

INCULCATING MORALS IN ADOLESCENTS THROUGH THE IGBO FOLK MUSIC

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Abstract

The rate at which societal ills and vices are ravaging the world is fast increasing, more especially high level of immorality which is one of the consequent factors of modernism and globalization. This seems to be more common among adolescents. It has thus led to the loss of rich indigenous cultural values and ideals that encourage morality and good behavior which the Igbo adolescents of the past were known for. Music is an integral part of Igbo culture and it plays a very significant role in every aspect of Igbo traditional life ranging from birth to death. It is against this background that this paper seeks to examine the importance of Igbo folk music in a child's upbringing. It is also aimed at proffering an approach by which Igbo folk music can serve as a vehicle for moral rejuvenation and an aid in curbing moral decadence in adolescents. Survey and bibliography were employed as the methodology and the theoretical framework was based on Kohlberg's stages of moral development which emphasized that human beings develop philosophically and psychologically in a progressive fashion. The paper concludes by suggesting that since the life of an Igbo person rotates around the traditional music of his/her community, the positive societal norms, attitudes and ideals can be inculcated through the early introduction of an African child to the traditional musical arts through formal school.

Keywords: *Adolescence, Morality, Moral decadence and Igbo folk music.*

Introduction

The Background of the study

Young people are most vulnerable during the adolescent stage of life when the developmental changes are especially, dramatic engulfing them with high rate of moral decadence. A society filled with a vast majority of morally decadent youths has no future to hold on to. It is of no doubt that moral decadence has to a large extent replaced core moral values in present times. Behavioral patterns among Nigerian youths today indicate that the level of morality is at an all-time low. Various vices are prevalent in various communities. This ravaging phenomenon is the cause of some of the major problems faced by the Igbo child today. Many communities have turned into societies where, according to an internet source:

shame and shamelessness are rewarded with encomiums and emphasized recognition; half nakedness is now synonymous with fame and acceptance; skimpy dresses are now tickets to classy events; songs that have intimate talks in them sell faster than the meaningful ones; when one's trousers are around their waist, then one is perceived as a learner; big girls are now identified by the level of exposure of their private parts. Even the world religions and institutions have failed in eradicating this unpalatable way of life. Mediocrity has become the order of the day (www.nairaland.com).

There is no gainsaying that there is decadence and low level of morality in Nigeria. The traditional values in the country have been eroded by many modern factors and by materialism. Research has shown that many Nigerians no longer regard certain corrupt practices as decadence. Some Nigerians see embezzled public fund as 'a gift from God'. There is very little respect for the dignity of human life and fundamental human rights. The rate of abortion is on the increase even though it is illegal in Nigeria and still perceived by most religions and denominations, as the infringement of the right of an individual to life and a violation of God's commandment. Prostitution and other forms of sexual immorality are the order of the day to the extent that parents encourage their daughters to go into prostitution especially abroad in order to be remitting money to them (<http://www.obemeata.com>).

The power of religion is beginning to seem ineffective in fighting moral decadence in the society. Poshkid (2014) laments that the religious institutions which are regarded as an organized collection of belief systems, cultural systems and world views that relate humanity to spirituality and to moral values seem to have failed in its fight against moral decadence and have indulged more in the pursuance of materialistic gains. (<http://www.poshkidcharming.wordpress.com>).

Moral decadence in many Nigerian communities today has gotten to a point where every individual seem to regard corruption as the 'certain' way out of poverty. Corruption has eaten deep down into the system of many Nigerians and Africans at large (<http://www.nairaland.com>). Fashola (2013) links the level of moral decadence among Nigerians to lack of proper home training, advising that the best thing parents could bequeath to the nation is to invest adequate time and attention to their children's moral upbringing since even the educational system is equally losing its moral and social values. Obemeata (2014) opines:

The decadence and low level of morality in Nigeria may be attributed largely to the fact that most Nigerians seem to have forgotten or is ignorant of the societal beliefs on which morality is based. This is why there have been calls for the teaching of morals through folk songs in Nigeria (<http://www.obemeata.com>).

The Musical background of the Igbo Child

The Igbo tribe is one of the three major ethnic groups in Nigeria together with the Hausa and the Yoruba. They are located in the south-eastern part of Nigeria and cover about five States namely: Abia, Anambra, Ebonyi, Enugu and Imo state. The Igbo people are an industrious ethnic group that spread out all over Nigeria in pursuit of economic goals (Nzewi, 1991). Music constitutes an important aspect of the life of the Igbo people. It is known to possess cultural and spiritual values. It is generally believed in Igbo culture that if a child is educated traditionally, he or she is taught to live according to the norms of the society in which he or she belongs. According to Ekwueme (2004) 'music accompanies the life of a black man from the womb to the tomb, being featured at celebrations; to announce the birth of a baby, at children's games, at peer group functions, at work and leisure, in religion and death' (p.59). Agu (2011) further affirms that 'the musical tradition surrounding his birth begins as soon as he is born. From the age of two, he starts listening to and enjoying music, especially the lullabies the mother or the baby-sitter sings to lull him to sleep' (p. 2).

Werman (1960) observes that 'children absorb much of their basic knowledge by imitating their elders' (p.12). This is further buttressed by Blackings (1967) that 'children begin to participate in music making when they spend less time with their mothers and more with other children' (p. 24). By this, the child is exposed to folktale songs and games performed by and with other children especially during play time. At this stage of life, all music performed by the children constitutes the background to all their social activities. The learning process at this level is mainly informal, however, the child quickly learns through observation, imitation and active participation. The musical activities go a long way in helping a child to understand his roles in the society and learn about his culture and immediate surroundings, thereby preparing him for an effectively independent adolescence.

Challenges of Modernity on the Teaching of Folk music

In recent times, the music education of the Igbo child traditionally has been ignored. It is a known fact most Igbo adolescents no longer participate in Igbo folk music either because they were not taught or because they are more involved in pursuance of modernism and the resultant effect is that the adolescents are fast losing the value of Igbo culture and tradition.

Ordinarily, our assumption is that the whole Igbo adolescents are supposed to be taught and brought up in a traditional setting where these folk songs can be inculcated. But there are several challenges that tend to undermine teaching through folksongs. Africa, especially Nigeria is going through economic challenges. Many families have moved to cities in search of economic fortune where there are other cultures making it difficult to teach Igbo folk songs in schools. Equally, the introduction of Western Music and Culture seem to have also made adolescents to abandon folk music which some of them find uninteresting. Therefore, Western education seems to have led to the near abandonment of folk music among the Igbo adolescents. While modern music can be readily available and downloaded from the internet, the same is not the case for Igbo folk songs. Sufficient efforts have not been made to record and upload Igbo folk music on the internet. So the Igbo adolescents' seeming abandonment of Folk songs or lack of interest in them can be traced to modernization. Okafor and Ng'andu (2003) lament thus:

A concurrence of events seems to have driven out storytelling from its primacy of status in the African life. Urbanization and the push for wealth have driven millions of Africans out of the rural areas – the habitat and bedrock of African cultures and civilizations. In the cities, people of many cultures meet and mix in the struggle for survival amidst the major details and problems of poverty, disease, congested life of the slums, dislodgement from the home environment and pressure from totally different set of values. In this boiling pot, the moonlight games and songs have disappeared under pressure from religions and Western concepts of civilization, and new technologies and ways of passing on information (p. 187).

This paper is aimed at examining the moral benefits of early introduction of the Igbo child to the musical arts education through folk music and at the same time guiding the child through participation in folk music in order to discover and harness his/her musical potentials. It also discussed the advantage of re-introduction and usage of these forlorn indigenous and cultural forms in the Nigerian educational system, so that the rich Igbo cultural heritage will not die completely.

Conceptual Framework

Adolescence

Adolescence is derived from the Latin word '*adolescere*' meaning to grow up. World Health Organization (WHO) (2014) defines adolescence as the period in human growth and development that occurs after childhood and before adulthood, from ages 10 to 19. It represents one of the critical transitions in our life span and is characterized by a tremendous pace in growth and change that is second only to that of infancy (<http://www.who.int/maternal>). It is a transitional stage of physical and mental human development generally occurring between puberty and legal adulthood largely characterized as beginning and ending with teenage stage (Anyamene, 2010). Adolescence is usually accompanied by an increased independence allowed by the parents or legal guardians and less supervision, contrary to the pre-adolescence stage. The feelings of adolescents at a particular period depend on social pressures and society norms which play a big role pressuring how adolescents feel about their body image especially when the changes begin to take place.

Morality

The word morality is derived from the Latin word '*Moralitas*' meaning 'manner, character, and proper behavior'. It is the differentiation of intentions, decision and actions between right and wrong. Morality can be a body of standards or principle derived from a code of conduct from a particular philosophy, religion, culture, etc or it can be derived from a standard that a person believes should be universal (<http://www.en.m.wikipedia.org/wiki/Morality>). Morality can be seen as the distinction between right and wrong; the determination of what should be done and what should not be done. Morals deal with behaviors as well as motives and differ among cultures (<http://www.carm.org/dictionary-morality>) Morality involves what one ought to do, right and wrong, good and bad, values, justice, and virtues. It is taken to be important, moral actions which should merit praise and rewards while

immoral action is often taken to attract blame and punishment (<http://www.ethicalrealism.wordpress.com>). It can also be seen as relating to the notion of how individuals should behave in a given society. It is something ethical, good, right, proper, honorable, just and principled. A child that is morally upright behaves decently and honorably.

Moral decadence

Oxford Advanced Learner's Dictionary (2006) defined decadence as 'behavior, attitudes etc, which show a fall in standards, especially moral ones, and an interest in pleasure and enjoyment rather than more serious things' (p. 377). Decadence can be described as corrosive due to lack of ethical and moral traditions. It is a self indulgence in which the person is willing to give oneself anything in order to be happy. Decadence is the decline or decay in a society, especially in its morals. A decadent often overdresses, flaunting wealth and indulging in all sorts of immoral acts. It is a state of immorality, corruption, self-indulgence, etc (www.allafrica.com). Moral decadence is the deterioration or decline in standard of moral and ethical traditions.

Folk Music

A glimpse at the word 'folk' may help to understand in clearer vision its place, uses and functions for man and society. Folk literally refers to people from a particular place or class that have a tradition or common way of life. Folk family comprise of folk art, folk dance, folklores, folk music, folksong, folktales, etc. Folk music therefore means people's music or the traditional music of a people. Agu (1990) defines folk music as 'the music of the people which evolves as a communal experience' (p. 80). In the Nigerian context, Okwilagwe (2002) describes folk music as music that 'derives its origin and versatility from oral tradition or the folk lore of the different ethnic groups that make up the Nigerian nation' (p. 105). According to Oxford Advanced Learner's Dictionary (2006) folk music is defined as 'music in the traditional style of a country or community' (P. 576). Accordingly, folk music can be referred to as the expression of the totality of a people's way of life, their tradition, indigenous practices which are peculiar to them without the interference of other cultures.

From the synthesis of Egudu & Nwoga 1975; Ifionu 1979; Frost 1977; Okafor 1980 and Okafor & Ng'andu 2003, folk music can be classified into three categories. The first category is the tale by skillful recitalists told in plain speech known as *ita akuko* in Igbo. The second category is a solo recital with chorus refrain form; here the song comes in at intervals. This type is called *akuko na egwu* (folktale/songs) in Igbo. The third category is full blown musical tale (folk song) where the story is sung throughout. The Igbo call it *ifo*. It should be noted that the two categories that are relevant to musical arts education are the stories that include narration and song, the 'operetta' model and the one that consists entirely of song. Communal participation is an important structural element of both models (Okafor and Ng'andu, 2003). All the examples that will be given in this paper are derived from the two categories – folk songs and folktale/songs.

Theoretical framework

Kohlberg in Barger (2000) carried out a research on moral development and emphasized that human beings develop philosophically and psychologically in a progressive fashion. He demonstrated through studies that people progressed in their moral reasoning through series of stages beginning from childhood through their adolescence age. This could be generally classified into three levels. The first level of Kohlberg moral thinking is generally found at elementary school level, when children behave according to socially acceptable norms because they are told to do so by some authority figure (parent or teacher). The second level of moral thinking is generally found in society. This is when one is oriented to be abiding by the law and responding to the obligations of duty. The third level of moral thinking is the understanding of the social mutuality and a genuine interest in the welfare of others. This last stage is based on respect for universal principle and the demands of individual conscience.

Furthermore, Piaget in his theory of moral development believes that youths develop moral thinking from the age of 10 years when they understood that in order to create a cooperative society, people must work together to decide what is acceptable and what is not. At this time, they recognize that although people may differ in the way they understand and approach a moral situation, they must take into account changing variables and begin to understand the reciprocal benefit of moral decision making (www.sevencounties.org). From the discussions so far, it can be established that inculcation of moral behaviors ought to begin from infancy and stretch into adulthood. This also explains the Biblical injunction, Proverbs chapter 22 verse 6 which says, 'teach a child how he should live, and he

will remember it all his life' (p. 639). This means that once a child is properly rooted in the culture, norms and values of his people, he is firmly rooted in the sound moral upbringing and the total way of life of his people and would not depart from such when he grows up.

The use of folk music in inculcating morals in the Igbo culture can also be compared or likened to the use of poems for similar purposes in the Chinese culture. The Chinese are a people that pass to their children, core moral values such as hard work, patriotism, benevolence, gratitude, respect for elders, etc through the use of poems. Some of these poems are over a thousand years old and have evolved into tools utilized for moral upbringing. A particular poem about farmers that work very hard to provide food for the populace is used to remind children of the hard work invested by the farmers into providing the food and also serves to deter them from wasting it. Many other poems are constructed to reflect virtues such as chastity, honesty, obedience and so on (<http://www.chinesepod.com>)

Impact of Folk Music on Moral Development

In the philosophy and goals of education in Nigeria, the quality of instruction at all levels has to be oriented towards inculcating amongst other values, the moral and spiritual principle in inter-personal and human relation (Federal Republic of Nigeria National Policy on Education, 2004:8). Children at certain stages of their development are exposed to various cultural practices of their community in order to inculcate in them their moral obligations to the society and the right attitude to life at later age. Such moral obligations can be personal, ethical or social values. In the cultural setting, moral education is best channeled through folk music because it is a wonderful medium for sharing idioms and values and a veritable means of expressing and transmitting the people's culture, norms, duties and obligations of the different groups of people in the community. Agu (1990) notes that folk songs, serving as a pivot on which the impact of education rotates, plays a vital role in the process of cultural transmission. It is this process that teaches the adolescents right and wrong, obedience, civil responsibility and sexual behavior. Buttressing the above point Okafor in Okafor & Ng'andu (2003) infers:

Children learned through the folktale, the dos and don'ts of their community. They also learned about the character of the people and animals ... proverbs, codes and maxims ... were attractive to children because through the vehicle of the songs they learned easily without mental stress ... even to compose words, and use their language beautifully (p. 180).

It is a known fact that the traditional system of education in Africa lays a lot of emphasis on character formation. Folk music inculcates into a child the right attitude to life; it enhances the moral concept of a child and enables a child grow into a morally sound individual. Idamoyibo (2010) points out that:

Knowledge gained through music stays in memory for so long, often till life terminates. Not only does it stay through man's longevity, nor function as an aid to memory-recall, but that it provides every needed information contained in its organization in sequential order when recalled (p. 86).

Folk music imbue in the children from their early stage of life with those values, behaviors, attitudes, speech, action and traditions that are considered necessary in the making of a person in a given society (Emeka, 2002). Folk music according to Okafor & Ng'andu (2003) 'still have a high appeal for the young, whose minds quickly grasp the images and forces behind the verbal message and those motor muscles and creative minds can turn almost anything sometimes beyond the ken of adult into musical art' (p.189).

Below are some examples of Igbo folk music (folk songs and folktales/songs) for moral education with their literal English translations and moral implications.

1. Moral Education Song on Sexual Misconduct

1(a)

*Enyi nwa, enyi nwa Nwugo
O si na ya tuutalu ego n'okpolo
Juzia ya okpolo a na ami ego obu ekpiri
Akpa ya aka na aka O tiwaghee
Akpa ya aka n'ukwu O tiwaghee
Udala oye ka ya mma eee*

Translation

Giant daughter, giant daughter of Nwugo
She said she picked money on the road
Ask her whether the road grows money like *ekpiri*
Touch her on the hand she opens
Touch her on the leg she opens
The apple at *Oye* (market) is better than her

This song is designed to scorn girls who flirt around and to discourage other girls from indulging in sexually immoral act.

1 (b)

*Ogeli biri ajo uno
Nne ya ana ebe na nwa ya anaa
Ma ogiri bi ezi uno
Nne ya e jogobe ojogo jo
Ogeli bi na be nne ya
Ya mebe ofuma Njenje ma njenje
Ogeli bi na be nna ya
Ya mebe ofuma Njenje ma njenje*

Translation

When a girl misbehaves
Her mother cries that her daughter is gone
But a girl that behaves well
Her mother rejoices
A girl that lives in her mother's house
She should behave well *njenje ma njenje*
A girl that lives in her father's house
She should behave well *njenje ma njenje*

Note: *Jogobe ojogo jo* and *njenje ma njenje* are onomatopoeia signifying the joy of the mother of a well behaved girl.

2. Moral Education Songs on Civil Responsibility

2. (a)

*Chi foola mee osiso
Ka I jee ozi di na ulo nne gi
Ka izaa ulo ka I chue mmiri
Tupu I jebe akwukwo*

Translation

Once it is day break, do fast
Do the chores in your mother's house
Sweep the house and fetch water
Before going to school

2. (b)

*Orulu otu mbosi
Ka mmiri na ezo
M wee nepu anya n'uzo
M wee fu nne m ka o na abia
M gbaba, gbaba oso
Wee gbakwulu nne m
M wee si nne m nnoo
M wee nara ya ihe obu
O wee si nwa m daalu
O wee nye m ihe ahia m rie*

Translation

There was once a day
As it was raining
And I looked outside
I saw my mother coming
I ran and ran and ran
I ran to meet my mother
I told my mother welcome
I carried her load from her
And she said thank you my child
And she gave me snacks to eat.

Below is an *example* of a Chinese poem written by a Tang Dynasty poet; Li Shen for moral education with its literal English translation.

3. Moral Education Poem on Sympathy for Farmers derived from Chinese culture.

1(a)

锄禾日当午
汗滴禾下土
谁知盘中餐

Translation

The hoe weeds grains all day long
Sweat drips and grains fall
Who knows that the food on the table

粒粒皆辛苦

All came from the farmer's labour (<http://www.chinesepod.com>)**Moral Education Folktales/Songs on Obedience, Respect for Elders, Humility, perseverance, etc****3. (a) Title: Omalugo****Theme: Pride goes before a fall**

Omalugo was a very beautiful young maiden in the community. Her beauty was the envy of all the young maidens but she was very proud, foolhardy, snobbish and saucy to the extent that many dreaded talking to her. On one faithful day, Omalugo's mother gave her a tuber of yam and snails to prepare. She instructed her to boil the yam first before the snails to prevent the snails from boiling out her fire. When the mother left, she went straight away to cook the snails before the yam and as the mother warned, snails boiled out her fire. She decided to go to their neighbor's house to get some fire. On her way, she met a native doctor who rebuked her because she refused to greet him but instead of apologizing to the native doctor, she mocked him through mimicry. This made the native doctor to disfigure her beyond recognition after which he vanished into thin air. Omalugo got home and knocked on her mother's door but the mother could not recognize her as she demanded that she introduce herself; so she lamented with the following song:

<i>Nnem abu m Omalugo nwa gi o</i>	<i>Omalugo</i>
<i>Nnem nyere m ji na ejuna</i>	<i>Omalugo</i>
<i>Si m buru uzo sibenu ji m o</i>	<i>Omalugo</i>
<i>Na ejuna ga agbanysiri m oku</i>	<i>Omalugo</i>
<i>M burunu uzo sinyenu ejuna</i>	<i>Omalugo</i>
<i>Ejuna wee gbanyusiaru m oku</i>	<i>Omalugo</i>
<i>M burunu eju m jebenu iguta oku</i>	<i>Omalugo</i>
<i>Putu n'uzo zu dibia ayaga yaga</i>	<i>Omalugo</i>
<i>O si m turu ugo, m si ya turu ugo nke ya o</i>	<i>Omalugo</i>
<i>O si m turu aja, m si ya turu aja nke ya o</i>	<i>Omalugo</i>
<i>O si m turu ugo wee nara mma m</i>	<i>Omalugo</i>
<i>Nne m abu m Omalugo gi o</i>	<i>Omalugo</i>
<i>Ugo, ugo nwa oma</i>	<i>Omalugo</i>

Translation

My mother, I am <i>Omalugo</i> your daughter	<i>Omalugo</i>
My mother gave me yam and snail	<i>Omalugo</i>
She instructed me to cook yam first	<i>Omalugo</i>
Because snail will boil out my fire	<i>Omalugo</i>
I decided to cook snail first	<i>Omalugo</i>
And snail boiled out my fire	<i>Omalugo</i>
I went out to fetch some fire	<i>Omalugo</i>
On my way, I met <i>Dibia ayaga yaga</i>	<i>Omalugo</i>
He told me <i>turugo</i> , I retorted back <i>turugo</i>	<i>Omalugo</i>
He told me <i>turuaja</i> , I retorted back <i>turuaja</i>	<i>Omalugo</i>
He told me <i>turugo</i> and took away my beauty	<i>Omalugo</i>
My mother, I am your <i>Omalugo</i>	<i>Omalugo</i>
<i>Ugo, ugo</i> the beautiful one	<i>Omalugo</i>

This is an example of Igbo folktale/song. It teaches humility, obedience, respect for elders, diligent to duty, and that there is always retribution for every evil act etc.

3. (b) **Title: *Nwa Enwe Nne na ukwu Udara. (The Orphan and the Apple Tree)***

Theme: Perseverance and Hard Work are Virtues

Once upon a time, there lived an orphan boy who had a wicked step mother with her four children. The step mother maltreated this orphan to the extent that she forced him to be doing all the house chores including cultivation of all their lands and at the end she will deny him food. Her children only sit at home eating, sleeping and playing. Any time this woman goes to market, she will buy *udara* fruit (local apple) for her children and instruct them strictly not to give any to the orphan boy and to swallow the seed so that the orphan will not lay hand on the seed. One day, one of her naughty children decided to throw away the seed when she finished licking. She threw it at the back of their house unknowingly to her; it mistakenly fell on the orphan's head while he was thinking about his condition at the back of their house. When the orphan saw the *udara* seed, he collected it quickly and ran towards the outskirts of the town and sowed it under the soil and sang the following song:

		Translation	
<i>Udara m too</i>	<i>nda</i>	My apple grow	<i>nda</i>
<i>Too, too, too</i>	<i>nda</i>	Grow, grow, grow	<i>nda</i>
<i>Toolu nwa enwe nne</i>	<i>nda</i>	Grow for a motherless	<i>nda</i>
<i>Toolu nwa enwe nna</i>	<i>nda</i>	Grow for a fatherless	<i>nda</i>
<i>Nwunye nna m oo</i>	<i>nda</i>	My step mother oo	<i>nda</i>
<i>Zuta udala na ahia</i>	<i>nda</i>	Bought apple from market	<i>nda</i>
<i>Rachaa, rachaa, rachaa</i>	<i>nda</i>	Lick, lick, lick	<i>nda</i>
<i>Rachawo nwa enwe nne</i>	<i>nda</i>	Not giving the motherless	<i>nda</i>
<i>Rachawo nwa enwe nna</i>	<i>nda</i>	Not giving the fatherless	<i>nda</i>
<i>Enu uwa bu oriri</i>	<i>nda</i>	The world is a stage	<i>nda</i>
<i>Onye nosia o naba</i>	<i>nda</i>	One lives and departs	<i>nda</i>
<i>Too, too, too</i>	<i>nda</i>	Grow, grow, grow	<i>nda</i>

Before the orphan could finish singing, the *udara* seed miraculously sprouted out from the soil, grew into a big tree as the boy kept singing, it brought out many ripe fruits and began to drop. The orphan ate to his fill, filled a basket and carried it to the market. He sold and sold until he could no longer count his money. When his wicked step mother saw that the orphan had grown very rich, she went to the market and bought many apples and forced her daughters to go to their farm and sow them everywhere. Her daughters did not know how to sow not to talk of singing. When famine came and it was only the orphan boy that had food, the wicked step mother forced herself to go and plead with the orphan boy to allow her and her children to work for him so that he could give them food and thus they became the orphan boy's servants.

The above folktale/song condemns wickedness, injustice and laziness and teaches that hard work does not kill instead; there is reward for hard work.

Implications of Folk Music for Formal Education

Folktales/songs should be used as instructional materials in the educational system of Nigeria because it is beneficial and rewarding to both the child and the community. In the primary level, the children can be taught simple and common folktales and songs from their locality and they should be encouraged to learn more folktales/songs from their parents. In the secondary school level, creativity and performance should be emphasized. The children should be engaged into more vibrant and more rigorous activities and performances. They should be exposed to ensemble performances for larger audiences based on their cultures. The students should be geared to explore and understand the artistic properties of the folktales/songs they perform. Students should be involved in competitions, media performances and other exhibitions.

Recommendations

The paper recommends the following:

- Parents and elders should endeavor to expose their children to the traditional music of their community from their early formation even after they have been exposed to Western education. They should be given opportunity to participate in the musical activities of their village in order to get them exposed to the rich cultural heritage of Africa; and
- Musicologists and researchers should strive to collect, notate and document Igbo traditional musical performances so that they do not go into extinction (Ojukwu, Onuora-oguno and Esimone, 2014).

Conclusions

So much has been discussed concerning the decline in morality among Igbo adolescents. This paper has tried to establish the obvious that the Igbo folk music had served and can still serve as a very good medium for channeling moral education to the youths since it enhances easy comprehension and assimilation. The paper also offers transformational approaches designed to turn classroom musical art intercourse and discourse into creative and recreational learning experiences that can linger in the minds of the children for a very long time. Training an Igbo child through folk music is a solid foundation and the feelings aroused by these native music in the Igbo child always remain and make contact with him at all times, to an extent where even outside influences and rapid technological changes cannot erode the basic elements, educational and moral values of folk music already imbued in the child at early developmental stages of life. All that is said in this paper is not expected to be all inclusive or comprehensive but intended to stimulate further research in the area of moral rejuvenation through Igbo folk music.

It should be noted however, that immoral acts are only interpreted within the confines and boundaries of the Igbo people and culture. The writers therefore apologize to all who may feel offended or aggrieved as a result of unintended likeness or similarity to their person.

Brief History of the Authors

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