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## **Indigenous Music as Moral Pedagogy: A Study of Cultural Transmission in South African Folklore**

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**Abstract:** This study investigates the significance of indigenous music in African folklore as a vehicle for transferring cultural norms and values to African children, with a particular emphasis on its impact on moral and social development. The study's goal is to look at how traditional music genres, including lullabies, folk songs, chants, and storytelling, might serve as informal educational platforms for African children, shaping their ethical conduct, identity, and communal values. The study employs a qualitative research methodology, including ethnographic fieldwork, interviews with elders, cultural custodians, and educators, and an analysis of select indigenous songs from three African communities. Audio recordings and transcriptions of traditional music performances are studied thematically to reveal hidden messages and cultural values. The research is based on Social Learning Theory and Afrocentric Theory, both of which emphasize learning by observation, engagement, and conformity with African worldviews. These frameworks help us understand how children internalize moral norms and social expectations through cultural exposure. The findings show that indigenous music is still an effective cultural channel for promoting values like respect, communal living, honesty, and accountability. However, modernization, urbanization, and the impact of Western media all contribute to a fall in its use, according to the study. This study adds to scholarship by integrating musicology, education, and cultural studies to highlight the instructional potential of traditional music. It advocates incorporating indigenous music into formal education curricula and community-based learning activities to promote cultural preservation and moral growth.

**Keywords:** Education; music; moral; socialization; culture; folklore; indigenous

### **Introduction**

The increasing decline of indigenous music in South African society as a result of globalization, urbanization, and the predominance of Western cultural influences makes this study urgent (Yende & Yende, 2024). The preservation of African cultural legacy is under risk due to this degradation, especially for children who are growing up in settings that are disconnected from their traditional roots. Indigenous music was once essential to ceremonies, storytelling, and everyday life, but newer generations today frequently view it as irrelevant, particularly in metropolitan areas. This has resulted in a growing gap between children and their cultural identity (Finnegan, 2012).

The moral and social development of African children is directly impacted by this deterioration. Indigenous music has long been used to spread virtues including discipline, compassion, respect, and group

responsibility (Mukela, 2022; Mkhombo, 2019). Without these symbolic frameworks, children could not have a moral compass rooted in their culture and instead be exposed to values propagated by the global media that are based on materialism and individualism (Kim, 2023). Their capacity to negotiate social norms in their communities is weakened, and moral ambiguity is produced.

Furthermore, the divide between younger and older generations has widened as a result of the breakdown in intergenerational transmission of culture. In the past, elder generations were able to mentor and guide young people through song and performance since indigenous music is oral and participatory (Akinyemi and Falola, 2021). This essential socializing conduit disappears along with these musical traditions. Therefore, this study is crucial to understanding how indigenous music may continue to support African children's moral and social development in both rural and urban environments when it is conserved and modified.

While there is a large amount of research on the pedagogical and communicative roles of African indigenous music, much of it focuses on its aesthetic, performative, or historical dimensions (Nzewi, 2019b, Agawu, 2016). Although several studies recognize the importance of music in socialization and cultural continuity (Dlamini-Myeni and Mbokazi, 2024), few have particularly investigated how indigenous music in African folklore affects children's moral and social development. This leaves a substantial gap in our understanding of the pedagogical efficacy of traditional songs and performances as tools for character development and behaviour advice.

Furthermore, the majority of current research is often region-specific or generalized across broad cultural categories, ignoring the diversity of indigenous musical traditions as well as the contextual nuances that affect their meanings and impacts on young audiences. There is also a lack of empirical data on how children internalize and respond to the moral values encoded in these musical narratives in modern settings, particularly as globalization and digital media change cultural consumption among African youth (Ojo, 2023).

This study fills these gaps by concentrating on the relationship between indigenous music, folklore, and child development. It aims to discover how traditional musical genres are utilized to impart ethical ideals and social conventions in youngsters, as well as how these practices are maintained or modified in contemporary African civilizations. This research contributes to a better understanding of indigenous music as a dynamic instructional force in the lives of African children, rather than just a cultural artifact. Liu, Chen and Huang (2024) Indigenous music have historically been a potent vehicle for passing down cultural norms, values, and collective memory across generations in African civilizations. African folklore, which is based on oral traditions and communal expression, use music not only as a form of pleasure but also as a tool for education and moral instruction. This article examines the importance of indigenous music in African folklore, with a particular emphasis on how it influences the moral and social development of African children. Understanding this interplay is critical because music is sometimes a child's first introduction to their community's cultural standards and behavioural expectations (Achieng' Akuno, 2019).

Music is profoundly interwoven in daily life in many African cultures (Mda, 2024), serving to commemorate key events, strengthen social solidarity, and transmit ethical values. Songs, chants, and rhythmic storytelling are fundamental to rites of passage, community gatherings, and traditional educational institutions. These musical expressions frequently contain coded messages, proverbs, and historical stories that teach respect, responsibility, teamwork, and discipline (Nhamo, 2022). As modern influences enter traditional societies, there is an urgent need to investigate how indigenous music continues to transmit values and shape the identity of African youngsters.

The goal of this study is to look into how indigenous music in African folklore influences children's moral and social development. It will emphasize the pedagogical aspects of music, investigate the cultural messages embedded in traditional songs, and assess their impact on a child's behavioural development. This essay attempts to provide insights on the enduring significance of indigenous music as a cultural and pedagogical instrument in African societies, focusing on both ethnomusicological and child development perspectives.

## Literature Review

Indigenous music in African folklore is an important channel for the transfer of cultural values, social standards, and ethical instruction. African music has historically served a purpose other than creative expression; it is essential for education, moral growth, and communal cohesiveness. Folklore, which includes songs, proverbs, chants, and narratives, contains cultural rules that influence conduct and social expectations, particularly among children. According to Izu (2024), African music is profoundly ingrained in the fabric of daily life and functions within an oral tradition that values communal learning and identity development. Children are exposed to musical genres at a young age through lullabies, play songs, and initiation rites that convey themes of respect, obedience, responsibility, and societal harmony. These musical experiences are frequently collaborative and dynamic, reinforcing social roles and ethical behaviour in a memorable and emotionally charged manner (Van Vat-Chromy, 2010).

According to Bolaji's (2021) research, Yoruba lullabies and Siswati traditional music are both used to teach morals and foster emotional ties between parents and children. They both place a strong emphasis on virtues like social harmony, humility, and respect. But through performance and involvement, Siswati music frequently serves in communal contexts such as storytelling, initiation rites, and seasonal rituals, highlighting group identity and reiterating social norms. Yoruba lullabies, on the other hand, are more personalized and personal; they are mostly sung by mothers or other female caretakers in the early years of a child's life to calm, instruct, and inculcate values in a more private, caring setting. Furthermore, Siswati songs typically use call-and-response frameworks and symbolic animal figures to impart life lessons, whereas Yoruba lullabies mostly rely on metaphors and proverbs. Both traditions are essential for passing down cultural values and encouraging moral growth from a young age, despite these variations in format and location.

Bolaji (2021) examines the significance of music in Yoruba society, highlighting how traditional songs are used to teach proverbs, correct deviant behaviour, and reinforce communal norms. Similarly, Obeng (2020) emphasizes the educational value of music among Ghana's Akan people, where rhythmic storytelling and performance convey lessons about courage, truthfulness, and cooperation. These studies demonstrate how music serves as an informal educational system, particularly in nonliterate or semiliterate populations. In the context of infant development, indigenous music has been proven to influence moral reasoning and social integration. Children absorb songs' messages not just through the lyrics, but also through social actions like dancing, applauding, and call-and-response singing, which build a sense of belonging and shared responsibility (Taylor, 1997). These interactive approaches of learning are consistent with African communal ideals that favour the collective over the individual.

Thussu (2018) points out, urbanization, Western education, and global media are all posing new challenges to traditional value transmission through music. Many children are growing up in communities where indigenous musical traditions are being displaced or neglected. This transition jeopardizes the continuation of traditional moral instruction and emphasizes the importance of ongoing efforts to conserve indigenous musical heritage as a development tool. Despite its accepted cultural relevance, indigenous music has received little scholarly attention for its direct impact on the moral and social development of children in a variety of African countries. While previous research has focused on the symbolic and performative parts of music, few studies have looked into how children cognitively and emotionally engage with the ethical themes encoded in musical traditions. This highlights the importance of conducting specialized research on how indigenous music serves as a moral compass for young learners in specific cultural contexts.

The relationship between regional musical traditions and modern child-rearing techniques has been the subject of more recent research, especially in multicultural and multilingual environments. For instance, Myeni (2019) looks into how isiZulu praise poetry (*izibongo*), which is frequently performed as songs, is utilized in rural KwaZulu-Natal to help kids learn about bravery, genealogy, and social expectations. These musical performances serve as living texts that impart language, history, cultural pride, and values. Similar to this, Antones-Dlamini (2017) highlight the use of Siswati children's songs (*imilolotelo*) in both structured and unstructured learning settings, demonstrating how they quietly convey lessons in empathy, patience, and cooperation.

Through repetition, rhythm, and social engagement, these musical genres' communal and performative elements guarantee that kids not only acquire but also memorize values. The strength of African music, as previously stated by Adongo (2020), is found in its capacity to unite social, emotional, and cognitive growth into a unified beautiful experience. However, many kids are losing interest in these native soundscapes as a result of the invasion of global pop culture. They frequently believe that traditional music is no longer relevant or up to date, which diminishes its educational value (Walker, 2007).

As a result, this literature highlights the urgent need for both legislative intervention and a revitalized academic focus. Schools may be essential venues for conserving and passing down musical legacy, particularly in rural and peri-urban settings. Incorporating indigenous music into language and life orientation courses would enhance children's overall development while also bolstering cultural identity. Furthermore, cooperation between formal educators and traditional music keepers may guarantee that these oral traditions continue to be alive and educationally significant in today's world.

### 1. Theoretical Framework

This study uses Social Learning Theory and Cultural Transmission Theory to investigate how traditional African music serves as a tool for moral and cultural teaching. Social Learning Theory (Bandura) describes how children learn values and behaviours by observing and imitating elders during musical performances, which are reinforced by emotional engagement and community approbation. Cultural Transmission Theory focuses on how cultural norms, ideas, and values are passed down through social institutions, with traditional music functioning as an important oral medium. These frameworks show how indigenous music not only entertains, but also socializes, shapes identity, and upholds communal ethics. This dual perspective emphasizes music's importance as a culturally embedded system for moral formation and intergenerational learning.

### Methodology

This study adopted a qualitative research design based on ethnographic methodologies to investigate how indigenous music in African folklore transmits cultural norms and values while also influencing the moral and social development of African youngsters. The use of qualitative approach is appropriate because it enables a thorough knowledge of cultural practices, meanings, and lived experiences within unique sociocultural contexts (Alhazmi & Kaufmann, 2022). The study takes an anthropological approach, focusing on the observation and interpretation of indigenous musical activities in their indigenous cultural contexts. Ethnography provides the researcher with insider viewpoints on how traditional songs are utilized to educate values, correct conduct, and reinforce community standards (Pace, 2020).

The research is conducted in specific rural and semi-urban districts in the South African provinces of Limpopo and Mpumalanga, where traditional music is still actively practiced and passed down to future generations. Participants in this study included parents, teachers, traditional musicians, elders, and kids between the ages of 10 and 16. Indigenous knowledge transmission and preservation depend heavily on elders and musicians. Understanding how traditional music functions as a vehicle for moral instruction and cultural transmission is pertinent to larger African contexts (Bakri et al., 2021). Children will consider how music influences their values, and parents and teachers will share their perspectives on ethical teaching methods. In addition to ensuring gender parity, the study incorporates a variety of ethnolinguistic groups, including Siswati, Sesotho, isiZulu, and isiXhosa. This demographic diversity makes it possible to comprehend indigenous music as moral education in a variety of cultural contexts.

Purposive sampling is utilized to select individuals who are familiar with the usage of indigenous music in cultural training. This includes people who are directly involved in the performance, transmission, or receipt of morally significant traditional songs. Griots, drummers, and local storytellers are among the key informants included because of their specific knowledge. Data was gathered through in-depth interviews, focus group discussions, and participant observation. Interviews with elders, artists, and parents center on the types of songs sung, the messages delivered, and the desired effect on children's conduct. Focus group talks with children investigate how they interpret and absorb the principles embodied in these songs. Participant

observation during cultural events, rituals, and informal gatherings enables the researcher to observe the performance atmosphere and interaction between performers and kid audiences. Audio recordings and field notes are obtained with participants' permission to ensure accuracy and reliability.

Data was examined using thematic analysis, which identifies and codes repeating patterns, symbols, and moral themes in musical material and participant reactions (Bianco, 2020). This strategy makes it easier to extract culturally ingrained meanings and gain insights into music's role as a moral and socializing force. The necessary institutional review board gave its ethical approval. Participants were informed about the study's goal, and all adult participants provide informed consent, while children were given agreement with parental or guardian approval. Anonymity and confidentiality are maintained throughout the research procedure (Mammel & Kaplan, 1995).

## The Findings

This study investigated the significance of indigenous music in African folklore as a means of transferring cultural norms and values, with a special emphasis on its influence on children's moral and social development. The data were gathered using qualitative approaches such as semi-structured interviews, focus group discussions, and participant observation in three carefully chosen rural and peri-urban populations. The 30 participants comprised children aged 8 to 15, parents, community elders, educators, and traditional musicians. The data were transcribed and analysed using thematic analysis, which entailed detecting, coding, and interpreting patterns (themes) within the dataset. The study revealed the following main themes:

### 1. Indigenous Music as a Moral Instruction Tool

Participants of all ages regarded indigenous music as an important source of moral instruction. Traditional songs, especially those played during storytelling, festivals, or communal gatherings, frequently conveyed moral messages. These songs warned against vices like lying, stealing, and contempt for elders, while also encouraging ideals like honesty, charity, and humility. Children displayed knowledge of these teachings by often quoting song lyrics when asked about good behaviour. For example, one child stated, "We sing about not taking what is not yours. The song states, "Your hands will be cursed."

### 2. Music and Behavioural Guidance

According to parents and elders, traditional music was used as a non-coercive punishment method. It subtly addressed children's conduct while preserving their mental health. A grandma said, "Instead of shouting, we sing. The lesson is more well understood and remembered by the child." Music reinforced community-approved behaviour in an interesting and memorable manner for children.

### 3: Promoting Community Values.

Indigenous music emphasized principles such as community responsibility, respect for authority, and gender roles. Songs about agriculture, marriage, and rites of passage were particularly significant. Children who engaged in singing, applauding, and dancing felt a stronger connection to their cultural roles and responsibilities. The elders saw this participation as a moral rite of passage.

### 4. The role of elders and traditional musicians.

Elders and traditional musicians were regarded as the keepers of cultural information. They preserved and imparted moral principles through oral transmission and song. "Story songs" a cross between song and folktale served as living cultural archives. Children acquired these stories through repetition, memorization, and interpretive help from elders, which provided both amusement and knowledge.

### 5. The impact of modernity.

A frequent issue among participants was the erosion of indigenous musical practices, particularly in urban and semi-urban settings. Many children nowadays favour digital entertainment and foreign music, resulting in a

detachment from traditional teachings. Elders stressed the importance of conserving indigenous music through formal education and community actions.

#### 6. The Educational Potential of Indigenous Music.

Traditional music was recognized by teachers and parents as having instructional significance. Educators recommended that introducing indigenous music into moral education courses will deepen learning and make it more culturally relevant. A teacher commented, "When a youngster sings a lesson, they remember it. That is how our culture teaches without violence." Thematic study indicated that indigenous music serves a variety of purposes, including socializing children, maintaining cultural history, and promoting moral behaviour. However, modern influences pose a threat to this legacy, needing urgent cultural preservation and educational integration methods.

### Discussion

The outcomes of this study confirm that indigenous music in African folklore has a major impact on African children's moral and social development. Thematic analysis revealed major themes, including moral education, linguistic transmission, socialization, and identity formation. These themes highlight the cultural significance of traditional music as an informal teaching tool, particularly in areas where formal education may be restricted.

#### 1. Moral Instruction and Social Behaviour

Participants repeatedly emphasized indigenous music's role in instilling values such as respect, humility, honesty, and collective duty. Songs like *Helele mmatswale tlohela dipitšana mong'a tša o fihlile* use metaphor and symbolism to impose societal rules while also addressing interpersonal ethics. This is consistent with Talabi (2020) and Nzewi (2019a), who believe that African music is more than just enjoyment and acts as an important didactic tool. These findings support Lévi-Strauss' structuralist theory, which holds that repeating themes and binary oppositions in cultural narratives strengthen moral orders.

The idea of cautionary stories also emerged prominently. Songs warning against antisocial behaviours, such as interfering with others' obligations, are written in poetic language and frequently hold long-term moral weight. This aligns with Propp's (1968) concept of functional aspects in folklore, in which tales (including songs) perform certain societal tasks. Furthermore, the study contributes to Bandura's Social Learning Theory by demonstrating how children model behaviour through observation and imitation. When youngsters hear adults perform traditional songs, especially at festivals, rites of passage, or collective chores, they acquire not only the songs but also the actions and attitudes that accompany them. Music provides a socially sanctioned environment in which children can safely practice these qualities while receiving communal feedback, strengthening their social learning through repetition and engagement. The impact of Cultural Transmission Theory is also visible in the way musical traditions function as a link between generations. Elders, griots, and traditional musicians serve as cultural stewards, ensuring the continuation of ethical and moral instruction. African music's performative aspect, which is typically interactive and community-based, guarantees that youngsters are active participants in cultural learning rather than passive listeners (Owiny, 2017). These dynamic fosters a strong feeling of identity and belonging in youngsters, immersing them in a moral universe fashioned by ancestral wisdom and shared memory.

#### 2. Children's Interpretation and Internalization

The study found that children are not passive recipients of these cultural objects. They actively interpret and personalize the messages conveyed by music. For example, a child's interpretation of a Venda song about a greedy hyena as a lesson in charity demonstrates how moral ideals are internalized via character metaphor. This theme, children's agency in meaning-making is consistent with Ngubane (2023), who claims that indigenous music serves as a social compass, particularly among young.

The idea was reinforced by the children's responses from Mpumalanga. One child linked a musical story to obedience, saying, "I do not want to be punished like her," emphasizing the concept of obedience and

respect. Another kid associated music with ancestral pride, emphasizing the emotional and spiritual bonds developed via participation musical experiences. This confirms Bogdan's (2003) claim that music promotes both ethical development and cultural pride.

### 3. Language Development and Cultural Etiquette

Another common feature was the employment of Siswati children's songs to promote linguistic and social development. Songs like *Sanibona!* and *Lishonile Lilanga* use repetition to teach linguistic structure, rhythm, and cultural etiquette. This is consistent with Grant (2011), who emphasizes music's importance in language preservation. The greetings inherent in these songs also represent African communal beliefs, as they are extended to entire homes rather than individuals, reflecting what Mbiti (1969) refers to as "I am because we are". There are other songs in Siswati that teach young children how to properly welcome others and react to greetings. These songs are useful resources for early social education since they are frequently straightforward, rhythmic, and simple to memorize. A loose translation of one of the songs is:

*Sanibona! Greetings?*  
*Yebo! Hello.*  
*Ninjani? How are you?*  
*Siyaphila! We are well too.*

Greetings are frequently given in the plural, as though speaking to several persons, in several South African indigenous languages. This is due to the fact that the aim behind greeting someone else is to greet their entire home. It exhibits a collective approach, demonstrating care for the welfare of the individual as well as their entire family. Such songs aid in establishing polite conversation and cultural etiquette at a young age through melody and repetition.

### 3. Corrective and Euphemistic Messaging

Another motif that evolved was the use of songs to gently address behaviour. *Dali bengikutjontjela*, a Siswati song, explains the repercussions of wrong actions such as stealing using euphemism and music rather than direct confrontation. This conceptual approach is consistent with indigenous pedagogies, which value storytelling and metaphor above direct discipline. Music is also used as a tool to correct bad behaviour. The following Siswati song, which can be loosely translated as:

*Dali bengikutjontjela! Darling, I was stealing for you*  
*Dlan' uhambe! akusiko kwakho! "Eat and leave, it is not your place*  
*Dlan' uhambe! Eat and leave*

This song is euphemistically used to emphasize that an individual should not speak or leave any evidence behind when stealing. Its message is to stop the conduct without bringing attention to itself, acting as a subliminal warning and a call to consider the repercussions of such behaviour. Connotatively, the song highlights the importance of people not disclosing private information. In African civilizations, indigenous music continues to be an important medium for the moral and social development of children through the transfer of cultural standards and values. But in South Africa, the influence of this music differs significantly between urban and rural areas. The degree of cultural preservation or adaptation, performer identity, forms of cultural transmission, and environmental setting all have an impact on this variety.

### 4. Rural-Urban Divergence in Musical Impact

The study found a substantial difference in how indigenous music is communicated and interpreted in rural vs urban settings. In rural areas, music is inextricably linked with daily living and spiritual rituals. Songs are passed down orally during rituals, initiation schools, and community gatherings, promoting a comprehensive cultural education. This is consistent with Campbell (2002) and Nikkanen and Westerlund (2017), who emphasize music's instructional significance in traditional African contexts.

In contrast, metropolitan surroundings create a more fragmented cultural landscape. Exposure to many music genres and media typically dilutes traditional values. Regev (2013) and Livermon (2020) contend that modernization reshapes traditional music, sometimes removing its fundamental moral foundations. This theme contrast implies that without deliberate preservation measures; the urban youngster may get conflicting moral education.

However, there are also advantages to the metropolitan setting. Indigenous music in urban environments can still be extremely important in fostering children's social awareness and moral compass when it is adapted imaginatively. Cultural festivals and school music programs are examples of urban-based projects that can creatively re-establish a connection between students and their history (Cochrane & Soulard, 2024). Maintaining the fundamental principles ingrained in traditional music while it changes to reflect shifting social circumstances is crucial.

## 5. Modes of Cultural Transmission

The subject of transmission (oral versus mediated) was also important. Elders in rural areas actively preserve songs and, by extension, cultural values (Ismaila, 2022). This intergenerational bond promotes cultural continuity. In contrast, urban youngsters may have access to music through digital channels that lack context and interpretation. Indigenous music and folklore are crucial to cultural value transmission in South Africa's Limpopo and Mpumalanga provinces, where they are frequently taught through traditional storytelling, initiation songs, and communal singing. While adult viewpoints frequently emphasize the purposeful use of music as a teaching instrument, children's voices demonstrate how these forms are encountered and internalized in their daily lives.

A 9-year-old child from a remote hamlet in Limpopo explained how traditional Venda songs taught in school impact behaviour: "When we sing the song about the greedy hyena, I remember not to take too much for myself. My teacher thinks it means "share with others." This thought demonstrates how characters and metaphors in folk music transmit moral ideals like kindness and humility (Wang, 2024).

In Mpumalanga, children frequently participate in Ndebele and Swati storytelling traditions that include rhythmic chants and songs. An 11-year-old kid stated, "My aunt sings us stories with clapping and drums." The song about the girl who defied her mother teaches us how to listen. I do not want to be punished like her." These musical narratives emphasize obedience and respect for elders, which are strongly embedded in local cultural standards (Lwao, 2022). This discussion connects empirical findings with broader cultural theories and previous studies by thematically analysing participant-shared narratives and songs, confirming that indigenous music remains a vital pedagogical and cultural force in African societies, despite changing social landscapes.

### Theme Description

Moral Instruction and Social Behaviour:	Songs teach societal ideals such as respect, humility, and generosity.
Children's Interpretation and Internalisation:	Children autonomously perceive and internalize moral lessons through music.
Language Development and Cultural Etiquette:	Songs promote early verbal development and social etiquette.
Corrective and Euphemistic messaging:	Songs use metaphor to dissuade antisocial behaviours.
Rural-Urban Divergence in Musical Impact:	Transmission Gap Traditional music is accessed and interpreted differently.
Modes of Cultural Transmission:	Intergenerational continuity Elders serve as traditional stewards in rural communities.

## Conclusion

This research has established the importance of indigenous music in African folklore as a dynamic medium for transferring cultural norms and values, notably in influencing the moral and social development of African children. Participatory musical traditions, such as storytelling songs, initiation chants, and communal performances, teach youngsters important lessons about ethics, behaviour, and cultural identity. The findings confirm that indigenous music is more than just a form of pleasure; it is an important teaching instrument anchored in the lived experiences of African communities. Using theoretical views such as Social Learning Theory and Cultural Transmission Theory, the study showed how children learn by witnessing, imitating, and



engaging in musical expressions that represent their societies' moral code. It also emphasized the importance of elders, parents, and traditional musicians in the intergenerational transmission of values. However, the report also identifies significant dangers to the continuation of this cultural education as a result of industrialization, globalization, and diminishing enthusiasm among younger generations. As digital influences replace traditional gatherings, the cultural richness and moral values found in indigenous music may be lost.

As a result, there is an urgent need to protect, promote, and integrate indigenous musical traditions into formal educational systems and community-based initiatives. This not only protects cultural legacy but also reinforces moral growth in ways that are relevant to children's daily experiences. Finally, the preservation of indigenous music is critical for developing ethically grounded, socially responsible, and culturally rooted future generations in Africa.

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