



## Integrating African Indigenous Knowledge and Omoluwabi Philosophy in Classroom Music Education

Adeola Funmilayo Odunuga & Jacob Olabode Falusi

Department of Music  
Adeyemi Federal University of Education  
Ondo

Date of Submission: 05-01-2026

Date of Acceptance: 16-01-2026

### Abstract

Indigenous knowledge refers to the customs, values, and abilities that have been cultivated over many generations by diverse communities. This knowledge, which has been passed down through generations in Africa has a profound influence on its music's rhythms, melodies, and performance practices. The Yoruba-based Omoluwabi philosophy places a strong emphasis on the virtues of character, integrity, honesty, respect, accountability, social responsibility and community, all of which are essential for developing well-rounded individuals. This paper explores how these two cultural pillars can be effectively integrated into music education to help students develop moral principles and a better understanding of their African heritage. The research sought its data from library search. Fifteen selected Yoruba songs of South-West, Nigeria were analyzed to explore Africa Indigenous knowledge through the lens of the omoluwabi value system. It discovers that injecting songs, and traditional musical practices into the curriculum allows educators to create an immersive learning environment in which students not only learn musical abilities but also connect with African philosophical ideas. The paper calls for a curriculum that honors cultural heritage and ethical lessons, and it encourages teachers to use African music to teach larger life skills. This allows for the construction of a more inclusive, culturally sensitive educational framework that teaches pupils about African musical traditions while also encouraging the development of responsible and conscientious global citizens.

**Keywords:** Africa, Indigenous knowledge, Omoluwabi, Classroom music education

### I. Introduction

The importance of indigenous knowledge systems in contemporary education has grown in popularity, particularly in the context of African cultural legacy and its incorporation into current

educational practices. These systems are vital for promoting sustainable development and preserving traditional knowledge, as they often include customary wisdom and practices that are adapted to local environments. Indigenous knowledge has been long in existence before the development of modern science, which is quite young, indigenous people have developed their ways of knowing how to survive and also of ideas about meanings, purposes and values. They have taken care of the natural landscape for thousands of years, this makes their wisdom something to be reckoned with. Mhache (2017) defines indigenous knowledge as the complex set of knowledge, skills, experiences and technologies prevailing and developed by communities, residing in a defined geographical location. Thus, it is the knowledge held by local people, outside the formal scientific domain. It is a knowledge recognized by ethnic groups. A working definition of indigenous knowledge in the African context according to Matowanyika (1994), states that: (i) Indigenous systems are localized African systems developed over long periods and whose patterns are based upon local knowledge systems and expressed in local languages. (ii) Indigenous systems would generally be viewed to be in balance with the local environment or would have sought such balance. (iii) The systems would have been influenced by innovations emerging from within themselves, from other indigenous systems and from national and international systems. Nonetheless, they are essentially African in origin even though they may display foreign attributes. One of the foundational concepts of African indigenous knowledge is *Omoluwabi*, a Yoruba philosophical framework that emphasizes human development, morality, and social responsibility. *Omoluwabi* is a Yoruba phrase that refers to an ideal individual who embodies wisdom, humility, honesty, and societal harmony. When used in educational settings, it provides a profound means to develop not only academic competency but also moral character and societal awareness. This paper investigates how



African Indigenous Knowledge and *Omoluwabi* philosophy might be incorporated into classroom music education to provide students with a more comprehensive, culturally relevant, and transformative learning experience.

### African Indigenous Knowledge

African indigenous knowledge (AIK) is the large and diverse body of knowledge, customs, and worldviews established by African societies over generations. This knowledge is ingrained in cultural practices, oral traditions, languages, rituals, and values that have been passed down through generations. It is an embodiment of ethical standards of responsibility transmitted as a 'system of rules and practices' (Osman, 2024). African indigenous knowledge encourages a more collaborative approach to learning, emphasizing the community and the interconnection of all individuals. This approach differs from the often individualistic nature of Western education, which focuses on personal performance and competitiveness. Dondolo (2005) and Nel (2008) defines it as community based, unwritten but preserved in the oral tradition and the collective memory; informed by customs, practices, rituals, proverbs, oral stories; dynamic and fluid (can't be fixed) and does not exist in totality or systematised. This is in consonance with Wane, (2005), Senanayake, (2006), Choy & Woodlock, (2007), Owusu-Ansah and Mji, (2013) who cites the characteristics of African indigenous knowledge to include that 'it is oral by nature, stored in peoples' memories, its acquisition is collective and community oriented and it exists when people interact with other people. Furthermore, it is practical-oriented, strengthened by experience and trial and error. It is not static but rather dynamic, possessed by all members of the society. Any people who have the indigenous knowledge are responsible for teaching and passing on to others.

African indigenous knowledge systems have long been disregarded in formal educational contexts, owing mostly to the dominance of Western educational paradigms that stress scientific, technological, and intellectual knowledge. Olaopa (2025) noted that African indigenous knowledge has not been put into perspectives for in-depth understanding in Africa, hence it has greatly affected the attainment of sustainable development in Africa. Alokwu & Ezenwaji, (2015) equally reiterate that, 'specifically, the African perceptions of the world, their cultural heritage, values, and ideas of environment in addition to folklores that explain the various cultural practices of Africans

have not been properly understood. Lots of this knowledge which have deep traditional and cultural relationships remained minimally and insufficient researched and undocumented are often overlooked'. However, indigenous knowledge systems are increasingly recognized as providing essential insights into human relationships, society, and the natural environment. In music education, African indigenous knowledge can provide a deep understanding of the interconnectedness of music, culture, and society. AIK offers a wealth of musical traditions, from rhythms and melodies to instruments and performance practices. These musical traditions are not just aesthetic; they are deeply embedded in the culture, history, and spiritual life of African communities.

### *Omoluwabi* Philosophy

*Omoluwabi*, a phrase with strong roots in Yoruba culture, refers to an ideal individual who upholds the greatest moral and ethical standards. The *Omoluwabi* philosophy is a core concept in Yoruba culture that emphasizes good character, morality, and virtue. It's a comprehensive ethical framework that guides individuals in their interactions with others and their approach to life. *Omoluwabi* literally translates to "a child of good character" or "a well-behaved person. It's derived from the words "omo" (child), "ti" (that), "oluwa" (master/chief), and "bi" (born). The concept suggests that good character is not innate but cultivated through upbringing, education, and conscious effort. *Omoluwabi* concept is more than an abstract ideal; it is a guiding principle for leading a good and satisfying life. Honesty, integrity, respect for others, humility, and a feeling of communal responsibility are attributes that define an *Omoluwabi*. These attributes are critical to the social fabric of Yoruba society and serve as the foundation for ethical behavior and personal development.

Banjo & Afolaranmi (2023) stressed that *Omoluwabi* is not just a set of rules but a way of life that emphasizes the importance of character, integrity, and social responsibility. It's a timeless philosophy that can guide individuals towards a fulfilling and meaningful life. In the context of education, *Omoluwabi* philosophy provides a framework for promoting moral and social growth in pupils. It highlights the significance of developing qualities like respect, responsibility, and accountability, which are essential for personal and professional success. *Omoluwabi* encompasses a wide range of positive qualities, including: integrity, respect, humility, courage, perseverance, hard work, compassion, generosity, doggedness. These qualities



is expected to promote peaceful coexistence and cooperation within the community. While rooted in tradition, the *Omoluwabi* philosophy remains relevant in contemporary society by providing a moral compass for navigating complex ethical dilemmas and fostering positive relationships

### The Role of Music in African Indigenous Knowledge Systems

In African societies, music is more than just an art form; it is an integral part of daily life, used to communicate, celebrate, mourn, and transmit knowledge. Music itself, being part of an oral tradition, provides substantial information on all aspects of a people's culture. Nzewi (1997), states that music in Africa is a philosophy of life: a transaction of meaning and processes of communal living....a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces. The role of music in African indigenous knowledge systems is particularly evident in rituals, ceremonies, and festivals. For instance, in many African societies,

music is a central component of initiation rites, weddings, funerals and any other ceremonies. These events often involve the participation of the entire community, with music serving as a medium for expressing collective emotions and reinforcing communal bonds. In this context, music becomes a powerful tool for teaching social values, ethics, and the responsibilities of individuals within the community.

Music in Yoruba language is synonymous and used interchangeably with songs. It is called *orin*. Songs are part of Yoruba oral traditions because they preserve traditional occasions and events, which are historical. That is why the court musicians of the kings in Yoruba land are not just musicians, but custodians of local history and membership is restricted to family members who grew in the palace setting only. Yoruba songs are performed in social and ritual contexts where they objectify the belief system and social order of the people. Songs in this category are ceremonial (naming, puberty, rites, bridal, house warming, funeral etc.) and historical songs.

Example of ceremonial (naming) songs in different Yoruba dialect are:

- (i) **Ma jeun omo (Ondo)**  
Ma jeun omo 2x  
Eleda mi, O ma i gbo o  
Mi bi mi me mo ni sa I bi o  
Ma jeun omo  
Eleda mi, o ma i gbo o  
My creator please listen  
I will eat (benefit) from my child  
I was born, I will equally birth mine  
I will eat (benefit) from my child  
My creator please listen
- (ii) **O ne ba mi nona (Ondo)**  
O ne ba mi nona  
Ki me I se o  
Omo mo do o di  
De din in lo o  
If you meet me on the way  
What am I doing  
I am waiting for my child  
That's why I am not leaving yet
- (iii) **Omo ni o jogun o (Ekiti)**  
Omo ni o jogun o  
Aso iye ti mo ra  
Omo ni yo jogun o  
Ise owo mi  
My child will inherit  
My costly clothings  
My child will inherit  
My labor
- (iv) **Tori omo mi ni mo se njo (Ekiti)**  
Tori omo mi ni mo se njo kiri  
Me jo lasan  
I am dancing for my child's sake  
I am not dancing in vain
- (v) **Pariboto, riboto, mo gb'omo jo (Ijebu)**  
Pariboto, riboto, mo gb'omo jo (syllabic representation of rocking a baby)  
Ta lo ma bimo re ko ma gbe jo Mothers always rocks their baby  
Pariboto, riboto, mo gb'omo jo (syllabic representation of rocking a baby)
- (vi) **Eni ma bimo dandan ni (General)**



Eni ma bimo dandan ni K'o yo f'olomo Ijo Olomo Panboto, panboto, riboto o baby)	Whoever desires to birth a child Should rejoice with a mother Mothers dance (syllabic representation of rocking a baby)
Olomo lo laye o Pamboto, pamboto riboto o baby)	Mothers owns the earth (syllabic representation of rocking a baby)
Ori fun wa l'omo Omolaso laye yi o	May we be destined to have a child Children are the treasures of the earth

Songs performed or sung during naming ceremonies are equally sung as lullabies for the babies by the mothers. The lyrics of these songs portrays the importance of children in the African societies. Children are regarded as treasures and blessings from God. Consequent upon this, they are well taken care particularly by their mothers. Mijlof, S., Roman, N.V., & Edna, R. (2020) supports this when they said that, 'we need to preserve the role of culture because cultures provide roots for children, grounding them, providing an identity, making them feel safe and nurtured. Evans, Matola & Nyeko, (2008) asserts that, 'traditional African parenting practices carry great value as mothers exercise responsiveness to their children's needs. Mothers

care for their children full time, carry the children on their backs and breastfeeds on demand. Blewussi (2024) equally notes that 'in Africa, where family values are very strong, the mother-son relationship is often marked by great closeness. Mothers pass on to their sons a rich cultural heritage, teach them the traditions and customs of their community. They also instill values such as respect, honor, and solidarity. African indigenous knowledge content in songs like the ones cited above instil love and honor towards parents in children and equally prepares them for similar role and responsibility in the society as they grow old. Other kinds of ceremonial songs are funeral songs. For example song (vii)

(vii) **Ile lo lo tarara (Funeral)**

Ile lo lo tarara	He has gone home
Ile lo lo tarara	He has gone home
Baba rele o	Father has gone home
Ile lo lo tarara	He has gone home
B'o ba d'orun k'o se rohin	When you get to heaven inform them
B'o ba d'orun k'o se rohin	When you get to heaven inform them
Ohun ebi se fun o	What the family did for you
B'o ba d'orun k'o se rohin	When you get to heaven inform them

(viii) A ti gbe Baba rele	We have taken our father home
A ti gbe Baba rele	We have taken our father home
A ti gbe e e, A ti gbe e e	We have taken, we have taken
Baba rele	Our father home

Africans belief in the after-life, this is why even at death, it is expected that there is a continuity of life that can be accounted for. Traditionally, the society expects that each member of the community relates well with their family so as to receive benefits that are relatable. Traditional ceremonial songs in Yoruba culture is an important aspect of culture which relate to a complex and distinct expression of life experiences. The lyrical

content is informative on cultural values placed on family ties to strengthen the bond of relationship in the community. It is an arm of the oral tradition and heritage of communities in Africa. It is unique to Africans as a living art that is constantly responding to new and emerging cultural relevance in contemporary society. The knowledge of them is expected to improve children's lifestyle and add value to their livelihood.



(ix) **Laye Olugbon mo ke borun meje (Historical)**

Laye Olugbon mo ke borun meje seven veils	During the reign of Olugbon, I bought
Laye Aresa mo ke borun mefa veils	During the reign of Aresa, I bought six
Laye Asabi mo ra koko	During the era of Asabi, I bought koko (a type of green cloth)
Mo ra aran, mo ra sanya baba aso of cloths	I bought Velvet, I bought Sanya, the best
A fole ni o pe 'le yi o dun, a 'fole	Only lazy fellows will say this land isn't prosperous, only lazy fellows

This popular short song was sung by people (typically women) on the foray and activities of the ancient towns and their Obas (kings), the Olugbon of Igbon, the Aresa of Iresa and the Onikoyi of Ikoyi. This song have been recorded in speaking of their socio-political achievements and their economy prosperity before the 19th century political plunge. According to Onipede and Adegbite (2014), Igbon, Iresa and Ikoyi are among the various settlements described as 'Yarba' by the Hausas and other tribes before the 19th century, when the term 'Yoruba' became applicable to all the ethnic groups speaking the same mutually intelligible language of Yoruba. The three kingdoms of Igbon, Aresa and Ikoyi were key players among the Yoruba kingdoms, and they belonged to the Oyo Yoruba extraction. This was their identity until the 19th century civil wars that ravaged Yorubaland and finally subsumed it under colonial hegemony culminating in the creation Nigeria. Being a pre-literate society the Yorubas, in order for them to put these three kingdoms in a rightful position in the Yoruba history, made sure that the fame of the kingdoms were kept in songs and sayings common in Yoruba historiography: and till date the songs and sayings still exist in the oral tradition.

**Classroom Music Education**

The term "classroom music education" describes the structured teaching of music in a school context with the goal of educating students about the many facets of music. It includes a wide range of music-related activities intended to promote creativity, emotional expression, cognitive development, and social skills; it is not just about learning to play an instrument or join a choir. Music education can be incorporated into regular classroom activities or offered as a separate subject taught by a music specialist particularly in elementary school. Giving pupils a comprehensive understanding of music is the aim of music education in the classroom. Exposure to diverse musical genres, styles, history, and theory is part of

this. Students who receive music instruction develop the abilities needed to recognize, compose, play and evaluate music. Additionally, it encourages the development of students' critical thinking, listening, and teamwork skills (Wildridge, 2024).

The goal of classroom music education is to foster students' musical skills through a variety of learning experiences and activities. It promotes students' social, and personal development and is a crucial part of a well-rounded education. There are many advantages to music education that extend well beyond the boundaries of the music classroom, from learning to read music and play instruments to comprehending music history and creating original works. Students learn important life skills through music, including self-expression, discipline, and teamwork, which benefit them both inside and outside of the classroom. Group-based activities are a common feature of music programs, where students collaborate to perform in ensembles. School bands, orchestras, choirs, and smaller ensembles are examples of these. Students learn how to listen to others, collaborate with others, and balance their individual contributions to produce a cohesive performance through collaborative music-making. Students' communication, cooperation, and social skills are enhanced by these exercises. Students who play in an ensemble also feel proud of their group's accomplishments and a sense of accomplishment.

**Omoluwabi Philosophy and Classroom Music Education**

One of the most important aspects of *Omoluwabi* philosophy is character development. Teachers who include *Omoluwabi* philosophy into classroom music education can assist students acquire not only technical musical talents, but also a feeling of ethical duty and cultural pride. In music education, this translates into teaching pupils the importance of discipline, endurance, and collaboration. Music is often a social activity where people work together to accomplish a shared goal.



Students learn the importance of listening, communicating, and appreciating the contributions of others through playing in an ensemble or creating music. These are essential elements of the *Omoluwabi* ideal, which highlights how interdependent members of a community are. Students can interact with these rich cultural traditions when African Indigenous Knowledge is incorporated into music education.

Students can also develop a deeper comprehension of the ideals and ideologies that influence African societies by studying the background and relevance of African music. Additionally, exposing students to African musical traditions can foster a more accepting and courteous attitude toward other cultures as well as an appreciation of the diversity of global music traditions. Songs, often rich with historical narratives and cultural teachings, serve as both an educational and moral tool. When integrated into music lessons, these elements facilitate the transmission of AIK and help to instill the principles of *Omoluwabi*, such as respect for elders, the importance of community, and the significance of personal conduct.

### Songs as Tools for Teaching African Indigenous Knowledge in the Classroom

Music in Africa serves as a means of preserving history and culture, as well as a tool for education. For example, in many African cultures, music is used to teach young people about their history, values, and social roles. Among the Yorubas of the South-West, Nigeria, songs are used in folktales to teach moral lessons and societal values. The essence of music involves the orientation and training of the mind in understanding and appreciating the worth of the music, culture, aesthetic quality, and social

development of a people's race and the world (Ekwueme, 2010). Music is a natural part of young children's development that can be used to educate them on African values, their rights, and the expected behaviors to be exhibited in society. Songs, chants, and drumming are often used to convey stories and lessons that reinforce cultural norms and expectations. In Africa, songs most often have historical and philosophical content; it also contains content to warn erring members of the community, praise people to whom honor is due and validate communal binding; reminisce on the achievement of past leaders as well reinforce the legitimacy of the present ones (Nnamani and Odunuga, 2005).

There is the need to teach African children their folksongs and cultural songs for moral and character training and the development of sound attitudes through the allegorical nature of African folklore (Ogunrinade and Odunuga, 2022). The two main objectives for this according to Mokwunye (1979) are knowledge and affective objectives. The knowledge objectives are mainly concerned with developing awareness and appreciation of the child's own culture and promoting a basic understanding of the way customs, values, and beliefs are passed down from one generation to another; while the affective objectives are concerned with the necessity for influencing the development of the individual child through; (i) the promotion of social learning through personal and group cooperation, (ii) the teaching of social responsibility and other aspects of desirable behavior (iii) the development of self-respect (iv) the development of personal qualities through activities that foster the maximum growth of each potential (v) the development of the ability to think through creative experience. Selected samples of songs that can be used to teach *Omoluwabi* principles in African Indigenous knowledge are listed below:

- |     |   |  |
|-----|---|--|
| (a) | <b>Jeje ni ka se</b><br>Jeje ni ka se<br>K'a mura si 're<br>Ogbon t'o pe l'ai s'iro<br>Lo ye wa o | We should behave calmly<br>Engage in goodness<br>Sound wisdom without<br>Is expected of us |
| (b) | <b>Ye Olu jowo</b><br>Ye Olu jowo<br>Mura si eko re<br>K'iwo ba le je omo rere<br>Lehin ola       | Olu, please<br>Concentrate on your studies<br>To be a worthy son<br>In the future          |
| (c) | <b>Eni t'o ba lowo lowo</b><br>Eni t'o ba lowo lowo<br>K'o se jeje, K'o se jeje o                 | A rich person<br>Should be calm and reasonable   |





Additionally, there may be resistance to the inclusion of indigenous knowledge in the curriculum, especially in settings where Western educational models dominate. However, these challenges also present opportunities for innovation and growth. Teachers can create fresh teaching resources and materials that showcase the diversity of African music by working with African musicians and cultural specialists. Additionally, by incorporating African Indigenous Knowledge into music education, students can benefit from a more comprehensive and inclusive learning environment that promotes a greater understanding of cultural diversity and global citizenship.

### III. Conclusion

African Indigenous Knowledge, embedded in music, dance, and oral traditions, represents a rich resource for teaching not only musical skills but also deeper cultural insights. The Omoluwabi philosophy, derived from the Yoruba tradition, emphasizes values such as integrity, respect, community responsibility, and moral conduct. Its infusion in classroom music education offers a unique opportunity to enhance cultural awareness, moral development, and holistic learning. This will enrich students' cultural and ethical development. Teachers can establish a comprehensive learning environment that fosters students' moral and intellectual development by combining these components. Students can interact with African heritage by learning traditional songs, rhythms, and proverbs that capture wisdom passed down through the generations when AIK and Omoluwabi philosophy are incorporated into music. These musical genres frequently serve as ethical and educational instruments by imparting moral lessons.

### IV. Recommendations

This paper highlights how African music, indigenous knowledge, and the *Omoluwabi* philosophy can enrich music education and contribute to a deeper cultural understanding among students in a classroom setting. It recommends that:

African indigenous knowledge should be integrated into music education to help students appreciate the richness of African musical heritage while also developing their skills as musicians.

Music teachers should teach larger life lessons with African folk, cultural, philosophical and historical songs.

African indigenous knowledge should be incorporated into classroom music education for students to engage with these rich cultural traditions.

It will equally foster a sense of community, collaboration, and respect for diversity among them.

Students should be exposed to African musical practices so that they can appreciate the diversity of global music traditions and develop a more inclusive and respectful attitude toward other cultures.

They should learn about the history and significance of African music, so as to gain a deeper understanding of the values and philosophies that shape African societies.

### References

- [1]. Alokwu, C.O., & Ezenwaji, E.E. (2015). African Indigenous Knowledge System and Environmental Sustainability. *International Journal of Environmental Protection and Policy*, 3 (4), 88-96. <https://doi.org/10.11648/j.ijepp.20150304.12>.
- [2]. Banjo, R.O & Afolaranmi, A.O. (2023). Reconsidering the Yoruba Concept of Omoluabi and the Peaceful Coexistence in the Society. *African Journal of Social Sciences and Humanities Research*. Volume 6, Issue 5, 2023 (pp. 54-61) doi url: <https://doi.org/10.52589/AJSSHR-5NZMTXUP>
- [3]. Blewussi, P. (2024). African Mothers, Educators of Change: The Crucial Role of the Maternal Figure in Building Equal Futures! <https://www.lafricaine.net/en/blog/african-mothers-educators-of-change>
- [4]. Dondolo, L. (2005). Intangible Heritage: The production of indigenous knowledge in various aspects of social life. In *Indilinga: African Journal of Indigenous Knowledge Systems*. 4 (6). pp. 110 -126.
- [5]. Ekwueme, L.U. (2010). *School music methods. A handbook for teachers*. Apex Books Limited.
- [6]. Evans, J. L., Matola, C. E., & Nyeko, J. P. T. (2008). Chapter 14: Parenting Challenges for the Changing African Family. In M. Garcia, A. Pence & J.L. Evans (Eds), *Africa's Future, Africa's Challenge: Early Childhood Care and Development in Sub-Saharan Africa* (pp. 265-284). Washington, DC: The World Bank.
- [7]. Gregory, A., Luvumwa, P., Msuya, V. and Abel, M. (2024). African Indigenous Knowledge Systems in the Contemporary Era: A Historical Reflection in Sukuma Land, Tanzania. *East African Journal of Education and Social Sciences*, 5(4), 94-102. <https://doi.org/10.46606/eajess2024v05i04.0397>.



- [8]. Maunganidze, L. & Halsall, J. (2016). A moral compass that slipped: Indigenous knowledge systems and rural development in Zimbabwe. *Cogent Social Sciences*, 2 (1), 1266749. Accessed February 13, 2025 from <https://www.tandfonline.com/doi/full/10.1080/23311886.2016.1266749#>
- [9]. Nzewi, M. (1999). African music: Theoretical content and creative continuum: the culture exponent's definition. Oldershausen Institute fur Didaktik Populärer Musik.
- [10]. Mhache E.P. (2017). The Contribution of Indigenous Knowledge Systems (IKS) on Food Security in *African Indigenous Knowledge systems and Relevance of Higher Education in South Africa*. [www.iejcomparative.org](http://www.iejcomparative.org).
- [11]. Mijlof, S., Roman, N.V., & Edna, R. (2020). South African Context: A Review Of Parenting And Culture In Family Practice. *A Closer Look at Parenting Styles and Practices*. NovaScience Publishers.
- [12]. Mokwunye, E. (1979). Cultural activities in Nigerian schools. A handbook for teachers in lower primary classes. University Press Limited.
- [13]. Nel, P. (2008). Indigenous knowledge Systems: Conceptualization and Methodology. Unpublished lecture (presented October, 21). Accessed February 13, 2025 from <https://www.ufs.ac.za/docs/librariesprovider2/0/centre-for-africa-studies-documents..>
- [14]. Nnamani, S.N. and Odunuga, A. F. (2005). *Teaching music in Nigerian schools: A practical approach*. Kappco Ltd. Abeokuta.
- [15]. Ogunrinade, D.O.A. & Odunuga, A.F. (2022). The Role of Songs in the Development of Cultural Values in African Children. *Review in Social Sciences* 20 (1), 23-28.
- [16]. Olaopa, O. R. (2025). African indigenous knowledge (AIK) for environmental management and sustainable development: the role of Yoruba epistemology. *Cogent Social Sciences*, 11(1). Accessed February 13, 2025 from <https://doi.org/10.1080/23311886.2025.2455775>
- [17]. Onipede, K. J. & Adegbite, F. A. (2014). Igbon, Iresa and Ikoyi: A Pre-Historic Relationship Till Present Time. *Historical Research Letter* 15 (1), 24-25.
- [18]. Osman, A. (2009). Indigenous Knowledge in Africa: Challenges and Opportunities. An Inaugural Lecture by Anwar Osman Centre for Africa Studies. Accessed Feb,13 from <https://www.ufs.ac.za/docs/librariesprovider2/0/centre-for-africa-studies-documents..>
- [19]. Wildridge, J. (2024). The Importance of Music Education in Schools. Accessed from <https://www.cmuse.org/music-education-importance-in-schools/>