

THE ROLE SOCIAL STUDIES EDUCATION AS A TOOL FOR PROMOTING TRADITIONAL IGBO FOLK MUSIC: THE PLACE OF CURRICULUM DESIGN

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Abstract

This paper examines the function of Social Studies Education as a tool for promoting traditional Igbo folk music. It makes the case that education is still essential for both the dissemination of academic information and the maintenance of people's cultural identity, values, and customs. Igbo traditional music, which was once a lively vehicle for moral education, social cohesiveness, and historical transmission, is becoming more and more threatened against the backdrop of globalisation, Western cultural domination, and technological innovation. The paper lays emphasis on how Social Studies Education offers sustained and suitable framework for incorporating indigenous cultural elements (tangible and intangible) aspects of our culture through a formal education. It creates a firm link between curriculum design and cultural sustainability; with a focus on the concept, scope, objective and cultural aspects Social Studies Education. The paper expresses the authors' position as educationists and culturally conscience individuals who are deeply worried and saddened by the way the Igbo folk music is almost overlooked by the present generation. The depth of the authors' position and concerns is not based on academic evidence but also cultural bond on the need to conserve indigenous knowledge, practices and system that have been handed to the people by their forebears. Thus, the need to intentionally incorporate the Igbo folk music into the curriculum of Social Studies Education to ensured a smooth transmission of this rich cultural heritage among generation. Accordingly, a well-designed Social Studies Education curriculum that intentionally integrates culturally grounded concepts, strengthens and creates a sense of belonging, value re-orientation and guarantees the effective transmission of the people's cultural heritage from one generation to another is direly in need. In order to reposition indigenous cultural elements inside Nigeria's educational framework, the paper suggests collaborative curricula modifications including educational stakeholders.

Keywords: Social studies education, social studies curriculum, and Igbo folk music

Introduction

Within the human society (developed or developing), education, no matter its form has remained a vital tool for the transmission and preservation of knowledge, acceptable values, attitudes and skills. Interestingly, the continued existence of any cultural traditions, customs and practices that should face the test time has been made possible through education. This implies that aside academic knowledge which is promoted through formal education, the sustainability of indigenous cultural practices, traditions, values, norms and identity especially of the Igbo race has been attributed to education (Ajewole, 2024). The challenge of preserving indigenous cultural heritage according to Onyekwelu and Okafor (2021), in a multicultural society like Nigeria has become of great concern as a result Western ideological dominance, the influence of social media and advancement in technology. As such, many rich indigenous cultural heritage and practices; including riddles, music and proverbs are gradually going into extinctions and losing its relevance among younger generation.

As a value laden subject and one which connects directly to the society, Social Studies Education occupies a strategic position within the Nigeria's educational corridor to inculcate not just accepted social values, citizenship skills, critical thinking, problem solving skills, national consciousness, right attitude/behaviour but also cultural awareness preservation. Mezieobi (2020), asserted that through its interdisciplinary approach; drawing contents from history, geography, philosophy, sociology and religion, Social Studies Education enables learners to understand their society and its uniqueness, thus functioning effectively within it.

Interestingly, one of the core mandates of Social Studies Education is the preservation and promotion of cultural heritage through reaching the right values, attitudes and competencies for the survival of the individual child. According to Ogunniyi (2019), this mandate is made possible through formal schooling which serves as a veritable tool for the transmission of indigenous knowledge, history, traditional (folk) music, folklore, norms, festivals, ceremonies, arts and craft among younger generations. The Igbo folk music which has stood-out among others represents a rich cultural heritage that has over the years served an important role in the cultural life of the Igbo people specifically, its socio-cultural, moral and educational life across the world. Their folk music embodies the history, values, beliefs and identity that differentiate them among other culture/race in the world. The traditional Igbo folk music has functioned as means to transmit moral lesson/instructions, strengthen communal ties, educate children, and preserve collective memories. It has also functioned as a means of entertainment, storytelling, social regulation, relaxation and to provoke deep/reflective thinking among its people. Eze and Muonyili (2024), opined that traditional Igbo folk songs are used to teach children societal norms, celebrate achievements, criticize deviant behaviour, commemorate historical events, and reinforce communal values such as cooperation, respect for elders, and hard work. Esimone et al., (2024), noted that through participation in folk music activities, younger generations acquired cultural knowledge informally and organically within their communities.

However, the younger generations of Igbo decent practices of this rich cultural heritage handed over to them is significantly declining; a situation that is both worrisome and calls for urgent step to address. The youth's preferences for western genres of music have amplified through Western education, urbanisation, globalisation, and devotion. According to Okpala (2025), the younger generation today views traditional folk music as outdated, obsolete, or inferior to contemporary music, which lends credence to this claim. It is important to recognise that the survival of Igbo folk music in particular and the culture as a whole is seriously threatened by this cultural change. Regardless of the acclaimed educational value and relevance of traditional Igbo folk music in Nigeria, its promotion through Social Studies Education has continued to face a number of challenges which are not limited to curriculum gap that lays less emphasis on indigenous cultural contents, inadequate resources (human and non-human) and societal bias for Western culture. As a result, traditional Igbo folk music remains underutilized and emphasized within the formal educational sector in Nigeria; while its potential contributions to the socio-economic development of the youths, social harmony and cultural sustainability remain untapped. Hence, it is against this background that this paper seeks to examine the role of Social Studies Education as a tool for promoting traditional Igbo folk music and explores its implications for cultural sustainability, identity formation and inter-generational transmission of indigenous traditional Igbo knowledge in Nigeria.

Conceptual Clarification

Social Studies Education

Social Studies Education, right from its inception has undergone several transformations in content and definitions. Thus, there are several definitions of Social Studies from various experts in the field. More so, the curriculum contents of Social Studies have drawn from social sciences, humanities and physical science fields and contemporal social issues has continued to change along the changes in our society. Akinola (2016), opined that Social Studies is a programme of study which a society uses to inculcate in the young ones the knowledge, skills, attitude, values and actions it considers important concerning the relationship human beings have with each other, their environments and themselves. Thus, it is an embracing subject as it stresses the relationship between all aspects of life and learning, incorporating the knowledge of the individual subjects in the discussion of all aspects of man and his environment. In consonance with the above submission, Essien et al (2020) stated that Social Studies Education by its nature of having contact with the physical, social and economic environment stands a better opportunity of tapping into the resources found around schools and their immediate communities. Thus, Social Studies Education is an amalgamation of relevant elements from the social sciences, pure and applied sciences that are integrated to inculcate desirable values, skills, knowledge and competencies that make an individual functional and responsible member of the society.

Scope and Goals of Social Studies Education

The scope of Social Studies Education unlike other social sciences is wide; given that it drew its contents from the social sciences, humanities and physical sciences. Social Studies Education focuses on all aspects of human existence. Thus, its scope covers socio-cultural, historical, political, geographical, economic, scientific and technological issues. Furthermore, since contemporary public issues are constantly affecting the well-being of man, such issues are also built into the scope of Social Studies Education to equip learners with survival, adaptability and problem-solving skills necessary for the promotion of a harmonious society. According to Isa (2017), the scope of Social Studies also focuses on the level, coverage and quantity of content. The arrangement of content of Social Studies follows the concentric, spiral or expanding horizon pattern. The sequential arrangement of the course content is necessary so as to allow pupils and students proceed from known to unknown so as to facilitate effective teaching and learning of Social Studies Education. The goals of Social Studies Education according to Mezieobi, Fubara and Mezieobias cited in Onah, (2024) are:

- **Didactic or knowledge and information goals:** This goal focused on transmitting or imparting knowledge or information that are related or relevant to Social Studies. It emphasized more on knowledge that can be utilized to equip one with social realities and problems, or to provide the framework for putting it into effective usage, not providing mere facts and information that made learners dormant and inert.
- **Reflective thinking goals:** The utility value of knowledge information is the ability of the receiver of that information to digest it, analyze it and apply it in the solution of problems, or in the creation of new knowledge through sober reflection. The ability of any knowledge to be functional is product of reflective thinking process.
- **Affective goals:** These entail the ability to develop in the recipient of Social Studies content of knowledge, positive value, attitudes and feeling. In fact, the pervasiveness of negative values in Nigeria e.g. disloyalty, unpatriotic acts disrespect to cultural

heritage couple with dehumanization of people lend import to this value goal of Social Studies which in the context of Nigeria entail value reorientation for the product of educational programmes at all levels in the country.

- **Citizenship transmission goals:** This involves inculcating in the learners socio-civil competences and all what good citizenship entails. The attainment of this goal makes for stable society with minimum maladaptive behavior among members of the society.
- **Pupil self-enhancement goals:** The ultimate focus of this goal is to equip the children with psychological know-how to enable them feel committed to their society, feel a sense of being worthy members of the society who are bound to contribute to societal development.
- **Socio-political activism goals:** This goal intends to makes the pupil/student clientele active socio-political participant in his environment and who would resort to constructive social criticism when need arises.
- **Skills goals:** By exposing children to Social Studies they would acquire social skills, study skills and work habit group skills and intellectual skills all of which could make for social sensitivity and participation, working together with others, and participating in group affairs, and productively employing one's intellectual capabilities.

The goals of Social Studies Education as stated above represent is a holistic blueprint for developing and nurturing knowledgeable, reflective, value-oriented and socially responsible citizens who are positioned to make the difference. Barth in Akinola (2014) identified the following as objectives of Social Studies Education: the development of good citizenship, upliftment of moral character and the promotion of social understanding in the society; the promotion of national unity and economic development; preparing students for the world of work and understanding of everyday problems that they may face as adults; the development of critical thinking, problem-solving and decision making for the survival and progress of the nation; and the enhancement of socialization and acculturation of citizens in the society.

Cultural and Civic Dimensions of Social Studies Education

The intentional inclusion of cultural knowledge and practices, principles (such as respect for elders and persons in authority), norms, values, generally accepted attitudes, trades arts and crafts, local, national and international contents and concepts in Social Studies curriculum is referred to as cultural dimension of Social Studies. This dimension according to Niman (2025), helps to develop in learners' cultural awareness, identity and a sense of belonging to an ethnic nationality. The author asserted that cultural-grounded Social Studies goes beyond listing customs; it frames culture as a living stream/system that meaningfully shapes how people think, behave and relates to one another. Collaborating this assertion, Ulbricht (2024), argued that integrating student's home culture into their instruction helps to improve engagement, relevance, and learning outcome across disciplines.

Social Studies is unique as a field of study. This is so because it encompasses both cultural and civic components. According to Mezieobi (2020); and Ogunniyi (2019), the cultural dimension of Social Studies are those aspect of the subject that emphasizes the understanding, appreciation, preservation, and transmission of a people's culture through formal education. Culture, in this context, encompasses a society's beliefs, values, norms, customs, language, arts, music, traditions, and ways of life. Social Studies is designed not only to develop informed citizens but also to help learners understand their cultural

environment and function meaningfully within it. A major component of the cultural dimension of Social Studies according to Ajiboye and Olaniyan (2021), is cultural awareness and appreciation. Through the study of indigenous cultures, traditions, festivals, and artistic expressions, learners become aware of cultural diversity within their society and beyond. This awareness according to the authors fosters tolerance, mutual respect, and peaceful coexistence in multicultural societies such as Nigeria. They maintained that by learning about different ethnic groups and their cultural practices, students develop respect for cultural pluralism and a stronger sense of national unity.

In another vein, Okpala (2025), noted that Social Studies serves as a formal channel for transmitting cultural heritage from one generation to another. In many African societies, including Nigeria, indigenous cultural practices such as folk music, oral traditions, proverbs, and traditional governance systems are gradually declining due to globalization, urbanization, and Western influence. 2043262672 Article processing Charge (APC) Onyekwelu and Okafor (2021), affirmed that integrating these cultural elements into Social Studies instruction helps preserve them and ensures that younger generations remain connected to their cultural roots. The cultural dimension of Social Studies also contributes to identity formation and self-esteem. When learners encounter their culture within the school curriculum, they develop pride in their heritage and a positive sense of self. While, Clabough and Matiso (2024), in their separate submissions noted that practical classroom expressions of the cultural dimension includes: embedding local histories and oral traditions in lessons, analysing folk songs and rituals as sources of social information, using community elders as resource persons, and employing project-based tasks that document local cultural practices.

In addition, Social Studies promote value orientation and moral development through culture. Cultural norms and traditions often embody moral lessons such as respect for elders, honesty, cooperation, communal responsibility, and hard work. By examining these cultural values, Social Studies instil socially acceptable behaviour and ethical standards necessary for responsible citizenship (Mezieobi, 2020; Ajewole, 2024).

The place of Cultural Dimension of Social Studies Education

A number of perspectives have been used to explain why cultural integration helps to facilitate the teaching and learning of Social Studies Education. Firstly, the relevance attached to cultural elements in Social Studies assist to reduce some mental loads associated with learning on students, since they are very familiar with them. Thus, increasing comprehension, association comparism and appreciation of contents taught. Secondly, it allows for identity affirmation and increased self-esteem. When students are able to associate an aspect of their culture to daily learning of Social Studies, it naturally boost learning and learning outcome as well as increase class participation. Thirdly, the integration of cultural dimension in Social Studies Education enhances the preservation of culture. Given the dynamic nature of the human society as well as its constant social contact/contract, it become imperative for the inclusion of this cultural dimension of Social Studies help to preserve and sustain cultural practices through a formal school curriculum/activities.

The civic dimension of Social Studies Education focuses on preparing and equipping learners with the right knowledge, skills, attitudes and values to become active members of the society who are aware of their rights and duties as members of a community. The knowledge, skills, values and attitude associate with this dimension assist learners to understand the democratic practices/procession of their society, uphold societal

virtues that defines their society and refute negative values/practices, become critical thinkers and problem solvers, respect and tolerate diverse difference that exist that in their society and aligns themselves with societal rules. Modern conceptions of civic education as embedded in Social Studies emphasise competencies (knowledge, skills, attitudes) rather than rote civics facts, and stress participatory, inquiry-based pedagogies aligned with the C3 Framework (College, Career and Civic Life) and global best practice (Clabough, 2024).

Intersection between Cultural and Civic Dimensions of Social Studies Education

The cultural and civic dimensions of Social Studies Education reinforce each other; in that they both prepare individual members of the society for a responsible life in the future. While the cultural dimension prepares students to become responsible members of the society through inculcating the desired societal values; the civic dimension prepares students to become active participants in their affairs of their society. They both prepare students to become problem solvers. With a deep understanding of their cultural practices, students are better equipped with the right knowledge to distinguish between practices that are harmful or otherwise, therefore advancing the course to jettison harmful practices that are injurious to members of the society. Furthermore, as active participants in their affairs of their society, students are equipped to identify and proffer solutions to societal problems bedevilling their society. According to Matiso (2024), opined that intervention studies and curriculum innovations show that culturally-anchored civic projects increase students' sense of agency and community belonging, which are predictors of later civic participation.

Conceptualizing Igbo Folk Music

Folk music, commonly understood as the traditional and indigenous music of a people, is deeply rooted in the cultural practices and transmitted orally from generation to another. Folk music is characteristically created and sustained within communities other than formally trained professionals; reflecting the collective experiences, beliefs, and values of a people (Nzewi, 2020; Okafor, 2020). According to Uche and Igbi (2025), folk music in context of the Igbo tradition embodies the socio-cultural life of the people, functioning as a medium through which traditions, customs, and communal identity are expressed and preserved. According to Makinde and Esimone (2025), folk song refers to a song in the traditional or contemporary folk music genre. Kennedy cited in Makinde and Esimone (2025), opined that folksongs are songs of unknown origin that are passed down orally from one generation to another, sung without accompaniment are often found in variants (of words and tunes) in different parts of a nation. Studies by Samuel in Makinde and Esimone (2025) shows that folksongs are predominantly found among peasants or country dwellers but have since spread to towns and urban cities, where they chronicle people's lives in terms of design, melody, and rhythm and have become traditional among them. Ibekwe and Ezeanyim (2023) conceptualized the Igbo folk music as a functional and participatory art of music that serves specific purposes within the Igbo communities. Nnamdi-Eruchalu (2022), argued that unlike modern commercial music, folk music is embedded in peoples' daily life activities such as farming, rituals, festivals, and ceremonies; where it performs educational, religious, and social roles. This functional aspect of folk music highlights that, in traditional communities, folk music serves as an essential tool for social control, moral instruction, and communication in addition to being a source of amusement.

The oral and music-linguistic nature of Igbo folk music is another significant aspect in defining folk music. This dimension folk music according to Makinde and Esimone (2025) is transmitted through memory, imitation, and performance rather than written notation. Thus, making it dynamic and adaptable over time; the integration of language, proverbs, and tonal patterns in Igbo folk songs further highlights its role as an extension of linguistic expression and cultural knowledge (Eze and Muonyili, 2024). Essentially, this feature ensures that folk music evolves alongside changes in the societal; while also maintaining its core cultural essence. Additionally, folk music is viewed as a repository of history and collective memory. This implies that through folk music, historical events, genealogies, and communal experiences in musical form are preserved; thereby serving as an informal archive of a people's past (Osinigwe, 2025). Okoye (2023) assert that among the Igbo race, folk songs often recount heroic deeds, social transformations, and moral lessons, which essentially enables younger generations learn about their heritage through performance and participation.

Igbo folk music is further defined by its communal and participatory expression, characterized by collective performance and audience involvement. According to Nzewi (2020), the call-and-response structure of the Igbo folk music fosters interaction, inclusiveness, shared ownership of the musical experience and a sense of belonging. This communal nature of the Igbo folk music distinguishes folk music from individualistic forms of modern music and reinforces social cohesion within the community (Ibekwe and Ezeanyim, 2023). From the aforementioned, it can be deduced that Igbo folk music is dynamic and evolving, rather than static. Though has it root in tradition, Igbo folk music has continued to grow and adapts present-day social realities. It should be noted that the rudiments of Igbo folk music are most times integrated into modern genres such as highlife and contemporary pop, demonstrating its resilience and relevance in changing cultural contexts (Osinigwe, 2019).

The contents of Igbo folk music have been presented by various scholars at various time. These stems from the nature of folk songs they had listened to or fulfil their longing. However Onu and Ogwuoke (2019) and Echezona (2025) classifications stood out. According to the authors, the contents of can be grouped as: Theme, forms, structure, linguistic and functions. These contents no doubt make Igbo folk songs an invaluable structure that should be included and promoted in any formal educational system. It is therefore thought that with a diligent curriculum design by authorities, the inclusion and systematic promotion of Igbo folk music in a multi-lingual society like Nigeria, the nation will reap its full benefit for a harmonious society.

Educational Value of Igbo Folk Music

Beyond entertainment, recreation and relaxation for which music in general and Igbo folk music in specific plays in the life of a man, the Igbo folk music serve some educational purpose. Igbo folk music serves as an indigenous educational system through which knowledge, values, and social norms are transmitted across generations. According to Nnamdi-Eruchalu (2022), noted that music in traditional Igbo society serves as a medium of instruction which are embedded in everyday life activities such as festivals, work, and ceremonies. Collaborating this assertion, Uche and Igbi (2025), maintained that folk songs communicate societal expectations, moral codes, and communal responsibilities. Thereby acting as informal curricula for character formation; the authors noted that folk songs often employ storytelling, proverbs, and symbolic expressions that enhance critical thinking and cognitive understanding while simultaneously shaping the

behaviour of her people. Logically, it can be deduced that Igbo folk music plays a critical role in the holistic development of individuals by integrating intellectual, moral and social education.

Moral instruction and character formation stands out as one of the educational values of folk music which often issues ranging from honesty, respect, diligence, and communal living; cautioning against such vices as greed, laziness, and dishonesty. Ibekwe and Ezeanyim (2023) observed that through its narrative songs and satirical performance, folk music unaccepted behaviours are corrected and mind-set guided without any form of confrontation. Therefore making learning process subtle, yet effective; according to Nnamdi-Eruchalu, (2022), the didactic nature of these songs ensures that learners internalize societal values, thereby promoting ethical behaviour and social harmony. This reinforces the idea that music in Igbo culture is a tool for shaping responsible citizens. This value is not different from the general goal of education and Social Studies Education which seeks to inculcate the right types of values and attitude which enables an individual becomes responsible and responsive as a member of the society.

Furthermore, Igbo folk music contributes significantly to the preservation of culture and identity formation. According to Ibekwe and Ezeanyim (2023), through songs, historical events, genealogies, and cultural practices are preserved and transmitted to younger generations. This aspect, according to Uche and Igbi (2025), helps to create a sense of belonging and cultural continuity in the face of globalization and cultural erosion. According to the authors, the decline in the use of folk songs, however, has been associated with the loss of traditional knowledge and weakening of cultural identity among youths, highlighting the importance of revitalizing these musical traditions. Thus, Igbo folk music functions as a repository of collective memory and cultural heritage. Additionally, the development of language and communication skills is another educational value associated with Igbo folk music. Nnamdi-Eruchalu (2022), maintained that Igbo folk songs are rich in figurative language, idioms, and tonal expressions that enhance linguistic competence. The author noted that learners are exposed to complex language structures and rhetorical devices, which improve both comprehension and expressive abilities (Ibekwe&Ezeanyim, (2023). This value is not different from the goal of Social Studies which seeks to inculcate the right knowledge into individual members of the society. According to Onah (2024), which learners are well informed conquering the future becomes lots easier.

Moreover, Igbo folk music promotes socialization and community cohesion which are the core essence of Social Studies education. Igbo folk music encourages participation in musical activities such as group singing, dancing, and performances which fosters teamwork, cooperation and a sense of collective responsibility. These activities According to Jerome & Mkulu (2020), provides opportunities for experiential learning which allows individuals learn social roles, norms, and expectations through active engagement. In this way, music becomes a socializing agent that reinforces unity and communal values within Igbo society. The development of practical and vocational skills is also cherished value of Igbo folk music. This value enhances practical and vocational skills among individuals particularly through songs associated with occupational activities such as farming, hunting, and craftsmanship. Work songs, for example, coordinate labour, motivate workers, and instil discipline and perseverance. These songs according to Adeagbo et al (2020), not only make work enjoyable but also teach skills related to productivity and self-reliance. Consequently, Igbo folk music contributes to economic and functional education by preparing individuals for real-life responsibilities. Interestingly, Social Studies

Education seeks to equip learners with competencies necessary for the survival of the individual child and the sociality at large. These competencies ensure that individuals are not only productive but also contribute to societal development.

Conclusively, Igbo folk music has a significant value in emotional and psychological development. Through lullabies, dirges, and celebratory songs, individuals learn how to express emotions such as joy, sorrow, hope, and resilience. Music provides a therapeutic outlet that supports mental well-being while also teaching emotional intelligence and empathy (Uche and Igbi(2025). This emotional value further emphasizes the comprehensive educational role of Igbo folk music in nurturing balanced individuals.

Social Studies Education and the place of curriculum design

The word "curriculum," whether used formally or informally, comes from the Latin word "curere," which means "race course," which students must complete in order to be awarded a certificate. Yusuf (2015), viewed curriculum as the totality of all planned and unplanned, guided and unguided learning experiences which learners are exposed to in a school setting for the purpose of attaining its educational goal Nwaubani, and Okafor (2015), referred to curriculum as those planned educational contents, experiences and activities as well as guidance and vocational oriented services offered by teachers and other related to learners. The Social Studies Education curriculum's conceptual framework was designed to help students develop the virtues and values necessary to become responsible and responsive citizens who are prepared to contribute to the advancement of the society. These citizens would be nurtured and equipped with the necessary skills, competencies, attitudes, moral values, and analytical judgement of the Nigerian society. The purpose of the Social Studies curriculum is to examine how man interacts with his surroundings, using resources to satisfy his needs and provide answers to his never-ending challenges. The Social Studies curriculum's content is challenging, but it has been methodically crafted to make this difficult task comprehensible, doable, and rewarding.

Thus, fulfilling man's everyday need; Edinyang (2014), viewed Social Studies curriculum as a holistic area of study that derived its content from other fields of study like Anthropology, political Science, Economic, Geography, History and Sociology to impart to the learners positive ways of making useful contribution to the growth of the society. Mezieobi (2013) asserted that: Social Studies curriculum is planned and unplanned, through positively orientated, socially sensitized learning activities, experiences, contents and methods which learners, are provided with and exposed to in and outside the School, most appropriately under the guidance of Teachers for the purposes of satisfying the five proceeding condition or aspiration as well as contributing his quota to the accomplishment of the other needs and ideas of the Nigerian Society. The main challenge in designing the Social Studies curriculum that will include Igbo folk music is choosing the right materials and contents to support instructors in achieving the curriculum's overall goals. Although it is ideal for students to acquire a solid understanding of Igbo folk music, it is not feasible to explore every facet in-depth. As a result, experts are forced to decide which knowledge and abilities are most crucial for learners to acquire what may be "comfortably" expected without compromising the meaning of their inclusion.

A coordinating body and other sister agencies, including the Ministry of Education, State Ministry of Education, State Universal Basic Education Board (SUBEB), National Educational Research Development Council (NERD), Ministry of Culture and Tourism, curriculum planners, Social Studies and Civic Educators of Nigeria (SOSEAN), teachers, school officials, inspectors, examination bodies, School Based Management

Committee/Parent Teachers Association (SBMC/PTA), experts from higher institutions, etcetera, must decide on the development of a functional curriculum that incorporates the people's indigenous material-the Igbo folk music

Conclusion

In order to preserve and promote traditional Igbo folk music in Nigeria, the study offers a thorough investigation of Social Studies Education's curriculum contents. It starts by outlining how important education is to maintaining cultural heritage and emphasises the dangers that modernisation, globalisation, and Western influence pose to indigenous customs. With its emphasis on cultural awareness, civic competency, and societal ideals, Social Studies Education curriculum is portrayed as an interdisciplinary, value-laden area of study that can address these issues.

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