̀ákwụ́kwọ́ Kā n'Ìgbò Íkwēpùtà Há	'iv. Students More Advanced in Igbo Act as Model'
v. Ụ̀mụ̀ákwụ́kwọ́ Íjè Há	'v. Students Imitate Them'
vi. Íkpọ̄pùtà Áhà Íhé Dị̄ Nà Fòtó/Ònyòónyò	'vi. Photo Telling'
vii. Íhé Ōmūmēgā	'vii. Various Activities'
viii. Ónyé Ńkụ́zí Ídū Hā N'ímēpùtà Há	'viii. Teacher Leads Them to Practise in Class'
ix. Ígè Ńtị̀ Nà Ịchọ̄pùtà Ḿméjọ́	'ix. Listening and Noting Errors'
x. Ímēghārị̄ Ḿméjọ́	'x. Teaching to Correct Errors'
xi. Ógè Ájụ̀jú nà Ázị̀zá/Ọ̀sị̀sà Há	'xi. Questions and Answers, Further Clarifications.
Ǹzọ̀m̀ 3. Ímēpùtà Íhé Dị̄ n'ÙsòròǸzọ̀m̀ 2	'Step 3. Following the Procedure in Step 2 in Class'

Òmúmé 2:Ịkpọ̄pụ̀tà Áhà Íhé Dị̄ Nà Fòtó/Ònyòónyò 'Activity 2. Photo Telling'

Ǹzọ̀m̀ 1: Ḿkpálíté Mkpụrụokwu Ya	'Step 1: Activating Topic-Related Words, Phrases, etc.'
Ǹzọ̀m̀ 2. Ḿkpọ́pùtá: Ílēkwàsị̀ (Ísí) Ózī Ānyā	'Step 2. Pronunciation: Message (accuracy not fluency)'
Ǹzọ̀m̀ 3. Ḿkpọ́pùtá: Ílēkwàsị̀ Ùdàólū/Ḿkpụ́rụ́ụ̀dà Ányá	'Step 3. Pronunciation: Emphasis onTone/Phonemes'

Ǹzọ̀m̀ 4. Ńkènyégásị̀ Ụ́mù̀ákwụ́kwọ́ n'Òtù   'Step 4. Group the Students'
Ǹzọ̀m̀ 5. Ónyé Ńkụ́zí Ínyē Hā Íhé Ōmūmēgā, d.k.: 'Step 5. Teacher Gives Them Various Tasks,
                                                    e.g.:'
Ǹzọ̀m̀ 6. Gèé Ábù̀ … Òdị̀nàlá Ìgbòna Redio/Tiivii, dgz.   'Step 6: Listen to Igbo folk song on
                                                    Radio/TV etc.'

Òmúmé 3: Ụ́mù̀ákwụ́kwọ́Ígè Hā n'Ụ́lọ̀   **'Activity 3.** Students Carry Out the Tasks as
                                            Directed'

Ogo 2. Ógó Íhé Ōmūmē n'Ímé Kláàsị̀   **'Stage 2. Task-cycle Stage (in the Class)'**
Ǹzọ̀m̀ 1. Òtú Ọ̄bụ̄là Ènwétá Fòtó/Ònyòónyò 'Step 1. Each Group Gets a Different Photograph'
Ǹzọ̀m̀ 2. Òtú Ọ̄bụ̄là Àgáá n'Ótù Ákù̀kù̀   'Step 2. Each Group Takes One Corner of
                                            the Class'
Ǹzọ̀m̀ 3. Ụ́mù̀ákwụ́kwọ́ Íkpọ̄pụ̀tá Áhà Íhē 'Step 3. Students Name the Items in their
                                            Photographs'
a. Ónyé Ọ̄bụ̄là Nwèrè Òhèrè Ítīnyē Ọ̄nụ̄   'a. Equal Opportunity of Individual
                                            Participation'
b. Ńdị̄ Kā Āsụ̄ Gà-ágbàzírí Ńdị̄ Ọ̀zọ́   'b. The More Advanced StudentsWill Help Others'
Ǹzọ̀m̀ 4. Há Gà-èdétù̀/èdépụ̀tá Ḿkpọ́jọ́   'Step 4. They Will Note and Write Down
                                            Errors'
Ǹzọ̀m̀ 5. Ónyé Ńkụ́zí Gà Ná-àgághárị̄   'Step 5. The Teacher Will Be Going Round'
Ǹzọ̀m̀ 6.Ógè Àgwụ́: Há Ágāghàchí n'Óché Hā   'Step 6. Time Up: They Return to Their
                                            Seats'
Ǹzọ̀m̀ 7a. Ónyé Ísí Òtù Àgúpụ̀tá Ńchọ́tá Hā 'Step 7a. Each Group Leader Reads out Their
                                            Terms'
b. Ónyé Ńkụ́zí/Ńdị̄ Ọ̀zọ́ Ānābàtà/Jụ́   'b. Teacher and Class Accept or Reject/Correct
                                            Them'
Ǹzọ̀m̀ 8. Ónyé Ísí Òtù Ènyé Ḿkpójọ́ Hā   'Step 8. Each Group Leader Submits Their
                                            Noted Errors'
*Ǹzọ̀m̀ 9. Kláàsị̀ Níīlē Ēdēpụ̀tá Ótù Ókwúńchọ́tá   'Step 9. The Whole Class Collate and
                                            Produce a Glossary'

Ogo 3. Ógó Ḿmù̀ghárị̄/Ḿmù̀zí Ḿkpọ́jọ́   **'Stage 3.Post-cycle'**
Ǹzọ̀m̀ 1. Ḿgbásō Ùsòrò: Ḿkpọ́pụ̀tá Ụ̀dàókwū   'Step 1. The Procedure: Pronunciation of
                                            Igbo Phonemes'
Ǹzọ̀m̀ 2. Kpọ́pụ̀tágásị̄á Ébé Ḿkpójọ́Ùdàókwū   'Step 2. Point out/clear notedsound
                                            pronunciation problems.'
*Ǹzọ̀m̀ 3. Ḿgbásō Ùsòrò: Ḿkpọ́pụ̀tá Ụ̀dàólū 'Step 3. The Procedure: Phonetic Focus'
*Ǹzọ̀m̀ 4. Kpọ́pụ̀tágásị̄á Ébé Ḿkpójọ́Ụ̀dàólū 'Step 4. Point out/clear noted tone pronunciation
                                            problems'
Ǹzọ̀m̀ 5. Ógè Ájù̀jú nà Ázị̀zá/Ọ̀sị̀sà Hā   'Step 5. Questions and Answers, Further
                                            Clarifications'

**Task 2: Use the prepared glossary of Igbo/English musical terms to develop/expand the
Igbo L2 learners' vocabulary through tonal games**

Ógó 1. Ógó Íhé Ōmūmē: Ńjíké/Ńkwádó   'Stage 1. Pre-cycle Stage: Planning/Preparation'

Òmúmé 1: Ńkọ́wá Ùsòrò Íhé Á Gà-èmégásị̄   **'Activity 1: Explaining the Procedure'**

Ǹzọ̀m̀/Ḿgbúbìrí 1. Ḿkpọ́líté Isiokwu na Ńjálíté   'Step 1. Introductionand Motivation on Tonal Game'

Ǹzọ̀m̀/Ḿgbúbìrí 2. Ńkọ́wàpụ̀tá Ùsòrò   'Step 2. Explain the Procedure to be Adopted'

a. Íkwūpụ̀tà Ísíókwū   'a. Naming the Topic of focus'

b. Íkwūpụ̀tàgàsị̀ Ùsòrò Á Gà-àgbásò   'b. Outlining the Various Steps to be Adopted'

i. Íjī Ákàrà Ólú Ūkwē Tínyé Ụ̀dàólū   'i. Using Musical Notes to Learn Tonal Assignment'

ii. Íhọ̀tà Ḿkpụ́rụ́ókwū Ńsụ́pè Há Yìrì n'Ọ̀gbọ́ Ókwū   'ii. Identify/ChooseWords of Similar Spelling from Glossary'

iii. Íchètà nà Ídètù Ókwú Ńdị́ Ádị̄ghị̄ nà Yá   'iii. Remember/Include Other Words Outside the Genre'

iv. Ímēpụ̀tà Ókwú M̀yìrì   'iv. Forming Minimal Pairs/Sets'

v. Ítīnyē Hā Ákàrā Ụ̀dàólū   'v. Tone Marking Them'

vi. Ídē M̀pụ̀tàrà Há   'vi. Glossing Them'

vii. Ụ́mụ̀ákwụ́kwọ́ Kā Āsụ̄ Ìgbò Ịkpọ̄pụ̀tà Há   'vii. More Advanced Students Pronounce Them'

viii. Ụ́mụ̀ákwụ́kwọ́ Ńdị́ **ọ̀??**zọ́ Íjè Há   'viii. Other Students Imitate Them/Participate'

ix. Ónyé Ńkụ́zí Ídū Hā N'ímēpụ̀tà Há   'ix. Teacher Leads Them to Practise in Class'

x. Ígè Ńtị̀ Nà Íchọ̄pụ̀tà Ḿméjọ́   'x. Listening and Noting Errors'

xi. Ímēghārị̄ Ḿméjọ́   'xi. Teaching to Correct Errors'

xii. Ógè Ájụ̀jụ́ nà Ázị̀zá/Ọ̀sị̀sà Há   'xii. Questions and Answers, Further Clarifications'

    NB 1: Follow the procedures in Stages 2-3 of Task 1 and complete Task 2 by deriving the Task and Post-task Cycles from the mini steps of Step 2 bof this Task 2.

NB 2: These tables of data and the mini photo gallery provide invaluable data that should be used in a learner-centered approach to teach various linguistic skills in Igbo, like, translation; speaking; listening; reading; writing; grammar; and so on (see Mmadike, Nwankwere and Eme, forthcoming, a and b).

NB 3. Some of these steps, like the starred Steps are full tasks. For instance, for Step 9, preparing a glossary is not a mean task at all.

An Illustration of Classroom TeachingWith Photo Telling

Task/Topic: Use the photo telling technique to prepare a glossary of Igbo/English musical terms.

Introduction: Photo telling is an L2 teaching and learning technique used in liue of live or real presence ofhuman beings, animals, objects in the classroom for learners to have a direct contact or interaction with them.The genre focused on in the study is music, which entails bringing Igbo cultural instruments and attire, and their users live into the classroom. This may not be physically possible. As such, the topic should be introduced to the students in such a way that they would be excited and motivated to choose or accept the topic chosen by the teacher.For want of space, we will only be brief here. This task involves another CLT technique called authentic listening, which entails L2 learners listening to various real world target language texts on different

contexts. In the context of this study, thereare three windows available: playing or showing a recorded or live performance or using only photos.

Authentic Listening
Step 1a. In class, the teacher plays a recorded radio and/or television (TV) Igbo music/dance programme or tunes in to a live one.
b. In the absence of recorded/live ones, and/or in addition, the teacher uses photographs of traditional musical instruments and Igbo people - men, women, youth, children in different traditional attires or costumes - singing and dancing with these instruments to motivate learners and make the class lively. These could be contrasted with the modern ones for different purposes.
c. Students listen to and/or watch; while the teacher directs and claries issues, giving more opportunities for students to lead in the classroom activities.
d. Students who are fast learners of Igbo act as models in the class in carrying the Igbo tasks.

Step 2. The teacher also directs the students to listen to live radio and television traditional music and/or dance performances by Igbo speakers within the Igbo communities.

Step 3. Teacher directs students to listen to or watch and interact with native speakers in different contexts in real life cultural music, dance performances by Igbo speakers in the immediate Igbo community they live in. These could be during different traditional occasions like, marriage, naming ceremony, burial, festival, and daily life. This type of task bears multifarious fruits if the students do it as a fieldwork in mixed code, carried out in the various Igbo communities. It helps them to collect the data and prepare the glossary by themselves through different techniques like sight-and-say; interview; questionnaire; wordlist; and others. Among the numerous benefits, the direct purposeful contact with native speakers enables them to be abreast of Igbo dialects and compare with the standard variety. It boosts their vocabulary development.

Note: The students are requested/trained not to laugh at their colleague's errors, either in or out of class; but, to help the concerned student to self-correct (see Larsen-Freeman, 2008). They should also write the errors down and submit to the teacher, through each group leader, for future use in more form-focused classes. So, the students will monitor one another. The errors committed by each student is noted by the group members, against each person's name and turn. These would be collated by the group coordinator and submitted to the teacher. This serves a lot of purposes, like, monitoring individual student's progress and problems that need attention. Monitoring the progress and problems of a group of students and that of the whole class. Preparing for general form-focused lectures, tutorials, and so on.

Eliciting the Igbo Terms from the TV/Photographs
Task. Adopting the photo telling technique, prepare a glossary of Igbo traditional musical terms.
A number of opportunities abound here. Since the learners are now conversant with the terms after the above activities, photo telling promises to be very productive. First, the teacher could procure and bring to the classroom video recording or photographs of people, objects and so on, relating to the topic. The teacher then uses them to engage the students in various

communicative activities as illustrated and more. Secondly, the students could be instructed to compile a photo album of related objects from published or internet sources.They would then source for photographs and bring to the class. Ultimately, students could be sent to carry out a fieldwork. This involves, among others things, stages of pre-field preparation; the use of many techniques like, sight-and-say to elicit the local terms from each source; and so on. These last two are highly productive because students are actively involved in producing valuable supplementary and other materials. They consist in various facets of problem-solving and discovery learning. Assuming they are prepared to undertake a fieldwork, several steps are involved (see Nwankwere, *forthcoming*). We just mention a skeletal format here.

Prepare for Fieldwork (see Nwankwere and Mmadike, 2015).
Step 1. Use of sight-and-say technique to elicit the local terms fromthe performers or native speakers.This entails sighting physically the musical instruments, attires, objects for decoration, and so on.
Step 2. Asking their Igbo names in a mixed code or through an assistant/interpreter.
Step 3. Recording or videoing-recording the interaction. Also take field notes.
Step 4. Getting the snapshots of all the relevant Igbo musical instruments, attires, objects for decoration, and so on.
Step 5. Transcribing the recording.
Step 6. Produce or print out the pictures for the mini photo gallery.
Step 7. Collate the fieldwork.
Step 8. Submit the fieldwork for class presentation.

In the Igbo Classroom
The collected pictures are used in engaging students in various Igbo communicative and skill development activities, like, spoken skills: spelling, pronunciation, acquisition of tone; listening skills like the ones mentioned above; reading and comprehension skills; translation skills; writing skills; and the like (see Mmadike, Nwankwere and Eme, *forthcoming, a*). All these are tailored towards lexical and grammatical development. Let us illustrate with pronunciation.

Pronunciation Practice
Step1. The total collection of photographs from the whole students is collated to form a mini gallery.
Step 2a. The pictures are then used to elicit the music related terms from the students.
b. Students are called upon individually and given a single photo to name each item seen in the given photo.
Step 3. Emphasis is placed on pronunciation of Igbo phonemes first.
Step 4. Emphasis is then placed on pronunciation of Igbo tonemes.
Step 5. Errors are noted.
Step 6. Errors are then treated through oral drills; and such like.

Tonal Assignment I - Tonal Game: The Musical Notation
Due to the importance of tone in the pronunciation of Igbo words and its invaluable position in lexical and grammatical development in the language, we briefly mention an interesting and motivating way of teaching tone.

Task. Generate some example words related to music and assign different tonemes to them to realise minimal pairs and/or sets.

The easiest way of doing this task is drawing data from the different word classes in the glossary, if it is already prepared. However, it may also involve incorporating terms or words outside the genre, and from different word classes, in order to achieve minimal pairs/sets.The activities relating to solving this task go a long way to expand the students' vocabulary.

Step 1. Explain the concepts and the procedure. Limit data to one-, two- and three-syllable words at this level. Note that in the musical approach for this level of learners, only three notes: are used – **m** for high tone / ´/; **r** for downstep /ˉ/ and **d** for low tone / `/.

Step 2. Starting with the nouns, teacher calls on students to identify them in the text or glossary.

Step 3. They are requested to make a list of them.

Step 4. Arrange them well according to the Igbo alphabet.

Step 5. Gloss them or, simply supply their English equivalents.

Forming Minimal Pairs/Sets and Assignment of Tones
Task: Select ten words from the Igbo musical terms, and form minimal pairs/sets with each. Then, assign tone to each and gloss them.

Table 1. Illustration of Minimal Pairs/Sets Formation

SN	Item Number	Term	Minimal Pair/Set	Gloss
1.	**1.**	**ábụ̀**	→	song, music
			a. ábụ́	a. pus
			b. ábụ̄	b. is not (possible, etc.), impossible, unreal, etc.
			ch. ábụ̀	c. song, music
			d. àbụ́	d. scramble for, is, is possible, real, fact, etc.
2.	**5.**	**áhà**	→	**Title**
			a. áhā	a. not big enough, small, etc.
			b. áhà	b. name, title, discarding, will discard, shiny/shining, etc.
			ch. àhá	c. be as big as, equal to, make rain, harvest honey from beehive, etc.
3.	16	**égwú**	→	**dance, music, song**
			a. égwú	a. dance, music, song, play, joke
			b. égwū	b. cannot/does not dig
			ch. égwù	c. fear, uncertainty, swimming, etc.
			d. ègwú	d. digging
4.	26	**ékwé**	→	**slit wooden drum**
			a. ékwé	a. slit drum
			b. ékwē	b. does not agree, disagree, disobey

			ch. ékwè	c. back of the neck, yam stake
			d. èkwé	d. agree(s), obey(s)
			e. Èkwè	e. Name of a town in Ọ̀kígwē̄, Ímò State
5.	33	ị̀gbà	→	**Drum**
			a. ị́gbā ...	a. to fill ..., to run, to unskin melon seeds, etc.
			b. ị̀gbà	b. a specie of beans
			ch. Ị̀ gbá... ?	c. Do you ... (fill ..., run, unskin melon seeds, etc.)?
6.	55	ńkwà	→	**dance, tallking drum**
			a. ńkwà	a. dance, tallking drum
			b. ǹkwá (áká)	b. pushing
7.	75	ólú	→	**song, tune, voice**
			a. ólú	a. dialect, language, song, tune, voice
			b. ólū	b. one, single, singular
			ch. ólù (ólùlù)	c. pit, trench
			d. òlú	d. an only child
8.	105	ọ́dụ́	→	**Trumpet**
			a. ọ́dụ́	a. trumpet
			b. ọ́dụ̀	b. tail, market line for a particular commodity/shop/stall
9.	a. 137	a. úrí	→	**dance, music, song**
	b. 149	b. ùrì	→	**indigo**
			a. úrí	a. dance, music, song
			b. ùrì	b. indigo
10.	159	ụ̀dà	→	**noise, sound**
			a. ụ́dà	a. a native spice
			b. ụ̀dà	b. noise, sound

NB: After illustrating withsome nouns, the teacher shouldexamplify withother word classes in the text.

Data analysis

A simple analysis of the data in the tables indicate that TBLT techniques like fieldwork and photo telling are effective means of eliciting the Igbo names of objects, etc., seen in the immediate Igbo environment, first from native speakers and then from L2 learners; and thus, very effective for teaching and learning Igbo words. The data so realised serves to teach all language skills: lexical expansion, grammar, and what have you. Hence, documenting such Igbo words in different areas of Igbo life will help in developing the language. The terms are highly beneficial to Igbo L2 and other learners, teachers and users.

Findings

The findings revealed terminological gaps in both English and Igbo which were filled through term creation techniques, like adaptations and coinages.

The system illustrates the use of TBLT strategies in teaching and learning specific aspects of Igbo L2.

Photo telling could be used to elicit the Igbo names of items and objects, and music notation or transcription for tone marking.

Recommendations

The study recommends change from the traditional formalist teaching approach to current learner centered approaches.

Also, the Igbo GS L2 programme, particularly needs capacity building; modern facilities like projector, internet facilities, mini cultural museum: indigenuos musical instruments and cotumes, term bank in different genres, library, glossaries and other supplimentary materials.

Conclusion

This study has attempted to illustrate the use of photo telling and other related TBLT strategies in the Igbo L2 classroom. The study believes that adopting eclecticism in the teaching and learning of Igbo L2 is highly invaluable in the development of the Igbo language.

Notes: 1. This sound 'zh' /ʒ/, which Achebe, Ikekeonwu, Emenanjo, Eme and Ng'ang'a (2011: 24) describe as voiced post alveolar fricative, is phonemic in ECDG, especially, Ḿbàìsé and Òwèré satelites.

2. The voiceless alveolar implosive /ɗ/ also occurs in ECDG, especially, Ḿbàìsé and Òwèré satelites (Nwankwere, Nwaozuzu, and Okorji, 2013).

3. It is expected that before embarking on this approach, the students must have been acquainted with Igbo orthography, syllable structure, spelling system, pronunciation of Igbo phonemes and tone in Igbo.

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Appendix 1
A. Examples of Igbo Folk Songs
1. Group identification songs

Igbo	English
Ànyị wụ́ ńdóm̄ ōlē n̄dē?	**Where do we married women come from?**
Ànyị wụ́ ńdóm̄ ōlē n̄dē?	Where do we married women come from?
Àá, ē?	Àá, ē? (You may ask/may be asking?)
Ányị̀ wụ́ ńdóm̀ Ụ́mụ̄àrọ̀ éé!	We are married women from Ụ́mụ̄àrọ̀, éé! (Yes!)
Òwé-é! Àyè-è!	Òwé-é! Àyè-è! (Oh, Yes! In deed!)
Ányị̀ márá ḿmā n'ụ́lọ̄ dī.	We are beautiful and well behaved in our marital homes.
Ányị́ jì-àsá ńchà ètéūdē.	We use soap and cream./We are psychedelic.
Ńdé dī ānyị̄ jì yè hụ̀wá ānyị̄ ḿmā.	With which our husbands identify us.
Ányị̀ márá ḿmā é lè èlé-e!	We are beautiful to behold!
Ònyé égbūlē ónyé chí yē mèmàrà/gọ̀[1]zhìrì.	None should kill one favoured/blessed by their personal god.
Ányị̀ àmááná ḿmā é lè èlé-e!	We are proudly beautiful to behold!
Òwé-é! Àyè-è!	Òwé-é! Àyè-è!

2. Moral education

Igbo	English
Ánà m̀ àgá n'ụ́zọ̀	**As I was passing by**
Nwóōkōlō nèlụ̀ m̀ ányá kwé n'ísí	A young man admired my beauty.
Ọ́ sị̀ ḿ: Héì! Nwátà nwáànyị̀, bịàkéné!	He beckoned on me to come close.

Ò nyé m̄ òfú égō, yọ́ọ́ mụ̄ kà ḿ sòlú yā.	He offered me one shilling, and requested me to follow him.
M̀ nyé yā égó náàbọ̀, sị́ yā kà ọ̀ bịá kà ḿ kwélụ́.	I offered him two shillings, requesting him to come; I accept.
M̀ wèé yọ́ọ́ ńdị́ m̄mụ̄ọ̄ kà fá sèkásị́á àfè yá.	And requested the spirits to tear His clothes to shreds.

3. Promotion and encouragement of education

Igbo	English
Ákwụ́kwọ́ nà-àtọ́ ụ̄tọ̄	**Education is sweet**
Ákwụ́kwọ́ nà-àtọ́ ụ̄tọ̄.	Education is sweet.
Ọ́ nà-àrá āhụ̄ nā ḿmụ̀tá.	But difficult to learn.
Ónyé nwērē ńkásì óbì,	If one has courage/endurance.
Ọ́ gà-ámụ̀tá ákwụ́kwọ́.	They will be educated.
Ọ́ bụ́rụ́ nà ńnē yā nà ńnà yá nwéé égó.	If their parents are rich/wealthy.

4. Lullabies

Igbo	English
Ònyé mèrè nwá nā-ēbē ákwā?	**Who caused the child's crying?**
Ònyé mèrè nwá nā-ēbē ákwā?	Who caused the child's crying?
Égbé mèrè nwá nā-ēbē ákwā.	The kite is the cause of the child's crying.
Wè²ḓĕ úzị́zá.	Bring false cubeb leaves.
Wèḓĕ ósè.	Bring pepper.
Wèḓĕ àmàrà ńgóróró ófē.	Bring pepper soup.
Kà ụ́mụ̀ ńnụ̀nụ̀ rácháá ya.	Let the birds lick it up.
Kà òkpọ́ tùtú kpọ́gbúó hā.	Let hiccough choke them.
Tàátà, ǹdó ó! Tàátà, ǹdó.	Baby, stop crying! Please, stop crying.

5. Field workers' song

Igbo	English
Ànyị́ jèkọ̀ íbū ókwútē	**We are going to carry stones**
Ànyị́ jèkọ̀ íbū ókwútē.	We are going to carry stones.
Ónyé búsị́á, ò zùlú íkē.	Whoever carries his share may rest.
Bịàm̀ bịàm̀ bụ̀ ọ́lụ́ óyìbó.	Such is white collar job.
Ónyé búsị́á, ò zùlú íkē.	Whoever carries his share may rest.

6. Song for justice and equity (Performance by Ékéré Ávụ̀ Dance Group of Ḿbàìsé)

Igbo	English
Ụ̀wà zùóré m̄	**Let the world suffice for me**
Ụ̀wà zùóré m̄.	Let the world suffice for me.
Zùóré ónyé bịārā ùwà.	Be sufficient for one born to live.
Ụ̀wà zùóré m̄.	Let the world suffice for me.
Zùóré ónyé bịārā ùwà éé!	Be sufficient for one born to live éé!
Ékéréávụ̀ zùóré m̄.	Let Ékéréávụ̀ be enough for me.
Zùóré ńdé bịārā ùwà.	Be enough for all born to live.
Ékéréávụ̀ zùóré m̄.	(My prayer is:) Let Ékéréávụ̀ be enough for me.

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Zùóré ńdé bịārā ùwà éé!   (And) Be enough for all born into this world éé!

Table of Data 2: Terms (Nouns) Related to Music

SN	Standard Igbo	Gloss
1.	Ábụ̀	Song, music
2.	Ábū̄ àrị̀rị̀ọ́nwū̄	Dirge
3.	Ábū̄ ùnè	Lyrics
4.	Ábụ̀ úríégwū	Folk song
5.	Áhà	Title
6.	Áhà ńtà	Sub title
7.	Àgbàtà/Òhèrè	Interval
8.	Ákà	Native necklace/jewelry
9.	Ákụ́kọ́nàábụ̀	Ballad
10.	Ákụ́kọ́néégwú	Minstrel
11.	Ákpụ́kpọ́ ịgbà	Drum membrane
12.	Àrọ́máró̖, àrọ́rọ́árọ̖	Composition
13.	Ébóḿ/óbóḿ	Stage
14.	Émúmé ńgósị̖	Performance
15.	Émúmé ǹzùíké/èzùṁíké, ńkwà ǹchéōgè/èjìechéógè	Interlude
16.	Égwú, ńkwà, úrí	Dance, Music, song
17.	Égwú ńnọ̀rị́/ṁgbā ọ̄nwā	Recreational songs
18.	Égwú/ńkwā/Úrí òdị̀nàlà	Traditional dance, music, song
19.	Égwú ọ́kū̄ (dị́kà: dk, tùwíìstì)	Hot rhythm
20.	Égwúōkwūkwē	Vocal
21.	Égwú òtù	Group dance/music
22.	Égwú pọ́ọ̀pù	Pop music
23.	Égwú/úríọ́kwù/ọ̀kwù	Love songs
24.	(Íhé) Ékíké/Ńjíké/Ńjíkwá égwū	Costume
25.	Ékō̄ ākpị̄rị̄	Voice box
26.	Ékwé	Slit wooden drum
27.	Íbīpụ̀ ̀n'óhī̄	Pirate
28.	Ígōsị̖	(to) Perform
29.	Ísí ákā	Matted hair
30.	Ísí ḗrī	Plaited hair
31.	Ísíólū	Tonic
32.	Ìchàfù̀	Headtie
33.	Ị̀gbà	Drum
34.	Ị̀gbàókwū	Talking membrane drum
35.	Jìgìdá	Metalic ankle and waist beads
36.	Kéúrī	Sonic
37.	Ḿgbájí	Native beads worne round the waist
38.	M̀májị̀jị́jí m̄kpọ̖ọ̀dà	Vocal vibration
39.	Márásụ̀rụ́	Blouse and wrapper (two)
40.	M̀kpụ̀kpọ̀, Òró ọ́nū̄	Ululation
41.	Ḿkpátéḿmụ̀ọ̄	Inspiration

42.	M̀kpọ́ụ̀dà	Vocal cord
43.	Ḿkpụ̀rụ̄égwū	Note
44.	Ńchà	Soap, cosmetics
45.	Ńdághàrị̄ólū	Voice dynamics, staccatto
46.	Ńdàkọ́rị̣́tá	Rhyme
47.	Ǹdàm̀, ọ̀zụ̀zụ̀	Resonance
48.	Ǹdà, ǹdáá, ònyé ụ̀dà, òmé ụ̀zụ̀	Resonator
49.	Ǹdéḿ ólú égwū	Notation
50.	Ńdépụ̀tá	Transcription
51.	Ńdị̀ọ̀gúàgbá	Choric dancers
52.	Ńgéléńgé	Xylophone
53.	Ńgwá égwū	Musical instruments
54.	Ǹjìákwárà, ụ̀bọ́ákwárà	Chordophone
55.	Ńkwà	Dance, talking drum
56.	Ǹkwúkwé, òkwúkwé	Choral
57.	Ǹkwùnọ́nū, èkwùrùnọ́nū	Oral, spoken
58.	Ńnà égwū	Patron
59.	Ńné égwū	Matron, patronness
60.	Ńǹòmí	Imitation
61.	Ǹnyèm̀áká, ènyèm̀áká	Auxilliary, helpers
62.	Ǹsìnàlà/m̀púnàlà/ọ̀dị̀nàlà	Indigenous
63.	Ńtụ́ghárị̣	Translation
64.	Ńzú	Clay
65.	Ńzùíkē	Rest
66.	Òbúụ̀zọ̀ égwū	Lead dancer/singer
67.	Òdò/èdò	Yellowish substance for decoration
68.	Ógè, m̀gbè	Time
69.	Ògénè	Gong
70.	Ógó ólū (Ógó ólú ūkwē), Vọ́lùm̀	Volume
71.	Ógó ólū (Ógó ólú ūkwē) àlà	Lowered voice/volume
72.	Ógó Ólú ńdàsí íkē	Raised voice/volume
73.	Ògósị̣	Performer
74.	Òkwéūrī; Òkwéēgwū	Chorus (singer)/one(s) giving chorus
75.	Ólú	Voice
76.	Òméǹkà; díǹkà; ónyé ǹkà	Artist
77.	Ónyé ísíúrī/ábụ̀	Lead singer
78.	Ónyé égwū	Musician
79.	Ónyé égwú ọ̀dị̀nàlà	Traditional musician
80.	Ónyé ńgéléńgé	Xylophone player
81.	Ónyé ńgósị̣	Performer
82.	Ónyé ōgénè	Gong beater/player
83.	Ónyé Òpì	Flute player, whistle blower
84.	Ónyé Òpì ákā	Player of the manually controlled flute
85.	Ónyé Òpì ígwè	Whistle blower

86.	Ónyé òjà	Person who plays flute
87.	Ónyé Ọ́shà	Rattler rattle player/shaker
88.	Ónyé Ọ́yọ̀, Chákácháká, ékpírī/ékpìrì	Shakers' player
89.	Ónyé ùdù	One who plays the musical pot
90.	Ọ̀rọ́ābù̀/ēgwū/ūkwē	Composer
91.	Ótū̀ù̀dàólū	Monotone
92.	Ólú	Tune, voice
93.	Ólú àbụ́ọ̄	Duet
94.	Ólúégwū	Melody
95.	Ólú ótù ónyē	Solo(ist)
96.	Òpì	Flute, whistle
97.	Òpì ákā	Wooden flute/whistle manually controlled
98.	Òpì ígwè	Iron whistle
98.	Òpí ìkùkù	Woodwind
100.	Ọ̀sù̀sù̀/ńsù̀wị́rị̀	Humming
101.	Òtíìgbà	Drummer
102.	Òtù	Ensemble, group
103.	Òtù égwū	Music(al) group
104.	Ótùólū/ọ́nū̄	Unison
105.	Ọ́dụ́	Trumpet
106.	Ọ̀gbọ́	Arena, Stage
107.	Ọ́gàǹ, Ọ́gāànù̀	Organ
108.	Ọ́gbákò̀, ńdị́ ńkírí, Ọ́gbákò̀ ńdị́ ńkírí	Audience
109.	Òjà	Flute
110.	Ọ́là	Ring
111.	Ọ́là/Ḿgbáákā ákā	Bangle
112.	Ọ́là ólū	Necklace
113.	Ọ̀kpọ́ Ùnè	Dulcimer player
114.	Ọ̀kpọ́ Ùbọ́	Player of Igbo/African organ
115.	Ọ́shà	Rattle
116.	Ọ̀táńjélé	Eye liner/pencil
117.	Ọ́yọ̀, Chákácháká, ékpírī/ékpìrì	Shakers
118.	Píìchī àlà	Low pitch
119.	Píìchì élū	High pitch
120.	Rékọ̄ọ̀dù̀	Record
121.	Rédīò	Radio
122.	Rídìm̀/áhị́rị̄ụ̀dà	Rhythm
123.	Sèmíbríìvì/Sèmíbìríìvù	Semi-breve
124.	Sọ́nēètì	Sonnet
125.	Strọ̀ọ̀fù̀/ Sù̀trọ́ọ̀fù̀	Strophe
126.	Téèpù	Tape
127.	Tépú rèkọ́dà	Tape recorder
128	Tútì	Tutti
129.	Ùdé	Cream, pomade
130.	Ùdù ókwū/égwū	Idiophone

131.	Ùdùúrī	Musical pot
132.	Úhié	Camwood
134.	Ùkwé	Hymn, song
135.	Úkwù ákwà (àbụ̄ọ̄)	Wrapper (two)
136.	Ùnè	Dulcimer
137.	Úrí	Dance, Song, Tune
138.	Úrí/Ábụ̄/Égwú àbàmàbà	Initiation songs
139.	Úrí/Ábụ̄/Égwú ākwāmōzū/ọ̀kwụ̀kwụ̀	Funeral songs
140.	Úrí/Ábụ̄/Égwú ālụ̄m̄dī	Marriage songs
141.	Úrí/Ábụ̄/Égwú íkē/òtìtó	Heroic praise songs
142.	Úrí/Ábụ̄/Égwú ìkpè	Satiric songs/dance
143.	Úrí/Ábụ̀/Égwú m̀mánwụ́	Masquerade songs/dance
144.	Úrí/Ábụ̀/Égwú m̀mèm̀mé	Festival songs/dance
145.	Úrí/Ábụ̀/Égwú ńgụ́gụ̄ nwā	Lullabies
146.	Úrí/Ábụ̀/Égwú úmụ̀ákā	Children's play songs/dance
147.	Úrí/Ábụ̀/Égwú nwā	Maternity/Nursery songs
148.	Úrí/Ábụ̀/Égwú òfùfè	Religious songs
149.	Ùrì	Indigo
150.	Ùrì ákā	Nail polish
151.	Ùrì ányā	Eye liner, eye pencil
152.	Ùrì édè	A type of wild cocoyam for body decor
153.	Ùrì/Úhié ọ́nụ̄	Lipstick
154.	Ùwé, Èfè	Dress
156.	Ùwé/Èfè āhụ̄	Blouse
157.	Ụ̀bọ́	Igbo/African organ
158.	Ụ̀bọ́ ákwárā/érírí	Stringed Igbo/African organ
159.	Ụ̀dà	Sound
160.	Ụ̀dá àlà	Low tone
161.	Ụ̀dà élū	High tone
162.	Ụ̀dà ńsédà	High low tone
163.	Ụ̀dà ólū	Tone
164.	Ụ̀dị́ ụ̀dà	Timbre
165.	Ụ̀mị̀ụ̀dà	Acoustics
166.	Ụ̀zụ̀	Loudness; Noise

In addition to the terms elicited from tne native speaker during fieldwork, we deem it fit to include some modern terms adapted from Ogbalu (1962) and The Society for Promoting Igbo Language & Culture (SPILC) (1985). However, for want of space we present the abridged one (see Nwankwere and Ọpara (2016).

Table of Data3

SN	Term (Noun)	Gloss (Noun)	Term (Verb)	Gloss (Verb)
1.	Ábụ̄ùnè	Lyrics	a. Bụ̀ọ́ábụ̄ùnè b. Dèéábụ̄ùnè	Sing lyrics Write the lyrics
2.	Ábụ̀úríégwū	Folk song	a. Bụ̀ọ́ábụ̀úríégwū	Sing folk song

			b. Dèéábùúríégwū	Write folk song
3.	Àgbàtà/Òhèrè	Interval	Nwèé àgbàtà/òhèrè	Have an interval
4.	Áhà	Title	Nyéyā áhà	Give it a title
5.	Áhà ńtà	Sub-title	Nyéyā áhà ńtà	Give it a subtitle
6.	Égwú/Úrí	Song, Dance	Gbàá/Tèé égwū/úrī	Dance
7.	Égwú/Úríókwù	Love song	a. Bùọ́ ábù b.Dèéábù .. ch.Gùọ́égwú/úríókwù	a. Sing a love song b. Write … c. Read/Sing …
8.	Ékíké égwū	Costumes	Kèéékíké égwū	Wear costumes
9.	Ékpírí/Ọ́yọ̀	Shakers	Yọ̀ọ́ékpírí/óyọ̀	Shake the shakers
10	Ékwé	Woodenslit drum	Kùọ́ ékwē	Play the wooden slit drum
11	Émúmé ńgósị	Performance	Mèéémúmé ńgósị	Make a performance
12	Íbīpùtà/Ḿbípùtá n'óhī/nóóhī	Piracy	Ímē ḿbípùtá(n')óhī;íbīpùtàn'óhī/nóóhī	(To) Pirate
13	Ìgbà	Drum	Tìéịgbà	Play the drum
14	Ńgósị	Performance	Gòsị	Perform
15	Ḿkpáté ḿmụ̄ọ̄	Inspiration	Nwèéḿkpáté ḿmụ̄ọ̄	Have inspiration
16	Ḿkpọ́tụ́	Noise	Mèé ḿkpọ́tụ́	(To) Make Noise
17	Ǹchéògè	Interlude	Chèré ógè/nwèé ǹchéògè	Have an interlude
18	Ǹdéḿ/Òdídé égwū/ákàrà ólú ūkwē	Notation	Dèé/dépùtá égwū/ákàrà ólú ūkwē	Write a notation
19	Ǹdépùtá/Ńtínyé ákàrà ólúūkwē	Transcription, Notation	Dépùtá/tìnyé ákàrà ólúūkwē	Write a transcription
20	Ńgéléńgé	Xylophone	Kùọ́ńgéléńgé	Play the xylophone
21	Ǹjikpúkpọ́	Membranophone	Tìéǹjikpúkpọ́	Beat/play membraphone
22	Ńtụ́ghárị	Translation	Mèéńtụ́ghárị	Make atranslation
23	Ǹtụ́ghé/Ólú ūkwē	Key	Chọ̀tá Ǹtụ́ghé/Ólú ūkwē	Find/determine the

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				key
24	Ńkwà/Úrí/Égwú	Music	Kùọ́ ńkwà	Play music
25	Ńkwà/Úrí/Égwú	Dance	Gbàá ńkwà//úrī/égwū	Dance
26	Ǹkwúkọ̀ égwū	Percussion	Tìé ǹkwúkọ̀ égwū	Play the percussion
27	Ńsì égwū	Musical scale	Dépụ̀tá ńsì égwū	Write musical scale
28	Ńzùíké/Èzùm̀íké	Rest	Nwèé ńzùíké/èzùm̀íké	Observe a rest
29	Ọ́dụ́	Trumpet	Fùọ́ ọ́dū̄	Blow the trumpet
30	Ọ́gàǹ	Organ	Kpọ̀ọ́ ọ́gàǹ	Play the organ
31	Ọ̀jà	Wooden notched flute	Gbùó/Fùọ́ ọ̀jà	Play the wooden notched flute
32	Ólú égwū	Melody, voice	Tìnyéólú égwū	Add melody
33	Òpì	Horn	Fùọ́ òpì	Blow the horn
34	Òpí ìkùkù	Woodwind	Fùọ́ òpí ìkùkù	Blow the woodwind
35	Ónyé égwū	Musician	Bụ̀rụ́ ónyé égwū	Be a musician
36	Ónyé ísíúrī/ábụ̀	Lead singer	Bụ̀rụ́ónyé ísíúrī/ábụ̀	Be the lead singer
37	Ótùólū̄	Unison	Kwèé(n')ótùólū̄	Sing in unison
38	Rédīò	Radio	Gbànyé rédīò	Switch on the radio
39	Ụ̀dà	Sound	Gèé/Nụ̀rụ́ ụ̀dà	Hear sound
40	Ùdùókwū	Idiophone	Kùọ́ùdùókwū	Play the idiophone
41	Ùdù úrī	Musical pot	Kùọ́ùdù úrī	Play the musical pot
42	Ùkwé	Hymn, Song	Kwèéūkwē	Sing a hymn
43	Úrí/Égwú	Song	Gùọ̀ úrī/égwū	Sing (a song)
44	Úríégwū	Folk song	Gùọ̀ úríégwū	Song folk song
45	Úrí ńgúgū̄ nwā	Lullabies	Gùọ̀ úrī/égwū ńgúgū̄ nwā	Sing lullabies
46	Ụ̀zụ̀	Loudness; Noise	Mèé ụ̀zụ̀	(To) Make Loud; Noisy
47	Vọ́lùm̀	Volume	Gbàlíé vọ́lùm̀	Increase the volume

See Nwankwere and Ọpara (2016) for thee full table.