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

A. Ụ. N. Nwankwere & K. A. Opara

Abstract
This study shares the view that there is need for vocabulary development for the Igbo 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 used to elicit the Igbo names of items and objects, and music notation for 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 study proposes 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 tasks in the Igbo L2 classroom. This could be done through the use of divergent 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 intention 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, Prahu’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) avers 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, photo 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 Asusu 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 \textit{Anyị Wụ Ndogị Ọtē Ndē?} 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 Opara, 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

Task 1: Use the photo telling technique to prepare a glossary of Igbo/English musical terms.

Ógó 1. Óghé Òmúmê: Ìjìké/Ìkwádó

‘Stage 1. Pre-cycle Stage: Planning/Preparation’

Ómúmê 1: Ìkwórò Òghé Á Gà-èmègási

‘Activity 1: Explaining the Procedure’

Nzòm/Mgbübiri 1. Mkpolité Isiokwu na Ìnjálité

‘Step 1. GenreIntroduction& Motivating Learners’

Nzòm/Mgbübiri 2. Ìkwóràpùtà Úsòrò

‘Step 2. Explain the Procedure to be Adopted’

a. Ìkwóràpùtà Ìsíókwù

‘a. Naming the Genre to be focused’

b. Ìkwóràpùtágási Úsòrò Á Gà-àgbáso

‘b. Outlining the various Steps to be Adopted’

i. Ìghòtà Abú/Ìkwé/Úrí Òdínlà Ágbò

‘i. Choosing a topic: An Igbo folk song’

ii. Ìgösì Ndị Nà-ághù, ákù, ágbá Yà

‘ii. Showing a Recorded or Live Performance or Photos’

iii. Ìmúákwùkwó Ìgé/Ìlê Hà

‘iii. Students Listen to/Watch Them’

iv. Ìmúákwùkwó Kà n’Ìgbù Ìkwèpùtà Hà

‘iv. Students More Advanced in Igbo Act as Model’

v. Ìmúákwùkwó Ìjè Hà

‘v. Students Imitate Them’

vi. Ìkpópùtù Àhà òghé Dì Ìlà Fòtò/Ònyòónyò

‘vi. Photo Telling’

vii. Ìghé Òmúmégà

‘vii. Various Activities’

viii. Ònyé Èkùzì Ìdù Hà N’ìmèpùtù Hà

‘viii. Teacher Leads Them to Practise in Class’

ix. Ìghé Êtì Àhà Èkùpùtù Èmgéjó

‘ix. Listening and Noting Errors’

x. Èmgéhàìí Èmégéjó

‘x. Teaching to Correct Errors’

xi. Òghé Èjújú na Òzìzà/Ìsìlà Hà

‘xi. Questions and Answers, Further Clarifications.

Nzòm 3. Ìmèpùtù Èghé Dì n’ÈsòròNzòm 2

‘Step 3. Following the Procedure in Step 2 in Class’

Ómúmê 2: Ìkpópùtù Àhà Èghé Dì Ìlà Fòtò/Ònyòónyò

‘Activity 2. Photo Telling’

Nzòm 1: Mkpalité Mkpurùokwu Ìàa

‘Step 1: Activating Topic-Related Words, Phrases, etc.’

Nzòm 2. Mkpurù: Êlêkùwàsì (Èsì) Òzì Ányà

‘Step 2. Pronunciation: Message (accuracy not fluency)’

Nzòm 3. Mkpurù: Êlêkùwàsì Ëdàólù/Mkpurùúdà Ányà ‘Step 3. Pronunciation: Emphasis on Tone/Phonemes’

Nzom 4. Nkényegäsí Ùmúákùwó n’Otú ‘Step 4. Group the Students’
Nzom 5. Ònye Ñkúzi Êhê Èhê Òmúmégä, d.k.: ‘Step 5. Teacher Gives Them Various Tasks, e.g.:’

Ômúmé 3: Ùmúákùwólgé Há n’UÌó ‘Activity 3. Students Carry Out the Tasks as Directed’

Ogo 2. Ògú Êhê Òmúmê n’Ímé Kláäsì ‘Stage 2. Task-cycle Stage (in the Class)’
Nzom 1. Òtú Òbúlà Ènùwé Fôtô/Ònyọonyô ‘Step 1. Each Group Gets a Different Photograph’
Nzom 2. Òtú Òbúlà Ègàá n’Òtú Èkùkù ‘Step 2. Each Group Takes One Corner of the Class’
Nzom 3. Ùmúákùwó Êkpôpùtâ Èhê ‘Step 3. Students Name the Items in their Photographs’
a. Ònye Òbúlà Ènwè Èhèrè Ètìnyê Èño ‘a. Equal Opportunity of Individual Participation’
b. Ndí Kà Èsù Èágbàzírì Ndí Ŭzó ‘b. The More Advanced Students Will Help Others’
Nzom 4. Há Ègà-èdètù/èdèpùtù Èkpòjô ‘Step 4. They Will Note and Write Down Errors’
Nzom 5. Ònye Ñkúzi Ègà Ñá-ágághári ‘Step 5. The Teacher Will Be Going Round’
Nzom 6. Ògù Ègwù: Há Ègágháchì n’Èchë Há ‘Step 6. Time Up: They Return to Their Seats’
Nzom 7a. Ònye Ìsí Òtú Ègùpùtâ Ñchóta Há ‘Step 7a. Each Group Leader Reads out Their Terms’
b. Ònye Ñkúzi/Ndí ìzó Èñàñàtâ/Jù ‘b. Teacher and Class Accept or Reject/Correct Them’
Nzom 8. Ònye Ìsí Òtú Ènye Èkpòjô Há ‘Step 8. Each Group Leader Submits Their Noted Errors’


Ogo 3. Ògú Èmmùghári/Èmmùzì Èkpòjô ‘Stage 3. Post-cycle’
Nzom 1. Ègbåså Èsòrò: Èkpòjô Èdáókwú ‘Step 1. The Procedure: Pronunciation of Igbo Phonemes’
Nzom 2. Èkpòpùtágási Èbè Èkpòjô Èdáókwú ‘Step 2. Point out/clear noted sound pronunciation problems.’

*Nzom 3. Ègbåså Èsòrò: Èkpòpùtágási Èbè Èkpójô Èdáólù ‘Step 3. The Procedure: Phonetic Focus’
*Nzom 4. Èkpòpùtágási Èbè Èkpójô Èdáólù ‘Step 4. Point out/clear noted tone pronunciation problems’
Nzom 5. Ògù Èjújú à Ázìzà/Èsìsà Há ‘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

Ògó 1. Ògú Èhê Òmúmê: Ñììkè/Èkwàdò ‘Stage 1. Pre-cycle Stage: Planning/Preparation’
Activity 1: Explaining the Procedure

Step 1. Introduction and Motivation on Tonal Game

Step 2. Explain the Procedure to be Adopted

a. Naming the Topic of focus
b. Outlining the Various Steps to be Adopted
i. Using Musical Notes to Learn Tonal Assignment
ii. Identify/Choose Words of Similar Spelling from Glossary
iii. Remember Include Other Words Outside the Genre
iv. Forming Minimal Pairs/Sets
v. Tone Marking Them
vi. Glossing Them
vii. More Advanced Students Pronounce Them
viii. Other Students Imitate Them/Participate
ix. Teacher Leads Them to Practise in Class
x. Listening and Noting Errors
xi. Teaching to Correct Errors
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 of 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 Teaching With 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 lieu of live or real presence of human 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, there are 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 clares 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 from the 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**
Step 1. 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.
Step 2b. 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 /ˈ/; r for downstep /ˈ/ and d for low tone /ˈ/.

**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**

<table>
<thead>
<tr>
<th>SN</th>
<th>Item Number</th>
<th>Term</th>
<th>Minimal Pair/Set</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
<td>ábụ</td>
<td>→</td>
<td>song, music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. ábụ</td>
<td>a. pus</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. ábụ</td>
<td>b. is not (possible, etc.), impossible, unreal, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ch. ábụ</td>
<td>c. song, music</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. ábụ</td>
<td>d. scramble for, is, is possible, real, fact, etc.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>5.</td>
<td>áhà</td>
<td>→</td>
<td>Title</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. áhà</td>
<td>a. not big enough, small, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. áhà</td>
<td>b. name, title, discarding, will discard, shiny/shining, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ch. áhà</td>
<td>c. be as big as, equal to, make rain, harvest honey from beehive, etc.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>16</td>
<td>égwú</td>
<td>→</td>
<td>dance, music, song</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. égwú</td>
<td>a. dance, music, song, play, joke</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. égwú</td>
<td>b. cannot/does not dig</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ch. égwú</td>
<td>c. fear, uncertainty, swimming, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. égwú</td>
<td>d. digging</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>26</td>
<td>ékwé</td>
<td>→</td>
<td>slit wooden drum</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. ékwé</td>
<td>a. slit drum</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. ékwé</td>
<td>b. does not agree, disagree, disobey</td>
<td></td>
</tr>
</tbody>
</table>

ch. čkwè  c. back of the neck, yam stake
d. čkwè  d. agree(s), obey(s)
e. Ękwè  e. Name of a town in Ŭkigwè, Ìmò State

5. 33 Ęgbà → Drum
   a. Ęgbì ...  a. to fill ..., to run, to unskin melon seeds, etc.
   b. Ęgbà  b. a specie of beans
   ch. Ęgbá...?  c. Do you ... (fill ..., run, unskin melon seeds, etc.)?

6. 55 Ìkwà → dance, tallking drum
   a. Ìkwà  a. dance, tallking drum
   b. Ìkwà (áká)  b. pushing

7. 75 Òlú → song, tune, voice
   a. Òlú  a. dialect, language, song, tune, voice
   b. Òlù  b. one, single, singular
   ch. Òlù (òlùlù)  c. pit, trench
   d. Òlù  d. an only child

8. 105 Òdụ → Trumpet
   a. Òdụ  a. trumpet
   b. Òdụ  b. tail, market line for a particular commodity/shop/stall

9. a. 137 a. Ûrí → dance, music, song
    b. 149 b. Ûrí → indigo
    a. Ûrí  a. dance, music, song
    b. Ûrí  b. indigo

10. 159 Ùdà → noise, sound
    a. Ùdà  a. a native spice
    b. Ùdà  b. noise, sound

NB: After illustrating with some nouns, the teacher should exemplify with other 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 costumes, 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, Mbaisé and Òwèré satelites.
2. The voiceless alveolar implosive /dũ/ also occurs in ECDG, especially, Mbaisé 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.

References

Appendix 1
A. Examples of Igbo Folk Songs
1. Group identification songs
Igbo
Anyị wụ ndom ole ńdē?
Anyị wụ ndom ole ńdē?
Aá, ē?
Anyị wụ ndom ñmụàrọ ēé!
Öwé-é! Åyé-ē!
Anyị märà ľmā n’úlō dī.

Anyị ji-asá nchà étêudê.
Ndé dī anyị ji ye hüwá anyị ľmā.
Anyị märà ľmā ē lé élé-e!
Onyé égbülé onyé chi ye mêmára/go’zñiri.

Anyị âmànnà ľmā ē lé élé-e!
Öwé-é! Åyé-ē!

English
Where do we married women come from?
Where do we married women come from?
Åá, ē? (You may ask/may be asking?)
We are married women from ñmụàrọ, ēé! (Yes!)
Öwé-é! Åyé-ē! (Oh, Yes! In deed!)
We are beautiful and well behaved in our marital homes.
We use soap and cream./We are psychedelic.
With which our husbands identify us.
We are beautiful to behold!
None should kill one favoured/blessed by their personal god.
We are proudly beautiful to behold!
Öwé-é! Åyé-ē!

2. Moral education
Igbo
Ànà m àgá n’úzọ
Nwóokọ̀lọ̀ nèltù m anyá kwé n’isí
Ọ sì m: Hèl! Nwàtài nwàanyị, bijákéñé!

English
As I was passing by
A young man admired my beauty.
He beckoned on me to come close.
TASK-BASED TEACHING AND LEARNING OF IGBO AS SECOND LANGUAGE:

He offered me one shilling, and requested me to follow him.
I offered him two shillings, requesting him to come; I accept.
And requested the spirits to tear His clothes to shreds.

3. Promotion and encouragement of education

Igbo
Education is sweet
Akwúkwó ná-átó ụtō
Égbé mèrè nwá ná-èbè ákwá.
Kà ārù ná èkè.
Kà ụgbà ụgbà èkè.
Nyí mèrè nwá ná-èbè ákwá.
Kà ụgbà ụgbà èkè.

English
But difficult to learn.
If one has courage/endurance.
They will be educated.
If their parents are rich/wealthy.

4. Lullabies

Igbo
Who caused the child’s crying?
Who caused the child’s crying?
The kite is the cause of the child’s crying.
Bring false cubeb leaves.
Bring pepper.
Bring pepper soup.
Let the birds lick it up.
Let hiccough choke them.
Baby, stop crying! Please, stop crying.

English
Let the world suffice for me
Let the world suffice for me.
Be sufficient for one born to live.
Let the world suffice for me.
Be sufficient for one born to live éé!
Let Ékéréávù be enough for me.
Be enough for all born to live.
(My prayer is:) Let Ékéréávù be enough for me.
Zúóré ŋdè bjára úwà éé!  
(And) Be enough for all born into this world éé!

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

<table>
<thead>
<tr>
<th>SN</th>
<th>Standard Igbo</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ụbụ</td>
<td>Song, music</td>
</tr>
<tr>
<td>2.</td>
<td>ụbụ árị̣ọ́nwụ</td>
<td>Dirge</td>
</tr>
<tr>
<td>3.</td>
<td>ụbụ ụnụe</td>
<td>Lyrics</td>
</tr>
<tr>
<td>4.</td>
<td>ụbụ ụrị́egwụ</td>
<td>Folk song</td>
</tr>
<tr>
<td>5.</td>
<td>ụhạ</td>
<td>Title</td>
</tr>
<tr>
<td>6.</td>
<td>ụhạ ụnta</td>
<td>Sub title</td>
</tr>
<tr>
<td>7.</td>
<td>ụgbata/Ohèrè</td>
<td>Interval</td>
</tr>
<tr>
<td>8.</td>
<td>Akà</td>
<td>Native necklace/jewelry</td>
</tr>
<tr>
<td>9.</td>
<td>ụkúkọ́nàábụ</td>
<td>Ballad</td>
</tr>
<tr>
<td>10.</td>
<td>ụkúkọ́néegwụ</td>
<td>Minstrel</td>
</tr>
<tr>
<td>11.</td>
<td>Akpúkpọ́ ụgbà</td>
<td>Drum membrane</td>
</tr>
<tr>
<td>12.</td>
<td>ụrómáráọ́, ọrọ́pọ́ráọ́</td>
<td>Composition</td>
</tr>
<tr>
<td>13.</td>
<td>Ėbó́m/óbọ́ní</td>
<td>Stage</td>
</tr>
<tr>
<td>14.</td>
<td>ụmúmúé ọgọ́si</td>
<td>Performance</td>
</tr>
<tr>
<td>15.</td>
<td>ụmúmúé ńzúíké/ězú́níké, ńkwà</td>
<td>Interlude</td>
</tr>
<tr>
<td>16.</td>
<td>ụgwú, ńkwà, úrị</td>
<td>Dance, Music, song</td>
</tr>
<tr>
<td>17.</td>
<td>ụgwú ọnọ́rị/mbụ́ ọnwà́</td>
<td>Recreational songs</td>
</tr>
<tr>
<td>18.</td>
<td>ụgwú/ńkwà/Úrị́ ọdị́nàlá</td>
<td>Traditional dance, music, song</td>
</tr>
<tr>
<td>19.</td>
<td>ụgwú ọkú́ (díká: dk, tú́uí́stí)</td>
<td>Hot rhythm</td>
</tr>
<tr>
<td>20.</td>
<td>ụgwúọkụ́kwụ́kwé</td>
<td>Vocal</td>
</tr>
<tr>
<td>21.</td>
<td>ụgwú ọtụ́</td>
<td>Group dance/music</td>
</tr>
<tr>
<td>22.</td>
<td>ụgwú pọ́ọ́pụ́</td>
<td>Pop music</td>
</tr>
<tr>
<td>23.</td>
<td>ụgwú/úrí́ọ́kwụ́/ọkwụ́</td>
<td>Love songs</td>
</tr>
<tr>
<td>24.</td>
<td>(Ihẹ́) ụkiké/Njiké/Njiká́ ụǵwú</td>
<td>Costume</td>
</tr>
<tr>
<td>25.</td>
<td>ụkọ́ ụkpị́rị́</td>
<td>Voice box</td>
</tr>
<tr>
<td>26.</td>
<td>ụkwé</td>
<td>Slit wooden drum</td>
</tr>
<tr>
<td>27.</td>
<td>ụhọ́pụ́t n’ohhi</td>
<td>Pirate</td>
</tr>
<tr>
<td>28.</td>
<td>ịgọ́si</td>
<td>(to) Perform</td>
</tr>
<tr>
<td>29.</td>
<td>ịsí ụkà́a</td>
<td>Matted hair</td>
</tr>
<tr>
<td>30.</td>
<td>ịsí ẹrị́</td>
<td>Plaited hair</td>
</tr>
<tr>
<td>31.</td>
<td>ịsiólù́</td>
<td>Tonic</td>
</tr>
<tr>
<td>32.</td>
<td>ịcháfú</td>
<td>Headtie</td>
</tr>
<tr>
<td>33.</td>
<td>ịgbà</td>
<td>Drum</td>
</tr>
<tr>
<td>34.</td>
<td>ịgbọ́kwụ́</td>
<td>Talking membrane drum</td>
</tr>
<tr>
<td>35.</td>
<td>Jigidá</td>
<td>Metallic ankle and waist beads</td>
</tr>
<tr>
<td>36.</td>
<td>Kéúrí́</td>
<td>Sonic</td>
</tr>
<tr>
<td>37.</td>
<td>Mgȟáji</td>
<td>Native beads wore round the waist</td>
</tr>
<tr>
<td>38.</td>
<td>Mmájijí ụkpọ́udà</td>
<td>Vocal vibration</td>
</tr>
<tr>
<td>39.</td>
<td>Mágáaráńụ́</td>
<td>Blouse and wrapper (two)</td>
</tr>
<tr>
<td>40.</td>
<td>Mkpúkpọ́, Ọró ọnụ́</td>
<td>Ululation</td>
</tr>
<tr>
<td>41.</td>
<td>Mkpáteḿmụ́ọ́</td>
<td>Inspiration</td>
</tr>
</tbody>
</table>
42. Mkpo'udá | Vocal cord
43. Mkpúr'égwù | Note
44. Nhà | Soap, cosmetics
45. Ndágháirjólù | Voice dynamics, staccatto
46. Ndákóritá | Rhyme
47. Ndànn, ózúzù | Resonance
48. Ndà, ndàà, ónyé údà, ômé úzú | Resonator
49. Ndème ólú égwù | Notation
50. Ndépúta | Transcription
51. Ndíogúågbá | Choric dancers
52. Nójé'èngé | Xylophone
53. Ngá égwù | Musical instruments
54. Njíákwárá, ubóákwárá | Chordophone
55. Nkwá | Dance, talking drum
56. Nkwúkwé, ókwúkwé | Choral
57. Nkwúnnónù, ékwúrúnóù | Oral, spoken
58. Nné égwù | Patron
59. Nné égwù | Matron, patronness
60. Nñomí | Imitation
61. Nnyémáká, ènyémáká | Auxilliary, helpers
62. Nsinálà/ìpínálà/èdínálà | Indigenous
63. Ñtugháří | Translation
64. Nzú | Clay
65. Nzúlké | Rest
66. Òbúújó égwù | Lead dancer/singer
67. Òdó/édó | Yellowish substance for decoration
68. Ògè, ìmgbé | Time
69. Ògèné | Gong
70. Ògó ólú (Ógó ólú ükwé), Vólùm | Volume
71. Ògó ólú (Ógó ólú ükwé) àlà | Lowered voice/volume
72. Ògó Ólú ñdásì íkè | Raised voice/volume
73. Ògósí | Performer
74. Òkwééří; Òkwééégwù | Chorus (singer)/one(s) giving chorus
75. Òlú | Voice
76. Òmènìká; diíká; ónyé ñká | Artist
77. Ónyé èsìúrì/àbù | Lead singer
78. Ónyé égwù | Musician
79. Ónyé égwù òdìnálá | Traditional musician
80. Ónyé ègélèngé | Xylophone player
81. Ónyé ègosí | Performer
82. Ónyé ègèné | Gong beater/player
83. Ónyé Ìpí | Flute player, whistle blower
84. Ónyé Ìpí áká | Player of the manually controlled flute
85. Ónyé Ìpí ègwù | Whistle blower
86. Ònye ọjà  
Person who plays flute
87. Ònye Ọshà  
Rattler rattle player/shaker
88. Ònye Òyò, Chákácháká, ẹkpí/kí  
Shakers’ player
89. Ònye udù  
One who plays the musical pot
90. Ọrọbụ/ọgwụ/ùkwẹ  
Composer
91. Ọtụudìàlù  
Monotone
92. Ọlù  
Tune, voice
93. Ọlù àbùọ  
Duet
94. Ọlàégwụ  
Melody
95. Òlù ótụ onyé  
Solo(ist)
96. Ọpì  
Flute, whistle
97. Ọpí ákà  
Wooden flute/whistle manually controlled
98. Òpì ígwè  
Iron whistle
99. Òpì ikúkù  
Woodwind
100. Ọṣùṣù/ṣùwírì  
Humming
101. Ọtìgba  
Drummer
102. Ọtù  
Ensemble, group
103. Ọtù ègwụ  
Music(al) group
104. Ọtùlù/ónnụ  
Unison
105. Òdụ  
Trumpet
106. Ògbó  
Arena, Stage
107. Ògàn, Ògànnụ  
Organ
108. Ògbákọ, ñdí ìkírí, Ògbákọ ñdí ìkírí  
Audience
109. Òjà  
Flute
110. Òlà  
Ring
111. Òlà/Mgbááká ákà  
Bangle
112. Òlà olù  
Necklace
113. Òkọ Ûnè  
Dulcimer player
114. Òkpó Ûbó  
Player of Igbo/African organ
115. Ọshà  
Rattle
116. Òtànjélé  
Eye liner/pencil
117. Òyọ, Chákácháká, ẹkpí/kí  
Shakers
118. Òyọ  
Low pitch
119. Òyọ  
High pitch
120. Rẹkọdụ  
Record
121. Rẹdọ  
Radio
122. Rẹdinn/áňịrị,E  
Rhythm
123. Sèmibirivi/Sèmibiriivù  
Semi-breve
124. Sònnètì  
Sonnet
125. Stròófù/Sùtòófù  
Strophe
126. Tẹẹpù  
Tape
127. Tẹpù rẹkọdù  
Tape recorder
128. Tụtì  
Tutti
129. Ìdí  
Cream, pomade
130. Ùdù okwụ/ọgwụ  
Idiophone
In addition to the terms elicited from the 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 Opara (2016)).

In addition to the terms elicited from the 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 Opara (2016)).

Table of Data3

<table>
<thead>
<tr>
<th>SN</th>
<th>Term (Noun)</th>
<th>Gloss (Noun)</th>
<th>Term (Verb)</th>
<th>Gloss (Verb)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Abụ́ně</td>
<td>Lyrics</td>
<td>a. Bụ́ōábụ́ně</td>
<td>Sing lyrics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b. Dēéábụ́ně</td>
<td>Write the lyrics</td>
</tr>
<tr>
<td>2.</td>
<td>Abụ́rị́gwụ́</td>
<td>Folk song</td>
<td>a. Bụ́ōábụ́rị́gwụ́</td>
<td>Sing folk song</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Agbátá/Ohèrè</td>
<td>Interval</td>
<td>Nwèè ègbátà/ohèrè</td>
<td>Have an interval</td>
</tr>
<tr>
<td>4.</td>
<td>Ahà</td>
<td>Title</td>
<td>Nyèyà àhà</td>
<td>Give it a title</td>
</tr>
<tr>
<td>5.</td>
<td>Ahà ñtà</td>
<td>Sub-title</td>
<td>Nyèyã àhà ñtà</td>
<td>Give it a subtitle</td>
</tr>
<tr>
<td>6.</td>
<td>Ejgù/Uri</td>
<td>Song, Dance</td>
<td>Gbáà/Tèé égù/úrì</td>
<td>Dance</td>
</tr>
<tr>
<td>8.</td>
<td>Èkiké égù</td>
<td>Costumes</td>
<td>Kèèékiké égù</td>
<td>Wear costumes</td>
</tr>
<tr>
<td>9.</td>
<td>Èkpírí/Øyò</td>
<td>Shakers</td>
<td>Yoóékpréi/oyò</td>
<td>Shake the shakers</td>
</tr>
<tr>
<td>10.</td>
<td>Èkwè</td>
<td>Woodenslit drum</td>
<td>Kùù ékwè</td>
<td>Play the wooden slit drum</td>
</tr>
<tr>
<td>11.</td>
<td>Èmmúmè segúnj</td>
<td>Performance</td>
<td>Mèéèmmúmè segúnj</td>
<td>Make a performance</td>
</tr>
<tr>
<td>12.</td>
<td>Ibiputá/Mbiputá n’óhì/nóóhì</td>
<td>Piracy</td>
<td>Ímè mbipútá(n’)óhì;ibipútàn’óhì/nóóhì</td>
<td>(To) Pirate</td>
</tr>
<tr>
<td>13.</td>
<td>Igba</td>
<td>Drum</td>
<td>Tiégba</td>
<td>Play the drum</td>
</tr>
<tr>
<td>14.</td>
<td>Ngógi</td>
<td>Performance</td>
<td>Gógi</td>
<td>Perform</td>
</tr>
<tr>
<td>15.</td>
<td>Mkpaté mmújì</td>
<td>Inspiration</td>
<td>Nwèèmkpaté mmújì</td>
<td>Have inspiration</td>
</tr>
<tr>
<td>16.</td>
<td>Mkpotú</td>
<td>Noise</td>
<td>Mèè mkpotú</td>
<td>(To) Make Noise</td>
</tr>
<tr>
<td>17.</td>
<td>Nchéogè</td>
<td>Interlude</td>
<td>Chèè èogè/nwèè nthèogè</td>
<td>Have an interlude</td>
</tr>
<tr>
<td>18.</td>
<td>Ndèm/Odídé égù/ákàra ólú ükwé</td>
<td>Notation</td>
<td>Dèè/députá égù/ákàra ólú ùkwé</td>
<td>Write a notation</td>
</tr>
<tr>
<td>19.</td>
<td>Ndèputá/Ntín yè/ákàra ólú ükwé</td>
<td>Transcription, Notation</td>
<td>Députá/tinýè/ákàra ólùůkwé</td>
<td>Write a transcription</td>
</tr>
<tr>
<td>20.</td>
<td>Ngélengë</td>
<td>Xylophone</td>
<td>Kùùngélêngë</td>
<td>Play the xylophone</td>
</tr>
<tr>
<td>21.</td>
<td>Njikpúkpó</td>
<td>Membranophone</td>
<td>Tiénjikpúkpó</td>
<td>Beat/play membraphone</td>
</tr>
<tr>
<td>22.</td>
<td>Ntúghárj</td>
<td>Translation</td>
<td>Méèntúghárj</td>
<td>Make translation</td>
</tr>
<tr>
<td>23.</td>
<td>Ntúghè/Ólú ükwé</td>
<td>Key</td>
<td>Chòtá Ntúghè/Ólú ükwé</td>
<td>Find/determine the</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key</th>
<th>Task</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.</td>
<td>ñkwà/Ùrí/Èg wù</td>
<td>Music</td>
</tr>
<tr>
<td>25.</td>
<td>ñkwà/Ùrí/Èg wù</td>
<td>Dance</td>
</tr>
<tr>
<td>26.</td>
<td>ñkwúkọ ègwù</td>
<td>Percussion</td>
</tr>
<tr>
<td>27.</td>
<td>ñsi ègwù</td>
<td>Musical scale</td>
</tr>
<tr>
<td>28.</td>
<td>ñzúiké/Èzùmíké</td>
<td>Rest</td>
</tr>
<tr>
<td>29.</td>
<td>Òdú</td>
<td>Trumpet</td>
</tr>
<tr>
<td>30.</td>
<td>Ògàn</td>
<td>Organ</td>
</tr>
<tr>
<td>31.</td>
<td>Òjà</td>
<td>Wooden notched flute</td>
</tr>
<tr>
<td>32.</td>
<td>Òlú ègwù</td>
<td>Melody, voice</td>
</tr>
<tr>
<td>33.</td>
<td>Òpì</td>
<td>Horn</td>
</tr>
<tr>
<td>34.</td>
<td>Òpì ikúkù</td>
<td>Woodwind</td>
</tr>
<tr>
<td>35.</td>
<td>Ònyé ègwù</td>
<td>Musician</td>
</tr>
<tr>
<td>36.</td>
<td>Ònyé èsùrí/ àbụ</td>
<td>Lead singer</td>
</tr>
<tr>
<td>37.</td>
<td>Òtùólù</td>
<td>Unison</td>
</tr>
<tr>
<td>38.</td>
<td>Rédiò</td>
<td>Radio</td>
</tr>
<tr>
<td>39.</td>
<td>Údà</td>
<td>Sound</td>
</tr>
<tr>
<td>40.</td>
<td>Úduókwù</td>
<td>Idiophone</td>
</tr>
<tr>
<td>41.</td>
<td>Údú úrì</td>
<td>Musical pot</td>
</tr>
<tr>
<td>42.</td>
<td>Úkwé</td>
<td>Hymn, Song</td>
</tr>
<tr>
<td>43.</td>
<td>Úrí/Ègwù</td>
<td>Song</td>
</tr>
<tr>
<td>44.</td>
<td>Úríègwù</td>
<td>Folk song</td>
</tr>
<tr>
<td>45.</td>
<td>Úrí ngúgú nwà</td>
<td>Lullabies</td>
</tr>
<tr>
<td>46.</td>
<td>Úzụ</td>
<td>Loudness; Noise</td>
</tr>
<tr>
<td>47.</td>
<td>Vólùm</td>
<td>Volume</td>
</tr>
</tbody>
</table>

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