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**INDIGENOUS AFRICAN MUSIC CURRICULUM IN UNIVERSITIES:
EXPLORING POSSIBLE APPROACHES OF LEARNING AND
TEACHING AT WALTER SISULU UNIVERSITY, SOUTH AFRICA**



**BY
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University of Fort Hare
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DEPARTMENT OF MUSIC

SUPERVISOR: PROF. Z FIKELEPI-TWANI

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ABSTRACT

Post-1994 curriculum changes in South Africa are prescriptive of consciously raising the status of indigenous African music, both at universities and in the schooling system (DBE, 2011b). Regardless of the attempts at the transformation of the South African education system and the subsequent inclusion of African music, in practice, transplanting Indigenous African Music (IAM) content that is learnt within the community by informal means into the formal structures of music education has been problematic (Carver, 2014).

An ethnographic study was conducted as an attempt to determine the appropriate and effective models, approaches, strategies, methods and techniques for the transmission of IAM that is mostly practiced in the community to the institutions of higher learning. The focus was on discovering epistemologies to develop scholarship in the learning and teaching of IAM in higher education.

The collaborative and ethnographic methodological approach to research resulted in different kinds of interactive and inclusive participation by Walter Sisulu University (WSU) students, myself and community experts and that seemed to respond well to the call to recontextualise indigenous music for classroom use, in such a way that a bridge is built between the cultural practice and institutional approach (Omolo-Ongati, 2010). The research yielded additional knowledge that was not expected, regarding the decolonisation of teaching methods, approaches and strategies at universities and respect of indigenous cultures. Findings from this investigation revealed the usefulness of methods and approaches of learning and teaching Indigenous African music (IAM), which were applied during the engagement of WSU lecturers and students with community music experts and relevance of praxis (Freire, 1973), praxial (Elliott, 1995), and the *Ubuntu* (Letseka, 2013) theories. My research suggests the possibility of breaking down the barriers of marginalization and discrimination, as well as celebration of human capabilities through the use of local resources and engagement of the community, thus, striking a meaningful and appropriate balance between the two approaches: traditional (community) and institutional.

Key Words: Decolonisation, community music experts, ethnographic study, Indigenous African Music, ubuntu, praxis

DECLARATION

I, Kutala Ngoma, a Faculty of Social Sciences and Humanities candidate, University of Fort Hare, declare that this dissertation: **“Indigenous African Music Curriculum in Universities: Exploring possible approaches of learning and teaching at Walter Sisulu University of South Africa”**, is my own work that has never been submitted in any other institution and has been culminated by my efforts with professional guidance from my supervisor as stated below.

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15 June 2023

DEDICATION

This thesis is especially dedicated to my parents, Nomabhotwe and the late Mzwandile Mahlutshana, for reminding me that education is the key to success and that perseverance is rewarded.

To the research actors that are the participants of this study, especially the Walter Sisulu University music students, Tsembeyi Cultural Group, Batlokwa Cultural Group, Impunga School Cultural Group and Mr Monwabisi Mzimbas' family, thank you all for availing yourselves to participate in this project and for keeping your seatbelts on when the journey got bumpy. It was a delight working with you. To all of you, it was through your cooperation and willingness to be part of this study that I was able to explore and discover useful indigenous African music learning and teaching methods and approaches.



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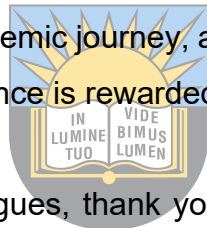
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The Mighty God, for giving me the strength to persevere from the beginning to the end of this research project.

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My children: Bathandwa, Ntandokazi, Kholosa and Kholokazi Ngoma, may this study serve as a motivation on your academic journey, and remind you that education is the key to success and that perseverance is rewarded.



My siblings, all friends and colleagues, thank you for your encouragement. Special thanks to Thembela Vokwana for tirelessly supporting me.

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Nonceba Mbeshu-Mhlauli, for always being a soft place to land.

Twani daughters and their children for providing comfort for me during my retreat.

Walter Sisulu University Research and Post Graduate Department and the University of Fort Hare for their support on this project.

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LIST OF ACRONYMS AND MEANINGS USED IN THIS STUDY



The logo of the University of Fort Hare is a shield-shaped emblem. It features a sun with rays at the top, a book in the center with the Latin motto 'IN LUMINE TUA LUMEN', and a banner at the bottom with the motto 'VIDE BONUS LUMEN'. The text 'University of Fort Hare' and 'Together in Excellence' are written across the middle of the shield.

ABRSM	Associated Board of the Royal Schools of Music
BMM	Bachelor of Music and Musicology
BMus	Bachelor of Music
BA Mus	Bachelor of Arts in Music
CAPS	Curriculum and Assessment Policy Statement
CHE	The Council on Higher Education
DBE	Department of Basic Education
DoE	Department of Education
FET	Further Education and Training
IAM	Indigenous African Music
MoPSE	Ministry of Primary and Secondary Education
MSU	Midlands State University
NCS	National Curriculum Statement
RNCS	Revised National Curriculum Statement
UFH	University of Fort Hare
Unisa	University of South Africa
UREC	University of Fort Hare's Research Ethics Committee

WAM

Western Art Music

WSU

Walter Sisulu University



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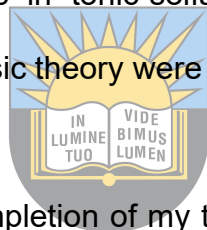
CHAPTER ONE

ORIENTATION AND BACKGROUND

The developments and attitudes towards the teaching and practising of the IAM in the missionary schools resulted in the replacement of the IAM by encouraging the African converts to practice new kinds of Christian music that developed in mission schools, for example, a hybrid between hymns and choral music¹ and traditional songs emerged (Kaschula, 1993). The choral music tradition was associated with the musical entertainment of the black middle class (*izifundiswa*) in the early years of the twentieth century and was largely derived from the mission schools (Twani, 2014). The funding of the education system also played a role in this regard, as McConnachie (2016) posits that the introduction of the Bantu Education Act of 1953, within the political epoch of the apartheid era (from 1948 to 1993), lowered the quality of education for the Black people of South Africa. Within the Act, education in the arts was reserved for mostly white, gifted students who attended well-resourced schools. Thus, white supremacy was maintained at the expense of other racial groups (McConnachie, 2016). Also, during that time, Adhikari (1994) notes that in the mid-1900s, churches received limited government aid for the education of the poor communities that they served. As a result, mission education was vastly inferior to the public education available to more affluent whites.

¹ Choral music in the context of this thesis refers to the vocal tradition of composed songs, usually four-part (meaning soprano contralto, tenor and bass), in which the singers perform under the direction of a conductor, the music having been composed and notated usually in Tonic Solfa (Twani unpublished). Tonic-solfa notation is another form of musical notation commonly used for vocal compositions. Each note of the scale is represented by a syllable and hand signal (McConnachie, 2016).

I have taken an auto ethnographic stance to discuss and describe details of my schooling and work experiences that raised my personal interest to conduct this research. As a young girl growing up in the Nyanga village at Engcobo of the Eastern Cape Province of South Africa, I used to dance and sing indigenous songs, performing as one of the members of Xhosa traditional dance groups for recreation and during ceremonies. As a chorister in the school choir from primary to high school, participation in annual school choral eisteddfods organized by the Department of Education was compulsory and within this set-up, prescribed Western-style songs were sung. My introduction to formal music education was at the teacher training college, where I learned theory of Western music in tonic-solfa and staff notation. Only choral, Western-orientated music and music theory were offered.



As a school teacher, after the completion of my training I was expected to train and conduct the school choir. While teaching at a school, I continued studying music at university. The university curriculum provided for the study of ethnomusicology and a variety of music performance ensembles were offered as electives. It was at this point that my passion for IAM was rekindled. I learned to construct and play indigenous African music instruments (Xhosa music bow instruments) and chose an African dancing ensemble known as *umxhentso*. Upon completion of my studies, opportunities for teaching IAM in my school were limited since music was not offered as an examinable subject. The status of choral music was still high, although it was an extra-curricular programme because schools that won in the eisteddfod would bring fame and honour for the school principals and community. I developed a passion for that

genre and lost interest in IAM, hence, I enrolled for a Music honours degree at the University of Pretoria, wherein choral conducting was one of the modules I studied.

Based on observations I made during my tenure as a Provincial Schools Music coordinator from 2007 to 2017, some African (Black) teachers attending the annual school's choral eisteddfod portrayed disrespect and negative attitudes towards the schools that were performing IAM. However, a few schools, such as those in North West Province performed IAM exceptionally well and won in the National Schools Choral Eisteddfod category for folklore and indigenous music. I was inspired and started motivating schools in the Eastern Cape to participate in the indigenous music category. As a result, community music experts were brought in and this changed perceptions, with notable achievements and rewards for participating schools. Despite all the efforts to promote IAM in schools, Western music continued to take centre-stage and received red carpet treatment. In agreement with McConnachie (2016), I believe that my passion for indigenous African music was suppressed by influences perpetuated by the apartheid system of education, which held Western art music in high esteem through insistent Western pedagogical and Eurocentric approaches to music education in my entire schooling and university education. For instance, at school, I sang in the school choir and attended Sunday school, where hymns and choral music prevailed. Post-democracy music education, activism, and scholarship in South Africa are still struggling to address the learning and teaching of IAM, and I am an additional voice through this research (Carver, 2014; Buthelezi, 2016; McConnachie, 2016). The following section briefly examines empirical and theoretical studies conducted in South Africa and in other parts of the world.

1.1 PRELIMINARY REVIEW OF RELATED LITERATURE

In this section, I also provide a brief review of related literature on the learning and teaching of IAM in South Africa, scanning the field from the post-colonial missionary schools within the apartheid South Africa. Indigenous African music before and during this era was largely practiced in the communities, as music was not a significant part of the curriculum.

McConnachie (2016) aptly explains the dichotomy of music education in South Africa:

In the case of music education, I believe, through my own experience and the interrogation of others, that a lack of transformation with regard to attitudes towards African Indigenous and traditional music perpetuates this cycle, and devalues opportunities presented within the current music curricula to engage with this content. Indigenous Knowledge (IK) content is prescribed in the music curriculum, but higher education institutions, which train our teachers and musicians, are either not aware of the content or do not value it themselves (pp.15-16).

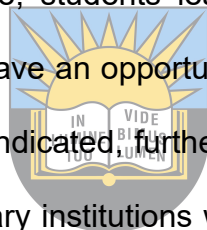
In a brief survey of the literature, I explore the strengths and shortcomings of such studies from the international and South African scholarship perspectives.

1.1.1 International perspectives on the learning and teaching of IAM

Owing to the fact that music is an interdisciplinary field that encompasses several disciplines, including language, dance, visual and creative arts, drama, and theatre, universities and colleges often provide various artistic combinations. As stated in Silverman (2018), African music is distinct from other types of music because the drumming, singing, and dancing are inextricably linked to all parts of the social and cultural settings. The viewpoints on IAM learning and teaching at a few higher institutions in Australia and North America are included in the literature studied for this research in Chapter Two. The following is a brief summary of how African music is presented at institutions in the two continents that show evidence of incorporating some form of African music in their tertiary institution programmes.

Based on the data presented by Dor (2014), it was clear that several North American universities, like Columbia University in New York and the University of California in Los Angeles, were offering West African drumming, dance, and music ensembles as early as 1964. Dor's investigation revealed that the majority of North American schools and colleges provide courses in West African music, particularly Ghanaian music and dance, which includes drumming. Additionally, about two institutions give instruction in South African music genres (Dor, 2014). Furthermore, a survey undertaken by Dalton (2016) in North America revealed that two-thirds of the dance programs offer single-level African-based courses as optional or elective courses for dance majors or the general college student. The following section touches on how Australia includes some elements of African music studies in tertiary institutions.

In Australia, Dawn Joseph has included music from Africa in her lectures since she arrived at Deakin University in 2001. Joseph created an optional unit (subject) on African and Indigenous Australian Aboriginal music to teach indigenous (black) music and cultural diversity to primarily white Australian students (Joseph & Akombo, 2022). Although Melbourne is a multicultural city in a multicultural country with a predominantly white Anglo-Celtic landscape, a study was conducted on the strategies of including music from Africa in initial teacher education (ITE) programmes in Melbourne, Australia (Joseph & Akombo, 2022). Furthermore, an online University of Melbourne handbook reflects that an African music and dance ensemble is offered to introduce students to the music and dance of West Africa.² Through weekly rehearsals culminating in a final performance, students learn to perform traditional rhythmic patterns using drums, bells, and have an opportunity to learn traditional dance steps (insert online link). As previously indicated, further discussion of the perspectives of learning and teaching IAM at tertiary institutions will be reviewed in Chapter Two. In the section that follows, the aims and objectives of the study will be outlined.



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1.1.2 Learning and teaching of IAM in schools and universities in the African continent

Currently, in South Africa, music as a subject in schools is dominated by Western art music and choral music that features both Western and African music repertoire, while traditional dance has also proved to be popular, but only as an extra-curricular activity. For example, in 2016, when I started teaching ethnomusicology as a part-time lecturer

² <https://handbook.unimelb.edu.au/subjects/musi10021>

at the University of Fort Hare, I noticed that the prescribed book had scanty material on Xhosa indigenous music. A year later, I started teaching music at Walter Sisulu University, where I noticed that some students saw IAM as inferior, unappealing, and practised by the illiterate; as a result, they chose indigenous or traditional music ensembles as an easy way to advance to the next level of study, simply to pass exams. During the entrance auditions, certain applicants exhibited little or no knowledge of IAM at the school level, but they had been exposed to and participated in it, and they are members of cultural organisations in the villages. The prospective student teachers included individuals who were knowledgeable about various African indigenous music genres.

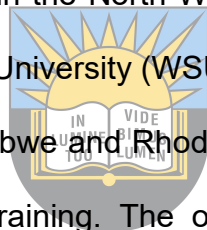
Sgatya (in Lucia, 1986) summed up the effect of current music education practices in South Africa thus: "By the time the black child reaches the age of five, he is a fully capable musician. The present school method knocks his potential out of him" (197-198). Similarly, Dargie (1996) states that at five years of age, most children in villages such as Ngqoko are competent traditional musicians, but in many cases, the musical education received in the schools alters this. In addition, Dargie (1996) insists that there is a great need for revision of teaching methods (and teaching material) in the music education programs of African schools, colleges and universities, since in South Africa and many other African countries, educational methods have grown out of missionising via colonisation. Existing scholarship (Dargie, 1996 and Omolo-Ongati, 2010) indicates that there is a lack of alignment among what the child brings from the community, what the school does, and the university curriculum. Hence, this study seeks to explore possible approaches used in the community to determine how effective they are in the academy.

In a bid to emancipate South African music education from what was generally thought to be the dominant influences of Western music, CAPS (2011) seek to comply with the notion of promoting knowledge in local contexts. At FET Band, music has been streamed into three areas of expertise, labelled as Western Art Music (WAM), Indigenous African Music (IAM), and Jazz. However, schools are requested to appoint music teachers who have "...a minimum of a BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity or ABRSM" (CAPS, 2011, p. 11), but there is no mention of teachers with specialist African music qualifications.

Oehrle (1991) points out that teachers have difficulty teaching African music; in fact, many are unable to do so (Oehrle, 1991). Mangiagalli (2005), echoing the views of Oehrle (1991), asserts that it is impossible for a Western-trained teacher to take a learner down this road – teaching them IAM. Mangiagalli (2005) further states that it is an impossible task for a teacher with little knowledge of the instrument and African music to even try to assess the learners' performance, especially so because the music is, in most cases, not notated. McConnachie (2016) reveals the efficacy of teaching IAM in South Africa through her experiences, observations of teachers and student teachers, and a comparison with the experience in Zimbabwe. Her findings reveal that teachers are not engaging with the IAM stream because they do not feel qualified to teach it, and as has been previously stated by Mangiagalli (2005), teachers have been Western-trained.

As stated earlier, Oehrle (1991), Mangiagalli (2005), and McConnachie (2016) posit that teachers in South Africa are not teaching IAM as they are expected to because

they are also expected to play indigenous instruments, whilst they have not been trained to teach African instruments. Hence, McConnachie (2016), in her research, evaluated the training programmes of music teachers offered in universities in South Africa and Zimbabwe. In her interaction with lecturers from three South African universities, they expressed awareness of the fact that the music aspect of their training programme is limited. McConnachie (2016) reviewed South African university music programmes, the Bachelor of Music (BMus) and Musicology (BMM) courses at Rhodes, Fort Hare and North-West universities. The lecturers who were interviewed by McConnachie (2016) cited the reality of a one-year course in which a vast amount of knowledge needs to be imparted within a short space of time. Courses on African music are presented as electives in the North-West and Fort Hare universities, and the same applies at Walter Sisulu University (WSU) [my focus], whilst Midlands State University (MSU) in Gweru, Zimbabwe and Rhodes University in Grahamstown both offer compulsory African music training. The only university that prescribes that students learn both an African and a Western instrument is MSU in Zimbabwe. None of the South African universities considers this option.



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Contrary to other previously mentioned scholars, Carver (2014) cautions that as the focus shifts to indigenous music content, the familiar pedagogy of Western European music will be retained because schooling takes place in schools, which have established systems and structures that are difficult to tweak even slightly; the danger is with new content taught for the most part within an old pedagogy. The above literature review indicates that the various scholars are largely concerned with the revision of teaching methods (and teaching material) in the music education programs

of African schools, colleges and universities. Specifically, the call in South Africa and many other African countries is for research on African teaching methods, with experimentation in using relevant and innovative methods.

Regardless of the attempts at the transformation of the South African education system and the subsequent inclusion of African music, in practice, the curriculum changes proved to be difficult, and the training of teachers, which is of the essence, is one of the major challenges to bring the desired outcomes effectively and successfully. As Leal (2014:4) observes, "... in order for anything to change at secondary school level, change first needs to occur at tertiary level. Music teachers emerge from higher education; therefore, whatever they learn at university informs what they teach." I argue that educators should play a vital role in promoting the African indigenous culture in schools. Mangiagalli (2005) maintains that it is impossible for a Western-trained teacher to implement the learning and teaching of IAM. It is by far the scholarship of Oehrle (1991) and McConnachie (2016) that demonstrates that teachers have difficulty in teaching African music, and many are unable to do so. McConnachie (2016) problematizes the notion of untrained, unqualified and/or inexperienced music teachers who are expected to teach indigenous music.

It is crucial for us to understand the methods and techniques used in teaching African music and musical arts at different higher education institutions in Africa. The reasoning behind choosing tertiary level as a focus area compared to any other level is that it is the phase that will provide well-trained educators to implement indigenous music at the basic level.

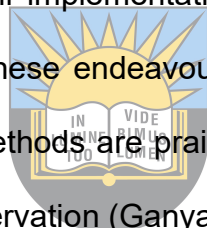
While this thesis does not aim to provide a comprehensive analysis of all African music programs across every university on the continent, it specifically places emphasis on programs in Kenya, Ghana, Zimbabwe, and South Africa. The selection of these countries is due to their shared historical experiences, since the teaching of IAM is still influenced by Western viewpoints and existing literature that demonstrates the presence of African music teaching. Regrettably, I was unable to include countries where there is insufficient evidence of African music teaching in their universities and colleges.

As stated by Nketia, referenced in Moyo (2022), recognised studies in African music started in several African countries in the 1950s and 1960s at African studies institutes rather than music departments. For instance, in Kenya, the relevant institute was affiliated with the University of Nairobi. Kenya was noted as one of the first African countries to introduce African music studies into its university curricula, and its primary approach and thrust were ethnography and cultural anthropology. African music had been introduced into the curriculum in 1968 as part of the diploma for music teachers' education, but there was still a lack of theory on how to formally teach African music. From 1977, it was offered as an undergraduate degree. The curriculum included the then-current ethnomusicological theories for studying African music and musical performance (ibid.). At the time, this established Nairobi as an African music hub and attracted lecturers and ethnomusicologists such as John Blacking, Gerhard Kubik, and other European scholars intent on demonstrating African music theories and practices based on their research (Kidula in Moyo 2022).

Public universities, therefore, struggle to acquire equipment and personnel, especially with the mandate that legitimate university teachers possess postgraduate credentials. An assessment of the music curriculum in a university in Kenya revealed that certification in Western music theory through the Associated Board of the Royal Schools of Music in Britain was a requirement for admission. Kidula in Akuno (2019) observed that at Kenyatta University, there was a lack of equipment and especially personnel, some of whom are marginalised because they lack the academic credentials, slowing the trajectory of this initiative.

Prominent African music scholars who immensely contributed to the growth of African music education emerged from Ghana (Moyo, 2022). Kwabena Nketia, a Ghanaian internationally recognised ethnomusicologist and composer, became a research fellow in African studies at the University of Ghana. In 1952, Nketia developed a research initiative that concentrated on the arts of African music, language, culture, dance, and drama (ibid). In his work, Akrofi (2006) recognises that the establishment of the first dedicated music department for the study of indigenous music at the University of Ghana, Legon, was made possible by the pioneering efforts of Professor Nketia. In the same vein, Nota (2017), in his thesis, noted attempts made by the University of Ghana when it asked its scholars to design music education study programmes which emphasised the importance of indigenous African instrumental performance as part of examinable music education curriculum content and explored the possible worth of including indigenous African instruments in the school curricula of African learners.

MSU initiated a music and musicology degree program in 2003, while Great Zimbabwe University (GZU) initiated a music degree program in 2013 (Maguraushe & Matiure, 2015). Based on McConnachie in Moyo (2022), two universities in Zimbabwe offer a four-year BMus and Musicology Honours degree, as well as a Bachelor of Education. The performance major allows students to sing and play the marimba, mbira, classical guitar, recorder, and keyboard. She further states that students are exposed to all of these instruments during their first and second years, and they are required to specialise in either a Western or African instrument for the remainder of their degree (McConnachie in Moyo 2022). While IAM pedagogies have achieved national recognition in some instances, their implementation has also encountered obstacles in other contexts. Nevertheless, these endeavours to recognise the significance of African context-based teaching methods are praiseworthy as they exhibit a genuine commitment towards cultural preservation (Ganyata, 2020)



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Omolo-Ongati (2010) agrees with Miya (2003) on the need for music educators to learn about African music from the community. Omolo-Ongati (2010) argues that unless indigenous music is recontextualised for classroom use in such a way that a bridge is built between the cultural practice and the classroom, it will become a cultural thing that the learners do in their secondary education, and after that, it is dead and forgotten. Also, Omolo-Ongati (2010) argues that urgent intervention measures would help in bridging the two worlds (traditional instruction and institutional approach), determining the transfer process so that the graduate is a product of both the teacher in the academy and the cultural music practitioner in the community. This research

study draws from the ideas of Omolo-Ongati (2010) in an attempt to discuss the strategies and modalities of refocusing indigenous music for formal practice in a bid to create a partnership between the school and the community.

The cited literature highlights the need for heightened research to equip educators and provide intervention measures to bridge the gap between the cultural practice and the classroom.

1.2 STATEMENT OF THE PROBLEM

The absence of IAM in the music curriculum discourse in South Africa is a long history that even current policy imperative poses a challenge. The redress of past imbalances in the South African context, coupled with a lack of research on the use of relevant strategies, poses yet another problem. The most problematic observation is the transplantation of IAM content that is learnt within the community by informal means into the formal structures of music education. Currently, the way in which indigenous music is recontextualised and treated in the classrooms suggests a process of burning bridges and not building bridges between the cultures from where the music is taken and classroom culture. Therefore, indigenous music pedagogical approaches and strategies that would help in bridging the two worlds (traditional instruction and institutional approach) to determine the transfer process and logistics of re-contextualising indigenous music for classroom use should be explored.

The problem is to explore the learning and teaching approaches used to transmit IAM at Walter Sisulu University. The community cultural experts were engaged to establish

how IAM is taught and learnt in the university context by the cultural practitioners. The next step was the recontextualization strategy to bridge the gap between the institutional approach and traditional instruction that would assist in developing an African-sensed pedagogical approach to teaching IAM in the academy. In the section that follows, the aims and objectives of the study are outlined.

1.3 AIMS AND OBJECTIVES OF THE STUDY

The aim of this research is to explore possible strategies that can be used for the transmission of IAM while elevating the status of IAM in the South African education system. This translates into the following set of objectives and questions:

- a) To establish the learning and teaching approaches used by cultural experts to transmit IAM in the communities.
- b) To experiment with methods and approaches to the learning and teaching of IAM to suit the contemporary classroom in the academy.
- c) To explore possible African-sensed pedagogical intervention measures that would help in bridging the gap for effective transmission of the IAM content from the communities to the academy.

1.4 RESEARCH QUESTIONS

The research questions, which give impetus to this research, are the following:

- a) How do cultural experts teach and transmit Indigenous African Music (IAM) within their communities?

- b) To what extent can the methods and approaches used by cultural community music experts in teaching IAM suit the contemporary classroom in the academy?
- c) What are the possible African-sensed pedagogical intervention measures that would help in bridging the gap for transmission of IAM from the communities to the academy?

1.5 THEORETICAL FRAMEWORK

This study is supported by Ubuntu moral theory espoused by Letseka (2000), as he proposes learning and teaching strategies that develop cooperative skills and promote communally accepted and desirable moral norms and virtues. Letseka (2000) posits that interpersonal skills have been shown to be an integral part of educating for Ubuntu and the promotion of communally accepted and desirable moral norms and virtues. In addition, two notions of praxis derived from Nzewi (2002) and Elliot (1995), as well as Freire's (1993) praxial theory, intersect in my research, inform and enrich the research design chosen, and in particular, the formulation of an approach and strategies for the learning and teaching of IAM.

1.6 OVERVIEW OF THE RESEARCH METHODOLOGY

The phenomenon under investigation evidently necessitated a qualitative research approach to capture lived experiences and explore the effectiveness of IAM learning and teaching approaches that were applied in the university and villages (Creswell, 2014). Twenty-eight participants were purposively selected, consisting of twelve WSU music pre-service teachers, four music lecturers, five Xhosa-speaking, four Zulu-

speaking and three SeSotho-speaking community music experts (Campbell *et al.*, 2020). An ethnographic research design, interviews, journal entries, participant observation checklists, evaluation reports and audiovisual devices were utilised, leading to a wide range of data sources that revealed in-depth qualitative information (Delve, 2022). Drawing ideas from Maguire and Delahunt (2017), the thematic analysis technique from an inductive perspective was employed.

1.7 SIGNIFICANCE OF THE STUDY

The following are the benefits that could accrue from the study:

- (a) One of the significant and potential contributions of this proposed study was to address the critical issue of decolonisation of the curriculum within the South African Higher Education context
- (b) The researcher's theories of practice could be helpful to influence my institution's policies and to contribute to the decision-making processes of the Department of Basic Education and also contribute towards my professional development.



1.8 LIMITATIONS OF THE STUDY

Nieuwenhuis (2014:115) observes that every study has its limitations and problems that are encountered in collecting and analysing data. Indeed, there are challenges and limitations that affected this research, such as time limitations, financial constraints, distance and access to participants (Maree & Westhuizen, 2014, p. 42).

The vast distances that the participants travelled within the Eastern Cape and KwaZulu-Natal provinces to visit the cultural groups had huge financial implications. Funding was limited and insufficient to cover the travelling and accommodation costs of WSU participants, including the community music experts' visits to the university. Moreover, the main researcher was a full-time lecturer, and students were also studying full-time at WSU, which limited the duration of field visits to the villages. Additionally, there were administrative processes that caused delays for data collection. As outsiders in some cultures, such as the Basotho, some members of the ritualistic genres could not access certain private ceremonies or performances which are ritualistic and have prescribed performers.

1.8.1 Steps to overcome limitations

The area of the study was narrowed by selecting a total of three cultural groups from two provinces. To overcome the financial constraints, research funding was sourced to pursue this study. Researchers could only collect your data from performances that allow public viewing. Despite these limitations in terms of the sample, the findings and results of the study will be a significant contribution to the Department of Higher Education, the Department of Basic Education, as well as IAM students, teachers, learners and other researchers.

1.8.2 Delimitations of the study

The Eastern Cape Province and KwaZulu-Natal are the two largest provinces in South Africa, with a great variety of musical and dance cultures. They are AmaXhosa,

amaMfengu, AmaMpondo, AmaQwathi, AmaMpondomise, AmaGcaleka, amaBomvana, AmaHlubi, AmaBhaca and amaXesibe. There are also Basothos in the Matatiele and Sterkspruit areas and some Amazulu reside in the Umzimkhulu and Lusikisiki areas. The focus of the study is limited to two villages in the Eastern Cape and one village in KwaZulu-Natal, representative of three cultural groups.

1.9 ETHICAL CONSIDERATIONS

In the opinion of Alase (2016), it is crucial and ethically significant to keep an eye on the rights and privacy of any participants in a qualitative research project. That entails prioritising the participants' well-being, safety, and dignity. Regarding ethical concerns, consideration was exercised to secure informed consent, notify participants of their voluntary participation and withdrawal, ensure the privacy and anonymity of study participants, and maintain the confidentiality of their personal information and opinions. The researcher sought ethical clearance from the University of Fort Hare, and during data collection, an introductory letter from the University of Fort Hare was given to the appropriate authorities to authenticate the researcher's identity. Also, a gatekeeper's consent from the WSU was requested since most participants were students and employees of the same University. In addition, ward councillors, the leaders of cultural groups, were requested to consent to the entry of the participants into their villages to conduct the research.

In order to accomplish this, the University of Fort Hare's Research Ethics Committee (UREC) provided ethical clearance (refer to Appendix I, ethical clearance), and WSU

granted approval for the research (see Appendix G, authorisation letter from WSU). Ethical compliance of the study ensured that several ethical considerations were considered: participants' consent was sought from all participants. In this ethnographic study, the participants have been given an opportunity to view the video recordings and photographs. Upon the granting of the same, the respondents were assured of confidentiality, privacy, and anonymity throughout the research. Also, participants were informed of their right to terminate their participation at any stage of the research where they felt the need.

1.10 STRUCTURE OF THE THESIS



The thesis consists of:

Chapter 1: Orientation and Background

This chapter provided the introduction and background to this study

Chapter 2: Literature Review and Theoretical Framework

This chapter reviewed literature and presented the theoretical framework utilised in this investigation.

Chapter 3: Research Methodology

This chapter discussed the research methodology employed in the study.

Chapter 4: Presentation of narrative and audio–visual data

In this chapter, the collected narrative and audio-visual data were presented and interpreted.

Chapter 5: Analysis and Discussion of Findings

In this chapter, the collected empirical evidence was analysed and discussed.

Chapter 6: Summary, Conclusion and Recommendations

This chapter presented the summary, discussed conclusions and offered recommendations.



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CHAPTER TWO

THEORETICAL FRAMEWORK AND THE REVIEW OF RELATED LITERATURE

2.1 INTRODUCTION

In this chapter, I present three key sections that form the literature review. In discussing the literature review, I begin by explaining the philosophical theory underpinning this research. Secondly, I analyse some key concepts that guide the research. Thirdly and lastly, I provide a critical assessment of relevant literature relating to the learning and teaching of Indigenous African Music at universities in South Africa and the world.



A literature review, according to Booth, Papioannou and Sutton (2012), is a systematic, explicit, and reproducible method for identifying, evaluating, and synthesizing the body of knowledge already produced by academics and practitioners about a phenomenon, in this case, the learning and teaching of IAM as part of the music curriculum at universities, in order to share insights, identify gaps, and attempt to fill those gaps.

2.2 THEORETICAL FRAMEWORK

In this section, a variety of definitions of a philosophical theory, its purpose, relevance and application to my research are discussed. The word 'philosophy' is aptly explained by Letseka (2013), as he states that philosophy originated in Greece, from the word 'philosophia', which denotes 'path,' meaning a path along which we are travelling.

Philosophy is the art of forming, inventing and fabricating concepts. It is a discipline that involves creating concepts and is also concerned with investigating a belief to discover its logical connections with other beliefs (Letseka, 2000). In addition, she contends that “all people have a philosophy that guides the way they live, their relevance, perceptions of otherness and the decisions and choices they make about every aspect of their lives”.

In this study, three theories that have been found to be relevant for the study are used: Letseka’s (2000) conceptual ideas of Ubuntu, as well as Regelski’s (2003) and Paulo Freire’s (1993) praxial theories. I discuss these in the order indicated above.

2.2.1 The philosophy of Ubuntu



The word *Ubuntu* is generally seen to stem from Bantu/Nguni languages, particularly from Southern Africa, such as IsiXhosa, IsiZulu, IsiNdebele and IsiSwati. *Ubuntu* consists of the prefix *ubu*, meaning oneness, and the stem *ntu* specifies wholeness (Ramose, 2002). While agreeing with Ramose, Mabovula argues that *Ubuntu* consists of the prefix *ubu*, and the stem *ntu* evokes the idea of being in general (Mabovula, 2011). Ubuntu is synonymous with the principle “*umuntu ngumuntu ngabantu*” in Southern African cultures, which means “to be a human being is to affirm one’s dignity by acknowledging the humanity of others and establishing civilised relations with them” (Ramphela, 2001; Ramose, 2002 in Letseka, 2012:51).

A plethora of definitions, each emphasising different principles of Ubuntu philosophy, exists. However, the analysis outlines a few common concepts that better describe *Ubuntu's ideology*, without restricting its scope. For my study, I have chosen the definition used by Letseka (2013), stating that *Ubuntu* is a lived and living philosophy of the Bantu-speaking people of Southern Africa, claiming recognition, protection, promotion and respect on the basis of equality with all other human beings. Mpetsheni (2019) noted, as a matter of concern, that *Ubuntu* has been dealt a blow by the Western epistemologies, pedagogies, philosophies and other systems in the advent of European modernity and globalisation. Scholars commend the re-emergence of the *Ubuntu* philosophy to emancipate South Africa from the snares of colonial, imperialistic policies that promoted individualism and materialism. Contrary to the European philosophies, *Ubuntu* advocates values such as interdependence, sharing and caring, leading to a community of *Ubuntu* that understands that *umntu ngumntu ngabantu*. Letseka (2000:186) says:



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We are *batho* or *abantu* (persons) because we live lives that are consistent with communally accepted and desirable ethical standards encapsulating moral norms, virtues such as kindness, generosity, compassion, benevolence, courtesy, respect and concerns for others.

He goes further to say it is illogical for someone with *Ubuntu/botho* to show empathy for others while still having the desire to rape, since rape is an affront to, and incompatible with, *Ubuntu/botho* moral standards and principles (Letseka, 2000).

Ramose (2002a) argues that *Ubuntu* can be understood as being human (humanness). In support, Mpetsheni claims that *Ubuntu* is a way of life that is as old as humanity, deeply rooted in African indigenous cultures and has been practised in Africa throughout history (Mpetsheni, 2019). Scholars have debated the notion of *Ubuntu* extensively. On the one side, some academics such as Ramose (2002) and Mabovula (2011) see *Ubuntu* as an ideology that directs one's attitude and actions towards others, and they argue that it can be instilled in children by emulating their teachers, family members, and the society in which they reside, an idea endorsed by Mpetsheni (2019). *Ubuntu* as a theory of right behaviour, following values and engaging in ceremonies, is one significant way to identify with others; in other words, to think of oneself as a member of a group and engage in cooperative efforts that aim to preserve the lives or ways of life of disadvantaged groups is one way to foster mutual identification and goodwill.



Broodryk (2002), Metz (2007) and Letseka (2013), on the other hand, advocate for *Ubuntu or Botho* as a normative principle, a moral theory that prescribes desirable and agreed human behaviour in a specific culture. This view is taken further by Metz (2007), who posits that African moral theory is a fundamental imperative to foster harmonious relationships and avoid discordant ones, as well as to become more truly human, which entails deeper and deeper participation in society with others.

Mpetsheni (2019) highlights an important related point, that in some communities, especially the poor and marginalised communities, *Ubuntu* is practised as people share the little that they have, including forms of knowledge existing outside academia

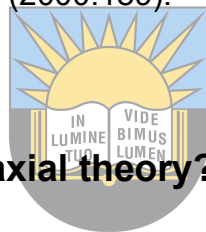
(Mpetsheni, 2019). It is a humane notion that is portrayed when persons living in communities treat each other with a sense of *Ubuntu/Botho*, which entails treating them with justice and fairness. It embodies the concept of mutual understanding and the active appreciation of the value of human difference. Maris (2020) argues that *Ubuntu* plays a crucial role in demonstrating African rationality and therefore confirms an authentic African identity that was actively denied during the colonial past and apartheid in his essay “Philosophical racism and *Ubuntu*: In dialogue with Mogobe Ramose”. In the same vein, Broodryk (2002) presents it as a holistic ancient African ideology focused on the ideals of humanness, caring, sharing, respect, kindness and other related values.

Mabovula (2011), in her essay “The erosion of African communal values: a reappraisal of the African *Ubuntu* philosophy”, goes further to explain the characteristics of *Ubuntu* such as humanity, tolerance and respect. When Mabovula (2011) states that humanity means living in peace with others, moving from conflict to conciliation, discussing and debating topics, she is defining each characteristic attribute. Additionally, Mabovula (2011) explains that tolerance entails considering other people’s points of view in arguments and conversations. Respect towards one another is a significant trait that contributes to the health of a society (Mabovula, 2011).

In South Africa, a working group on values in education released a report on the promotion of values. The report identified the notion of *Ubuntu* as key to enable individuals to attain tolerance, equity, multilingualism, openness, accountability and social honour in schools (DoE, 2000, p. 6). Parker (2003), for example, calls for an

African philosophy of education as the foundation for the curriculum in South Africa to address disparities caused by Western education in Africa. Higgs (2003) goes further to say that an African philosophy of education has the potential to liberate disempowered communities through critical reasoning and humanness.

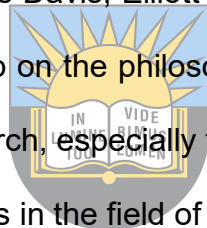
The above literature review has indicated that various scholars emphasise the notion of *Ubuntu* as a communally desirable human behaviour that directs one's attitude and actions towards others. However, my theoretical thrust in this study is invigorated by Letseka when she writes: "Certainly interpersonal skills have been shown to be an integral part of educating for *Ubuntu* and the promotion of communally accepted and desirable moral norms and virtues" (2000:189).



2.2.2 What is Praxis and Praxial theory?

This study also draws from praxial theory by Nzewi (2002), and later elucidated by the views of Davis, Elliott, and Silverman (2013). Anosike (2013) provides a historical account of praxis or praxial theory, as originating from the word 'praxis'. The term was first used by the Greek philosopher Aristotle, when he differentiated between three types of knowledge: *theoria* (which refers to theory), *techne* (technical) and *praxis*. Aristotle defined *praxis* as a human activity that is goal-directed and carried out with close attention to norms, standards and actions that are embedded in and responsive to a specific context or effort. The word *praxis*, therefore, means action rooted in practice rather than theory.

An in-depth understanding of the notion of praxis or praxial theory is offered by Nzewi (2002) when he talks of learning by doing and theory-in-practice. Regelski (1973:15) also posits that it is governed by an ethical dimension that focuses on the carefulness of action that is needed to bring about right or good results for particular human needs. Furthermore, according to Regelski (2003), the ethical dimension of praxis is a commitment to serving the always-different and therefore unique needs of people, rather than simply to produce things or invariant or taken-for-granted results. Nzewi (2002) is supported by Elliott (1995), when he describes praxis as informed and deliberative doing-action in which doers (as ethical practitioners) are not merely concerned with completing tasks correctly (techne), but with right action: enlightened, critical and end-situated action. It is Davis, Elliott and Silverman's (2013) attempts at constructing the recent scholarship on the philosophy of music and music education that closely connect with my research, especially their implementation of the principle of praxial theory that situates praxis in the field of music.



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Davis, Elliott, and Silverman (2013) suggest praxial as a collective term to signify that a full understanding of the nature and significance of music and music education - and how we should teach music - begins with the idea that music is a social praxis. To this end, it springs from people's shared musical actions, understandings, and values of musicking and listening, as these are applied to the creation of musical products, musical-social situations, and musical-social meanings in specific socio-cultural situations. In this instance, the term "praxial emphasises that music ought to be understood in relation to the meanings and values evidenced in actual music making and music listening in specific cultural contexts (Davis, Elliott & Silverman 2013:14).

Another believer in realism is Elliott (1995), who advocates a praxial approach to music education as an activity that people do. Another exponent of a praxial approach to music education is Regelski (2003). He argues for a praxial versus an aesthetic approach to music education on the basis that if learners are force-fed information, all self-actualisation and independence are stifled, and they cannot function without the support of the teacher. School becomes, for learners, a place where learning and teaching are done to you and not a place where you can participate in the learning process. Regelski (1973:18) states that praxial philosophy stresses that all manner of musical doings that bring about right results in connection with situated use-functions, in relation to music, means that there should be a significant interaction with the socio-cultural conditions governing the sounds and the situated social praxis in which it is embedded. Therefore, Regelski (2003) stresses circumstances in which music is created or appreciated as primary, so that music studied in schools will be understood as music for life and for good times. It is Nzewi's (2002:20) observation that caps the relevance of praxial theory as the focal point in my research when he asserts that "Africa perfected praxial music education because Africans have always been actively involved in music-making instead of non-participatory auditory encounters with music". Similarly, Davis, Elliott and Silverman (2013) theorise that praxial philosophy is rooted in practice rather than theory, is action-based and results in active involvement in music-making instead of non-participatory encounters in music.

In other words, the starting point of praxial music education (PME) is that music involves at least four interlocking dimensions: musical doers or "agents" (music

makers and listeners of any kind), musical doing (music making of all kinds, and listening), something done (musical products, including compositions, improvisations, and arrangements), and the contexts – artistic, historical, social, cultural, educational, ethical, political, and so forth – in which musicking, listening, and the products of these take place (Davis, Elliott Silverman 2013:39–45). The notion of praxial theory as emanating first from practice rather than a theory is the fundamental difference between praxis and praxial theory by Regelski (2003) and his supporters (Davis, Elliott & Silverman, 2013) and that of Paulo Freire (1993). The two terms are used interchangeably for purposes of this study to differentiate praxial from Freire’s notion of praxis.

2.2.3 Paulo Freire’s Praxis

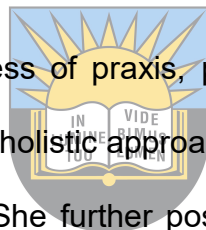


This study also embraced the theoretical viewpoint of praxis by Paulo Freire (1993) that refers to action and reflection, the fit between theory and practice. Paulo Freire (1993) through his educational liberating theory of praxial philosophy, expresses the ideology that the act of learning and teaching (praxis) is an encounter between “action and reflection” whereby a teachable moment becomes a learning opportunity for both the teacher and the student to critically reflect on the action that ensues, where Regelski (2003) and Elliot (1995), see practice as the basis for praxis. The challenges of poor implementation of praxis, that is, the auctioning of praxis, are articulated by Regelski (1973:15) when he states that the ‘doings’ of poor praxis cannot simply be thrown away, ignored or undone because mistakes of praxis involve people; any failures become part of the new situation, the new problem faced by the practitioner. And (my emphasis) it is the new situation after critically reviewing the action that Freire

(1993) posits as the learning opportunity for both the teacher and the learner in the teaching situation. This is how praxial theory by Regelski (1973 and Elliott 1995) interlocks with Freire's (1993) notion of praxis.

Bradley (2006) emphasises the need to decolonise our thinking, techniques, and pedagogies in order to promote critical education, specifically in the context of music education and the learning and teaching of IAM. This is crucial for fostering social justice in education. This research will examine learning and teaching methodologies that might change schools into institutions that can elevate IAM, a historically ignored topic, via Freire's (1993) idea of liberated praxis learning theory.

Twani elaborated on the usefulness of praxis, positing that through the dialogical lifelong learning model, praxis is a holistic approach to emancipating lifelong learners who are critical in their thinking. She further posits that "learners cannot be better people on their own, but by dialoguing with others whose experiences and knowledge may contribute to the process of constructing new identities for offenders" in this case, the students in the academy, 2011:268.



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2.2.4 The interface: Praxial and Praxis theories

The relevance of both the praxial and praxis theories in my research is further supported when Nzewi (2002) and Davis, Elliott, and Silverman (2013) reiterate that praxial theory promotes the engagement of learners in the musical practices of different cultural groups to help them understand the intentions of those who practice the music (Elliott, 1995). Praxial theory, as expressed by the views of Regelski (1993),

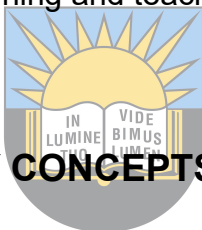
Paulo Freire (1993), and Elliott (1995), frames the study in exploring possible strategies of learning and teaching of IAM at the university. Paulo Freire proposes a problem-posing model of education that was based on a horizontal relation between teachers and learners (co-intentionality), critical thinking and social transformation. He suggests a democratic and transformative relationship between students and teachers, students and learning, and students and society. Thus, Freire's model of education proposes that when teachers and learners work together to identify the problems, analysing them through dialogue, as they reflect on the results of action previously taken, the problems can be rectified or overturned. In South Africa, learning and teaching of IAM has been facing challenges, hence the need to explore approaches that will equip teachers in the schools and in the academy in identifying problems and collaborating in finding solutions to make classrooms appropriate institutions of learning and teaching IAM.



As noted by Joseph (2014), learning cultural music requires an understanding of the cultural system, the creative principles of the music and the method by which that music is transferred from one person to another. In this manner, the learning and teaching of IAM immerses both the teacher and learners into a different music and society. Therefore, the content, context and methods of teaching should be aligned accordingly and cannot be taken for granted. This is what this research proposes to do in choosing the two similar yet different notions of praxis to investigate the phenomenon. At the core of the proposed research is the relevance of the two notions of praxis and how they intercept in my research: the philosophical ideas of Regelski (2003) and Elliot (1995) particularly their holistic theoretical principle for guiding the

research in addressing the research problem question and objectives of this study, as well as Freire's (1995) notion of praxis which methodologically informs and enriches the research design chosen and in particular, the formulation of an approach and strategies for the learning and teaching of IAM.

This study is supported by *Ubuntu* moral theory espoused by Letseka (2000), as he proposes learning and teaching strategies that develop cooperative skills and promote communally accepted and desirable moral norms and virtues. In addition, ideas of praxis derived from Regelski (2003) and Elliot (1995), praxial theory espoused by Davis, Elliott and Silverman's (2013), and Freire's (1993) notion of praxis are important structures for approaching IAM learning and teaching.



2.3 AN ANALYSIS OF KEY CONCEPTS

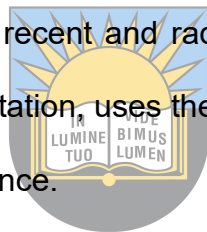
The sub-topics of the literature review below are based on subjects related to the research topic: *Indigenous African Music Curriculum in Universities: Exploring Possible Approaches of Learning and Teaching at Walter Sisulu University of South Africa*. I now move on to the analysis of key concepts as they are presented in the order indicated below.

The following are all key concepts that drive the proposed research and a spread of existing scholarship to contextualise the phenomenon under study and to provide useful insights: The reason for discussing them is to generate a workable definition for Indigenous African Music in the South African context; culture; traditional music; curriculum; Western music; learning and teaching; and music education. The reviewed

material was drawn from government policies, books, articles, journals, dissertations, theses and the work of scholars who have dealt with subjects similar to the one under investigation.

2.3.1 A working definition of Indigenous African Music

Indigenous African music has two parts that make up this concept, which are indigenous and African music. Bebey (1976) in Musakula (2014) defines indigenous as traditional, referring to that which is native or original and is passed over from one generation to the other, either orally or aurally. Nompula (2011) posits that indigenous music is an oral tradition that aims to transmit culture, values, beliefs and history from generation to generation. A more recent and radical explanation of the concept by McConnachie (2016), in her dissertation, uses the term indigenous when she talks of music that is free of Western influence.



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In some instances, Indigenous African Music is referred to as musical arts. Mapaya (2017) explains that the term musical arts in African culture refers to the performing arts disciplines of music, dance, drama, poetry and costume that are seldom separated in creative thinking and performance practice.

However, Akuno (2019) brings light to the reasons for the formulation of the term musical arts:

Musical arts, the term developed, demonstrates the marriage of the expressive art forms in performances that express culturally significant moments. Incorporating sound (vocal and otherwise), text (verbal and non-verbal),

costume (including masks), décor, body movement, drama and related theatrical displays and material artefacts (including music instruments), this cultural expression cannot be simply called music because of its multidimensional nature.

Indigenous African Music, hereafter referred to as (IAM), therefore, in the context of this study, refers to music located or originating from Africa, featuring music styles where religion, culture (in its holistic sense), is transmitted by oral means. It is music that serves functions that relate to cultural practices such as initiation ceremonies and wedding songs.

2.3.2 Culture

Mkhombo (2019), in her thesis, defines culture as a particular way of life shared by a group of people, with common morals, a collection of attitudes, beliefs, shared identifications, and patterns of behaviour that allow people to live together in peace and harmony as a social group. It consists of all shared ways or patterns of thinking and feeling as well as doing (Mkhombo, 2019).



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2.3.3 Traditional music

In this study, the concept of traditional music will be mentioned with the term IAM because both concepts are inextricably linked; hence, it is essential to explain their similarities and differences in relation to IAM. Traditional music refers to music that is part of an oral and aural transmission process, usually associated with a specific cultural or geographical group of people (Frank, 2014). It has been passed down from

generation to generation and often without notation. This method of transmission allows for the music to change continually and prevents the music from becoming static, resulting in multiple versions or variations of a particular song or tune.

Buthelezi (2016), in her thesis, presents a similar but slightly different definition when she says that traditional music is an oral tradition that is primarily learned through family personal experience or societal experience, transmitted to the next generation. Furthermore, she states that traditional music is composed of the popular folksongs, dances and tunes practised by a particular community, depicting culture, traditions, customs, societal norms and values that have a trace of influence from other cultures, where the same song, for example, can vary within the different communities as determined by practice, over time. The more modern styles, such as Kwaito, Maskanda and Isicathamiya, are categorised as a mix of indigenous and contemporary music (McConnachie, 2016).



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2.3.4 Western music

Western music is not native to Africa; rather, it was introduced by white people of European heritage, such as the British in the case of South Africa (Mubita et al., 2005). Western music is defined as music that has developed from the literary heritage in Western civilisation and is often referred to as classical, serious, or art music by most people. <https://www.robertcarney.net/musical-terms-definitions.htm#W> accessed on 03 May 2024. Also, Carver (2020) defines Western music as the canon of works in the Western compositional tradition.

In contrast to African music, which has an oral legacy and incorporates the arts, Western music is defined in this research as having strong roots in Western culture, written heritage, and a tendency to isolate dance and theatre from music (Bolaji, 2022). The focus in this research is therefore not on Western music but is on IAM that is generally passed down from one generation to the next through oral and aural traditions, incorporating cultural rituals, storytelling and cultural practices such as initiation ceremonies and weddings.

2.3.5 Curriculum

The term curriculum is derived from the Latin word 'currere', meaning to run in a racecourse, a career, or a course to be followed (Elliott, 1995, as cited in Onyiuke, 2015). McConnachie (2016:47) gives more meaning to the word when she states:



If one thinks of the path that a river follows; running over stones, through gorges, around obstacles, into man-made dams, seeping into the ground only to gush up as a spring and then finally into the sea, one may understand the complexity that makes up a curriculum.

A plethora of views on the definition of the term curriculum exist. However, a few are discussed in this study. In defining the term curriculum, Boomer (1992:33) in Phuthego (2007) posits that “curriculum is a process beginning with the teacher’s or the curriculum writer’s conception, proceeding through planning, and eventually reaching enactment and evaluation”. In addition, Lange (2017) says, “Curriculum is, for

example, a process of engagement of students and staff with knowledge, behaviour and identity in different disciplinary contexts”.

Nota (2017) agrees with Phuthego (2007) that the term curriculum denotes a process, and he also adds that it indicates what the aims and objectives of learning are, including a set of predetermined learning outcomes, content, and approaches to teaching and evaluation. For this study, I concur with the definition by Onyiuke (2015), which states that the curriculum is a means to guide music teachers in using different ways of providing learners with educative music experiences in formal and non-formal settings. In summary of the definitions stated above, the scholars, namely, Phuthego (2007), Nota (2017) and Lange (2017), posit that a curriculum is a process that includes a programme philosophy, learning and teaching approaches, and evaluation.



2.3.6 Learning and teaching

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The two verbs, teach and learn, are conjoined in this study but have different meanings; hence, this study attempts to firstly describe each word separately. The Oxford English Dictionary meaning of learn is to gain or acquire knowledge of a skill in something by study, being taught and/or experience. In contrast, the meaning of the word teach is to impart knowledge to a person or instruct someone to do something (Oxford English Dictionary). Sequeira (2012) defines teaching as a set of events, outside the learners, which are designed to support the process of learning. Smith (2018) provides a similar but more explanatory definition by stating that teaching is the process of attending to people's needs, experiences and feelings and making specific interventions to help them learn particular things. Teaching involves several things,

including what areas to cover, what resources are needed and how to structure lessons, manage classes, assess learning, and so on (Sequeira, 2012).

On the other hand, educational literature mentions various definitions of learning. However, this study aligns with the definition stated by Sequeira (2012), which states that learning is about change: the change brought about by developing a new skill, understanding a scientific law and changing an attitude. IAM relies on the oral tradition of transmitting musical knowledge, skills, values and attitudes from one generation to another, and often that is referred to as an informal way of learning. In the same vein, scholars (Nzewi, 2003, p. 25; Nzewi, 1998, p. 457; Abrokwa 1999, p. 206; Mans 1997b:22 and Smith, 1962:8) assert that besides the general informal learning that takes place, there is also a formal system of apprenticeship learning for children that requires knowledge of specialized musical arts styles and a technical proficiency on specific instruments to produce master musicians.



At this point, I need to explain the concept of learning and teaching African music. Lebaka (2017) posits that the learning and teaching process of indigenous Bapedi music reflects communal composing, whereby groups of music practitioners belonging to a particular traditional dance group meet to assemble communally and create new compositions for specified occasions.

2.3.7 Music education

The two words, 'music' and 'education', make up the phrase music education, and are independent, with each having its own distinct meaning. It is important to explain each word separately and later provide the meaning of the combined words. Mbiti (1981)

defines education as a deliberate attempt to acquire and to transmit the accumulated, worthwhile skills, attitudes, knowledge and understanding from one human generation to the next. He further asserts that education includes all activities which are worthwhile and which can be taught or learned through a variety of meaningful ways. For Matsika (2012), informal education refers to the education one acquires from the experiences of everyday life activities, where the wisdom of elders becomes the encyclopaedia of reference, while formal education systems are those that emphasise the need for a qualified teacher to teach learners in the classroom.

Several sources provide a number of definitions for music education; however, I have chosen only two that are relevant for this study. Firstly, the term music education is described as a field of study associated with the learning and teaching of music. It touches on all domains of learning, such as the psychomotor, cognitive, and affective, including music appreciation and sensitivity (definitions.net). A further definition is given by Onyiuke (2015), who defines music education as a set of inputs, music learning and teaching processes, and outputs controlled by music educators to work together for a common objective. It is a process of equipping learners with skills, knowledge and attitudes to facilitate musical behaviour. Notably, music education is provided in informal settings because it is such an integral part of community life and happens at any time of the day, and anywhere in the community (Abrokwaa, 1999).

For purposes of this study, it is important to highlight differences between Western and African music education as stated by the relevant scholars. Blacking (2000) asserts that indigenous African music education gives children and young people of the

community socio-cultural knowledge and skills in a holistic way, involving real-life experiences. To illustrate this anomaly, Carver (2003) posits that Western music education overemphasises formal knowledge and literacy, which is in many ways at odds with the development of practical musicianship. In addition, Blacking (2000) differentiates between the two concepts when he states that Western music education focuses on music styles that originated in Europe, the Americas and Australasia. On the other hand, African music education is about the music styles of Black Africans who originated from the African continent. In this research, music education is conceptualised from Regelski's (2003) and Elliott's notions of praxis and praxial music education philosophy. MacDonald (2016) posits that praxial music education is associated with the practical, and its focus begins with understanding musical processes such as composing, performing, listening, moving, and improvising. In conclusion, this section has reviewed and discussed the following key concepts that inform this research: indigenous African Music, traditional music, curriculum, Western music, learning and teaching, and music education.



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2.4 IAM LEARNING AND TEACHING APPROACHES: A BRIEF SUMMARY

Various scholars have raised concerns about the learning and teaching of IAM in South Africa; hence, in this section, the learning and teaching of IAM are explored, scanning the field from the colonial missionary school era, through to the apartheid and post-apartheid South Africa.

Before I give a historical perspective of learning and teaching of IAM in South African universities, I will begin by presenting IAM programmes that are offered in American, Australian and African universities. I also briefly discuss curriculum reforms and policy imperatives in South Africa as they sought to redress the imbalances of the past and the impact of including IAM into the curriculum, something that was missing in the curriculum for many decades because of political and apartheid conditions.

2.4.1 African music programmes in American, Australian and African universities

The first part of this discussion looks at how North American universities have vigorously and wholeheartedly embraced the teaching, learning, promotion, support, performance, and reception of West African dance drumming. It will then mention efforts by educators to incorporate African music learning and teaching programmes in Australia. Dor (2014) points out that since Mantle Hood's introduction of world music ensembles into the ethnomusicology program at the University of California, Los Angeles (UCLA) in the early 1960s, there has been a dramatic increase in the number of institutions that offer West African drumming and dance classes and or ensembles across the globe. As early as the 1940s, the African Academy of Arts and Research was created as a cultural institution with the purpose of facilitating cultural interaction between Africa and the United States, as well as teaching and practising West African dance drumming (Charry, 2005; Olatunji, 2005).

In the following pages, I will list North American colleges that have some type of IAM curriculum. From a long list of institutions, I will concentrate on five since they provide

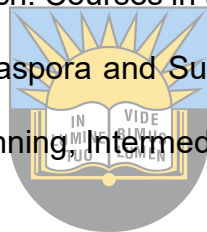
courses at many levels. I began with York University in Toronto, Canada. Dor (2014) visited many institutions in North America and found that York University offers the most active and energetic West African drumming and dance programs in North America, teaching more West African dances than other universities. York also had four teachers who taught Ghanaian dances with an Ewe focus and drumming on djembe and dundun drums. West African Ensemble offers four levels of Ghanaian dance and Mande dance percussion. Dor (2014) attributed the expertise and patience to the endeavours of administrators and the program coordinator in identifying and recruiting specialists in West African dance and drumming whose competency was not dependent on their PhDs but rather on their cultural understanding. Kwasi Dunyo, for example, is an Anlo Ewe who was hired by the Canadian government to teach West African music in Toronto schools.



Afterwards, in 1974, percussion students at the University of Toronto began learning West African drumming exclusively, without dance. The club would get together on occasion during the weekends while it was still an extracurricular activity and not a required course of study. However, the ensemble was formally established as a course due to the enthusiasm displayed by both professors and students in its informal performances, which often took place in the lobby during lunch breaks. As a result, many first-year music students choose to focus on West African dance drumming as their elective (Dor, 2014). The patience, flexibility, and accommodating nature of the teacher maintained the students' interest. Students enjoyed both their performances and the interactions with one another because of the course's numerous activities, in

which they were all expected to master the course's compulsory drumming, dancing, and singing.

In addition, several institutions provide tracks or emphases that allow dance students to study African methods more intensively; for example, the University of Wisconsin–Milwaukee offers six levels of African techniques, while Alabama State University offers four. Students may further their studies of African dance genres via program offerings at Denison University, UNC Greensboro, and UCLA (Dalton, 2016). Importantly, according to Dalton (2016), UCLA provided a BA in dance and a BA in World Arts and Cultures in 2011, promoting international literacies and repertoires via a dynamic multidisciplinary approach. Courses in technique from all around the globe, including three tiers of study in Diaspora and Sub-Saharan Africa, were provided in the programs. The tiers were Beginning, Intermediate, and Advanced.



Even more specifically, the BFA/Dance Program at Alabama State University has renamed global dance to African Dance. According to Dalton (2016), the program offers four levels of dance technique courses, and majors are required to complete all four levels of the methods they choose. Denison University's dance majors also had to take performance classes in each of the dance styles they selected, which included African/Diasporan, Modern/Postmodern, and ballet (when it was available). If a dance major wants to focus on African and Diasporan dance, they must take three different classes.

The University of Pittsburgh (Pitt), Tufts University in Medford, Massachusetts ("Kiniwe"), MIT in Cambridge, Massachusetts, and Binghamton University in New York are among the institutions that provide ensemble activities. David Locke established the Tufts University West African Drumming and Dance Ensemble in 1979 and facilitated study-abroad programs so that students could go to Ghana to learn from respected local drummers and dancers. One other instance is the African musician Lamine Toure, who arranged a trip to Senegal for the MIT African group. When indigenous people confirmed that what was presented was real, it benefited the students in numerous ways.

In a similar vein, Brazil's The Meeting of Knowledges program seeks to "decolonise [e] the Eurocentric academy, including the areas of teaching and research in music" by bringing in "masters" of traditional knowledges from indigenous, Afro-Brazilian, maroon, popular culture, and other traditional communities to lecture at universities. (de Carvalho et al., 2016:111).



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In relation to the Black Lives Matter movement, Rujeko Dumbutshena, a Zimbabwean-born educator and artist, currently holding the position of Assistant Professor in the School of Theatre and Dance at the University of Florida, proposed that a crucial initial action towards diminishing the dominance of Eurocentric dance forms is to shift cultural dance forms from optional courses to mandatory ones. For example, colleges like York University provide Black music performance classes throughout all four years of their undergraduate music program, which are equivalent in quality to the Western classical music courses (Sarath, 2018).

Moving on to Australia, at Monash University, Music of Sub-Saharan Africa has been taught by Reis Flora, an Ethnomusicologist, and most interestingly, Monash University's School of Music Conservatory owns a full ensemble of Ewe drums, including the double bells, two atoke, and three gourd rattles. In addition, the Matheson Library at Monash has possibly the finest collection of music from Sub-Saharan Africa on LP discs and CDs in Australia.

Similarly, Joseph has included African music into her teaching courses at Deakin University (DU) in Melbourne, Australia, since 2001 (Joseph, 2014). Joseph (2003) taught African music to Australian Anglo-Celtic pre-service teachers to internationalise the curriculum and improve rhythmic comprehension. Also, the University of Melbourne, Australia, offers an African Music and Dance Ensemble³. This subject introduces students to music and dance in West Africa. Through weekly rehearsals culminating in a final performance, students learn to perform traditional rhythmic patterns using drums, bells, and their bodies; students can also learn traditional dance steps. Weekly lectures place West African music and dance within their cultural and historical contexts.

The utilisation of Zoom as an effective method to access authentic African music in Australian classrooms is advocated by Joseph and Akombo (2022). Technology enables learners to interact with culture bearers and learn about their musical

³ <https://handbook.unimelb.edu.au/2024/subjects/musi10022>

traditions (Joseph, Nethsinghe, & Cabedo-Mas 2020; Maher, 2020). Joseph believes that teaching African music is a vital aspect of sharing intercultural music with her Australian pupils (Joseph & Akombo, 2022). However, according to Hess in Hamilton (2021), minority students continue to face significant barriers to accessing post-secondary music programs. Students must exhibit white cultural literacy in Western classical music notation to continue their music studies. In summary, despite the obstacles identified, the review reveals educators' greater interest in influencing multicultural education, notably regarding African and African Diaspora studies throughout the globe for students of the twenty-first century (Dalton, 2016).

2.4.2 Post-independence music curriculum reforms in Southern Africa

The purpose of my thesis does not permit an exhaustive examination of all university music programs in Africa; nevertheless, in surveying literature, I put my focus on six Southern African countries, which are: South Africa, Ghana, Tanzania, Zimbabwe, Namibia and Zambia. To begin with, in South Africa, the democratic government prioritised curriculum reform following the end of apartheid. Consequently, educational reform became a key objective, resulting in the development of a new curriculum that emphasised the importance of connecting knowledge to the local context (Department of Education, 2003). In this section, I present on teacher training and the impact that it might have contributed to the neglect of the music subject in high schools. The curriculum for training primary school teachers encompassed theory of music, history of western music, western music notation such as tonic sol-fa, playing of musical instruments such as piano, violin, voice and recorder (Jacobs, 2010). Furthermore,

schools are required to appoint music teachers who have "...a minimum of a BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity or ABRSM" (CAPS, 2011, p. 11), but there is no mention of teachers with specialist African music qualifications.

Mapaya (2016) points out that Western classical music and jazz have historically been the only two established music genres informing music curricula in South Africa. For some time now, classical music standards have informed the required university entrance grades. Bodies such as the United Kingdom-based Associated Board of the Royal Schools of Music (ABRSM) and Trinity College have been the custodians of such a grading system. For example, at WSU, South Africa, a pass at Grade V level in the theory examination of ABRSM, Trinity College or UNISA is a requirement for admission. Much later, the University of South Africa became the third alternative (Mapaya, 2016). These bodies have since incorporated jazz into their grading portfolios, with African music out of the picture.



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In this section, university programs are reviewed, and efforts made by the countries to introduce IAM into their formal educational system are examined. I commence with the University of Cape Town (UCT), where the African and World Music Programmes bring together performers, composers, researchers, and students in an effort to foster a cutting-edge African musical performance culture. The program maintains a contemporary perspective while also being mindful of Africa's musical heritage. It provides a comprehensive selection of academic and research courses, as well as

practical training in African music theory, aural training, and ensemble and solo performance⁴.

A four-year degree program in Performance, Music Education, or Ethnomusicology, a three-year Performance Diploma, or even a four-year Music Education Diploma have all been available to students studying African music since 2004, as reported by Bruinders (2023). Western music theory and aural training were required coursework for many years in each of these programs. Under the guise of African music theory, students in the first year of the course were exposed to a variety of topics, including cultural history, practical ensemble work, and theory based on African notation systems (Bruinders, 2023). While the African Music Diploma program was in existence until 2005, students who did not intend to specialise in African music could take this course as an elective for one or two years. Other courses studied in that program included African Dance, Secondary Piano, African Instruments, Ethnomusicology, Repertoire, and African Dance Notation.



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At present, students in the diploma and degree programs take Theory of African Music for three years and African Aural for two years, respectively. These courses are substantially more linked to the practical instruments and ensembles that students take in African music. Worlds of Music survey courses were instituted in the first two years of the program, and they covered a wide range of musical traditions, from those of the African diaspora to those of Asia and the Middle East. In the third and fourth

⁴ <https://humanities.uct.ac.za/college-music>

years, students take classes in African and World Musics, which covers topics like music and gender, music and race, South African music, and improvised music from around the world, with a focus on Africa and the diaspora. They also take classes in African ensembles, which combine elements of the African arts like dance, storytelling, visuals, dramaturgy, musical performance, and instrumental performance.

Students are systematically introduced to the theoretical paradigms and methodology of the discipline in the postgraduate level course of ethnomusicology. An African musicology course is offered at this level, delving into theoretical concepts and the historical portrayal of African music in academic settings. The majority of undergraduates are enrolled in a diploma course, and as a consequence of the modifications, their academic achievement and practical application have greatly improved.

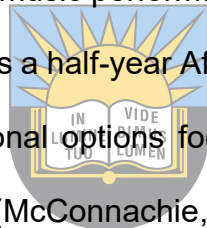


In response to the challenges of teaching the craft of African musical performance, in 2013, the Ibuyambo Ensemble, a pan-African orchestra, was forged and attached to a comprehensive undergraduate and postgraduate African Music Programme to showcase a spectrum of diverse musical performance cultures. Concurrently, previously academically marginalised, high-calibre musicians from Southern Africa were attracted into the Postgraduate Diploma programme through the university's Recognition of Prior Learning programme (Bruinders, 2023).

Nonetheless, entry standards for undergraduate programs tend to favour Western art music and those who have taken graded examinations, creating difficulties for African

music curricula. However, people studying Western art music are not required to have African music talents in order to study at an African institution. In the words of Mapaya, the current admittance standards for studying African music at a South African institution force African students to distance themselves from their own music and culture (Mapaya, as cited in Struwig, 2021:89).

It is important to note that the University of Witwatersrand, the University of Fort Hare (UFH) and North West University introduced ethnomusicology and African music studies after 1994 (Ganyata, 2020). Consequently, South Africa is now seeing the first developments in this area, with universities like Rhodes, Cape Town, and KwaZulu-Natal placing emphasis on African music performance (Moyo, 2022). The North-West University's BMus program includes a half-year African Music module in the third year as a required subject, with additional options focusing on African music offered at various points during the program (McConnachie, 2016).

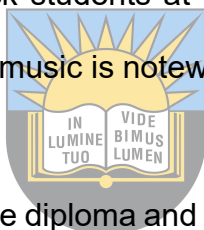


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African music studies are now offered up to the PhD level at Rhodes University (RU) via its ethnomusicology department. It provides a full credit course called Instrumental Music Studies (IMS). This course is open to students from any faculty; previous knowledge of music is not required. *Mbira*, *amadinda*, *marimba*, and *uhadi* are among the African instruments that students who enrol at IMS learn to play. Also, students are taught native songs and dances and exposed to African singing, clapping, and drumming styles (Moyo, 2022). She further states that one of the intentions of this course is for students who are interested in this direction to specialise in African instrumental studies from their second year on and to major in ethnomusicology (ibid.).

Moyo (2022) states that education students (Bachelor of Education and Postgraduate Certificate in Education) who take Life Skills, Creative Arts, and Music are provided with an African music module at The International Library of African Music (ILAM).

In addition, the University of Fort Hare pioneered an innovative African curriculum in 1998 under the leadership of Dave Dargie (Bleibinger, 2008). This curriculum reflected the students' cultural background and their specific, practical learning style by incorporating field-collected traditional African music into course content. When the university's new BMus degree program first opened its doors, the majority of its students were freshmen from rural schools who had little to no prior musical training (Bleibinger, 2008). That most Black students at Fort Hare University had grown up learning and performing traditional music is noteworthy.



Equally important, an undergraduate diploma and degree with specialisation in African Music and Dance at the then University of Natal, currently known as the University of KwaZulu-Natal (UKZN), was introduced by Patricia Opondo in 1997/8. The program has been running successfully, and students have been graduating with a three-year Diploma in Music Performance and a Bachelor of Arts in Music degree (McConnachie, 2016). Based on Struwig's (2021) research on the decolonisation of the BMus curriculum at four South African tertiary music departments after apartheid, community musicians and traditional music practitioners are welcomed into the academy at UKZN as knowledge bearers. These initiatives recognise diverse forms of knowledge and challenge colonial notions of who should be considered a valuable source of

information. Instructors and demonstrators for the program's hands-on sessions were recruited for their musical acumen rather than their university degrees.

By inviting community musicians to lecture in the African music program at UKZN, they are challenging the department's heavy emphasis on jazz and popular music and the colonial and apartheid assumptions about who gets credit for knowing what. This strengthens the case for a paradigm shift. But there were administrative issues with such an approach. For example, there were issues with the payment, which initially was R40 per hour to act as demonstrators and tutors. Since they lacked the necessary credentials, it took a long time for them to be acknowledged as lecturers. Not only did several of the experts lack a bachelor's degree, but a few of them never even completed high school. Surprisingly, most classical instrumental instructors also happen to be members of the orchestra and lack graduate degrees. An important change in the African music programme is the abandonment of all formalised entrance requirements. In addition to a senior certificate with a minimum of twenty-eight points, applicants need to pass through a multi-faceted audition process (Struwig, 2021).

In a study that examines music teacher training curricula that are provided at some universities in South Africa and Zimbabwe, the instructors emphasised the realities of a one-year course in which a great quantity of information must be conveyed within a short period of time (McConnachie, 2016). In addition, the study revealed that courses on African music are presented as electives in the North-West and Fort Hare universities, and the same applies at WSU. However, MSU in Gweru, Zimbabwe, and RU University in Grahamstown both offer compulsory African music training. The only

university that prescribes that students should learn both an African and a Western instrument is MSU in Zimbabwe. The possibility of prescribing both an African and a Western instrument is not taken into consideration by any university in South Africa (Moyo, 2022). Despite their very distinct approaches to curricular transformation, the literature review indicates that RU, UKZN, and UCT have decolonised curricula the most (Struwig, 2021).

As mentioned elsewhere in this study, the music curricula at many universities in South Africa have revealed that the curriculum is biased, often highlighting Western music at the expense of African music and sometimes African music is taught under ethnomusicology (Chipendo, 2014). For example, the curricula focus on the works of composers such as Haydn, Bach and Mozart, at the expense of great musicians from Africa like Latozi "Madosini" Mpahleni and Princess Constance Magogo kaDinuzulu, amongst others.



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It is a huge achievement that in South Africa, the Curriculum and Assessment Policy Statement (CAPS, 2011) gave more recognition to African music, hence the inclusion of IAM as a stream at the Further Education and Training (FET) Band. Regardless of the attempts by the government, key researchers looking into teaching of IAM in the current schooling system, including Chipendo (2014), Musakula (2014), and Buthelezi (2016), in an idea supported by McConnachie (2016), reveal that post-democracy music education activism and scholarship in South Africa are still struggling to address the learning and teaching of IAM. As mentioned elsewhere in this study, those aspiring

to major in African music are, thus, compelled to study other kinds of music as a prerequisite to enter university (Mapaya, 2016).

In agreement with Mapaya (2016), I believe that my passion for indigenous African music throughout my entire schooling and university education was suppressed by influences perpetuated by the apartheid system of education, which held Western art music in high esteem through insistent Western pedagogical and Eurocentric approaches to music education. For instance, at school, I sang in the school choir and attended Sunday school, where hymns and choral music prevailed. The scholars posit that the status of IAM remains inferior compared to Western music in schools and universities, and I am an additional voice through the proposed research.



Shifting our focus to Ghana, in the post-independence era, although Western music theory, history and classical music have constituted a major part of the curriculum in schools and colleges, a concerted effort to introduce more indigenous African musics into the formal educational system in Ghana was made. However, the system has some drawbacks; for example, admission requirements for music students in the University of Education, Winneba (UEW), Ghana, were a pass in Music at the Senior Secondary School Certificate Examination (SSCE) level at a grade not lower than D, or a pass at Grade V level in the theory examination of the ABRSM (Akrofi & Flolu, 2007).

Nota (2017), in his thesis, noted attempts made by the University of Ghana when it asked its scholars to design music education study programmes which emphasised the importance of indigenous African instrumental performance as part of examinable

music education curriculum content and explored the possible worth of including indigenous African instruments in the school curricula of African learners. Furthermore, Nota (2017) mentions that students not only had to write reports on research projects focusing on African music, but they also had to pass practical performance examinations in any two African instruments, one of which was the drum.

The Institute of African Studies (IAS) is the earliest and oldest semi-autonomous research institution of the University of Ghana in Legon. The 'Music and Dance' division has been one of the Institute's founding wings since its creation in 1962. The department, as the name suggests, includes the music and dance sub-units, as well as the Ghana Dance Ensemble. The section is in charge of two necessary introductory courses, African Dance and African Music, for undergraduate students as part of their degree program. The sole prerequisite for students who enrol in these beginning classes is that they are not dance or music students. The area provides two ethnomusicology courses at the master's and doctoral levels for both music/dance and non-music/dance students. These include Traditional African Music, Contemporary African Music, New Directions in Ethnomusicological Discourses, and Sound, Sense, and Identity in Black/African Art Music.

The master's degree courses are structured to focus on traditional and current African/diasporan music histories/ethnographies/anthropology, with ethnic history and musical characteristics. The PhD courses, on the other hand, are intended for people interested in academics. The courses investigate the nature and scope of emerging theoretical and analytical ideas in ethnomusicology, including new developments in

field methods and ethnography, as well as the influences of emergent debates and practices in cognate fields such as neuroscience, mobilities, ecomusicology, heritage and sustainability studies, and the dialectics of music in war/peace/conflict zones. A solid foundation in ethnomusicology/music theory, dance anthropology/ethnocoerology/performance studies is consequently required.

Turning my attention to Tanzania, Kaghondi (2019:90) contends that the traditional knowledge phenomenon and formal schooling coexist due to the practice of *funika kombe mwanaharamu apite*, which means "cover the plate for the bastard to pass," even if the segregation policy was criticised as being unlawful. A lack of funding, outdated infrastructure, and racially and ethnically varied enrolments were some of the challenges faced by post-independence educational institutions (Westbrook et al.; Amineh & Asl in Kaghondi 2019). Classes like the ngoma ensemble and African music do not get nearly enough time in the curriculum. Prejudices and dominance structures dictate admission to and success in Tanzanian music programs as a result of this essentialist loop. In Tanzania, only a select few students with exposure to Western music (e.g., from church) have a better chance of succeeding in college, whereas students from indigenous music backgrounds are either marginalised or forced to fight for equal access to music programs. Maringe (2017) pointed out that the music curriculum in Tanzania was disempowering because it does not prepare "independent learners" who can relate their knowledge to the needs of their community (p.2). As stated by Kaghondi, "Tanzania's music curriculum is a carbon copy of Britain's" (2019:274).

The current music curriculum models in Tanzanian higher education are heavily influenced by Western culture. This aligns with Nyerere's observation in Kaghondi's (2019) study that education in Tanzania instils a belief among students that their own cultural heritage is inferior to Western culture. Maringe (2017) argues that the concepts behind the current music curriculum are restrictive, disempowering, and foster dependence rather than independence among learners.

Next, MSU and Great Zimbabwe University in Zimbabwe offer music programs to Bachelor of Education students (Moyo, 2022). In 2003, MSU started to offer a degree in music and musicology, while GZU started a music degree program in 2013 (Maguraushe & Matiure, 2015). Both schools offered four-year BMus and Musicology Honours degrees. Students can major in performance, which gives students the opportunity to study vocal performance as well as play the marimba, mbira, classical guitar, recorder, and keyboard. Moyo (2022) explains further that students hear a variety of instruments throughout their first two years of school and are required to choose between a Western and an African instrument to focus on for the rest of their degree.

On the other hand, teachers' colleges in Zimbabwe are failing to meet their mission of promoting knowledge systems anchored in indigenous culture, potentially due to top-down techniques chosen and concretised in policy implementation in the new curriculum (Ganyata, 2020). It would seem that the universities tasked with educating teachers have not completely embraced the Visual and Performing Arts (VPA) curriculum, among others. In contrast to the new VPA in schools, music syllabi in

teacher preparation programs have remained unchanged. It is likely that relatively disjointed processes of curriculum creation contribute to inequalities in teacher preparation and in schools (Ganyata, 2020).

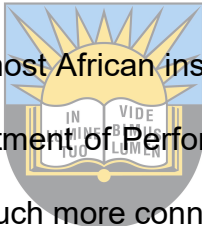
The Windhoek Conservatoire in Namibia underwent a necessary transformation, which was considered urgent. By 1991, the College of the Arts (COTA) was established with a revised purpose. This shift transformed the institution from primarily focusing on classical music, ballet, and drama into a diverse arts school. COTA now provides training in various genres, including African and contemporary performing arts, jazz and popular music, visual art product development, fashion design, and media arts, such as radio, television, sound engineering, photography, and journalism (Hofmyer, 2015).



The demographics of the students were also altered by this, since there was intensive recruiting in previously marginalised communities. An annual arts academy was started by COTA, a Windhoek-based organisation, in response to its limited national reach. It provides graded tuition in various arts disciplines during school breaks and is appropriate for both the general public and in-service training for art teachers in schools. The University of Namibia's (UNAM) Education Department now offers teacher training, which has resulted in less time being devoted to the arts and a further deterioration in the arts' standing in schools (Hofmeyr, 2015).

Turning now to Zambia. Musakula (2014) conducted research to investigate the teaching of African music in two Zambian primary colleges of Education. The findings

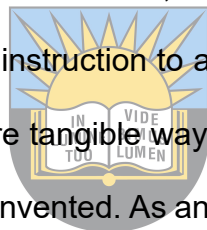
revealed that students were not learning enough about African music in the classroom. The material that music educators teach students in this curriculum on African music is based on traditional dance and the teaching of traditional instruments and rituals. The informants said that since African music was often related to traditional dances and rituals, the music curriculum during primary teacher training included knowledge about traditional songs, dances, and ceremonies. However, topics related to Western music featured more often than African music. This generates the impression that this element of the course component is not given appropriate attention in the preparation of students who are expected to go and teach both music forms in schools when they complete their training (Musakula, 2014).



Above all, it should be noted that most African institutions subsume African music (or maybe all music) under the Department of Performing Arts, which is consistent with the idea that the African arts are much more connected via music performance rather than compartmentalised into separate art forms as they are in the West. Examples of such departments are Makerere University's Department of Performing Arts and Film, the University of Dar es Salaam's Department of Creative Arts, and Kenyatta University's School of Creative and Performing Arts, Film and Media Studies (Bruinders, 2023).

2.4.3 Perspectives from America, Australia and Sub-Saharan Africa on the learning and teaching approaches of IAM in universities

In search of literature on the learning and teaching approaches of African music in universities across the globe, I have identified studies that were conducted in some American, Australian and African academic institutions. In the United States of America, at the University of Virginia, diverse students learn to perform Baka pygmy music and dance (Kisliuka & Gross, 2004). In their article, the authors investigated the possibility of melding the once-distant sensibilities (from Bagandou, Central African Republic, and Charlottesville, Virginia), considering their radically different social contexts. Michelle Kisliuka modelled her teaching after that of American scholars of West African music (her teacher David Locke, among others) and that of Ghanaian performers who had adapted their instruction to an American context. When Kisliuka started teaching Baka singing, more tangible ways to make this music teachable in a new context were devised or even invented. As an example, she tried to isolate “parts” or at least to pick the most familiar phrases from the songs and then to introduce various kinds of elaborations and counter melodies.



Dawn Joseph, a tertiary music educator based in Australia, Deakin University, regularly visited South Africa, her country of birth, to undertake research and professional development in African music to inform her teaching practice in Australia. The scholar introduced African music into her teaching units at Deakin University (DU) in Melbourne in 2001. Dawn Joseph sought strategies on how to improve her teaching of African music for students in Deakin University in Australia through her visit to North-West University in South Africa (Joseph, 2014). A visiting artist and culture bearer

from Uganda was employed to undertake four workshops on African music with the Diploma in Music and Bachelor of Arts students. In the workshops, students reported that they learnt the dances by rote, watching the instructor, imitating him and performing it together, which was fun. In addition, the hands-on practical activity engaged students in a very real way that they would not have experienced had they learned from a textbook or a video. Joseph suggests that it was an informal way of learning and teaching within a formal setting (Joseph, 2014). The strategy of creating a space and place for culture bearers within tertiary institutions is supported by various scholars in the ensuing discussion.

In the same vein, Florence Miya, a music educator, advocates for learning African music from the local people, artists and community (Herbst, 2003). She believes that tertiary educators cannot know everything about African music or its culture. In Kenya, Omolo-Ongati (2010) agrees with Miya (2003) about the need for music educators to learn about African music from the community and culture bearers. During a discussion at the University of Cape Town, Miya in Herbst (2003) explained the approaches that she used at Daystar University in Kenya. Her students were given assignments whereby they had to collect their information for teaching via fieldwork; they were not being taught songs but had to find songs themselves, as opposed to merely reading about them. Miya mentioned that this change in approach raised the number of students taking the Music in Africa course from five to 150 at one stage. Subsequently, her students had to do their own research in the village, interview their own generation, write their own journals and grow a new respect and appreciation for their own African music (Herbst, 2003).

Several scholars conducted research on learning and teaching approaches of IAM in selected African schools and universities. For example, Akuno (2007), in her discourse to explore how music has been used to bring Kenya's diverse culture to the classroom, asserts that the apprenticeship type of learning and teaching is useful when learners go to the field to live the music and take part in its socially relevant activities in the presence of experts as models. Everything is done by watching, and the learning is achieved by doing. However, the music is reproduced according to the individual's unique style, as opposed to the exact repetition of what is performed. Mindoti in Akuno (2007) proposes a teaching procedure that is less verbal than in other areas of the music programme, since it is easier to dance than to describe the dance content using ordinary language. Attempts at description may also tackle the formations and patterns, but do not deeply articulate the gestures, movements or steps. Nota (2018) brings in the aspect of assessment as he posits that most African cultural arts traditions are unwritten, so assessment should not focus on theory but on practice. The real outcome of music learning should not be the regurgitation of musical theorems but the ability to make music. In other words, developing musicians' knowledge of indigenous music as well as their ability to apply such knowledge in the making of music should be practically assessed, in 'live' musical performances where the community is the final examiner.

In addition to the research mentioned above, a pilot training programme in Zanzibar, to find an approach to teaching music that may apply to local cultures, was conducted in Tanzania (Kiel & Anundsen, 2006). The authors suggest that rather than picking up

Western nursery rhymes and children's songs, and instruments like piano and guitar, the children should learn songs from their own culture(s) and use local instruments. Additionally, the scholars argue that when children know their own basic musical culture, they can move on to other instruments and musical styles, if they wish. In concurrence with Kiel and Anundsen (2006), Letseka (2000) posits that the way to approach music learning should be through African folklore and should start with the music of the child's immediate social and cultural locality. As the child gets older, other music cultures and practices may be included.

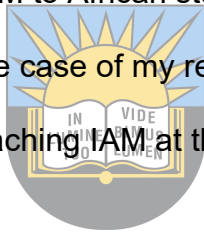
During the training programme, musical teaching forms and the principles of imitation, call and response, improvisation and *ngoma* were emphasised by the instructors. In explaining the musical teaching forms suggested by the instructors in the workshop, Kiel and Anundsen started with imitation as a musical teaching form, which means, instead of explaining, singing or playing, learners repeat one line at a time, or they repeat the whole song (Kiel & Anundsen, 2006). Secondly, there was the idea of call and response, meaning that there is a call from a singer or an instrument, and the other musicians reply with a different phrase. The third, and maybe most exciting, teaching method was the principle of improvisation that may take the form of a rhythm, a sung or played melody, lyrics, or dance and movement. Repetition of a rhythm, a melodic phrase that everybody knows well, or a combination of these, is another form of teaching music that was demonstrated in the workshop. Lastly, the '*ngoma*' principle of teaching music (*ngoma* is a Kiswahili word meaning 'drum') describes a musical practice, which always includes several musical expressions simultaneously, such as drumming, singing and dancing. Music, dance, and drama should be handled as an

integrated activity, as all the performing arts are interrelated (Nzewi, 2002). In addition, the *ngoma* musical practice also reflects a social dimension of making music together, or music as a social happening (Kiel & Anundsen, 2006). Pedro Espi-Sanchez, a music educator from South Africa, and Latozi Madosini Mpahleni, a musician famous for her playing of traditional South African instruments, were amongst the instructors in the programme. The strategy of creating a space and place for culture bearers within tertiary institutions was applied in the workshop, as noted earlier in this study.

Dontsa (2006) discusses aspects of learning and teaching processes of an African musical bow instrument, the *uhadi*, to African students at the tertiary level. Like Kwami (2003), Dontsa (2006) reveals how he blends indigenous and Western techniques. Dontsa (2006) proposes rote teaching as well as teaching from transcriptions of traditional music in staff and tonic sol-fa notation. The other indigenous technique applied, in addition to the rote method, is empirical observation. Neuman (2003:8) observes that empirical refers to “observation that people experience through the senses – touch, sight, hearing, smell and taste”. Sarantakos (2002:463) remarked that “empiricism is a school of thought stressing the significance of experience as a source of all knowledge”. Clearly, therefore, this method based on empiricism is designed to enable students to have practical experience in making their instrument and also in playing the instrument to perform music associated with the culture that uses this instrument.

Additionally, Dontsa (2006) mentions the use of the inductive method of learning and teaching the *Uhadi* instrument. Duminy (1989:83) observes that the inductive method

embraces the didactic principle of “proceeding from the known to the unknown”, which refers to linking new subject matter with things that are already known. Students are taught as a group so that they can quickly learn the rhythm correctly from other students. Dontsa (2006) observes that sometimes it is easier to be taught by one’s fellow students than by one’s teacher. This is also an acknowledged learning method – peer-learning or learning in “communities of practice”, which Lave and Wenger comment as “participation in an activity system about which participants share understandings concerning what they are doing and what that means in their lives and for their communities” (Lave & Wenger, 1999, p. 98). The articles by Dontsa (2006) and Dontsa (2008) are both relevant for this study because they discuss aspects of the teaching-learning process of IAM to African students at the same WSU where this study is conducted. However, in the case of my research, detailed descriptions of the extent of interfacing methods of teaching IAM at the university are outlined.



Dontsa (2008) noted that in 2005, the Center for Indigenous Instrumental Music and Dance (CIIMDA) appointed a part-time resident artist to teach the *umrhubhe* (musical bow) as well as other indigenous African instruments (Dontsa, 2008). As a cause for concern, the study reveals that students were shown only how to play the instrument, and not how to teach it to primary and secondary school pupils. Dontsa (2008) employed the experiential education theoretical framework of methodology for students to make discoveries and experiment with knowledge themselves, instead of hearing or reading about the experiences of others. Kraft and Sakofs (1988) define experiential education (or ‘learning by doing’) as the process of actively engaging the students in an authentic experience that will have benefits and consequences.

Students also reflect on their experiences, thus developing new skills, new attitudes and new theories or ways of thinking. The most effective approach for teaching the *umrhubhe* in primary schools and at the tertiary level is to introduce it as an ensemble instrument. Pupils or students are involved in different components of the *umrhubhe* ensemble, such as singing, clapping the rhythm of the song, dancing, or attempting to play the instrument, the very first time it is introduced to them. All learners involved have a role to play in the *umrhubhe* ensemble. A hands-on approach is introduced as a vehicle of communication in this study.

Learning by rote is another aspect of direct sound-to-sound learning, without extra brain processing needed in reading musical symbols and learning to play an instrument often relates to songs and dances of that culture (Dontsa, 2008). He asks students to watch and listen to audio- or videotaped music that the author brings to the lessons. Dontsa (2008) argues that listening to recorded music not only widens students' repertoire but is also a potent form of learning itself and resembles the traditional way of learning aurally. Because African music is basically practical, the performer does not learn the theory but, instead, he or she observes, listens to the other player and then imitates. Mastering any instrument well is a long-term effort that trains concentration, tolerance and patience. Private group lessons refine students' playing skills and monitor steady progress. Involvement in ensemble performance turns a student into a utility performer, by being involved in the various components of an ensemble, such as dance, singing and instrumental performance (Dontsa, 2008).

A slightly different approach from those mentioned earlier is stated by Kwami (2003), in an article *“Indigenous African music in a relocated context: a case study”*. The study is about investigating cultural transposition and the effectiveness of teaching a West African dance music from Ghana, known as Agbadza, in a relocated context. The objective of his study was to enquire about how learners at Molekolodi Primary School in Ga-Rankuwa, Pretoria, South Africa, (aged between nine and 16) learnt Agbadza dance music, their attitudes towards the music and the teaching processes that were used. Kwami applied his ‘3M’ (mnemonics – movement – music) model that combined traditional and Western educational strategies (Kwami, 2003). Admittedly, a slow pace was used to let the younger children cope with the work. At times, it was difficult, but by the end of the first session, the students played all four parts. However, the main teaching intended for the whole phase was accomplished in a one-hour session. As a teacher, Kwami (2003) states that he was surprised when he noted that the students quickly internalised the patterns. He argues that methods of transmission that are appropriate for dealing with learners in a particular culture may need to be adapted for other contexts (Kwami, 2003). In his article, Kwami points out a vital point when he states that certain elements may be lost, and others gained when music is transposed to another cultural context (Kwami, 2003). This statement whetted my appetite to undertake the study in question, to investigate the extent of the loss or gain when transposing IAM from a cultural to an institutional context.

Dargie (2007) argues that in African music, there is little or no detailed teaching as in Western music pedagogy. People learn to grasp things as a Gestalt, which means an experiential whole. Dargie took eight months in 1979 to teach the first Lumko marimba

group to accompany a complete marimba mass, teaching song by song and part by part. However, a second group of players just took two weekends to teach the entire marimba mass to players at a neighbouring mission when that mission acquired a set of marimbas, because the second group could observe the songs as a whole performance. Oehrle (1991) concurs with Dargie and argues that teachers have difficulty teaching African music; in fact, many are unable to do so (Oehrle, 1991). Mangiagalli (2005), echoing the views of Oehrle (1991), asserts that it is impossible for a Western-trained teacher to take a learner down this road of teaching IAM.

Another scholar, Alvin Petersen, designed music study units for teaching African music at the undergraduate level in a South African university (Petersen, 2009). He found that his students were mainly Sotho- and Tswana-speaking, representing a primary resource for knowledge, since they came to university with a large repertoire of songs, which helped to clarify points of theory. Also, many of the students were multilingual, often conversant in five or more languages, so they helped to explain aspects like the tonal nature of African languages and how this influences melodic contour and the correct pronunciation of the several clicks in South Africa's Nguni language group. The students served at the university as culture bearers, who were given sufficient space during lectures for spontaneous student creativity in speech, dance, and music making. In this way, Petersen posits that the classroom became his research field.

Contrary to the approach mentioned by scholars elsewhere in this study, Petersen developed a triangular model that consisted of a theoretical study unit at the apex; at the right base, the students will demonstrate through performances of practical

experiences, and at the left base are students' journal entries, in which they reflect upon their experiences (Petersen, 2009). He indicates that he would normally start with a practical musical experience, and thereafter, ask students to write journal entries and then present a theory class presentation.

Nzewi (2007) argues that the performance skill is developed in the context and consistency of participation in live presentations, given the basic sense of pulse that an average African person possesses from childhood. Modern musical arts education could be structured as formalised learning-through-play activities. Drawing upon the preceding examples, one is inclined to say that IAM learning approaches in several Sub-Saharan countries follow the same patterns. The approaches communicate the concept of observing, imitating, improvisation, group participation and learning from culture bearers. These similarities help to tie the strengths of the teaching methods and confirm the possibility of building a bridge between the cultural practice and the classroom. However, there is a lack of research that provides a description of the transmission of IAM to bridge the gap between the community and the classroom.

Contrary to other previously mentioned scholars, Carver (2014) cautions that as the focus shifts to indigenous music content, the familiar pedagogy of Western European music will be retained because schooling takes place in schools, which have established systems and structures that are difficult to tweak even slightly; the danger is with new content taught for the most part within an old pedagogy. Hence, I found the necessity to carry out this study to examine the process of applying the cultural

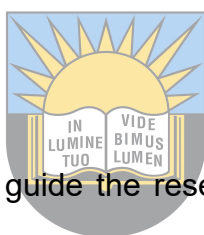
strategies for learning and teaching of IAM within communities in the context of the rural university of South Africa.

The cited literature from the studies conducted in the African countries highlights the need for heightened research to equip educators and provide intervention measures to bridge the gap between the cultural practice and the classroom. This research study draws from the ideas of Omolo-Ongati (2010), Kwami in Herbst (2003) and Miya (2003) to discuss the strategies and modalities of refocusing indigenous music for formal practice through fieldwork and adaptation of the music in a bid to create a partnership between the school and the community.

2.4.4 Concluding remarks

In this chapter, key concepts that guide the research were reviewed, including the philosophical ideas of Nzewi (2002), Elliott (1995), Freire's (1993) notion of praxis learning theory, as well as Letseka's (2000) conceptual ideas of *Ubuntu* that have been adopted as the conceptual framework for this study. Also discussed in this section are key concepts that guide the research. Thirdly and lastly, an assessment of relevant literature relating to the learning and teaching of Indigenous African Music at universities in South Africa and the world was made.

Bruinders (2023) posits that the study of African musics remains relegated to a marginal status in comparison to Western art music or even jazz or popular music studies. Informed by his visits to different campuses on the continent, and in view of the experiences of his students from various African universities, Bruinders (2023)



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argues that the place of African music at universities on the African continent is rather disconcerting.



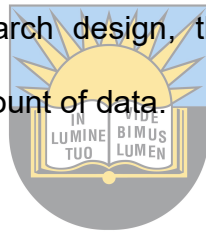
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CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter reflects on the methodological aspects of the research and how the various techniques were relevant and useful in providing the data that I will be presenting and interpreting in the next chapter. I start by explaining the appropriateness of the research methods used in this study: the paradigm and approach, research design, population, sample and sampling procedures, data collection methods and instruments/tools and data analysis methods. Owing to the nature of the ethnographic research design, the use of various data collection instruments resulted in a huge amount of data.



3.2 THE RESEARCH PARADIGM AND APPROACH

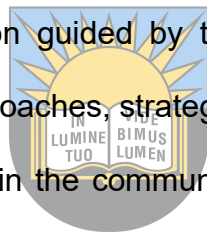
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A research paradigm is a framework that directs research by making assumptions about reality (ontology), knowledge (epistemology), and methods. This study is situated under the constructivist paradigm since it is based on the participants' lived experiences with the transmission of IAM. Based on Turin et al. (2024), constructivists think that individuals use their experiences and relationships to socially build various realities. In line with Creswell's (2014) ideas, the qualitative research method was used. It allowed people to freely communicate their thoughts and experiences. The research process consists of emergent questions and processes, data gathered generally in the participant's context, inductive data analysis building from particulars

to general themes, and the researcher's interpretations of the data's significance. Such notions enabled the researcher to describe and document all explanations, events, and actions as they occurred during data collection.

3.3 RESEARCH DESIGN

The study adopted an ethnographic research approach to provide a detailed and comprehensive account of a social setting as experienced by the participants (Delve, 2022). As noted by Silverman (2018), ethnography is regarded as a suitable research design primarily due to its effectiveness in addressing the research questions. The heightened importance placed on the accounts of participants' viewpoints and understanding fosters introspection guided by the research inquiries to ascertain suitable and effective models, approaches, strategies, and techniques for transmitting IAM, predominantly practised within the community, to higher education institutions (Hammersley, 2018).



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Highlighting important principles in conducting ethnographic research, Sirek (2016) suggests that democratic and inclusive spaces should be encouraged, wherein relationships with participants and the researcher are trusting and dialogical. This notion was of relevance to this research, to ensure collaborative engagements and interaction for the entire period of the data collection process. Participants interacted with cultural groups in their respective villages and during workshops to describe the social context, relationships, and strategies relevant in teaching IAM. Within this context and period, in the weekly rehearsals, three activation workshops, one evaluation workshop and an assessment performance, participants shared

experiences, and the sessions created opportunities for their voices to be heard. This indicates the suitability of ethnography as the preferred design for the study on IAM.

It is imperative to highlight the role of the researcher. During the course of this study, the researcher adopted a participant observer role because it enabled her to view the phenomenon being investigated from the perspectives of the participants. Consequently, throughout the study, the researcher gained an insider's perspective of IAM learning and teaching approaches used by the community experts and their effects.

As McGranahan (2018) argues, in ethnographic research, the researcher should be immersed in the ongoing everyday activities of the designated community to observe and describe the social context, relationships, and processes relevant to the topic under consideration. For the duration of six months, WSU participants and the researcher engaged in fieldwork activities for the purpose of collecting data. The activities were organised in the form of lessons and a performance module examination in WSU lecture halls and auditorium. Other fieldwork activities were in the form of activation workshops that took place in the villages. Below is the schedule of activities that were part of the data collection:



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Table 3.1: Schedule of data collection activities

ACTIVITIES	
Period	29 October 2021 – 25 November 2021
Location	WSU Mthatha Campus site, in the Province of the Eastern Cape
Activity: Classes	One of the multiple ways of collecting data was during lessons. The researcher and participants (enrolled for music performance module) were immersed in a Music performance ensemble, named umxhentso, Module Code-MUP20MO, that were held two days a week on Wednesday and Thursday. Classes normally started at 15h00 and ended at 16h30. However, from 09 to 24 November 2021, lessons for <i>UMXHENTSO</i> increased to four days a week (Tuesday to Friday) to meet the targeted number of performance items that were a requirement for entry in the final year assessment performance that was held on 25 November 2021 in preparation for the final year assessment performance.
Period	25 November 2022
Location:	WSU, Mthatha Campus Auditorium
Activity: Examination- Assessment Performance	Twenty-three (23) participants of the <i>Umxhentso ensemble performed in the assessment performance that was held in the Mthatha campus auditorium</i> for the purpose of assessment and awarding marks. The audience in the auditorium consisted of WSU students and several academics, including myself, because the examination performance was open to anyone. Two music lecturers evaluated the performance and produced evaluation reports that contained comments. Videos and photographs were captured as part of the data collection.

Period	26 November 2021
Location	Savoy Hotel Boardroom, Mthatha
Activity: Activation Workshop 1	A fieldwork activation workshop consisting of two sessions was facilitated by two local community experts. During the first session, twenty-three (23) WSU members of the <i>umxhentso</i> ensemble (including the twelve research participants) and I, learnt historical and cultural aspects of <i>umrhubhe</i> and <i>uhadi</i> (musical bows). The second session of the workshop included lessons on the handling and playing techniques of the instruments. The participants and I imitated what the local community experts were demonstrating. At the end of the 90-minute session, participants experimented with learning and playing musical instruments. Data were collected by means of participants' journal entries, video and photographs.
Period	09-10 December 2021
Location	Tsembeyi village, situated in Chris Hani District municipality, and the Batlokwa Cultural group from Hohobeng village, found in Joe Gqabi district municipality in the Province of the Eastern Cape
Activity: Activation Workshops 2, 3 & 4	Talbot (2015) asserts that through travel, the researcher places himself outside of his comfort zone, learning broadly about other cultures, and specifically about music and teaching by observing and participating in musical practices that are unfamiliar to him. In a manner conforming to the ideals of Talbot (2015), twelve WSU participants, and I as a participant observer, travelled to Tsembeyi and Hohobeng villages to conduct activation workshops 2 and 3 for data collection purposes.

	Activation Workshop 2 was held at the home of the Tsembeyi Cultural group leader. Five girls and five boys who are members of the group performed the <i>umtshotsho</i> song on our arrival at the home. The group leader facilitated a session on customs, lifestyle, historical and socio-cultural context of <i>umtshotsho</i> songs. Afterwards, the cultural group members demonstrated the dances and WSU participants, including myself, imitated them while they were demonstrating. Data were collected using video, still photographs, journal entries and voice recording. Activation Workshop 3 took place at Hohobeng village. A group of fourteen (14) women were in attendance. Two women translated SeSotho, and that encouraged them to express themselves in their native language. The group leader facilitated a session on SeSotho cultural life, lifestyle and customs. WSU participants and I learned the dances and songs by imitation through rote learning. Data were collected using video, still photographs, journal entries and voice recording.
Period	17 February 2022
Location	Impunga High School Harry Gwala District municipality, at the border of KwaZulu-Natal Province
Activity: Activation Workshop 4	Activation Workshop 4 was held at Impunga High School. A group of 52 learners, two teachers that serve as leaders of the group, the researcher and three WSU participants assembled in the school hall. One teacher facilitated the session on teaching about Zulu music and its socio-cultural context. Three participants from WSU and the researcher learned aspects

		of teaching Zulu indigenous performances and cultural life from and alongside the cultural group. The teachers also highlighted the support they receive from community cultural groups. The workshop concluded with agreements on future plans of collaborating and visiting the participants to engage in more demonstration lessons at the WSU site. Data was collected through photos, video and journal entries
Period		04-06 March 2022
Location		WSU, Mthatha Campus Auditorium
Activity: Evaluation Workshop	IAM	The three days evaluation workshop involved WSU participants, including myself. The three cultural groups comprising Tsembeyi, Batlokwa and Impunga arrived at WSU Mthatha campus on 04 March 2022 to participate in a three-day evaluation workshop. The purpose of the workshop was to continue providing demonstration lessons and evaluate the level of learning <i>umxhentso</i> acquired by WSU participants. For the entire duration, the campus auditorium was used as the venue. Ten WSU participants, five evaluators, composed of one local community expert from each of the three cultural groups and two music lecturers, including the researcher, two photographers and members of the audience attended the workshop. Five evaluation forms, video recording, photographs and journal entries were used as data collection tools during the workshop.

The above presentation of activities that participants engaged in during the study takes us to the section below, on population and sampling.

3.4 POPULATION AND SAMPLING

Shukla (2020) refers to population as a set or group of all the units on which the findings of the research are to be applied. The study population consisted of WSU music pre-service teachers and their lecturers. Xhosa, Zulu and SeSotho-speaking community music experts who are based in the rural villages also constituted the population from whom the sample for the research was drawn. Rural village cultural groups are generally actively engaged in performing IAM during ceremonies and rituals, and are mostly willing to train those who are interested to learn.

In turn, sampling refers to the selected members of a given population. There are various types of sampling procedures that a researcher can choose from, a choice that is informed by the nature and understanding of the purpose of each sampling procedure. In the case of this research, participants were chosen through purposeful sampling. Purposeful sampling refers to intentionally selecting participants based on their characteristics, knowledge, experiences, or some other criteria (Campbell *et al.*, 2020). Most of the students had indicated their interest in participating in the study. The selection of participants was based on the portrayal of one or more characteristics from the following: interest, knowledge, and experience regarding the phenomenon under investigation. I sampled twenty-eight participants from the population of music students, music lecturers, and cultural groups. Below is Figure 3.1 showing the composition of sampled participants:

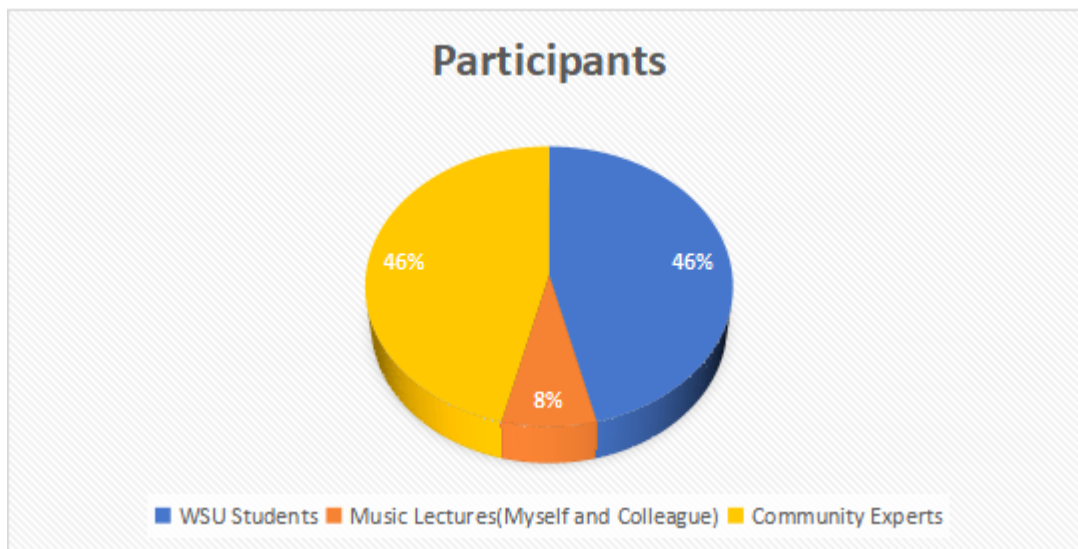


Figure 3.1



- a) Twelve WSU students
- b) Two music lecturers (author and a colleague)
- c) Two music lecturers who were evaluators
- d) Twelve community experts: five experts were Xhosa-speaking, three were Sotho-speaking, and four were Zulu-speaking. The selection of participants was based on the representativeness of the diverse cultures where the research sites are located, wherein indigenous African music is vibrant.

The twelve sampled students, consisting of four males and eight females, were registered for the Bachelor of Education (B.Ed.) Arts and Culture degree program at WSU. They were sampled from fifty-two (52) students that have specifically selected *umxhentso* ensemble from various ensembles that form part of a music performance

module (MUP11MO or MUP20MO). The pre-service students were mostly Zulu-speaking and Xhosa-speaking, with varying levels of experience in participating in IAM activities. A few sampled students indicated that they had never participated in IAM activities, but they had an interest to learn. Notably, the Music Performance module is composed of four performance units: piano, choral music, or recorder are compulsory, while *umxhentso* and other ensembles are optional. The sampled groups are representative of fourteen cultural groups that reside in villages in the Eastern Cape and KwaZulu-Natal Provinces of South Africa, where three dominant languages are spoken (IsiXhosa, IsiZulu and SeSotho). The Tsembeyi Cultural Group residing in Tsembeyi Village, situated in Chris Hani District Municipality in the Eastern Cape Province, consisted of four participants. The group leader was a middle-aged woman, one young lady and one young man. Another Xhosa-speaking participant was the musical bow instrument player. He was an elderly man, residing in Ngolo village, in the Nyandeni local municipal district in the Eastern Cape Province. The Batlokwa Cultural Group from Hohobeng Village in Joe Gqabi District municipality, Eastern Cape Province, was made up of elderly and middle-aged women. Lastly, the Impunga Cultural Group resides in the Harry Gwala District Municipality in KwaZulu-Natal Province. The group was made up of three young men and one middle-aged man. The three cultural groups had been instrumental in training school learners who performed and won awards in the folklore category of the annual Provincial and National Schools Choral Eisteddfod. Also, there were four music lecturers: two middle-aged female lecturers, including the researcher and two young male lecturers. Data collection tools and their significance to the study are discussed below.

3.5 RESEARCH METHODS AND INSTRUMENTS

In this study, over a period of six months of fieldwork, a multiplicity of data collection tools, such as interviews, journal entries, evaluation reports, participant observation checklists, and audiovisual devices, were used, leading to a wide range of data sources that revealed in-depth qualitative information. This was in accordance with the ideals of Vita (2016) when she stated that ethnographers gather data through fieldwork, conducting interviews and gathering artefacts through participation and observation.

Approaching the research with varied and diverse sources, I sought to describe different aspects of the studied phenomenon. I was influenced by the scholarship of LeCompte and Schensul (2010) when they argue that researching a dynamic and multifaceted experience, such as making music, requires different media to be studied, communicated, and understood properly. Such ideas enabled me to collect various types of data in an attempt to gain a better understanding of transmission strategies, behaviours, shared ideas, and shared knowledge that is embedded in the transmission of IAM.

3.5.1 Interviews

In this ethnographic research, semi-structured and unstructured interviews were useful to gather information about IAM from the point of view of two groups of participants, namely, community experts and WSU students. Walliman (2009:285) argues that “the use of the semi-structured interview as a research tool gives room for further probing

solicited answers while including more open-ended questions”. These were useful to reveal the independent thoughts of individuals in a group. George (2022) explains the usefulness of unstructured interviews as helpful when the research questions are exploratory in nature and the researcher seeks to discover and describe data.

One way to get information is to use a semi-structured interview, which involves asking questions based on a set of themes. Similarly, unstructured interviews can also produce interesting results because they do not follow a predetermined format, and the questions are not prepared in advance (George, 2022). Semi-structured interviews are often qualitative in nature. They are generally used as an exploratory tool. The choice of interviews as a research instrument helped to investigate what participants revealed in order to compare what they revealed with what the author observed. As suggested by scholars Rinaldo and Guhin (2019), interviews allow scholars to triangulate data revealed in ethnographic observation.



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Both forms of interviews allowed interjections where necessary and ensured that the participant understood the topic or question. However, the forms of interviews were used to serve different purposes. Unstructured interviews were applied during conversations with three leaders of the cultural groups in the three villages and during workshops that were conducted at the WSU site. The participants (community experts) were asked open-ended questions, and they supplied answers from their own perspective and within the context of their society and culture. Unstructured interviews were used as controlled conversations that bent towards the interests of the researcher, in accordance with the ideals of Anozie (2017). During the interviews, the

three community experts freely expressed their feelings and perceptions in their home languages while I took notes using a recording device.

In the ensuing paragraph, the usefulness of semi-structured interviews in the study is presented. Semi-structured interviews were used for the *Umxhentso ensemble group of participants, comprising twelve WSU students*, to answer questions about their personal views and experiences on the IAM teaching approaches. A list of questions based on the research questions was drafted (interview schedule) to guide the conversation. Even though the interview schedule was initially written in English, it was translated into isiXhosa and isiZulu to ensure that the participants understood.



Semi-structured interviews with WSU participants were conducted after four weeks of participant observation to ensure that a relationship with the participants had already been established. The semi-structured interviews were beneficial because they promoted interaction and mutual support among participants, lacked the formality and rigidity of one-on-one interviews, and gave the researcher access to replies that were more likely to be socially constructed than those obtained from individual participant interviews. The interviews were conducted at several points throughout the study. During these interviews, the seating was arranged in a circle, and all the participants and I would discuss the topic at hand in such a way that there was no overt knowledge of an interview being conducted. Semi-structured interviews elicited conversations that were conducted on an equal, reciprocal relationship between the researcher and the participants. The type of interview sessions resembled normal conversations; for

example, WSU participants felt more relaxed. Using open-ended questions, I collected qualitative data in the words of the group of participants using a digital recorder.

3.5.2 Reflective journals

Another type of data collection tool used in the study was reflective journal entries.

Bashan and Holsblat (2017) support this idea when they claim that reflective journals are a crucial tool for comprehending what occurs in the field. Through the reflective journals, WSU participants had an opportunity to reflect on their learning and teaching experience. During the six-month period of the study, three journal entries were assigned periodically to each participant. WSU student participants were required to write journal entries that were put in a box during class or rehearsal sessions. For the participants to feel more comfortable, pseudonyms were used to conceal their identities. The researcher was the only person who was able to read the journals. I constantly reminded the participants to write what they truly felt and experienced during their participation in the ensemble. Guidelines on writing their reflections were given to the participants, and roughly a week was given to submit at the beginning of the project, after two months, and the last entry was submitted at the end of the research project. While some of the journal topics varied, journal guidelines were created almost in the same way as the interview questions discussed above.

The openness with which participants wrote about their struggles, triumphs, and ideas in their journals suggests that using reflective journals in this study was appropriate. It is important to note that response rates varied depending on the participant's journal; among other things, interesting concepts, incidents, difficulties, defences, and

suggestions were presented. I was also able to capture cognitive constructivist-type responses from participants' journal entries.

3.5.3 Participant observation checklist

First, I discuss the value of participant observation and taking notes in a journal. Next, I discuss the use of audiovisual aids in the study. In this ethnographic study, participant observation was the primary data source; hence, a variety of data collection instruments were used to obtain and record data. Participant observation, as recommended by scholars Bertram and Christiansen (2014), is appropriate for this study to collect firsthand data and report on the activities that were observed and recorded when compared to what people have said. In what follows, I provide data collection tools that were useful to capture and record data as guided by the observation schedule.



As a participant observer, the researcher and participants had observation checklists and journals or note pads that were utilised to write thoughts, questions and ideas. An observation checklist contained a list of possible activities that were planned for observation at the research sites. A checklist was used as a guide to focus on observation, note-taking and recording of data that refers specifically to the research questions and any important or interesting behaviour or action. DeWalt and DeWalt (2011) explain that field notes are “virtually the only way for researchers to record the observation of day-to-day events and behaviours” (p.157). Genkova (2020), states that, when conducting field observations, researchers should keep a field record, which includes field notes, audiovisual records, and any other forms of data collection.

Through the reflective field notes, the researcher and WSU student participants were able to write their thoughts, ideas, questions and nonverbal behaviour that related to answering the research questions.

3.5.4 Audiovisual devices

In addition to field notes and journal entries, audiovisual devices such as a voice recorder, still photographs and video cameras were used as part of collecting data on field observations. The usefulness of a video is in capturing rich detail, such as subtle bodily gestures, facial expressions, tone of voice, or embodied performances, “all of which transcend textual descriptions” (Lea & Zimper, 2020, p. 34). The researcher found audio-visual devices useful in this study. A camera operator used audio-visual devices to capture and record activities. I guided the camera operator on what data would be captured. In this manner, I view the selected data collection tools that I used in the study as appropriate since data were collected as raw as possible and objective because a video recording captured musical performances and lessons holistically, more completely than a human being, who would be more selective and subjective.

3.5.5 Evaluation reports

Furthermore, evaluation reports were used by music lecturers during the music workshop to assess the impact of the training that was facilitated by community experts at WSU. Evaluation reports are useful for assessing the performance, impact, and effectiveness of a program, project, policy, or intervention, providing findings, conclusions, and recommendations for improvement. They are crucial for informed

decision-making, program improvement, and guiding policy (Trottier, 2024). Four music lecturers used the evaluation forms to report on the music workshop and recommend areas that need improvement.

This chapter discussed the methodological path that was followed in exploring the pedagogical intervention measures that would help in bridging the gap for effective transmission of the IAM content from the communities to the academy. Data will be presented and interpreted in the next chapter.



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CHAPTER FOUR

PRESENTATION OF NARRATIVE AND AUDIO-VISUAL DATA

4.1 INTRODUCTION

The previous chapter reflected on the methodological aspects of the research and how the various techniques were relevant and useful in providing the data. In this chapter, data in the form of interviews, journal entries, evaluation reports and data emanating from recorded videos and photographs are presented and interpreted.

4.2 PRESENTATION OF DATA

I now present data as collected from the field from the following data collection tools: interviews, journal entries, evaluation reports, participant observation journal notes and audio-visual material.



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4.2.1 Presentation of data from interviews

There were two types of interview techniques used in this study: semi-structured with twelve WSU participants at the WSU site, and unstructured interviews with twelve community experts at the three village sites. Five questions were designed to answer the three research questions as listed in the interview schedule (Appendix B). The questions were presented to the participants in no particular order. Data were recorded on audio tapes and presented in the form of narratives. Participants were encouraged to respond in their home languages, which were isiZulu, isiXhosa, and SeSotho, as well as English, where they were comfortable, and those in the three

African languages were translated into English. Data from interviews are presented in the form of a table with three columns indicating the research questions, responses and number of participants that responded.

To ensure confidentiality, participants were coded with pseudonyms: The twelve WSU participants are referred to as: Akhona; Bonny; Chuma; Dade; Ezile; Fana; Gugu; Hlengiwe; Iva; Jabulile; Kamva, and Lundi, and the three groups of community experts that are participants are named in letters of the alphabet as follows: Tsembeyi group members are M, N and O; Impunga group members are P, Q and R; Batlokwa group members are S, T and V. Also, WSU lecturers are named in letter names J, L and K. The responses of participants who are presenting now are all verbatim.

4.2.1.1

Semi-structured interviews

Question 1: Before participating in this research, did you have any experience performing IAM? Explain how you were taught, by whom, when and where?

Question 1 sought to identify participants who had prior experience in performing IAM, and also those who did not have experience before they engaged in the research project. The question also sought to establish factors and approaches that influenced their participation as well as non-participation. The background information was essential to provide evidence, as it might influence participants' performance and attitude towards IAM.

Participants' responses varied. However, most of them revealed that they had previously participated in IAM activities, while a few did not have experience. One reason that was cited for non-participation was growing up in a township. Some responses provided information about approaches that were used for learning IAM in the communities, for example, learning by watching and imitating peers and cultural groups during ceremonies. Use of technology, such as watching videos from YouTube, was mentioned. Verbatim quotations in Appendix 4 bear testimony to this.

Question 2: What were your expectations about the research project before it started?

Question 2 was asked to establish the interests, expectations and needs of participants in the project and identify gaps in knowledge, skills, attitudes and values. Responses revealed various expectations and interests that propelled participants to join the ensemble. Love for the music, lack of knowledge about IAM, interest to learn aspects of IAM, and desire to know and perform the music were cited in the responses. Verbatim quotations in Appendix 4 illustrate this.

Question 3: Explain which approaches and strategies were used to learn IAM at the research sites.

Question 3 sought to make participants divulge approaches and strategies of learning and teaching IAM as the participants were engaged in various activities during the research project. It emerged from the responses that all participants had experienced learning of IAM and gained knowledge and skills through the use of various methods and approaches in the four different research sites. Some responses cited positive

elements about strategies used by instructors during lessons. Most important is the fact that participants' responses revealed a number of methods and strategies that enabled learning, which were observation, memorisation, step-by-step approach, regular practice and commitment. Other responses highlighted how a competitive spirit amongst peers prompted them to learn.

Question 4: During your participation in the research project, what were your experiences and their effect on your attitude and general understanding of teaching IAM?

The purpose of asking Question 4 was to ascertain the extent of learning that occurred, experiences and their effect on values and attitudes. The responses of participants indicated various forms of learning that had been acquired. Some participants learnt about the value of IAM, highlighting the development of interest in playing indigenous music instruments such as *umasengwane*. To some participants, field trips that were undertaken to learn about the cultures of other ethnic groups contributed to developing an appreciation of, and a positive attitude towards, IAM. One participant reported that leadership skills were developed through his participation in the project. It also emerged from the responses that participation in the project contributed to the development of values that are characteristic of *Ubuntu*. Such values are collaboration, respect and friendly relations.

Question 5: What would you suggest should be done differently, adapted from the way it is done or remain the same in the learning and teaching of IAM? Give reasons for your suggestion.

Question 5 was intended to solicit participants' views and recommendations for IAM learning and teaching at the university. Such responses would provide an opportunity for participants to raise their opinions and make suggestions about the learning and teaching of IAM at the university. Some responses strongly recommended the creation of space for community experts at the university because experts are custodians of IAM and are passionate about the music. The need to have IAM as a compulsory subject in schools was raised. Another recommendation was that the university should offer lessons for making and playing more musical instruments. It came out, from the responses, that there was a need for monitoring and the provision of rules to manage discipline.

4.2.1.2

Unstructured interviews

Unstructured interviews were held with three community experts to solicit knowledge about their music and factors that contribute to sustaining the cultural music in communities and schools.



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The intention of conducting interviews with teachers and community experts who are involved in IAM was to learn about their culture, including values that are inculcated and understand factors that contribute to sustaining IAM in the communities and schools where it is practised.

Responses from Tsembeyi and Batlokwa community experts revealed information about costumes that are worn to signify age, gender and marriage status. Response from Tsembeyi experts shared information about the names of the costumes, beads

and other accessories. All the groups highlighted the benefits of participating in competitions and winning awards as a means of sustaining and attracting learners to participate. Another response from Batlokwa cultural experts revealed the benefits of a diet for girls in curbing teenage pregnancy. A response from Impunga school teachers explained the purpose, benefits and importance of having a school cultural group. In his response, he mentioned that the purpose of IAM is to bring back the dignity and pride of Black people and also to instil Ubuntu amongst learners. Lastly, the teacher, in his response, revealed strategies that are used to lift the standard of performance of the school group in competitions.

4.2.2 Presenting data from journal entries and field notes

Data from participants' reflective journal entries are presented in this section. Similarities of the subject matter and ideas that belong together from participants, namely, lecturers and student participants, are put together. Reflections according to sub-themes are reflected below. Some reflections that repeated the same ideas and/or experiences were merged into sub-themes. WSU participants' reflective journals are presented first, followed by the lecturers' notes. Participants' journal entries are presented verbatim in Appendix 3.

4.2.2.1 *Benefits of learning IAM at the research sites, including the WSU site*

The intention of journal entries was to reflect on learning that has been acquired.

Some participants reflected that learning was acquired as follows: playing indigenous music instruments; dances of different ethnic groups; and the importance and value of studying African music. A participant mentioned the effect of commitment to achieve and the supportive attitude of peers as a contributing factor during lessons. Another journal entry reflected on discovering a surprising technique of playing the drum.

4.2.2.2 *Expression of desire to share knowledge, values and skills acquired during the research project*

The journal entry sought comments about the extent of readiness and willingness to impart knowledge and skills acquired during the project. Some participants expressed their interest and readiness to share and teach skills and knowledge gained during their participation in the project.



4.2.2.3 *Expression of interest in acquiring knowledge about the making of Indigenous instruments such as uhadi*

This journal entry is intended to provide an opportunity for participants to express the extent of their acquired skill in making the *uhadi* instrument. A participant expressed a lack of knowledge and technique in tightening the wire for making the *uhadi* instrument. That, I attribute to limitations of learning through a video tutorial rather than a face-to-face demonstration lesson.

4.2.2.4 *Instructor's approach in expressing appreciation for positive feedback*

This topic sought participants' reflections on the approaches and strategies used by instructors when facilitating lessons. A participant revealed a patient and encouraging

approach exhibited by the instructor. Another participant reflected on the facilitator's approach that created a relaxed, supportive and non-judgemental environment.

4.2.2.5 *Importance and benefits of regular attendance at practice sessions*

Journal entry seeks to establish the usefulness of attendance at practice sessions. Some entries emphasised the importance and benefits of regular attendance at practice sessions.

4.2.2.6 *Challenges of being physically unfit*

In their journals, on 06 March 2022, Akhona and Gugu were complaining about cramps. Warm-up exercises before each practice session to avoid cramps and to maintain fitness are needed. Reflections and views about the need to maintain physical fitness when engaging in dance lessons were sought from participants. Some participants commented about cramps and muscle pains after spending long hours in dance classes. The comments reflected a challenge of physically unfit participants who engage in dance lessons for long hours.

4.2.2.7 *The role of reflective and reflexive discussions and dialogue among participants*

This journal entry aimed to reveal the effectiveness of group discussions and dialogue. A number of journal reflections shed light on the positive effects of discussions and dialogue. Some comments revealed that they had different views; hence, they argued but ultimately resolved the issues. Their reflections indicated that discussions provided

an opportunity for participants to voice their opinions on issues and learn from each other.

4.2.2.8 *Knowledge and skills acquired from community experts*

The journal entry sought to reveal learning acquired from community experts and relationships that emanated from the interactions. Some participants revealed that they learnt about the purpose and technique of dancing *umtshotsho*, *mokhibo* and *umgido* songs. While some participants gained knowledge about the importance and significance of costumes and the role of accompaniment in dance songs. Fana, a participating student, enquired about the next field trip to Tsembeyi village and declared that he was eager to see Samke, one of the cultural group members.

4.2.2.9 *The methods of teaching dance songs used by the community experts*

This reflective entry aimed to identify methods and strategies applied by community experts in teaching dance songs. A participant indicated use of a step-by-step approach during a dance lesson, while I reflected on the use of repetition, focus and intense concentration that could result in cognitive growth during dance song lessons.

4.2.2.10 *Shifting of the minds and developing a positive attitude towards IAM*

The journal entry aimed to establish whether participants developed positive attitudes towards IAM during and after participation in the project. Some participants expressed love and a change of attitude towards IAM. Another reflection expressed a desire to learn dances in order to teach them in schools.

4.2.2.11 Lack of discipline and behavioural issues among some of the members

This journal entry sought participants to reflect on challenges related to discipline that affected the activities of the ensemble. Some reflections revealed that some participants do not listen to others, while some do not attend practices, which causes a delay in progress.

4.2.2.12 Oral tradition and spontaneity as a method of learning and teaching

Towards the end of the *uhadi* workshop, one participant *wa-hlabela ingoma* (led a song) spontaneously, everyone rose up *ba-landela* (to sing) and danced. Participants learnt the correct handling technique and rhythm quickly under the guidance of fellow students. Therefore, learning as a group was helpful.



4.2.2.13 Bow music instrument making technique

On 23 February 2022, a journal entry highlighted the technique of making *uhadi*. Surprisingly, on completion of *the Uhadi* music instrument making, it was discovered that the instrument was not producing the proper sound. After consultation with community music experts, it was identified that the participants used wire that is not suitable for *uhadi*.

4.2.2.14 Demonstration lessons and techniques of playing uhadi by community music experts

The *uhadi* musical bow has a calabash that is attached as a resonator. *Umcinga* (a thin stalk of grass or scraped reed) is used to tap *uhadi* string. I observed the technique

of playing *uhadi* as follows: The expert holds the *uhadi* bow with the left hand while doing the stopping and opening of the string with the forefinger and thumbnail of the same left hand. The final lesson on *uhadi* performance was demonstrating the production of overtones or harmonics. The technique is achieved by moving *the uhadi forward and backwards* so that the open side of the calabash is opened and closed by moving the instrument farther and closer to the chest of the performer. The pressure applied on the string elicits two fundamental tones and a few audible overtones above each fundamental, as a result of friction (video clip 07).

4.2.2.15 Benefits derived from technology-based learning

Journal entry of 28 October 2021 noted that *the Umxhentso ensemble members watch music videos from YouTube and select dance styles that will be added as variations to the dances that are already practised in the ensemble*. Refer to Video clip 1. In addition, participants watched video tutorials during lessons on the construction of *uhadi* (Refer to Video clip 2).  *Together in Excellence*

4.2.2.16 Conflicts arising out of punctuality and preparation for examinations

A journal entry of 12 November 2021 noted rising tensions that were mounting among group members because of tight schedules and demands for submission of tasks for other modules. That raised concerns and seemed to be the cause for late coming to *umxhentso* lessons. It became evident that some participants' stress levels were

rising, so the researcher had to intervene by proposing that lessons should be held once a week. WhatsApp conversations testify that the tensions that were arising among group members on 25 October 2021 are reflected in Appendix 3.

Some participants revealed that there were tensions due to preparations for examinations. Another reflection raised a concern about the late arrival of some members in practice sessions.

4.2.2.17 Audience and audience development

In my notes, I wrote what stood out during the performance of *umxhentso* ensemble on 25 November 2021. There was a high level of excitement demonstrated by the audience when they were singing and clapping along. One audience member can be heard on the video clip 03 laughing and commenting about the creativity displayed by the performers. She said to her friend who was recording a video of the performance: “*Abasagezi, uze undinike ke le video*”. (IsiXhosa = They are having fun, please give me a copy of this video). Some students took videos during performances of *the Umxhentso ensemble at the WSU site*.

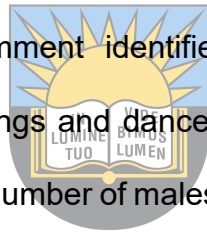
Some journal notes highlighted the participation of the audience during the UMXHENTSO ensemble performance by clapping and singing. Refer to Participant L’s comments about the *umxhentso* ensemble performance during the final examinations at WSU auditorium

4.2.3 Evaluation Reports

4.2.3.1 *Assessment comments during ensemble examination at WSU 25 November 2021: Participant L (WSU Music Lecturer)*

The purpose of soliciting comments and opinions about the performance of participants during the ensemble examination that was held at WSU was to get an idea about how other people viewed the work.

The written comments focused on the general performance and areas that needed improvement. The comments highlighted that the majority of participants had strong artistic abilities that were shown through their virtuosity, natural and original performance ability. Another comment identified role-playing that was showing different scenes with their own songs and dances. Areas that needed improvement were mentioned, for example, the number of males that performed needed to increase in order to portray the real Zulu dance; females needed more practice, and lastly, more drums should be incorporated.



4.2.4 IAM Workshop evaluation comments

Evaluation comments for the IAM workshop that was held at WSU Auditorium on 04-06 March 2022, aimed to highlight effectiveness, challenges and areas that needed improvement. The written evaluation comments revealed that the community experts' styles of facilitating a workshop at WSU were effective. The lecturer, in her comments,

identified the usefulness of demonstration performances by the experts before the participants start to imitate. Other methods of learning that were mentioned were observation, imitation, guidance, and support that was offered by facilitators during the lessons. A comment about WSU participants' enthusiasm and cooperation with the facilitators was highlighted. Another comment revealed that the duration of the workshop was limited.

4.2.5 Presentation of data from video footage and photographs

In this section, data from video footage and selected still photographs of the music activities in the field are presented.

Video clip: 01



<https://drive.google.com/file/d/1ZQUSTMr6u4PhMd1JPBIPr24ea0kqdE-7/view?usp=sharing>

Emerging in Video clip 01 are two lessons that demonstrate the peer learning approach to the learning and teaching of IAM. At the beginning, the video shows participants practising *ukombela* (IsiXhosa = singing and clapping in a traditional way for someone to dance) and *ukuxhentsa* (IsiXhosa = to dance) techniques of the diviners. Later, participants collaborate in creating a drama. The video captured twelve *umxhentso* ensemble members at WSU's site music hall. The participants are practising the dancing technique of the *ingoma zamagqirha* song (IsiXhosa = diviner's song) of the AmaXhosa. Its title is '*Oh! yhini Dadobawo*'. *Umhlabeli* (IsiXhosa = lead singer) sings the call, and five participants *responded* (IsiXhosa = singing in response) and clapping in the back row as four dancers are practising the dance, accompanied

by two drum players. The upright body movement and stepping on the ball of one foot, quickly lowering the heel, and alternating the feet, are displayed. However, other characteristics of *ingoma zamagqirha*, such as maintaining an upright posture and consistently carrying a switch with the right hand, including *ukutyityimba* (IsiXhosa = dance style of shaking so that the whole body convulses in sharp, sudden spasms), were not incorporated. The participants demonstrate a lack of understanding of the technique of performing *ingoma zamagqirha* and the singing styles of *ukombela* and *ukuxhentsa* of *amaXhosa*. The song translation is below:

Diviner's song title: Oh! <i>Yhini Dadobawo</i>	English translation
Call: Oh! <i>Yhini Dadobawo</i>	Oh! Please <i>Dadobawo</i>
Response: <i>Hay'a kavumi ne tshoba lenkomo</i>	She refuses to give me the cow's whisk

Immediately, the lesson switches to the drama part, wherein participants dramatise a Zulu acceptance of a marriage proposal. In a typical traditional sense, the acceptance is demonstrated by the girl when she puts the cap on the head of the man. The men visit the family of the girl to request a date for lobola negotiations. Participants interact and advise each other on how to dramatise the process and selection of dance songs that are relevant to portray the sociocultural context of a Xhosa and Zulu marriage. One of the drummers is playing a *konga* drum, and another one plays *igubu* (IsiXhosa = drum). The video clip shows participants using a peer learning strategy of sharing knowledge with and from each other.

The intention of capturing the lesson on video was to identify the methods and strategies that are applied during the lesson, as well as participants' demonstration of awareness and understanding of IAM. The peer learning strategy is used as some

students are teaching others, and the same students are serving as both teachers and learners. The use of prior knowledge about IAM and integration of the arts is displayed by participants, while some participants demonstrate creativity by creating scenes for dramatising a Zulu marriage proposal. Furthermore, values such as collaboration, through interaction with each other, were demonstrated.

Video clip: 02

https://drive.google.com/file/d/1jhjIA-mMJLG_T-kSVm6xus5Jxa4E7tli/view?usp=sharing

Both Video 02 and 03 demonstrate the effectiveness of the strategy of peer learning that was applied during classes at WSU. This video starts by showing *Umxhentso ensemble members presenting the ingoma yamagqirha of amaXhosa, then follows the ingoma yamaZulu*. The video clip displays twenty-three students performing in a seminar room at the WSU site during trial examinations. The video footage presents the singing and dancing to an Xhosa *ingoma yamagqirha* (IsiXhosa = diviner's song) and Zulu songs accompanied by clapping and drumming. The song translation is below:

Diviner's song title: Oh! Yhini Dadobawo	English translation
Call: Oh! Yhini Dadobawo	Oh! Please Dadobawo
Response: Hay'a kavumi ne tshoba lenkomo	She refuses to give me the cow's whisk

Participants' vocables such as 'yho, hii, yhuu' do not relate to the diviners' dance of AmaXhosa. The dance steps are recognisable, but there is a lack of vibrancy, a lack of energy, and a lack of drive to infuse the dancing diviners. There is mixing of cultures; the attire worn by the participants who are performing the AmaXhosa diviner's dance is a case in point.

The next performance of *ingoma zamaZulu* displays enthusiasm, typical of the characteristics of recreational *ingoma*. Lundi, the song leader performs *izaga* (IsiZulu = vocal warrior) by making a spoken call '*Uyayshaya*' and the group responds. The song translation is below:

<i>Izaga: Uyayishaya</i>	English translation
Call: <i>Uyayshaya</i>	You play it
Response: <i>Dji</i>	Dji
Call: <i>Uyshaya Kamnandi</i>	You play it nicely
Response: <i>Uyshaya kamnandi le ngoma</i>	You play the music nicely

The video continues by showing Dade leading a song titled '*Yhe wena ngoma ngiyakuyeka mina*', and the group responds by singing the response part, clapping and drumming in accompaniment. As singing and dancing continue, Kamva comes forward to lead by demonstrating the Zulu *indlamu* (IsiZulu = dance characterised by high kicking of legs and stomping of feet). The song translation is as follows:

Title: <i>Yhe wena ngoma ngiya kuyeka mina</i>	English translation
Call: <i>Yhe wena ngoma ngiya kuyeka mina</i>	Hey, you're song, I'm now stopping to sing
Response: <i>Ungibangel'amazondo ngoma, yhe wena ngoma ngyakuyeka mina</i>	You cause people to hate me

The *igoso* (IsiZulu = song leader) is dominating throughout the performance. After introducing a dance pattern, he draws the other dancer's attention by looking at them. Interaction between the leader and the rest of the group is displayed. Dancers imitate the dance steps as demonstrated by the dance leader. They perform *ukusina* (IsiZulu = a kind of dancing which involves the lifting of feet). A modern dance sequence is

presented as a variation towards the end of the dance performance. The drummer executes *ukucupha* (IsiZulu = to target) and beats the drum hard exactly on the *gqi* (IsiZulu = thud) of the foot as each solo dancer throws him/herself on the floor. Jubilation and random and spontaneous solo displays of *ukugiya* (IsiZulu = a wild solo dance of an improvisational nature) are performed. Some members make vocal techniques such as whistling and ululation, with emotion.

Ensemble performances that are displayed in video clips 03 & 06 show strategies for evaluating learning acquired and areas that need improvement. The video reveals a number of important aspects in the learning and teaching of IAM, such as the extent of knowledge, singing and dancing acquired, use of the stage, interaction of the leaders with the group, as well as audience participation. On the contrary, areas that need improvement, such as the mixing of cultures, lack of energy and expertise for the *ingoma zamagqirha* (Diviners' song) dancing technique, are displayed.



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Video clip: 03

https://drive.google.com/file/d/1B6G01HxZlmd9Q8VDFgFjc0sszpXkc8AC/view?usp=drive_link

Video clip 03 shows a group of twenty-three *umxhentso* ensemble members performing during an examination at WSU Auditorium. The costumes that are worn depict a mixture of amaXhosa and amaZulu cultures. Females are wearing the traditional amaXhosa garment known as *umbhaco* (IsiXhosa = wrap around traditional skirt), and males are wearing Zulu traditional costumes, *umqhele* (IsiZulu = men's headband) is a typical example. The first rendition is a Zulu song 'Ngizawucela uyibambe'. The text of the song is about educating and discouraging young girls from

early engagement in sexual activities. The group ascends the stage, singing and dancing. The song is translated below:

Title: <i>Ngizawucela uyibambe</i>	English translation
Call: <i>Sengizawucela uyibambe</i>	I'm asking you to control yourself
Response: <i>Zawucela uyibambe</i>	I'm asking you to control yourself
Call: <i>Hloniph'imizwa yakho</i>	Take control of your desires
Response: <i>Noba ngabe uzukuthi mizwa yakho ayibambeki, zawucela uyibambe</i>	When you feel that you are losing control of your desires, please try to take control

The second rendition is *ingoma yamagqirha amaXhosa* titled '*Oh! Yhini Dadobawo*'.

The song is translated below:

Diviner's song title: <i>Oh! Yhini Dadobawo</i>	English translation
Call: <i>Oh! Yhini Dadobawo</i>	Oh! Please <i>Dadobawo</i>
Response: <i>Hay'a kavumi ne tshoba lenkomo</i>	She refuses to give me the cow's whisk

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The song is presented in a call and response form that is demonstrated when the leader *yahlabela* and the group *yalandela*. While most of the members are keeping the rhythm by *baqhwaba*, drumming and singing, five dancers come forward dancing *umxhentso wamagqirha* (IsiXhosa = diviner's dance). The video shows some characteristics that originally were taboo in *ingoma zamagqirha amaXhosa* (IsiXhosa = *ukuyiyizela*), such as ululating, and male participants who are clapping when performing with women. The video clip has a brief pause at the end of each rendition.

As the dancers recede to join the group, the leader *iyahlabela* the second song, titled '*Uyabona la kuhlala khon'uthando*' (IsiZulu = do you see where love stays?) and the

group *iyalandela 'kumanxeba-nxeba entliziweni yam'* (IsiZulu = my heart is deeply wounded), the drummer is playing the rhythm while all females are removing *imibhaco*. Immediately after the whistle is blown, creativity is displayed when they quickly change from *imibhaco* skirts to amaZulu skirts while on the stage. The action of changing costumes is done as participants are singing and dancing rhythmically.

Video clip 3 continues to display singing and drama during the third session of the performance. Participant Kamva calls singing the melody '*ngaybuka ngayithand'intombi*', as he steps forward towards the approaching girls. The group imitates the leader by singing '*ngaybuka ngayithanda*'. The song is translated below:

Title : <i>Ngayibuka ngayithand' intombi</i>	English translation
Leader: <i>Ngayibuka ngayithand' intombi</i>	I admired and loved the girl
Group: <i>Ngayibuka ngayithanda</i>	I admired and loved her
Leader: <i>Kanti vele inothando lwam</i>	She already loved me
Group: <i>Kanti vele inothando lwam</i>	She already loved me
Leader: <i>Ukuqala kwam ukuyibona</i>	When I saw her for the first time
Group: <i>Ukuqala kwam ukuyibona</i>	When I saw her for the first time
Leader: <i>Yayigqok'u tight nesgqebhe</i>	She was wearing tight pants and a short skirt
Group: <i>Yayigqok'u tight nesgqebhe</i>	She was wearing tight pants and a short skirt

As they are singing, body gestures interpret the meaning of the text. Two male actors approach three females and dramatise the Zulu cultural process of proposing a girl for marriage. The man proposes by singing praises to the girl, saying: '*Qoma ntombi ngafa yintlamba ekhaya*' (IsiZulu = Girl, please accept my proposal or else I will be despised at home). As a symbol of accepting the proposal, the girl gives the man one

of her beads. In appreciation of acceptance, the man *wahlabela*, titled '*ubekhon'u mha, ngab'uyakikiza*' (IsiZulu = If my mother was here, she would be ululating) group said '*Awuzwe*' (IsiZulu = just listen) as a way of completing the statement. There is jubilation shown when the group divides into two groups (one representing the bride, and the other group symbolising the groom's attendants). The groups simultaneously sing wedding songs. The bride's side sings the Zulu song, titled '*Phum'ulilizele whe mamezala*' (IsiZulu = mother-in-law come out and ululate), while the groom's side sings a Xhosa song, titled '*Uthe ubhut'asizomlanda umakoti*' (IsiXhosa = my brother said, we must fetch the bride). Thereafter, the two groups assemble and sing a Zulu song, titled '*Baba nomama wami, khanindiyekela, ngoba ngiyamthanda ngayikhethela*' (IsiZulu = mother and father leave me alone, I love her, hence, I chose her).



The fourth session of the video clip presents a call and response rendition of the Zulu *ingoma* dance song titled '*Yhe wena ngoma ngiyakuyeka mina*' (IsiZulu = I will not perform ingoma anymore). Here, the song leader, Lundi, comes forward to *wayigqula* (IsiZulu = stimulate the group to sing and clap). Afterwards, he faces the audience, prompting them to accompany the ensemble by singing. *Igoso* (isiZulu = dance leader) Participant- O comes forward to dance. Then, after taking a few steps, he shows control when he signals by looking back at the dancers to prompt them. The group imitates the leader and takes turns to perform *ukusina indlamu* (dancing that is characterised by high kicking of the legs and stomping of feet). When one group is dancing, the others remain behind to keep the rhythm by clapping and singing. On completion of the *ukusina indlamu* sequence, all members continue singing while

kneeling on the floor. At this instance, the video shows solos performing acrobatic moves, foot stamping and on-the-spot creation of dance moves. The drummer gives a strong beat at the precise moment when the dancer's leg comes down and when they throw themselves on the floor. Accompaniment is provided by members of the audience, *belilizela* (isiZulu = ululating) and blowing *impempe* (isiZulu = whistle). Another leader, Lundi, comes out towards the audience to do *ukugiya* (isiZulu = a virtuoso solo dance performance). Thereafter, he leads the group towards the exit with dance and singing.

Video clip: 04

https://drive.google.com/file/d/1d4yQtpomNg2ZAtC-PkTt_nEijAAbbzTi/view?usp=sharing

Video clip 04 displays three demonstration lessons on the process of constructing *uhadi* (isiXhosa = calabash bow music instrument). The first two lessons about identification, collection and preparation of material for making *uhadi* are taking place on the Mthatha river banks during a field trip. Lastly, a lesson about the process of constructing the musical instrument at the WSU site is displayed. The first lesson in the video clip begins with two WSU participants who are preparing material for constructing a *uhadi* near the river, under the guidance of Participant W, the community expert. As Participant W prepares the material, at the same time, he shares knowledge about names of trees that are suitable for the *uhadi* instrument, namely, *umnga-mpunzi*, *umseliyane* and *umnyamanzi*. Most importantly, Participant W advises that *intonga* should be used within a week, or else it will be dry and useless.

The last lesson on the video clip shows five WSU participants and me collaborating in making the *uhadi* music instrument from materials that we collected and prepared. Watching a video tutorial made by Prof Dizu Plaatjies on a cellphone and copying from the model of the *uhadi* that was purchased, we worked as a team to make the indigenous music instrument. The approach is practice-based; as we explore the process of making the instrument, we share ideas, reflecting on our product and test the quality of sound. During the process, Participant Akhona (student participant) tightens the wire with pliers, but suddenly, the wire breaks. In addition, the sound produced by *uhadi* is of poor quality. A journal reflection on the challenge of making *uhadi* without proper guidance is raised by Participant Fana in journal entry 3.6.2.3 when he says, *“It will be much better when we understand the instrument that we’re making, so we need more info about uhadi. So that xa sifaka ela cingo siyazi uba fanele silitsale kangakanani ukuze kuphume the right sound. Masingayi nqayi”*. Fana. pers. comm. 16 November 2021



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The photograph in Figure 01 shows participants holding the material, a sample of a complete *uhadi* and a participant who is watching a video tutorial on a cellphone.



Figure 4.1: WSU participants collectively construct *uhadi*

In Lessons 01 and 02, the teaching strategy of learning from community experts, when participants were collecting materials for making *uhadi*, emerges. In addition, some key features of the philosophy of *Ubuntu* are revealed as participants share ideas, interact and have dialogue about the process of constructing the *Uhadi* instrument. Furthermore, in Lesson 03, the strategy of learning through technology-based learning is presented. The learning environment and atmosphere are relaxed, and participants are having fun and making jokes.

It surfaced that the wire was unsuitable for *uhadi*. Consequently, participants sought assistance and received adequate material for constructing *the uhadi from experts*; hence, we were able to complete the *uhadi* instrument as shown in Figure 4.2 below.



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Figure 4.2: *Uhadi* constructed by WSU participants

Video clip: 05

https://drive.google.com/file/d/19U2TkyEnUfnQO_755Bjv1_3Q1VVzE09G/view?usp=sharing

Video clip 05 presents two lessons about the material, construction and playing technique of the indigenous music instrument known as *umasengwane* (IsiXhosa = friction drum). The first lesson focuses on demonstrating the use and construction, and the next lesson is on playing the instrument. On 19 November 2021, Participant K, in his office, presents a lesson on the step-by-step process of constructing *umasengwane*. Gugu and I are watching and actively engaging with him as he demonstrates the making of *umasengwane*. The instrument is hand-made from local materials such as a plastic twenty-litre bucket and a plastic bag. The video clip proceeds to show the next lesson on the demonstration of the technique of playing the instrument. The technique starts when Gugu is in a sitting position, holding the bucket between her legs. She wets her right hand and pulls the plastic to produce sound. During the lesson, as participants, we critically reflect on the handling and the quality of sound that is produced and make corrections. Towards the end of the lesson, K shares information about the significance of the word '*umasengwane*' (IsiXhosa = friction drum). He explains that the name *umasengwane* is derived from the noun *ukusenga* (IsiXhosa = milking) due to the mechanism of playing the instrument that is similar to *ukusenga*.

Video clip: 06

https://drive.google.com/file/d/1rT0mv9B-UNEk-nluYt1ryJw2m5Gz4bsD/view?usp=share_link

Video clip 06 displays different strategies of learning that are taking place consecutively during the same session. Eleven WSU participants, my colleague and I, are in the instrument room at the WSU site. Four participants are playing *marimba*, two play *umasengwane* and five are singing and choreographing as an ensemble.

Vocalists are singing the song titled '*Yhe wena ngoma, ngiya kuyeka mina*'. The *marimba* soprano instrument plays the call while other instruments and singers follow by performing the response part. The song translation is below:

Title: ' <i>Yhe wena ngoma, ngiya kuyeka mina</i> '.	English translation
Call: <i>Yhe wena ngoma ngiya kuyeka mina</i>	I give up on you, music
Response: <i>Ungibangel'amazondo ngoma</i>	People hate me because of you

The participants learn the song, playing the *umasengwane* and *marimba* repeatedly. When they stop playing the song, I ask participants to reflect on the lesson, and I also request the lecturer to participate in our discussion about the lesson. Ezile asks a question: "*Apha ayikho na into ka soft kuba oko kudlalelwa phezulu?*" (IsiXhosa = So this type of music does not have soft; everyone plays at high volume?). In response, participants engage in a dialogue, asking questions, and participant Akhona shares her prior knowledge. She comments: "*xa kuxhentswa igubu likhala kakhulu one way, xa isehla isound, nomfutho kwaba baxhentsayo uyehla*". (IsiXhosa = when dancing, the drum sound should be audible all the time because when the drum sound is low, the dancer's energy decreases), implying that the dancer's energy increases when music is played loudly. Participant K demonstrates and guides the participants on the correct technique of playing *umasengwane*. The sound produced by *umasengwane* is not really captured on video. It is inaudible as it is played in an ensemble with voices and *marimba* instruments. The downside is that the sound of the instrument was not really captured; the use of a microphone might assist. The strategies of learning and teaching that were applied during the lessons were dialogue, interaction and knowledge sharing.

Video clip: 07

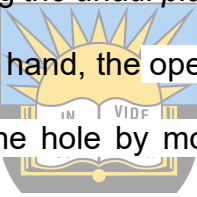
https://drive.google.com/file/d/1765XVm7svLmHs-gMclgBkES_YjQ1xdXP/view?usp=sharing

Video clip 07 displays seventeen WSU participants, myself and two community experts in a boardroom at the Savoy Hotel, Mthatha. Community Expert A is sharing his knowledge, demonstrating the technique of playing indigenous African music instruments, *umrhubhe* (IsiXhosa = mouth bow) and *uhadi* (IsiXhosa = calabash bow) and facilitating the learning and teaching of the two instruments. Six *uhadi* and two *imirhubhe* instruments are made available for playing during the workshop. The expert demonstrates the technique of playing *umrhubhe*.

The video clip shows both *umrhubhe* and *uhadi* during the same lesson, while participants are watching. Expert A begins the lesson by playing a song with *umrhubhe*, showing his virtuosity in playing the instrument. The expert holds the *umrhubhe* in a vertical position with the left hand. The bowing *umcinga* is held between the right hand's forefinger and thumb and firmly supported by the rest of the fingers. It passes above the string and below the bow stave nearly two-thirds down its length. The bowing *umcinga* scrapes across the string with forward and backwards movement underneath the stave to produce sound. The thumb and the middle fingers touch and release the string, and fundamentals are produced. The expert is using his mouth to amplify the higher overtones. The video captured the participants' reaction, showing surprise and applause in appreciation when they heard the impressive *umrhubhe* music. As participants are inspired, they take turns experimenting with the *uhadi* and *imirhubhe* instruments.

Typical of African music, when Expert A was playing *umrhubhe*, he was also singing a song in a low voice. When I identified the call and response song that expert A was singing, '*Uzoyixela lent'umnke ngayo*' (IsiXhosa = You will tell the reason why you left home), I sang it louder and prompted the group to sing along. The reason for singing the song will be discussed later in Chapter 5. The experts continue with the lesson of demonstrating the handling and playing technique of *umrhubhe*. More information is shared by the experts, such as scraping the slippery top skin of *umcinga* with a broken glass when *umrhubhe* is not producing the desired sound.

Expert A continues by demonstrating *the uhadi playing technique in the following way: while holding the uhadi with his left hand, the opening of the calabash faces towards the chest. He opens and closes the hole by moving the calabash away from and towards his chest. He taps the open string with a scraped reed. The stopping and opening of the string with the forefinger and thumbnail are done with the same left hand. The diagram in Figure 4.3 illustrates the rhythm pattern of the opening and closing of the string.*



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	1		2		3		4		5
Stop - X	X	X	0	0	X	0	X	X	0
Open - 0									

Figure: 4.3

In the same video clip, as the lesson continues, two participants are identified by the two experts to play *uhadi* and *umrhubhe*. However, achievable results were in the playing of *uhadi* than *umrhubhe*. Both experts are providing individual instruction to

participants. In this photograph, Expert A is showing Dade the playing technique of uhadi in Figure 03.



Figure 4.4: WSU student observing the handling and playing technique demonstrated by community experts

The video clip captured participants learning by rote, and some peers were confident enough to assist others on the correct technique of holding *umcinga*. Participants are interacting, engaging in a dialogue with the experts, enquiring about the playing technique and its effects on sound production. Video clip 07 was helpful in capturing not only the visual aspects but also the views, attitudes and feelings of both the experts and participants. Words of appreciation for achievement were so well-expressed by the expert that, within two and a half hours, two participants had grasped the basic techniques of handling and playing the *uhadi* instrument. Expert A recommends that in future, three days should be assigned for the workshop and two months for regular practice to acquire the skill of playing the bowed instruments. As much as the lesson was about demonstrating technique and teaching, there was also learning and imitation. Another strategy that was of benefit was the facilitator's expression of words of appreciation for the achievement of learning.

Video clip 8

<https://drive.google.com/file/d/1KA7bknJs0l2gQNz1yUeNh7dOjOtuu7Fk/view?usp=sharing>

Video clip 08 is about entry into the community, entry into their culture and levelling power relations between us from the university and them as people from the community. Above is a video clip showing eleven members of the Tsembeyi Cultural Group with the two leaders and ten WSU participants, including myself, at the home of the cultural group leader. In Video clip 08, firstly, I make a presentation that starts when I introduce myself, mentioning my experience of *ukutyityimba* as a way of positioning myself in the research site. Secondly, I state how my background and work experience motivated me to choose the topic and the research site. The presentation approach demonstrated my suitability for entry into the research site in terms of professional background and experience. As a researcher, I sought to encourage the cooperation of the participants while also seeking to blend in with the community.



Video clip 09

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<https://drive.google.com/file/d/1Gkyj84hsuWvQPf1Sa-PKg7M3BfdRnaAy/view?usp=sharing>

Video clip 09 illustrates the entry of the researcher and participating students into the community of Batlokwa at Hohobeng Village site. Upon our arrival, I introduced myself and the student participants to the eleven members of the Batlokwa Cultural Group and also shared the purpose of our visit. In the presentation, I also inform them about my inspiration and background to undertake research in indigenous Sotho dance, as a way of encouraging participants to share information. A pictorial representation of our welcoming of myself and WSU participants, and a view of Hohobeng village, is shown below. In the photograph with us is the Batlokwa Cultural Group and the translator (the woman wearing a black hat).



Figure 4.5: WSU participants and Batlokwa cultural group at Hohobeng Village

Video clip 10

https://drive.google.com/file/d/1CD2cp-nhnX2T9tuyKSXEngzt3_Y7QsX/view?usp=sharing



Video clip 10 illustrates ethical considerations and group dynamics for first-time entrance into the Impunga site, the home of the Impunga High School cultural group in the Umzinto district, KwaZulu-Natal province of South Africa, outside the WSU main site. Here, WSU student participants and I are at Impunga High School, one of the other identified sites for field work, as indicated in Chapter 1 of the study. The two teachers and a number of school learners seen in the video are participants from this site. Two activities emerge from this site. Entrance to the site commences with a conversation between me, as the main researcher, and the two teachers who are adults leading the group. Part of the conversation related to the planning of the activities of the day, and this is the point in the video where I present the purpose of our visit. To demonstrate my knowledge and sampling of the participants from this site,

I go on to share information about the successes of the school to further solicit cooperation and build a relationship with the group members and their leaders. The purpose of the visit is further revealed as the need for WSU participants to learn from, with and alongside the members of the group who are also the custodians and community experts in the field of indigenous African music. The photograph in Figure 4.6 is a visual representation of Impunga High School in the village.



Figure 4.6: Impunga High School research site and surroundings

Video clip 11

https://drive.google.com/file/d/19bgCvDU9QwyJP2Cu-Y97gaRa5OJ_J3W1/view?usp=share_link

Video clip 11 is about identity and the characteristics of the music of amaXhosa. That music and dance are connected. The Tsembeyi Cultural group of five boys, six girls

and two women is captured on video singing and dancing at the home of their leader at the Tsembeyi village site. The girls and boys are dressed in *imibhaco* (IsiXhosa = flared skirts) that identify their gender and age group. Boys are wearing colourful beads across their bare chests. Girls have covered their breasts with vests, wear beads, and their faces are decorated with make-up. The photographs display boys and girls wearing typical costumes that are worn during *umtshotsho* (IsiXhosa = dance gathering for teenagers). The two leaders of the group are wearing costumes for married women. One of them is dressed like a modern woman, while the other is wearing an *isikhakha* (IsiXhosa = skirt worn by women made of animal skin). See the costumes in the photographs below.



Figure 4.7 Boys



Figure 4.8 Woman wearing isikhakha



Figure 4.9 Girls



Figure 4.10: The costumes worn by boys and girls during the *umtshotsho* event

Video clip 11 shows the Tsembeyi Group performing two songs, demonstrating variations of *umxhentso* dance steps. The first song is titled ‘*Yinj ubholomane*’. The song leader *wahlabela* and other members *balandela* to complete the phrase, by singing ‘*Bholomane singamawele*’. The song translation is below:

UMTSHOTSHO SONG: UBHOLOMANE	ENGLISH TRANSLATION
Leader's call: <i>Yinj'uBholomane</i>	Bholomane is a dog
Girls' Response: <i>Bholomane singama wele Mha Bholomane mntanam</i>	Bholomane, we are twins, my child
Boys' Response: <i>Bholomane singamawele, ho, ngo ngongongo</i>	Bholomane, we are twins. ho ngo ngongongo

Two girls and the two leaders remain at the back to maintain rhythm, *baqhwaba* (IsiXhosa = clapping), singing and ululating while six dancers, holding sticks with their right hands, take turns advancing and retreating during the performance of *umtshotsho*. The video was helpful in capturing the dance leader as he signals with his head and arms, and changes in the dance formation, such as sideways and backwards movements. Vitality and joy, typical of the boys and girls of that age group, are displayed.

When the song ends, one of the girls *ya-hlabela* the second song titled ‘*KuTsembeyi mama kuTsembeyi*’, and the group responded by singing, ‘*Ndakwendela kuTsembeyi*

mama' to complete the phrase. The video clip shows three dancers coming forward to demonstrate the *ukutyityimba* (IsiXhosa = dance wherein bodies and muscles shake violently, and heels are stamping alternately). The movements of the dancers are becoming more violent, as though the dancers are shaken by an unexpected spasm or an electric shock. Expressions of jubilation and ululation are displayed in the video clip. The demonstration method was used by the Tsembeyi Group to showcase their virtuosity and technique of dancing and singing *umtshotsho* songs before the lessons begin.

Video clip 12

<https://drive.google.com/file/d/13BK7TYWzOUioTJDwDgckTtAf7nFjSBM7/view?usp=sharing>

(*Umtshotsho* dialogue session (B) kuTsembeyi)

The video clip presents the importance of active interaction as participants had a question-and-answer moment during a knowledge-sharing session on new contexts about *umtshotsho* and its usefulness in promoting cultural values at the Tsembeyi site. Expert M is sharing knowledge, tracing the origin and development of costumes that are worn by boys and girls who attend *umtshotsho*. As the leader is conducting the lesson, she points at the garments, beads and other costumes that are worn by the group members. Explanations about the significance of the costumes are presented by the expert in this video clip. The video proceeds to show interaction between the presenter and participants who are showing interest in the lesson.

Video clip:13

https://drive.google.com/file/d/14gJsgarBOxHm4E5t27gFpKX4KbP8pO5s/view?usp=share_link

Umtshotsho lessons kuTsembeyi

Video clip 13 displays two experts who are facilitating two lessons on *umtshotsho* song and dance, wherein the first lesson focuses on teaching the musical element of rhythm through clapping, and the second lesson focuses on dance at the Tsembeyi site. The rhythm pattern is shown in the diagram in Figure 4.11:

1		2		3		4		5		6	
X	0	X	0	X	0	X	X	X	X	X	0

Clap - X

Pause - 0

Figure 08

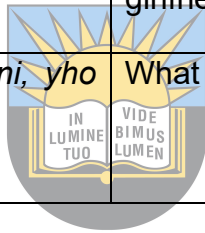
Participants from WSU are paired with members of the cultural group for purposes of learning by observation. Females and males are sitting opposite each other in the room. The facilitator starts the lesson by singing the melody of the song and immediately introduces the element of rhythm through clapping. As the lesson begins, the video shows the facilitators having a dialogue, planning and deciding to reduce the pace and use a step-by-step approach in teaching the song. The lesson continues as participants are repeatedly clapping the rhythm pattern while also singing the song *uNoyongo* in a call-and-response form. Repetition seems to be a key feature in learning and teaching of rhythm.

Yet another teaching method emerges when participants imitate the facilitators. When participants have grasped the rhythm and dance steps, the second lesson of teaching singing of the different melodies from the song '*uNoyongo*' is introduced. The group is divided into four voice parts (two for females and two for male voices). Facilitators start by demonstrating the singing of the four voice parts to which the participants join in

and clap the rhythm. The song has different melodic phrases that carry different lines of text, which eventually make a complete statement about uNoyongo.

The song translation is below:

UMTSHOTSHO	SONG	TITLE:	ENGLISH TRANSLATION
	UNOYONGO		
Girls Part 1:	<i>Noyong'ulele mha, ho yho yho uNoyongo</i>		Noyongo is asleep
Girls Part 2:	<i>Noyongo whe mha</i>		Noyongo
Boys Part 3 :	<i>Ndingu bhulu nj'andize nzanga</i>		It's not my fault that I don't have a girlfriend
Boys Part 4:	<i>Ndozek'intombe njani, yho ndozek'intombenjani</i>		What type of girl will I marry?



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Below is the illustration of the entries of voice parts: Figure 4.12

Beats	1	2	3	4	5	6
Girls - 1				Howu yo	Howu Noyo-	ngo mama
	-,Noyo-	ng'ule le	mama	Howu yo	Howu Noyo-	ngo mama
Girls - 2					whe	mama
	yhe	Mha	yho	Mayo-	ngo	Whe
Boys - 1						Ndozek'into-
	Mbenjan	Yho	ndozekint o	Mbe	Njani	
Boys - 2	-ngubhulu	Noyongo		ngubhu	lunj'a ndize	Nzanga

During the lesson, facilitators move around monitoring, evaluating the level of understanding and identifying the one who seems to have grasped the song. To illustrate that, Akhona, a participating student is identified and is taken aside by the facilitator to boost the participant's confidence to lead the song. Upon the return of the newly appointed leader, the second phase of learning takes place. The facilitators and members of the Tsembeyi Group demonstrate the dance steps, with the other participants singing and clapping.

After a while, the singing and clapping stop and the facilitators begin to vocalise the counting of dance steps. Vigorous attention is now paid to vocalising and imitating the dance steps. The participating students listen, observe and imitate the experts. Once again, repetition plays a dominant role in drilling the sequence into the memory of

participants. Singing and clapping are brought back, but now it is combined with dancing. A moment of reflection and feedback occurs as facilitators now begin to identify those who are lagging behind, while the others continue to practice the dance and also encourage each other. All of this is done through mocking and fun. The video clip displays the expert introducing stage formations by asking the participants to stand in rows. At this stage of the lesson, the roles seem to be somewhat reversed, as participating students now seem to be in control of the dance session. One leads the song, four female participants are singing and clapping, and four male participants are dancing with three Tsembeyi Group members. This lesson brought a close to our visit in Tsembeyi, but, as we were leaving, a group of four dancers spontaneously demonstrated the diviner's dance. A characteristic of African music in situations is that when someone is aroused, a participant suddenly joins with traditional Zulu dancing known as *ukusina*. The photographs in Figures 4.13 and 4.14 reflect such demonstrations.



Figure: 4.13 Tsembeyi Cultural Group



Figure: 4.14 WSU participant performing

Performing umxhentso wamagqirha (Diviners' dance) ukusina (Zulu dance)

Also, some photographic moments in Figures 4.15, 4.16 and 4.17 reveal a new dimension of the development of friendly relationships between participating students and Tsembeyi Group members.



Figure 4.15: Tsembeyi Cultural Group, WSU participants and the author



Figure 4.16: Tsembeyi Cultural Group and WSU research participants at Tsembeyi Village



site

Figure 4.17: Tsembeyi Cultural Group member and WSU student showing development of friendly relations

In Video clip 13, several strategies and numerous benefits of learning and teaching of IAM are revealed as follows: interaction with community experts, benefits of field trips, step-by-step approach, practising, vocalising rhythm: listening, observing, imitating, repetition and monitoring by experts.

Video clip 14: *Umtshotsho* lesson at WSU

https://drive.google.com/file/d/1JmZDD-Y6hzla5mOG77F8oGNw3K7UJdvK/view?usp=share_link

Seemingly, most of the methods and approaches of learning and teaching of IAM emerging in Video clip 13, when the song *uNoyongo* was first taught to the WSU participants at Tsembeyi site, are somewhat similar to what the data shows in this video clip. The same lesson that was conducted in the Tsembeyi site, as shown in Video clip 13, is now taking place at the WSU site. The methods of teaching are the same except that there is one adult facilitator instead of two, and four members of the Tsembeyi group are also facilitating. The minimal differences between Video clips 13 and 14 are that there are no verbal comments from the participants, except for those that come from the monitoring and evaluation that is done by the facilitators.

Video clip 15

Basotho culture lesson and performance at Hohobeng Village

https://drive.google.com/file/d/1C9kjlK_S7uetoH7BER63dYyBoNlaH_Ol/view?usp=share_link

Video clip 15 reveals the importance of how music and culture intersect, in particular, the cultural food of the Batlokwa people. The Basotho blankets and different dishes and utensils containing a variety of traditional Basotho foods are displayed. Two activities are displayed; the first activity is a lesson that is facilitated by one of the Batlokwa women on Basotho culture, and the next activity is a performance by the Batlokwa cultural group. As Expert S is facilitating the knowledge sharing session, Mrs Mkhontwana is translating SeSotho into isiXhosa. How music and culture intersect is demonstrated as the community expert explains the significance of Basotho costumes as a way to identify different age groups and marital status. The expert also mentions that, as a way of showing respect, married women wear a dress made of a cow skin. She proceeds to explain the importance of blankets that are worn to identify the Basotho, such as the one named *Isolanka*.



Subsequently, the importance of indigenous food comes into play as the expert offers us indigenous Basotho food that was cooked before our arrival. This is coupled with the explanation about the traditional diet that forms part of the culture for grooming young girls and addresses issues of fertility and teenage pregnancy, a very unique approach in understanding the connection between culture, music and diet. This resonates with the previous explanation on the connection between music and culture. While we are eating, the expert proceeds with the lesson of sharing knowledge about Basotho cultural practices. Interaction and dialogue with community experts by asking questions to gain knowledge about diet, costumes and other Basotho cultural practices is displayed on video. The lesson was a learning opportunity for WSU participants, myself included.

The next activity in the Video clip 15 illustrates Batlokwa women who are identified by their dress code and holding of sticks with their right hand, and demonstrate *mokhibo* dance songs. As the demonstration begins, Mrs Mkhontwana, participating students and I are watching, and we later join in the performance by singing and clapping. The four dance songs that are in a call-and-response form and their translations are presented sequentially in the following order: '*Hare batle hosejwa*', '*Macheli atlonglata lejwetse ntate*', '*Motjhini wa ntate*' and lastly, '*Maholo siane*'. One of the dance features of *mokhibo* dancing that emerges is that the dancers kneel on the floor, and the movement is from their upper torso, while others are singing and dancing behind the dancers.



The video continues to show the second song. The leader sings the first phrase of the song, '*Macheli atlonglata lejwetse ntate*', and as the group of singers are standing behind the kneeling dancers, they respond by completing the phrase. Both songs are performed in duple metre at a moderate tempo. Below are illustrations of the call and response pattern of the two songs and their translations:

Song title 01: <i>Hare batle hosejwa</i>	English translation
Leader: <i>Heela litsebo</i>	Men and women of this place must not badmouth us
Group: <i>Hare tseba litsebo hare tse</i>	
Leader: <i>Hare batle hosejwa</i>	
Group: <i>Hare tseba litseba hare tse</i>	

Mokhibo Song title 02: <i>Macheli atlonglata lejwetse ntate</i>	English translation
Leader: <i>Macheli atlonglata lejwetse ntate</i> Group: <i>Atlonglata jwetse ntate le hankashwa</i>	The chief must come to fetch me when I die

The video presents the three dancers performing the *mokhibo* dance, while they are kneeling on the floor, other performers singing, ululating and clapping in accompaniment. The dancers move their heads and arms from side to side while their upper bodies rise up and down rhythmically. When the group is singing the third song, ‘*Motjhini wa ntate*’, a percussive sound is heard as dancers knock their knees against the floor. Video clip 15 captured one of the dancers moving around, rotating and returning to the original position. The meaning of the text seems to be highlighted through the body gestures of the singers.

Mokhibo Song title 03: <i>Motjhini wa ntate</i>	English translation
Leader: <i>Motjhini wa ntate, Motjhini wa dikoro, uyabola</i> Group: <i>O-ho uyabola, hee uyabola</i>	My father's machine is grinding wheat nicely

As we move outside, a sense of unity and cohesion is displayed when WSU participants and I join the Batlokwa women in singing and dancing the fourth song, titled '*Maholo siane*'. Song translation is below.

Song title 04: <i>Maholo siane</i>	English translation
Leader: <i>Maholo siane nonyana tsentle lia bapala</i>	Maholo siane is a beautiful bird that is playing
Group: <i>Nonyana tsentle lia bapala</i>	A beautiful bird that is playing

The photograph in Figure 14 shows WSU participants, including me (the main researcher), dressed in a SeSotho hat and blanket by Batlokwa women at Hohobeng Village site.



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Figure 4.18: Batlokwa Cultural Group, Mrs Mkhontwana (the translator) and WSU students and researcher (wearing Basotho hat and solanka) at Hohobeng Village site

The Batlokwa women dressed me up with the Basotho attire (the blanket, a stick and a hat), seemingly showing their appreciation to WSU participants for visiting Hohobeng village. A number of strategies for learning and teaching IAM were used during the lesson as follows: knowledge sharing, interactive learning through field trips, listening, observing, and imitating.

Video link 16

https://drive.google.com/file/d/1IXu249F8S3tqyzvEqJ3gZZMuyby1yXJN/view?usp=share_link

Facilitation of Batlokwa dances is visually displayed in Video 16, where the three Batlokwa community experts are facilitating *mokhibo* dance lessons and Basotho culture and customs in a workshop at WSU auditorium. The video displays the first session when all participants are sitting together in a circle on the floor, and the Batlokwa leader sings the song, titled '*Batlokwa ri ikemetse*'. Student participants are carefully watching and listening to experts' pronunciation of song lyrics. Gradually, participants join by singing and clapping.

It is for the first time that the importance of listening skills is revealed as a critical part of learning and teaching IAM. The Sotho language is a language that is difficult for the Nguni people to reproduce. Therefore, critical listening skills for pronunciation are challenged, because the process of teaching is by rote and imitation.

Song title: <i>Batlokwa ri ikemetse</i>	English translation
Leader: <i>Batlokwa ri ikemetse, ha kakudi</i>	Batlokwa, we are doing our own things independently
Group: <i>Re ike metsi hakakudi</i>	

The video clip combines two lessons. Expert S facilitates a lesson that focuses on the identity of young girls and the Basotho cultural practices. She proceeds to explain that *ithithana* (girls' skirt) is worn only by young virgin girls who have not reached the puberty stage. As the expert continues to share the Basotho cultural practices, she touches on the aspect of Basotho cuisine that is taboo for teenage girls as a way of protecting them from teenage pregnancy. She further explains the significance of costumes that are worn by women of different age groups to identify those who have gone through the rites of passage. Therefore, the information-sharing is about Basotho cultural heritage and the significance of the costumes. The second lesson is a *mokhibo* demonstration lesson that is facilitated by the three Batlokwa community experts. Expert V is translating SeSotho to IsiXhosa. The experts asked Jabulile (WSU participant) to wear a specimen of a traditional Basotho girl's skirt, called *an ithithana*, that they had brought to show the participants.

The video clip further shows the introduction of the *mokhibo* dance sequence. Four female WSU participants, including myself (as a co-learner) and three Tsembeyi female group members, imitate the Batlokwa expert when they are singing and clapping. Two WSU participants emulate the two Batlokwa women who are demonstrating the *mokhibo* dance. One can see from the video clip that praxial philosophy is portrayed when both the researcher and WSU students are learners

during the *mokhibo* dance lesson. The video clip further reveals different strategies of learning and teaching that are displayed in the video clip, which are: knowledge sharing; demonstration; practising; listening; observing; imitating; repetition; and monitoring by experts.

Video clip 17

https://drive.google.com/file/d/11p3c34vSHRz0foMcu8_B9whcLVROIJR/view?usp=share_link

Video clip 17 brings back the same song that was sung in Video 16, but now, facilitators are linking the song with the dance. As the experts are demonstrating, it transpired that there are knee covers that are hidden under the skirts that are part of the dance culture, as they were given to participants who were dancing. Some participants are kneeling on their handmade cushions as displayed in the photograph in Figure 4.18.



Figure 4.19: WSU participants (some participants are kneeling on a cushion) and Basotho experts are demonstrating *mokhibo* (the knee dance)

The first lesson starts when the leader sings the first phrase of the song, '*Motjhini wa ntate, motjhini wa dikoro*', and the group completes the phrase by singing '*Uyabola, hee uyabola*'. Participants are on their knees, imitating the experts. As the dance technique is repeated several times, the sounding of the whistle signals to the dancers to change the sequence, for example, swinging arms sideways and changing to swing the arms upwards when the whistle is blown. During the lesson, the use of a democratic leadership style is revealed when experts involve participants in deciding about songs that will be practised. Participants select '*Batlokwa ri ikemetse*' and immediately, the song leader sings the call of the chosen song '*Batlokwa ri ikemetse, hee ha kakudi*', the group responds by singing '*Re ike metsi hakakudi*'. Virtuosity is demonstrated by changing positions and rotational and creative movements made while the experts are dancing on their knees. This seemed to add flavour to the variations of the dance steps as the audience reacted by ululating and whistling.



The video clip proceeds to show Akhona, one of the participating students, as she spontaneously led the third song titled '*Retla isa le ngolo lena ho mang*', which is in a question and answer form and that evoked immediate response from all the participants. The song translation is in the table below.

Song title: <i>Morena ka kgotla</i>	English translation
Leader: <i>Retla isa le ngolo lena ho mang wee</i>	Who is going to receive the letter?
Group: <i>Ha hosena Morena ka kgotla</i>	Because the chief is away from his residence.

Expert S is prompting WSU participants by gesticulating to gradually slow down the tempo to end the dance song with a whoop of the arms. Below is the translation and a diagram that illustrates the rhythm patterns.

Beats	1	2	1	2	1	2
Leader	, re :tla isa le	Ngolo: lenaho	mang wee: -- --		:ha hosena	Morena:ka kgo-
	tla :					
Group				:heya	he:ha hosena	Morena: ka kgo-
	tla :					

Figure 4.20: Morena ka kgotla rhythm pattern

The unifying effects of music and social cohesion are demonstrated when WSU participants and the Tsembeyi Cultural Group, which was part of the audience, are displayed in the video clip as both groups were participating in lessons conducted by the Batlokwa facilitators. In this video clip (17), data reveal a number of teaching strategies. During *mokhibo* lessons, the following strategies of learning and teaching were applied: demonstration; rote learning; practising; listening; observing; imitating; repetition; interacting with experts; and monitoring by experts.

Video clip 18

https://drive.google.com/file/d/1KXcRdZNguKR6S0pYu9sKzHf4phiZdaO4/view?usp=share_link

Video clip 18 is a continuation of the field work at Impunga High School. The school cultural group demonstrated the traditional Zulu dance known as *ukusina indlamu*. The dance features leading, dancers known as solos, one after the other, jutting out from the group into the front. Data reveals a peculiar labelling of the solo dancers known to the group as *uwani* (one =singular) or *owani* (plural). *Owani* (solo dancers) are dancing to the accompaniment of singing, clapping and drumming by the larger group.

A learner leads the song titled, '*Hayi whe ngoma ngiyakuyeka mina*', and instantly, the group completes the statement by singing, '*Ungibangela mazondo ngoma*'.

Translation of the song is below:

Song title: <i>Wena ngoma ngiya kuyeka mina</i>	English translation
Leader: <i>Wena ngoma ngiya kuyeka mina</i>	I give up on singing <i>ingoma</i>
Group: <i>Ungibangela mazondo ngoma, yhe wena ngoma ngiyakuyeka mina</i>	<i>Ingoma</i> is causing people to hate me. I give up on singing <i>ingoma</i>

As the song goes, in a spontaneous way, individual dancers seize the opportunity to display their virtuosic dance skills as they jut out from the group to dance individually in front. The dance style that is observable from the clip is called *ukusina indlamu*, as portrayed by the dancers in the clip. The most striking observation is that some girls are neither shy nor afraid of lifting their legs as high as possible in the presence of visitors and male learners. Photographs in Figures 4.21 and 4.22 show the Impunga School Cultural Group wearing dance costumes.



Figure 4.21: Girls' modernised dance costumes



Figure 4.22: Impunga School boys wearing original Zulu dance costumes

Video clip 19 Zulu umgido demonstration lesson at WSU

https://drive.google.com/file/d/1d20R0GpyK5kuops1Hgkdp5CuBzOfEW9t/view?usp=share_link

Data in Video clips 19 and 20 relate to the transmission of IAM from the Impunga community environment to the WSU site. Impunga School Cultural Group demonstrates *umgido* dance to facilitate the learning and teaching process. This, as usual, starts with learning the song that accompanies the dance. Iva, a participating student, leads a song titled '*Ngeke bayibambe*' and the group, in response, completes the phrase by singing '*kusho thina*'. Translation of the song is below.

<i>Ingoma</i> dance song title: <i>Ngeke bayibambe</i>	English translation
Leader: <i>Ngeke bayibambe</i>	They will not catch it
Group: <i>kusho thina</i>	It's us who say it

Interestingly, it transpired that Akhona, one of the student participants, is a skilled Zulu drummer, as Video clip 19 illustrates. The drumming technique that is demonstrated by Akhona involves a lot of concentration, as the drummer has to watch and give a

strong beat at the appropriate moment. The vigorous rhythmic effects from the drumming and the clapping are an important feature in keeping the dance movements lively and spirited. Demonstration of the dance by the experts before the lesson started is an approach that seemingly contributed to inspiring the group of university students to model the experts.

Video clip 20

Lessons on the meaning of *ingoma*.

https://drive.google.com/file/d/1ALOG8-WuMQfWpHRxL8NAZy8EHdBbrH9C/view?usp=share_link

The use of community experts as a resource to impart knowledge and skills on the learning and teaching of IAM seems to be a useful device. Part of the process, as captured in Video clip 20, reveals informative detail on the purpose of performing *ingoma* (Zulu music). Facilitator P explains issues of spirituality, where *ingoma* is a way of communicating with God and ‘*igwema okubi*’ (isiZulu = it takes away evil thoughts); it unifies people who have different views. *Ingoma* prevents conflicts and fighting and brings peace amongst people in the nation. In addition, the facilitator indicates that *ingoma* communicates messages, for example, the song ‘*lwhewhe*’ cautions people about sexual promiscuity. In closing the lesson, the facilitator leads a question and answer song, ‘*lwhewhe, whewhe*’, and the group responds by completing the statement ‘*lyabula’l whewhe, ndiyasaba mina*’. Translation of the song is below:

<i>Ingoma</i> dance song title: <i>lwhewhe</i>	English translation
Leader: ‘ <i>lwhewhe</i> ’	<i>lwhewhe</i>
Group: ‘ <i>lyabula’l whewhe, ndiyayisaba mina</i>	Being promiscuous kills, I’m afraid of it

Video clip 21

https://drive.google.com/file/d/1F50FRH8ChOdq2fFBN1IETdzd5p5bMiSA/view?usp=share_link

More methods of learning and teaching IAM emerge during the lesson in Video clip 21. It starts with Iva (WSU participant), in a call-and-response format, singing the first call, '*Uyoyisholo wena*' (Zulu = You'll tell why), which is immediately imitated and repeated by the other participants. The translation of the song follows below:

Ingoma dance song title: <i>Uyoyisholo wena</i>	English translation
Leader: <i>Uyoyisholo wena</i>	You'll explain
Group: <i>Uyoyisholo wena</i>	You'll explain
Leader: <i>ukuthi ngani ubu ntomb'u ngase nabo</i>	tell why you're no longer a virgin
Group: <i>Uyoyisholo wena</i>	You'll explain

At this point, the focus is on the technical demands of the dance, where the facilitator teaches the dance sequence by sequence using a step-by-step method, with the participants imitating the movements. To ensure correct rhythms, the pace of the dance movements is reduced for the accuracy of the rhythmic variations.

The assessment of the correctness of the technical skills of the participants is interwoven into the process. On reflection, Facilitator P remarks on the poor and slowness of the male participants to grasp the dance steps as he comments,

'Kukhon'into endiyibonayo, endiphoxayo, amantombazana, iyangena lento la (pointing at his legs), *emajiteni, hayi kusenizima*'. (IsiZulu = I see something that bothers me. Girls have grasped the dance sequence, but guys are still struggling in learning the dance sequence. The video clip ends, and the lesson is continued in Video clip 22. Facilitators of the lessons on *umgido* applied various strategies of learning and teaching as follows: demonstration; rote learning; practicing; listening; observing; imitating; repetition; interacting with experts; and monitoring by experts, that is, rote learning.

Video clip 22

https://drive.google.com/file/d/1FMGO6x69UVCKqhncXxrBn8dNpXOaadU/view?usp=share_link

In the previous video clip (21), the facilitator separates the males from the females, and both facilitators are now working with the two groups. Video clip 22 shows a lesson in progress, where the two facilitators use a team teaching approach to facilitate learning. Particularly interesting is the application of an additional strategy, wherein the group of participants is split into two, with one group (males) being taught separately from the other group (females). A dialogical approach to learning follows when Chuma is asking a question, relating to some technical aspect, saying *'Ukuze sibheke le sijika kanjani?'* (IsiZulu = To face this direction, how did we turn?). The facilitator responds by demonstrating the dance pattern at a slower pace. The active involvement of participants is revealed. a

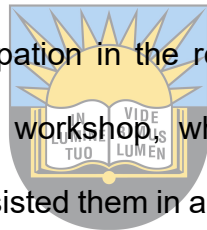
As the two facilitators reflect and assess progress thus far, re-planning of the teaching approach seems to surface as they advise each other to simplify the dance sequence

and individual attention is paid to the rhythmically challenged participants. Facilitators of the lessons on *umgido* apply various strategies of learning and teaching as follows: simplify the dance steps; step-by-step approach, breaking the music into units; rote learning; practising; providing individual attention to a participant as a way of trying to bridge the gap between fast and slow learners; listening; observing; imitating; repetition; and monitoring by experts. Participants celebrate success by clapping their hands on the accomplishment of the first phase of learning the dance steps.

Video clip 23

https://drive.google.com/file/d/1w_HheUK8CeJfC7fqGwZB4T4aLXMHnSr0/view?usp=share_link

Assessment of learning and teaching is revealed in Video clip 23 as the three WSU participants reflect on their participation in the research project. Three participants highlight how participation in the workshop, which was facilitated by community experts in the WSU auditorium, assisted them in acquiring knowledge about the music of the three cultural groups and their participation in the project, and developed their love for IAM. Some of their reflections are stated in the journal entries section in Appendix L.



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Video clip 24

https://drive.google.com/file/d/1n9MpfoEHpyhuq6WKqTE9LfWtaEDp6qVI/view?usp=share_link

(*Ndiyaqhaqhazela*)

Video clip 25

https://drive.google.com/file/d/1kKewdlsmjiicbF9l0V7-AgBZkN25mbjl/view?usp=share_link

(*Ziyalil'izingane*)

Video clip 26

https://drive.google.com/file/d/1mTZlwCLMj6ORM9b1gullplBqHhiCwFd1/view?usp=share_link

(Nibiziwe madoda)

The participation of some students in the project made them develop a desire to compose songs. I was struck by their determination to produce original songs. Video clips 24, 25 and 26 reveal further acquisition of artistic skills, with three new songs as highlighted in the video clips. Three new songs were composed by Chuma, a WSU student participant (*'Ndiyaqhaqhazela'* and *'Ziyalil'izingane'*), and me (*'Nibiziwe madoda'*).

The development of unity and social cohesion was revealed when WSU student participants, members of Tsembeyi and Impunga cultural groups, performed together at the university convocation event. The power of music in uniting people regardless of ethnicity, education or religion was demonstrated. Photographs in Figures 4.22 and 4.23 are evidence of this revelation. What is revealed supports Letseka's (2013) notion of *ubuntu*, which is portrayed during the learning and teaching of IAM when participants engage with cultural groups in demonstrating moral values and cooperative skills.



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Figure 4.23: WSU participating students and Tsembeyi cultural group members are performing together at an event held at WSU's Great Hall



Figure 4.24: WSU participating students, Impunga and Tsembeyi cultural group members performing at the WSU Great Hall during an event

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4.3 CONCLUSION

In this conclusion, findings from the data that emerged from narrative and audio-visual devices are categorised into the following sub-themes and themes that will be analysed and discussed in the subsequent chapter:

1) *Levelling inter-personal relations between university and community participants:*

Even before the intervention began, because the participants were coming from four different research sites, ethical issues needed to be considered. Understanding one another was essential for productive engagement and

collaboration. As an ethnographer and participant-observer, it was my responsibility to ensure that relationships were based on mutual respect and trust and that any perceptions of privilege and power were dispelled. The Ubuntu principles were central and vividly displayed at this point. Letseka (2000) defines Ubuntu as an interactive ethic in which our humanity is shaped by our interaction with others as co-dependents. The engagement between WSU participants and community experts combined the two communities into one - the IAM research community. There was mutuality that was reciprocal, trusting and not exploitative.

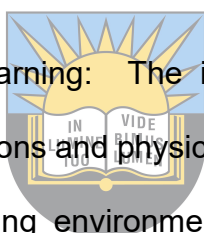
- 2) *Characteristics of IAM:* Student participants engaged in the learning and teaching of IAM at the sites. As shown in the narrative data and video clips the dance songs displayed characteristics of IAM, namely, integration of the arts; accompaniment; call and response, question and answer form; interaction between leader and group; improvisation; creativity; virtuosity and use of body gestures' spontaneity' peculiar labelling of words such as *uwani* (solo dancer); and participation of the audience. An equally important feature of IAM was the active participation of the audience during the performance activities of the WSU participants. A high level of excitement was demonstrated when the audience was singing and clapping along during the ensemble examination at the WSU site.

- 3) *Prior and embedded knowledge and skills before the intervention.*

- 4) *Strategies and approaches that pertain to the teaching of IAM:*

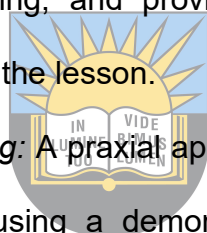
Strategies and approaches that pertain to the teaching of IAM: A number of approaches and strategies of learning and teaching IAM were applied at the different sites during the research project. They are grouped in the following sub-themes:

- Methods of learning and teaching: As participants were engaged in music learning activities both in the communities and WSU sites, knowledge was transmitted orally. Generally, the singing of songs and teaching about culture were mainly oral; therefore, there was no form of writing during lessons.
 - Peer tutoring, learning as a group, rhythm vocalisation, reduced pace of learning and copying styles from other groups were some of the approaches that were beneficial in learning and teaching IAM.
 - Some of the approaches that were praised by student participants during lessons, for example, knowledge about the background of cultural music was presented first, thereafter, singing followed by clapping, drumming and lastly dancing.
 - Elements that impacted learning: The instructors' attitude and approach, attendance of practice sessions and physical fitness had an impact on learning IAM. A warm and welcoming environment. One participant expressed her satisfaction with the lecturer's approach to teaching: The leader commented that he was pleased to hear a participant ask, and he willingly responded to the question.
 - Lesson duration: Instructional time during workshops was an issue that limited and affected the mastery of dance skills in particular. Facilitators of workshops on dance and bow music instruments expressed a concern and recommended that more days of training to acquire the desirable outcomes were needed. Participants expressed their need for more time to learn the complex rhythms of the *umtshotsho* dance sequence.



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- Observation from video clips and narrative data indicated that the learning process is a group activity. It appears that the same techniques of teaching IAM, such as demonstration, observation, listening, concentration, imitation, rote learning, repetitive practising and learning from each other, are applied both in the context of the community and university. To accommodate participating students who had different learning abilities, the videos show several approaches that peer teachers and facilitators used. Use of the following approaches fostered learning: step-by-step method (starts by learning the song that accompanies the dance); team teaching approach; individual instruction; and slowing down the pace of teaching.
- 5) *Evaluating and monitoring of learning*: Interestingly, facilitators and peer teachers engaged in planning, monitoring, and provision of feedback, with no verbal comments or evaluation during the lesson.
- 6) *Theories and models of learning*: A praxial approach to learning that emphasised the action of making music using a demonstration method of teaching was effective. Learning and teaching activities became opportunities for action and reflection for both teacher and learner to critically reflect on lessons. Communally accepted and desirable moral norms such as collaboration, unity, engaging in dialogue and interaction with each other, as well as with community experts, are characteristics of *ubuntu* that developed during the activities. An interesting observation was that the model of creating space for community experts at the university provided an effective learning experience for students and also for teachers. Practice-based and practice-led theories were developed. To begin with, participants developed values that are conforming to the principles of Ubuntu, such as inter-dependence, togetherness, dialogue, collaborative learning and



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performance, discussions and teamwork. For example, a participant said, “But on stage, we perform as a collective and are eager to do the best. I have learned to socialise with different people, and our leader taught us to respect and treat each other equally”.

- 7) *Experiential learning* occurred as participants “learned by doing” and by reflecting on their experiences. Mostly, participants were involved in singing, dancing and playing musical instruments. Also, participants engaged in a discovery learning model. The learning technique was effective in encouraging participants to find their own way of learning the *uhadi* instrument construction.
- 8) *Technology-based learning is another model that was used.* Participants watched YouTube music videos and tutorials for the construction of *uhadi* and dance styles.
- 9) *Transfer of knowledge and skills to new contexts:* Participants attested to the fact that field trips and community experts were a resource for sharing knowledge. Prior knowledge of some participants was useful as student participants were learning from, with, and alongside other members.
- 10) *Knowledge about music and culture:* Spirituality was evident. All the community experts highlighted the importance of indigenous music in disseminating information, expressing communal ethos, and spiritually connecting with God and ancestors. As participants were engaging in music lessons of different ethnic groups, awareness, knowledge, and understanding of the music developed positive attitudes.
- 11) *Music and identity:* Through the direct experience of IAM, a sense of identity and appreciation of others’ cultures developed. Information-sharing sessions explained the significance of costumes and how the identity of people is expressed. Also, it

became evident that participants' engagement in music activities of the ethnic groups facilitated the maintenance of established group identities and the building of new identity groups.

- 12) *Benefits of learning IAM:* benefits of field trips; values embedded in IAM; establish mutual relationships, unity and cohesion; relaxed environment; fun; joy; words of appreciation for achievement; inter-relations; and friendly relations. Development of leadership skills: *Igoso* is the leader of the cultural group.
- 13) Challenges and hindrances impeding learning: Affecting progress during lessons
- tensions due to tight schedules emanating from preparations for examinations, lack of discipline, and need for adequate attire.



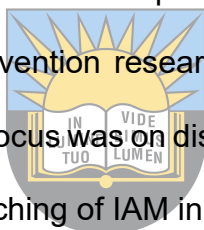
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CHAPTER FIVE

ANALYSIS AND DISCUSSION OF FINDINGS

5.1 INTRODUCTION

This chapter deals with the analysis and discussion of a number of proposed themes that emerged from the data presented in Chapter 4 of this research. In determining the appropriate and effective intervention research for the transmission of the IAM content from the communities, the focus was on discovering epistemologies to develop scholarship in the learning and teaching of IAM in higher education.



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The first step in this chapter is the analysis of data and the discussion of findings as revealed by data. The thematic analysis technique advocated by Braun and Clarke (2006) and Maguire and Delahunt (2017) was relevant and useful for this study. Also, Maguire and Delahunt (2017) provide an important reason why researchers conducting qualitative studies should consider thematic analysis as a method of analysis. They suggest that thematic analysis is the first qualitative method of analysis that researchers should learn, because it provides core skills that will be useful for conducting many other forms of qualitative analysis. In explaining the thematic analysis method, Braun and Clarke (2006) say that it is a method for identifying,

analysing, and reporting patterns (themes) within data (Braun, 2006). Later, Maguire and Delahunt (2017) put emphasis on Braun and Clarke's notion of thematic analysis as a process of identifying patterns or themes; thus, it is a method and not a methodology.

As previously stated in section 1.7.4 of Chapter 1, and discussed above, the thematic analysis technique, as advocated by Braun and Clarke (2006), and supported by Maguire and Delahunt (2017), was the most appropriate method for this research, carried out to analyse and explore possible approaches of learning and teaching IAM at WSU of South Africa. It provided useful insights not only in analysing narrative data (Chapter 3) but also videos and photographs as presented in Chapter 4.



Drawing ideas from Maguire and Delahunt (2017), the researcher intentionally approached the thematic analysis technique from an inductive perspective, where themes are said to emanate from the data. In an inductive approach, the themes are strongly linked to the data. For example, aspects of leadership and development of leadership skills emerged from both narrative texts and video clips: the Impunga teacher (Chapter 3, question 3.6.1.2) explained their process of selecting a leader, which includes high competency levels in singing and dancing. Again, responsibilities placed on the leader involve signalling changes during the performance and ensuring that everyone behaves well. In Video clip 2, reference is made to *igoso* (IsiZulu = song leader), who also introduces dance patterns and draws the attention of others by way of assessing their progress. Further, other dancers imitate the dance steps as demonstrated by the leader. All this indicates how the theme of leadership and

development of leadership skills emerged from the data. In the section below, the process of identifying themes that was used by the researcher is presented.

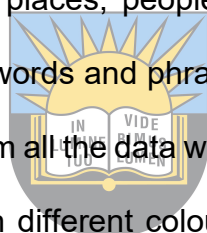
5.2 IDENTIFICATION OF THEMES AND RELATED CODES

It is imperative to introduce this section by explicating the process of identification of themes for this research. The six steps outlined by Braun and Clarke (2006) resonate with the inductive method and process of identifying themes and codes that emerged from this research. The six steps are: becoming familiar with the data, generating initial codes, searching for themes, reviewing themes, refining themes, and writing up.



I started by converting all raw data from interview transcripts, evaluation reports and journal entries into text, which is referred to as narrative data presented in Chapter 3. This data emerged from a number of data collection tools, such as interview transcripts, journal entries, evaluation reports from facilitators, evaluation reports from colleagues and my observation checklists. I familiarised myself with the data by repeatedly reading and searching for meanings and patterns. The raw data were divided into “meaningful analytical units” (Maree in Mvenene 2017:133). Maree in Mvenene (2017) defines the process of reading carefully through transcribed data line by line and dividing it into meaningful analytical units as coding. The codes were labelled with names and were categorised as they relate to an issue in the data. I used Microsoft Word and printed hard copies of the transcripts with pens and highlighters. A free version of qualitative data analytic software, ATLAS.ti (despite its limitations), was useful for coding the large data sets.

A somewhat similar process of identifying themes and coding of data captured through digital format occurred in Chapter 4. Data generated from formats - audio recordings, videos and still photographs offered several opportunities for repeated viewing and listening; thus, the researcher familiarised themselves with the data to formulate themes and related codes, which Knoblauch and Schnettler (2014) refer to as videography and video analysis. Using MS Word, I transcribed audio speeches and song lyrics into text. This was followed by describing visual interactions, verbal utterances, moves and sequences, including facial expressions and gestures of the participants. After carefully studying the photographs, I identified, described and typed relevant information, such as the places, people and activities that are displayed. Relevant and important excerpts, words and phrases (from the Word document) that represented the same meaning from all the data were identified. Afterwards, the words and phrases were highlighted with different colours to indicate potential patterns to identify segments of data.



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In working through the data, themes were formulated by combining codes that relate to each other into potential themes and highlighted them with the same colour. New codes were generated, and some codes were associated with more than one theme. Names for the themes were formulated, depending on what they indicated and what I came to understand from them about the data. Then, similar themes were merged, and those that did not have enough data to back them up were discarded. The themes were reviewed to ascertain whether the themes worked across the entire data set. At this stage, themes were organised and reorganised from both Chapter 3 and Chapter

4, until all data were displayed in a meaningful and useful manner that best identified what each theme is about and the relationships between the themes. The following are themes that were formulated from the data: Levelling inter-relations between the university and community participants; Learning and teaching models and methods; Learning and teaching of IAM instruments; Assessment and monitoring of learning; Characteristics of IAM; The learning and teaching environment and values embedded in IAM; and knowledge about music and culture. The foregoing discussion on the identification of themes and categories leads us to the crux of the thesis.

5.3 DISCUSSION OF FINDINGS

This study revealed the usefulness of both indigenous methods of instruction, such as oral transmission and rote learning, and some aspects of Eurocentric approaches, to determine the transfer process and logistics of re-contextualising indigenous music in the learning and teaching of IAM at the university. The field research that participants embarked on to explore possible and alternative ways for the learning and teaching of IAM was reciprocal and mutual for all participants and facilitators who were involved.

This study was conducted as an attempt to bridge the gaps among, and to reveal the usefulness of, various models, approaches, strategies, methods and techniques in transmitting IAM in the institutions of higher learning. All this resulted in different kinds of interactive and inclusive participation by WSU students, myself and community experts. The themes resulting from this research seem to respond well to the claims made by Omolo-Ongati (2010:107) that, unless indigenous music is recontextualised for classroom use in such a way that a bridge is built between the cultural practice and

classroom demands so that the music can move to and from these two settings for future use by the learners, it will become a cultural thing that the learners do in their secondary education and after that it is dead and forgotten.

Attempts on appropriate methods of teaching of IAM have been mere proposals and no proper research has been made.

5.3.1 Theme 1: Levelling power relations between the university and community participants.

The theme entails levelling power relations between university participants and participants from the community, as well as entry into the four different sites of the research, so that everybody understands each other and the issues of engagement. This research assumed an ethnographic approach. Thus, I am immersing myself in the community to study their behaviours and ways of learning and teaching IAM, aiming to improve the lives of participants. Research ethics mattered in this research for scientific integrity to address human rights and the dignity of participants, and also for collaboration between science and society (academia and the community).

The research also revealed that other principles, such as levelling power relations between university participants and participants who must work together and become a unified group of participants, emerged. Also, entry into the four different sites of research called for ethical considerations even before the intervention started, especially because they were coming from different sites with different cultural values. It was necessary for participants to understand each other for effective engagement and collaboration.

Kruger (2008:64) asserts that “ethnographic research necessitates researchers’ presence at the research site”; hence, researchers from the WSU site, including myself (main researcher), visited the three village sites to learn from community experts and generate an action plan for IAM learning and teaching activities that will be conducted by community experts at the university.

Entry of the university participants into the field required first levelling of relations as a way of opening a door into the culture of the ethnic groups. The question of building a relationship between the community and the university participants was paramount to break down hierarchical barriers, where all participants could see each other as partners and the role of each could be seen as crucial in the success of a project (Twani, 2011, p. 58). As an ethnographer and a participant-observer, I was confronted with the task of ensuring that relationships that were established on trust and respect were built and that perceptions of power and privilege were eliminated. In this study, encouragement of cooperation and involvement of community experts in cocreating the needed knowledge and skills was critical to achieve the research objectives (Wood & McAteer, 2017). From a Freirian (1993) perspective, knowledge should be seen as a tool to improve the lives and create a more democratic and just society, rather than a means of perpetuating the power of the academy that legitimises only Western ways of knowing (p.3).

In introducing the WSU participants to the group leader, Madlamini, I deliberately used her clan’s name and touched on my experience of *ukutyityimba* as a way of positioning

myself at the Tsembeyi site, and to show respect and understanding of their culture. Seemingly, my kind of introduction encouraged the community experts and participants to interact freely (Video clip 8). Cultural knowledge about AbaThembu and Basotho and their music renditions was captured on audio and video devices. Findings yielded evidence of the success of the visit in Hohobeng, when Batlokwa women dressed me (the researcher) up with the Basotho attire (the blanket, a stick and a hat), and that is typical of the culture of the Basotho people when they show appreciation of visitors in their village, as illustrated in the photograph in Figure 4.5. Data from photographs in Figures 4.14, 4.15 and 4.17, including video clips 08, 11,12,13 and 15, bear testimony. The data revealed the development of trust and acceptance of WSU participants by the Batlokwa and Tsembeyi cultural groups. Thus, Zuber-Skerrit (2015) posits that engagement between academic researchers and community participants necessitates the formation of democratic and trusting alliances.



Data in Video clip 10 shows WSU participants' entrance into the Impunga High School site. The successes of the school in the South African School Choral Eisteddfod (SASCE) were highlighted to show appreciation and to pencil my sampling of the school as one of the sites for this research. This augured well as a means of soliciting cooperation and building a relationship with the cultural group members and their teachers for effective cooperation. As a result, this inspired the teachers at the school to talk freely and reveal valuable knowledge of IAM that was audio and visually recorded. The music performance at the school was also video recorded. Seemingly, the development of bonds, friendly relationships, unity and social cohesion resulted between community experts and WSU participants. Photographs provide evidence to

this effect (Figures 4.14, 4.15, 4.16 and 4.17). The *Ubuntu* principles were central and vividly displayed at this point. Letseka (2000) defines *Ubuntu* as an interactive ethic in which our humanity is shaped by our interaction with others as co-dependents. The engagement between WSU participants and community experts combined the two communities into one - the IAM research community. There was mutuality that was reciprocal, trusting and not exploitative. Elimination of power and privilege and levelling of and development of trust and acceptance. Levelling perceptions of power and privilege were eliminated.

5.3.2 Theme 2: Learning and teaching models and methods

In presenting the first theme indicated above, the basic concepts that formulate the theme in the following sequential order: a model, approaches, learning and teaching strategies, and methods were presented. A model is a form of learning and teaching that presents a philosophical orientation to instruction, and it also presents the broadest level of instructional practices. Within each model, there are strategies of planning actions or ways that will be used to achieve the goals. While approaches describe how to go about teaching students, they also explain what the teacher does when teaching to achieve learning objectives. After deciding on an appropriate approach, a method is selected. A method is a systematic way that specifies the activity in which the teacher and learner will be involved during the lesson, and the learning environment that will be created. It is a more procedural, orderly plan with a logical arrangement of steps.

Findings reveal, for an example, that creating a space for community experts to teach IAM at the university is a model that has proved to be the most beneficial since the community experts are custodians of the music; they demonstrated sound knowledge and functional skills of transmitting IAM to participants, which will be discussed in detail later. Data provided evidence of useful techniques when community experts facilitated some lessons with participants. In some instances, Fana (a WSU participant) made suggestions to invite community experts to teach at the university. Also, Fana commented on the interest and inspiration that arises when learning from experts who grew up performing the indigenous songs and dances and have the ability to demonstrate the music with passion (Chapter 3, Interview 3.6.1). Such reflections are supported by Nzewi and Omolo-Ongati (2014), who argue that employing “traditional specialist practitioners provide a link between the classroom music practice and the practice of music in culture” (p.15). I assert that the employment of community experts (traditional specialists) in the preservation and transmission of the indigenous practices in institutions of higher learning is important.



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The use of Freire’s (1993) praxis theory (the fit between action and reflection) was appropriate in this research, as data revealed opportunities for action and reflection for both the teacher and learners. In turn, this further resulted in the critical analyses, evaluation, discussion and re-planning of lessons for better execution of practical skills for the learning and teaching of IAM. Freire (1993) claims that a good opportunity for learning occurs through action and reflection. In most instances, I, (as the researcher) became a co-learner, interacting and learning with, from, and alongside participants during the IAM activities. The following scenario is an example of how praxis, action

and reflection manifested in the research: In the lesson on *ingoma zamagqirha amaXhosa* (diviner's songs of amaXhosa), WSU participants critically reflected on singing and dancing that is not characteristic of amaXhosa *ingoma zamagqirha*. An invitation of community experts was suggested by participants as a solution to the problem (Chapter 3, Section 3.6.2.9). Twani (2011) supports this notion when she argues that learners who are critical in their thinking dialogue with others and collaborate to find a solution.

Data yielded a multiplicity of models, various modes of delivery of lessons, a variety of strategies, and approaches and methods, which include oral transmission, step-by-step approach, peer learning, team teaching, dividing and teaching participants in groups, democratic style of facilitation, and technology-based learning models. From the beginning of the project, oral transmission seemed to be a primary means of conveying culture and also a mode of conveying feelings, attitudes and evaluation at all four research sites. This was demonstrated when all community experts were facilitating lessons by means of oral transmission.

Evidence indicates that participants acquired knowledge, values and skills about culture from community experts through oral transmission; for example, participants learnt about the purpose of *umtshotsho*, *mokhibo* and *umgido* songs. Generally, the singing of songs and teaching about culture were oral, and there was no writing during lessons. Related to this, Dor (2014:143) observed that "Famoudou, an accomplished drummer, taught not only the music melody but also contexts - the stories in the songs". On the basis of the findings gathered in this research, it is evident that the

oral-transmission model continues to play a major role in transmitting IAM among communities and at universities, in spite of the growing advancement of written and electronic means of communication. It should be understood that oral transmission of knowledge and skills is an old-age teaching method, a typical characteristic and practice amongst Africans. Once again, data from this research demonstrate that this model of teaching will remain prevalent for as long as indigenous knowledge systems are in focus. Several scholars (Kalyoncu & Özata, 2012; Dor, 2014; and Kamien, 2017) are also in support of this thesis.

The value of the technology-based learning model was affirmed when participants selected dance styles from YouTube videos. The purpose was to add them as variations to the dance sequences that are already practised in the *umxhentso* ensemble module offered at WSU (Video clip 01). Participant Chuma's explanation confirms the use of videos as a tool for learning and teaching, "Here at university, we watch music videos from YouTube, copy styles, practice them, then add our creativity." (pers. Comm. 21 November 2021). On the other hand, when a group of WSU participants watched a video tutorial on the construction of *uhadi*, the sound mechanism was of poor quality because the video instructor fell short in providing information about the type of wire appropriate for *uhadi* to ensure a better sound quality (Video clip 2). Fana expressed a lack of knowledge on the technique of tightening the wire for making the *uhadi* instrument (Chapter 3, Section 3.6.2.3). Data brought to light the limitations of learning through a video tutorial rather than a face-to-face demonstration lesson.

Using YouTube in the classroom might improve learning and teaching. However, it is important for future instructors to ensure that the usage of YouTube videos does not entirely replace the teacher's function in the teaching-learning process. Students are occasionally unable to communicate with their friends or professors through YouTube videos. Ogirima (2021) states that students may find it challenging to have their concerns and doubts answered as a consequence of the lack of conversation and feedback. The researcher, therefore, posits that gaining access to technology-based lessons might be easy and informative, but one should be wary of its limitations compared to the visual and powerful oral transmission tradition in the acquisition of knowledge and skills, as far as indigenous African music is concerned (Ogirima, 2021).



Field trips are another strategy that enhanced the participants' knowledge and critical thinking skills and raised interest and understanding about IAM. Evidence (Chapter 3, Section 3.6.2.8) highlighted the acquisition of knowledge about the social function of IAM and the historical background of *ingoma*, as well as developed awareness about costumes and the value of Nguni music. Some of the photographs taken during the field trips attest to the fact that university and community participants interacted and established friendly relations (Chapter 4, Figures 12 & 13). More evidence about the importance of field trips is shown in Video clip 18. In addition, Fana expressed interest in seeing a girl, Samke, one of the Tsembeyi cultural group members, in the next field trip (Chapter 3, Section 3.6.2.8). I propose that, as indicated by findings, field trips are tools to build relations, learn and engage the custodians about their history and culture in the villages where the music is practised. This view is supported by Matiure's assertion, in McConnachie (2016: 171) "There are two ways of doing it: either you go

into the society, or you bring the society into the institution.”

Findings (Video clip 22 and Question 3 Section 3.6.1) reveal evidence of facilitators' knowledge and skills to deal with heterogeneous groups of participants in the learning and teaching of IAM. A lot of reflection and re-planning during lessons was common as community experts advised each other to simplify the dance sequences, upon realisation of rhythmic challenges and slow learning by some participants. The step-by-step approach, team teaching, slowing down the pace of teaching, and breaking the sequences into chunks are approaches that apparently yielded results, as most of the participants were able to demonstrate attainment of the dance steps and songs. Two scenarios demonstrate approaches that were applied: an instructor from the Impunga group catered for slow learners and took time simplifying the technique for a participant who was slow in learning (Video clip 22). Also, Chuma explained about the approach of conducting the dance lessons that he used when a participant is slow in learning: “We partner the participant with another one for mentoring” (pers. comm. 20 November 2021). Also, the two facilitators from Impunga High School applied two approaches to address the issue of slow learners: the team teaching approach and dividing participants into two groups, one group (males) is taught separately from the other group (females) [Video clip 22].

Previous studies highlight the need for the teacher to be mindful of the differences between fast and slow learners, discourage intimidating behaviour from fast learners toward their classmates, and also encourage slow learners by letting them know the confidence the teacher has in them (Dor, 2014). The Department of Higher Education

in South Africa treats slow learners as special, as they are referred to as students at risk. I argue that separating slow learners from the group of participants could demotivate them. Sharma and Chopra (2021) clearly point out that there is no need to organise special classes for slow learners. Instead, teachers enhance the learners' self-confidence by improving their hidden abilities so that their personality is properly developed.

Emerging for the first time in my research are interesting and innovative learning and teaching philosophies and methods, as data revealed. The first of these is the experiential learning philosophy and method, where participants “learnt by doing” and by reflecting on their hands-on experience. The learning technique was effective in encouraging participants to find their own way of learning how to construct *uhadi* (music instrument) without the assistance of community experts. In contrast, a limitation on the learning technique was revealed. For example, one of the challenges was the tightening of the wire and the poor quality of sound that was produced. Again, a journal reflection on the challenge of making *uhadi* without proper guidance is raised by Fana in Chapter 3, Section 3.6.2.3, when he indicates that, as students, they need more information about constructing *uhadi*. Once again, the essence of the praxis philosophy (Freire, 1973) on which this research is framed, is revealed when the participant reflected and critically analysed the process of making *uhadi*.

Peer learning is another approach that seemingly was useful, where WSU participants were teaching each other on the correct technique of holding the *uhadi* reed for better execution. Also, Bonny (WSU participant) testified that a fellow student taught her how

to play *umasengwane* - an indigenous instrument (pers. comm. 05 November 2021). Further, the results of being trained by peers were portrayed by improvements in the level of performance of the participants, the power of teamwork, diligence, drive and determination to succeed. The findings seem to agree with Dontsa's (2006) observation that sometimes it is easier to be taught by one's fellow students than by one's teacher.

This study brought evidence of a higher degree of interpersonal interaction, dialogue, collaborative learning and performance, discussions and teamwork among participants. A collaborative learning approach emphasises the act of participants working together as a team. Data affirmed that when participants (students, community experts and the researcher) interact among themselves as peers, the communal atmosphere gives way to a more relaxed interaction that at times culminated in great relationships (Figures 11, 13 and 14). This is further affirmed when Chuma states that they discuss every day before starting a practice session and at its end; they reflect and fix their mistakes. He goes on to highlight that everyone is given a chance to express their opinions about the session (pers. comm. 19 November 2021).

The collaborative learning approach engaged learners in listening to each other's viewpoints, articulating their ideas and discussing to sharpen their critical thinking, reasoning and analysis skills. More students began to ask important questions and share their ideas within the group. By the end of the research project, some students had become friends. Another form of interaction that was most common in this study

was the interaction between the leader and the chorus in songs that was in a call-and-response form. These results are similar to those reported by Dor (2014) who writes: “Interactions between the lead singer and the chorus are among the first things that the ensemble members must learn” (p.158). Seemingly, this interaction fostered important values and actions such as dialogue, unity and respect among group members. Such findings suggest the relevance of Letseka’s (2013) theory of *ubuntu* as another theoretical framework for this study, when he contends that “our humanity is shaped by interaction with others as co-dependent beings” (p.8). Further, the spontaneous responses from the ‘ensemble’ to the catch words or phrases that the lead singer sings, along with interjections from the drummers and dancers or the assistant lead singer’s phrases, cue in the chorus. All these responses and interjections contribute to another musical level of interaction in IAM.



The effectiveness of the demonstration method in enhancing participants’ understanding and attitudes revealed other nuanced elements in this study. Facilitators were using the demonstration method to teach almost every lesson, and this was closely linked to imitation and rote learning styles. The participating students listened, observed and imitated the experts. Evidence affirmed that repetition and rote learning played a dominant role in drilling the dance sequences and instrument-playing techniques into the memory of participants. Chuma, one of the leaders, indicated that during dance lessons, the participants repeat three times to drill the sequence into muscle memory until the dance is complete (Chapter 3, Question 3.6.1.1). The demonstration of songs, dances, instrument-making and playing by the community experts before each lesson started is a strategy that took centre stage and contributed

to inspiring the participants to model the community experts through imitation and rote learning methods. Again, in the learning of songs in other languages not familiar to the other participants, for instance, Basotho songs, they had to listen carefully and read the lips of the community experts for the correct pronunciation of the lyrics. It was for the first time that the importance of listening skills was revealed as central and critical in the learning and teaching of IAM.

In the case of songs and dances, the facilitators/community experts usually started the lessons by singing the songs that accompany the dances; this was followed by introducing the musical element of rhythm through clapping, and later dance steps would be taught (Video clip 13). Such teaching methods, strategies and approaches to the learning and teaching of IAM cannot be ignored or undermined in the execution and development of indigenous knowledge systems. The process of learning IAM mainly by rote, imitation and repetition with the help of listening skills was affirmed through the demonstration method (Chapter 3, Section 3.6.2.5). This view is supported by Joseph when she states that “learning the dances and performing it together was fun” (2014:8). In addition, the hands-on practical activity engaged students in a real way that they would not have experienced had they learnt all that from a textbook or a video. Joseph (2014) insists that it was an informal way of learning and teaching within a formal setting. In my role as a participant observer, I noted and, therefore, posit that the psychological and mental effects associated with the demonstration model require high levels of concentration, since the participants have to watch, listen and imitate the facilitators for the learning and teaching to be successful.

I categorise and present the findings of the learning and teaching models and methods of IAM as the main theme of the research. It is a vivid example of the success of the inductive thematic analysis approach, wherein the themes directly emanate from the data, as I have shown above. I also discovered that, in the case of my research, this same theme is strongly connected to my research topic and the very first question of the research (Maguire & Delahunt, 2017). Further, my research shows that in the transfer and contextualization of learning and teaching of IAM from the communities to the universities, the strategies and methods that were discussed above seem to be peculiar and fundamental in the teaching of IAM in the academy. The current scenario from the academy is that learning and teaching are approached from a Eurocentric perspective; hence, previous studies (Carver, 2014) noted little or no success accomplished in the learning and teaching of IAM, thus, the need to enrich existing scholarship with alternative and useful methods and models for successful teaching of IAM. This is the gap that my research set out to fill. However, the study also revealed that, in the same process of contextualising and transferring IAM to the academy, seemingly, there are common teaching methods and techniques that are congruent with both situations and common with regard to the Eurocentric and Afrocentric approaches to the learning and teaching of IAM.

The analyses of data collected during field work in the villages and at the university discovered that some methods and techniques of learning and teaching IAM were effective in the context of the community but not in the university due to limited time slots afforded to the IAM elective module. For example, the time allocated to the IAM workshop that was conducted at the university was limited to two days. As a result,

only two dance songs were taught and mastered. The song '*uNoyongo*' was first taught to the WSU participants at the Tsembeyi site (Video clips 13 and 14), revealing that those methods and approaches of learning and teaching of IAM demonstrated in Video clip 13 are somewhat similar to what the data shows in Video clip 14. The same lesson on *uNoyongo* conducted at the Tsembeyi site, as shown on Video clip 13, was transferred to the WSU site. The methods of teaching were the same, but the context was different, and it took longer for the participants to attain the expected level of dance expertise. Emanating from the research findings, I argue that the change of location from the village to the university has an impact, and the results are not the same. I assert that my research has gone a long way to address the concern by Omolo-Ongati (2010) about the lack of research on the use of relevant IAM learning and teaching strategies.



Given the discussion of the findings above, I theorise that the contextualization and transference of the learning and teaching of IAM from the communities to the academy (university), the generation of knowledge and the ultimate knowledge production, can successfully be executed through well-researched and carefully designed theses. Discussion of data in Theme 2: Learning and teaching models and methods, revealed evidence that also responds to the research objectives (a, b, and c) of the study.

5.3.3 Theme 3: Learning and teaching of IAM instruments

The theme under discussion in this section may, on the surface, sound and read similar to the first theme discussed above, except that the other one largely discusses models, approaches and methods as they generally apply to the learning and teaching

of IAM. The focus now is on the learning and teaching of various aspects of the playing of indigenous musical instruments. The strategies, approaches and methods that I discussed in Theme 1 also emerged as findings from the data regarding how IAM instruments are played and taught. Data in this theme affirms that almost all the previously mentioned pedagogical processes, such as facilitation by community experts, peer learning, collaborative learning, demonstration, listening, rote learning and imitation, are some of the methods that enhance lessons on the construction and playing of IAM instruments. Significantly, the trial-and-error method was revealed to be another strong element in the making and playing of IAM instruments. This is especially so since IAM is generally not notated but typically transmitted orally from generation to generation.



Sifting through the data, I observed that there is a deeper and underlying philosophical knowledge, understanding and approach to the construction of IAM instruments. Such scientific implications relate to the acquisition and application of cultural knowledge, technical prowess, construction and sound mechanism. All of these accumulate and translate into the underlying philosophy in the making, playing, learning and teaching of African musical instruments. As revealed by data, the role and function of the music instruments have implications and are also discussed in this section. In this sense, the culture of indigenous people under study heavily impacts the learning and teaching of IAM, in particular, the making and playing of instruments. Other entomological underpinnings involve aspects of music and culture, music and emotions, music and spirituality, and the physique and shape of the body. Nzewi (2010: 20) argues that “Every indigenous music instrument in Africa is constructed with a replicable music

instrument technology that is both scientific and has a human rationalization”, hence, the study of organology (my emphasis), as a distinct discipline that emerged with the early ethnomusicologists (von Hornbostel, 1955; Hugh Tracey, 1961; Kubik, 1962).

The assertion by Nzewi is an eye opener to one important factor of note, that there is “science that goes into the construction of African indigenous music instruments” (2010:17). To the uninitiated, the centrality of the scientific rigour (as asserted by Nzewi, 2010), and environmental conditions in the construction and sound mechanism of IAM instruments, were made visible from the data by the facilitators who unearthed cultural issues associated with the playing of African music instruments. During fieldwork, the community expert, Letha⁵ Assisted the participants in the identification and preparation of the materials for the making of these instruments, while also sharing his knowledge about the types of trees that would produce good acoustics from the staves (Video clip 4). Also, data indicated relevance of manufacturing IAM instruments such as *uhadi* and *umasengwane* (largely found amongst the Nguni⁶ people), from locally available materials.

Most important to emerge from the data is the advantage of experiential learning and the trial and error approach that was affirmed when participants were constructing *uhadi* and *umasengwane*. Evidence indicated that during the lesson, participants were actively involved through dialogue, collaboratively reflecting, making discoveries, searching for information and experimenting with knowledge acquired, “instead of

⁵ Letha refers to the clan-name of the community expert.

⁶ Nguni people are groups such as the Ndebele, Zulus, Swazis and Xhosas. They are largely found in the Sub-Saharan countries.

hearing or reading about experiences of others” (Dontsa, 2008, p. 64). Dontsa’s (2008) assertion about the active involvement of participants in constructing IAM instruments relates to Freire’s (1973) praxis theory which describes praxis as action and reflection arising where theory and practice fit together like hand in glove, rather than just theorising about others’ experiences. This, to me, is the essence of ethnographic research as an appropriate and useful approach for this research, the lived-in experience of participants being a point of focus.

In illustration of the intertwining of practice and theory, I make an example of the instrument *uhadi*. In its original indigenous sense, *uhadi* was constructed and played by women in the Xhosa culture. However, according to Ibekwe (2016), that could be changed, depending on whether the goal is different from the original aims of the Africans. Notably, the calabash opening of *uhadi* is measured from the size of the breast of the person who will be playing the instrument (Dargie, 1986), which emphasises the original philosophy that the instrument is played and constructed by women. To ensure comfort when using the instrument, the calabash was measured using the measurements of a woman's breast. Therefore, it is clear that women were frequently the players, and they previously had complete control over how they utilised the instrument to produce various tones (Pepu, 2020).

To this end, Ibekwe suggests that the construction and playing of some IAM instruments seem to depict gender implications, and this is not necessarily the case with Western music instruments. “African musical instruments, simply put, are culturally controlled” because there are implied gender stipulations concerning who

plays what instrument (2016:13). In the same vein, Dargie's (2006) reflection that the breast size is the determinant factor for the size of the *uhadi* resonator (the calabash), speaks to gender dynamics in the making and playing of the indigenous musical instruments.

In this study, the *Uhadi* and *umasengwane* music instruments seemed not to be constructed from original materials and from what is environmentally possible and available locally. The materials have changed over time, for example, *umasengwane* is currently made from a cut 20-litre oil plastic container, and *uhadi* uses a copper wire, where previously the twisted cow-tail hairs were used (Mandela, 2005). Some instruments like *uhadi*, *isitolotolo* and *umrhubhe*, which are found among the Nguni people, were meant for personal experience and livelihood rather than being instruments for collective music making, as in the case of *marimbas*. Nowadays, people want to create ensembles or orchestras out of *uhadi*, in the same way that violins are the frontline ensemble for the Western music orchestra.

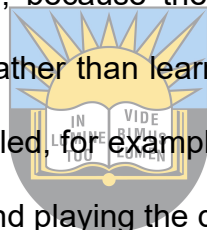
Seemingly, data confirms adaptation and modernisation of the technique of constructing some of the IAM instruments, as in the case of *uhadi* and *umasengwane*, along with the current practice of playing *uhadi* by both male and female participants. This can be extended to the observation of men clapping hands when the indigenous practice is dictated otherwise (Video clips 4 and 7). Drawing from the ideas expressed by Dargie (1986), Dontsa (2008) and Ibekwe (2016).

Data reveals that some elements of technology-based education were emergent as I attempted to teach the construction of *uhadi* through the YouTube tutorial, although the results were disastrous. *Uhadi* from the YouTube tutorial did not produce the desired sound, whereas the facilitation by community experts with the hands-on approach and trial and error technique that the students embarked on produced better results. I theorise that this was because the knowledge was not simulated but shared from an original knowledge and experience base. Such knowledge is not always available in the academy but can only be made possible through collaboration and when co-produced with, and from, the community experts themselves. IAM instruments are made by hand and, as a result, sound may not necessarily be the exact pitch. The same *uhadi* may vary in size and sound as they are individually made, compared to Western instruments that are made in a factory and are, therefore, able to produce the same pitch and range. Findings revealed that participants lacked the experience and expertise of constructing *uhadi*, and, therefore, results indicated a need for guidance from those who know, the community music experts. More evidence points towards positive results achieved with the demonstration method, trial and error, and rote learning, rather than technology-based learning. This was evident when participants were guided by community experts on playing techniques and the construction of such instruments as discussed above. This points to the fact that technology-based learning should not be the main teaching method used in learning the construction of indigenous instruments. Instead, it should be used to complement the cultural experts' instructional methods.



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Again, high levels of concentration re-surfaced as a typical characteristic of the demonstration lessons on the playing of IAM instruments. The demonstration lesson on the drumming technique by Akhona reveals that the drummer should watch carefully so that he or she can give a strong beat at the appropriate moment (Video clip 3). It transpired that psychological faculties are somewhat involved. The downside is that the sound of *umasengwane* was not really captured in Video clip 6, which could have been enhanced by the use of a microphone. Dontsa (2008) argues that African music is basically practical; the performer does not learn the theory but, instead, he or she observes, listens to the other players and then imitates – he learns by experience acquired from active participation. This is the essence of praxial theory (Elliott, 1995) on which this research is framed, because the participants are practically doing, making and experiencing things, rather than learning from theory and hearing about how things are done. This is revealed for example, when participants were engaged in lessons on constructing *uhadi* and playing the drum.



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Evidence indicated that the peer learning approach enhanced the learning and teaching of IAM instruments. Participating students shared their prior knowledge with peers during lessons, for example, Akhona explained that when dancing, the drum sound should be on high volume all the time because when the drum sound is low, the dancer's energy drops, which results in a change of mood and atmosphere. The emotional content of African music is dependent on the loudness and energy of the drummer (Video clip 6). This is a much more involved and deeper technique that is required in playing an African music instrument, where the drum player must replicate the variety of emotions as expressed by the dancers and the singers. In other words,

African music is about the unity of sound by enhancing the emotions that are expressed vocally through dance and instruments.

The indigenous knowledge system behind instrument-making indicates that there are therapeutic possibilities from each instrument that is constructed. For instance, in the case of the African membrane drum, the rather rough-textured finishing of the instruments was not random, but deliberate, to make the instrument give out raw overtones instead of a perfect pitch (Video clip 18). Such rough overtones help to massage the nerves and are therapeutic both to the player and the listener (Nzewi, 2010, p. 17). African music instruments have a specific role to play; they have certain functions, largely associated with the culture. In an African sense, some instruments were not meant to make music but to produce sounds that would be heard and interpreted as sounds to call people to a meeting, for instance, while some of the instruments were designed to carry spiritual messages, like the talking drums of Ghanaian origin. In Western music, the instruments are used mainly to accompany the voices or other instruments.

Another vital factor that this research suggested was the approach of teaching IAM instruments as an ensemble; for instance, all participants were involved in different components of the ensemble, such as singing, clapping the rhythm of the song, dancing, and others were attempting to play the instruments (Video clip 7). As Nzewi (2003:13) puts it, "In African culture the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice". Emanating from the discussion illustrated above, firstly, I

assert that the creation of space and a place for community experts and inclusion of the informal pedagogy of indigenous musics within tertiary settings could be effective in bridging the gap between the community and the university. Secondly, based on data discussed in Theme 2, I argue for a radical shift from an emphasis on a singular approach based on theoretical learning to a philosophy that emphasises reflective and reflexive learning (praxis and praxial approach to learning and teaching), active, and inclusive participation in music-making, developing aural perception skills, and an approach that incorporates co-production of knowledge with community experts. Lastly, I contend that the learning and teaching strategies, approaches and methods of learning and teaching IAM instruments, as discussed above, might develop awareness about, and respect for, the cultural dynamics, cultural values and knowledge in the making and constructing of African music instruments. The findings are in response to the research objectives (a & c). The data has gone some way in illustrating that more concentrated philosophical approaches and strategies of learning and teaching IAM instruments, such as trial and error, can be used for the transmission of IAM from communities to the university. Discussion of data in Theme 2: Learning and teaching of IAM instruments, revealed evidence that also responds to research objectives (b & c) of the study on possible approaches and methods that can be used for the transmission of IAM from the communities to the academy.

5.3.4 Theme 4: Assessment and monitoring of learning

The importance of assessment and monitoring to critically evaluate the extent to which goals, standards, learning, teaching and problem solving have been achieved was revealed during the learning and teaching of IAM in the four research sites. In line with

CHE (2016) policy, “Assessment is an integral part of the learning and teaching process ...” The Council on Higher Education (CHE) policy, however, suggests that assessment is not just about the measurement of outcomes but could also be “a means to develop lifelong learning”. Assessment should, therefore, be more than the conclusion at the end of a module or course, and the policy stipulates that “more emphasis should be placed on formative assessment, or assessment for learning and sustainable assessment, or assessment as learning” (p.12). The current study has revealed that the learning and teaching of IAM in the research sites encompassed ongoing assessment, monitoring, re-planning, feedback, self-assessment, evaluation, and examination, in varying proportions.



Another striking result that emerged from the data was the relevance of self-assessment by WSU participants within the research process. Excerpts from narrative data and video footage provide evidence. One participant assessed his ability to dance and expressed his struggle with learning the *ukutyityimba* dance of amaXhosa, while another participant commented about the lack of uniformity in the dance sequences. Ezile commented (pers, comm. 19 November 2021): “We need to work on uniformity, *example umase sisenza leya move yethu mawunyuke ngoku fanayo umlenze and when it hits the ground mayenzeke ngexesha elinye*”. (IsiXhosa = When we make our moves, we have to raise our legs and hit the ground at the same time). Also, the group of participants, after testing the quality of the sound of uhadi during the process of construction, identified a need for suitable material and an intervention from community experts was sought (Video clip 4).

The advantage and role of prior knowledge and peer learning that manifested during the examination of the *umxhentso* ensemble that was held at WSU is that it presented an opportunity for the participants to display learning acquired through peer learning even before the intervention by community experts. It emerged that some participants, due to their prior knowledge, can serve as resources for IAM knowledge. Comments made by examiners during the examination provide evidence where the examiners remarked about the artistic abilities of the participants (at this point, community experts were not yet contacted). Another positive comment was on the integration of various scenes, including singing, drumming and dancing, and integrated prior knowledge about the musical culture of different ethnic groups. Consequently, the *umxhentso ensemble was awarded an eighty per cent pass* mark due to their expression of talent in the musical arts, original creative potential and collaborative endeavour. To this end, Nzewi and Omolo-Ongati (2014) advocate for the “indigenous assessment ideology” of overall group achievement (score) that was equally shared by all collaborating participants (p.16).

Further comments by examiners, as data reveals, identified weaknesses in the performance of participants during examinations: projection of the reality and authenticity of the Zulu dance among females and more drums should be incorporated (Section 3.6.4.1 Assessment comments on 25 November 2021). Such comments indicated a need for intervention to strengthen the knowledge and skills of students in the learning and teaching of IAM. Such findings seemed to be consistent with earlier observations by Nzewi and Omolo-Ongati (2014), that the modules in African music

since 2001 “adopted the practical, African heuristic learning and assessment paradigm in tertiary education”, students from various backgrounds “...independently create, rehearse and perform a musical arts piece incorporating music, dance, drama and costume (when affordable), and making use of African and European classical instruments and themes assessed in a public performance” (p.18).

Data also yielded that prior knowledge brought in by WSU participants produced considerable results. Notably, during the examination at WSU, practitioners and community experts were not involved in assessing IAM. Nota (2018) makes the valid point that, “... developing musicians’ knowledge of indigenous music as well as their ability to apply such knowledge in the making of music should be practically assessed in ‘live’ musical performances where the community experts (my emphasis) are the final examiners” (p.63). Data also revealed that the lecturers of that module are of African descent, have passion, and their level of understanding of indigenous music may not be the same as that of those who are completely foreign.



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This ethnographic study was useful as it offered an opportunity for lecturers and community experts to evaluate and provide recommendations about the IAM workshop that was held at WSU on 04-06 March 2022 as part of the data collection activities. This reflects the importance of core production of knowledge with all participants involved. The evaluation comments demonstrated that the community experts’ styles of facilitating a workshop were effective. The music lecturer, Participant J, in her evaluation comments, identified the usefulness of the demonstration method by the experts. Positive attitude, enthusiasm and cooperation with the facilitators are

significant factors in the learning and teaching of IAM. The limitation that was noted by the lecturer and Impunga facilitator, Participant Q, was that the three days for the workshop were not sufficient; more time was needed for the music of each of the three ethnic groups. The recommendation was that during the IAM workshop, at least a full day should be assigned for learning dance songs for each ethnic group. The Batlokwa facilitator, Participant T, commented about facial expressions displayed by the participants and advised that, in future, the participants should face the audience and smile during performance so that the audience will not know that *mokhibo* is foreign to them. Below are comments from the Tsembeyi facilitator, Participant M.

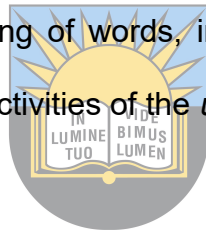
Additional props such as imitation axes when performing *umtshotsho* of the AbaThembu. They used the stage well; no one was bumping into another person on stage. All the art forms should be displayed, such as drama and visual art, so that the audience can have a vivid imagination of what was happening in the olden days. A performance should narrate a story. Costumes should be organised for the students so that they can be displayed well for the next generation to know about them. Males were very few; at least seven male dancers are required on stage (pers. comm. 04-06 March 2022).

Findings reveal that involvement of community experts in the learning and teaching, as well as assessment of IAM at the university, could be useful in bridging the two worlds (traditional instruction and institutional approach) to determine the transfer process as highlighted by Omolo-Ongati (2010). The findings provide evidence that aligns with the research objective (a & c) by revealing pedagogical approaches for the

transmission of IAM in the institution and academy.

5.3.5 Theme 5: Characteristics of IAM

Principles that characterise one of the concepts that formulate the research topic of this study, Indigenous African Music, are discussed as they emerged as findings in this study, in line with Boyatzis in Braun and Clarke (2006). As participants engaged in the learning and teaching of IAM at the sites, several concepts that characterise IAM, such as polyrhythms, polyphony, ostinato, accompaniment, call and response/question and answer form, the cyclic nature of the music, creativity, improvisation, composing songs, spontaneity, virtuosity, use of body gestures and facial expressions, peculiar labelling of words, integration of the arts and physical fitness, were revealed during the activities of the *umxhentso* ensemble.



The melodic and rhythmic aspects of IAM were fundamental and typical of African music. The complexity of IAM lies in the dance rhythmic structure, hence polyrhythms, which also may result from polyrhythms clapping and drumming, which all define a multiplicity and juxtaposition of the timeline and pulse emanating from different sources. Vigorous and polyrhythmic effects from the drumming and the clapping are an important feature in keeping the dance movements lively and spirited. The cyclic repetition of rhythmic patterns is usually at play in the dance songs, and this allows for progressive learning opportunities for participants as they are able to imitate, absorb, and increase their confidence level, and provide a framework for music variation and contrast. One of the common features of African music that emerged was polyphonic singing with layers of overlapping musical sounds from vocal lines and musical form

(call-and-response-form/question and answer), wherein the group responds by singing, clapping and drumming in accompaniment to the leader's call (Video clip 13). Another scenario that demonstrated intricate overlapping of melodies was demonstrated when the Tsembeyi Group sang a song '*uNoyongo*' that has different melodic phrases and carries different lines of text, which eventually make a complete statement.

Responsorial singing was predominant, in some instances, where the leader's phrase was repeated or answered by a chorus; sometimes, the response entered once the leader's phrase had ended (Video clip 3). The song leader, Lundi, comes forward to stimulate the group to sing and clap. At some point, he faces the audience and prompts them to accompany the dance ensemble by singing. In response, the audience ululates, sometimes they blow whistles and create body gestures to interpret the meaning of the text (Video clip 3). Also, as participants were singing, body gestures interpreted the meaning of the text (Video clips 3 and 15).



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The melodic construction of songs that start on a high pitch and descend to a low pitch is another common feature that is unique to African music, as evident from the data (Video clip 19). In addition, data confirmed that Southern African groups have languages that have a text that dictates the melody and rhythm of a song and, therefore, speech inflexions play a prominent role in African music. Dargie (1988) argues that the music of a song is inseparable from its text. Overtones that are built on one or two fundamentals of sound are possible on *uhadi* and *umrhubhe* as another feature of African music (Video clip 7).

Many African musical styles call for an increased level of skill from the performers who play African instruments such as umrhubhe and uhadi, including *ukutyityimba* dances. This was confirmed in a journal entry, such as by Fana, who revealed: “to learn ukutyityimba of the AbaThembus, it’s still difficult for me. It has not been easy to learn dances, I practised the dances and am still learning” (Chapter 3, Section 3.6.1.1). My observation of WSU participants during the trial examination revealed that the technique of singing demonstrated a lack of characteristic singing and dancing technique of the *amaXhosa* diviners, and for me, that was a call for the intervention of community experts to provide accurate information and dance skills. My interest was not in perfection but in the correctness of technique and skill. Carver (2002) advocates for the philosophy of participation and human interaction rather than perfection:

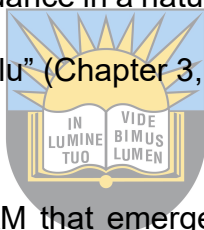


While it may take years to produce a master drummer, *mbira* or *uhadi* player, a novice can be given a part to play that calls for rhythmic accuracy if not perfect technique. Technical skills are necessary, but excellence is not to be found only in perfection of technique, but in the establishment of a 'groove': the momentum created by the participants and its potential to draw them in and energise them (p.55).

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Another example demonstrated some advanced skills in the dancing technique when the Batlokwa dancers were changing positions and shifting in a rotational manner while they were still in motion. The sounding of the whistle signalled a change of movement, action or sequence, for example, swinging the arms upward or sideways for uniformity and synchronisation of the dance steps (Video clip 17).

Lundi, a student participant, explained about his understanding of the composition of African songs: “Another thing, Mam (madam), African music is created about something that is happening. For example, when people are eating meat, someone can just come and grab all the meat, and a song is created about the incident” (Chapter 3, Section 3.6.1). It emerged that as participants began by imitating a dance or instrument playing technique, they gained confidence and increased ability to make variations and sometimes improvise. Mangiagalli (2004) posits that improvisation is added to the music through continual creative invention of motives. WSU lecturer expressed appreciation and commented: “Some participants were exceptional in showing virtuosity, expressing the dance in a natural way, not forcing themselves, you could say the performers are all Zulu” (Chapter 3, Section 3.6.4.1).

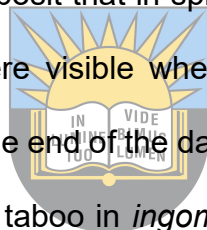


An equally important feature of IAM that emerged is the active participation of the audience. The participatory aspect of African music was demonstrated, as it is the usual practice for all members of the community to share a common competence. In Chapter 3, Section 3.6.2.5, I noted a high level of excitement demonstrated when the audience was singing and clapping along during the ensemble examination at the WSU site (Video clip 3). The finding supports the notion that there is seldom a separation between audience and performer (Nzewi, 2010). This is typical of IAM in situations where people are aroused; some participants spontaneously danced *ukusina*, making vocal exclamations such as whistling and ululation with emotion (Video clips 3 and 13).

Findings revealed the inter-twined relationship between music and dance in all the dance songs; evidence is shown in the *umtshotsho* dance song (Video clips 11 and 13). Singing, dancing, drumming and drama were shown when participants dramatised the Zulu cultural process of proposing to a girl for marriage, simultaneously singing wedding songs (Video clip 3). The evidence confirmed the notion that “in African culture the performing arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice” (Nzewi, 2003, p. 13).

Interwoven in the theme of characteristics of IAM is the notion of physical fitness that impacted on African dance sessions. As a result of the intensity and duration of the workshop that demanded the highest energy threshold from participants who were unfit and physically inactive, participants such as Akhona and Gugu complained about cramps and fatigue. Video clips 08, 13 and 19, and also journal entries by Akhona and Gugu, are a case in point. Williams (2020) highlights the importance of using more sensitive fatigue measures that anchor perceived exertion to activities, considering the intensity and duration of that particular activity. As these participants continue to increase their level of fitness and general physical function, they may begin to experience a low level of fatigue once their bodies fully adjust to physiological changes. I can conclusively say that low-impact and milder forms of dance steps should be used; long-duration activities should be avoided until the physical condition of participants permits.

After the intervention of community experts, participants' dancing, singing and instrument playing techniques displayed most of the underlying principles or concepts that characterise music as indigenous, except for the learning of *umrhubhe* playing, *ukutyityimba* and *ukombela* of the amaXhosa, where the level of acquisition of learning was not achieved to the standard expected. This could be due to the time constraints, where such learning is done over a longer duration and involves particular physical agility. The downside of the performance of WSU participants during the trial examination revealed that some characteristics of *umxhentso wamagqirha* were lacking. Also, knowledge about Nguni cultures was insufficient, and this was demonstrated by the mixing of costumes and the technique of singing that was not characteristic of diviners' songs. I posit that in spite of the attempts to preserve IAM, some elements of modernism were visible when a modern dance sequence was presented as a variation towards the end of the dance performance. In addition, some characteristics that originally were taboo in *ingoma zamagqirha amaXhosa*, such as ululating and the clapping by male participants during a performance, were displayed, but these are not characteristic. Such failures and errors demonstrate the utmost care that is essential in ensuring accuracy and sound knowledge and principles associated with the treatment of IAM and the thesis of the research, that the use of community experts must take centre-stage in ensuring authenticity and validity of the knowledge content and context to be acquired for greater success of the learning and teaching intervention intended for this research. This is in line with one of the problems cited by Carver (2014), about the transmission of content learnt within the community by informal means into the formal structures of music education. This observation borders on the type of learning environment required for the successful transmission of IAM.



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5.3.4 Theme 6: The learning and teaching environment and values embedded in IAM

The discussion of the theme above highlights the importance of ensuring that the learning environment is a good and conducive one for effective learning to take place. The same sentiments expressed above apply even in the case of IAM. This understanding is in line with Bathan's (2021) description of a learning environment as a setting that facilitates learning and offers circumstances for a conducive environment, especially for the learners. In the same vein, Acero, Javier and Castro in Bathan (2021) further emphasise that a good learning environment has a stimulating atmosphere, not only for physical surroundings and healthy circumstances but also for positive social and emotional attitudes to develop, thus, inducing the effectiveness of learning.



Data reveals that an expression of a desire to learn more for the purpose of sharing and teaching skills and knowledge gained from participation in the project was highlighted by Ezile (WSU participant): "Please teach me this dance when we are back at school. You guys owe it to me because it's you who made me fall in love with it. I want to learn and know how to dance so that I am able to teach school learners" (pers. comm. 25 February 2022), thus, Dor's (2014:108) suggestion of the creation of an environment of sharing and exchange of traditional knowledge. I theorise that the extent to which participants' learning could be enhanced depends on the creation of a learning environment, and, therefore, it is important to create a conducive learning environment where participants feel motivated and inspired to learn. The claim by Bectin (2017) that trying to plan and create a conducive learning environment is crucial

and should be developed through deliberate actions, such as having pleasant interactions with students and acting in ways that would encourage learning activities in the classroom. As a case in point, before conducting fieldwork for my research, the creation and designing of an action plan and schedule of events was important, the workshop had to be in place, and a strategy to enter the communities was conceived in order to ensure a good healthy and conducive learning environment for all participants involved.

Dor's (2014) analogy in creating a good learning environment equates it to a magnetic act that must flow pragmatically, through actions and different modes of communication, from the teacher to students, and then to audiences. In turn, Dunyo in Dor (2014) confirms that such an environment is where students feel happy, relaxed, enjoying and appreciating each other. This, in my view, extends the learning environment into classroom communities – ethnographic research communities where students (participants) are encouraged to work together, share their talents, have fun together, and support one another. Other strategies for creating a strong community include using humour, customs, and gratifying activities for participants. All of these result in normalised good inter/intra-relations and unity among the community of researchers conducting fieldwork together, particularly with ethnographic research, as I discovered in my study. I posit that it is the responsibility of the instructor, in this case the researcher, to foster this sense of community so that all participants can get along and value one another's individuality.



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In Africa, creating music is frequently done in groups through planned collaboration, in which the artists offer different but complementary elements⁷. The development of the IAM learning community and culture is an essential feature and the nature of IAM; hence, communal or collective music-making by a group of musicians and or artists is another necessary requirement for fostering a conducive learning environment. Data reveals such a typical environment at the Tsembeyi site, when the young African boys and girls were engaged in music and dance activities. During the dance lesson, participants also had fun, laughing and mocking those who were lagging behind, wittingly encouraging them to work harder and better (Video clip 11). This was also cited by participants as generating a sense of competition to be the best and the winners in their art.



The cultural groups in the three village sites highlighted the benefits of participating in competitions and winning awards as a means of sustaining and attracting learners to participate. An Impunga School teacher noted the learner's competitive spirit and a desire for their school to win as important. Also, some WSU participants confirmed that the competitive spirit amongst peers prompted them to learn. Other factors, such as motivation, commitment and competitive spirit, emerged and seemingly propelled the participants to be consistent in achieving their goals. Participant Ezile offered a striking response: "I thought I could not dance *ukusina* until I observed another student who had initially never danced before, I realised that if I commit myself to learn, I can also dance. The competitive spirit and belief helped me to learn" (Chapter 3, Section 3.6.1.1). Hlengiwe extended what her peers had articulated in her response that

⁷ <https://www.britannica.com/art/African-music/Musical-structure>

instrument playing demands commitment and practice to reach a goal (Chapter 3, Section 3.6.1.1).

Elaborating on the benefits accrued in participating in IAM, the community expert from the Impunga School Cultural Group observed: “In our area, we once experienced gangsterism, some people would be chasing others, there was a lack of discipline in our school. When *ingoma* (IAM activities) started, it became a very strong instrument of bringing order and curbing ill-discipline ... Now, our school enrolment has increased because everyone wants to come to Impunga school” (pers.comm. 17 February 2022). Responsible leadership, I assert, begins with ensuring an adequate and safe learning environment that promotes good behaviour towards one another, building harmonious relationships, developing a positive attitude and long-lasting values, such as those achieved by the leader of Impunga School Cultural Group. Good behaviour, coupled with positive attitudes and values, was another factor that contributed to a learning environment in all four sites, and such values are life-changing principles of ubuntu, which I discuss later.

Data revealed that WSU participants continually made jokes and had fun during the lesson on constructing the *uhadi* music instrument (video clip 4). Happiness and joy prevailed, and, in my observation, can be a profound result of a comfortable learning environment and atmosphere for music-making. The facilitator’s demonstration of patience and tolerance created a relaxed, supportive and non-judgemental environment wherein one instructor catered for slow learners and took time simplifying the dance technique accompanying the song ‘*uNoyongo*’ at Tsembeyi site. In addition,

the facilitator's expression of words of appreciation for achievement in Video clip 7 is a good attribute for creating a conducive learning environment, resulting in a sense of achievement for all. Dor asserts that "students must be inspired and taught to enjoy what they are performing in order to induce a positive effect and response from both the participants and audiences" (2014:109). Moreover, extrinsic motivators like praise, affirmation, and awards for excellent behaviour, as well as intrinsic motivation, help maintain participants' interest in learning. Fana explained about his self-motivation: "When I joined, some members did not believe that I could perform, which demotivated me, but I motivated myself. At the beginning, it was difficult, but I trusted myself and I wanted to achieve. I was not passionate about IAM, but I developed a passion for it now, even Ezile got motivated to learn *ukusina* through me" (Chapter 3, Section 3.6.1.1).



The aspects discussed above reflect and contribute to the creation of a learning environment and values embedded in the learning and teaching of IAM. They also resonate quite significantly with the philosophical ideals of the theory of *ubuntu* as articulated by Letseka (2013), and such principles resonate with and support the theoretical framework chosen for this research. This is in line with Frempong and Kadam (2022), as they state that the *Ubuntu* mindset and its related principles can help educational institutions to develop partnerships with the communities that can bring in diverse stakeholders and diverse knowledges within the ambit of learning. In what follows, key features of the philosophy of *Ubuntu* were revealed as participants were making music as a collective.

As participants interacted with each other, different ideas and personalities emerged, disputes occurred, but upon reflection and action–praxis (Freire, 1973), dialoguing about problems, disagreements and challenges were resolved, and moments of fun and jubilation surfaced (Chapter 3, Section 3.6.1.1). Other participants revealed that, as it was their first time working with many people, it was essential to exercise patience and tolerance. It became evident that interaction with each other might have resulted in learning to socialise and develop interpersonal skills. Ezile indicated: “I have learnt to socialise with different people and our leader taught us to respect and treat each other equally” (Chapter 3, Section 3.6.1.1). Participant Fana cited the welcoming behaviour of other participants: “As time went by, I told myself, let me adjust, these people are welcoming to a point, I made friends (with) kula group” (Chapter 3, Section 3.6.1.1). Fana’s assertion above resonates with Silverman’s (2018) suggestion that being in an ensemble is about building relationships.



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The practical music-making activities at the research sites might have created an avenue to reclaim the pride and dignity of the Black people and instil *ubuntu* through participation in IAM. A teacher at Impunga High School expressed the goal of the school to bring back dignity and pride in being an African. The participant also echoed a topic of concern by saying: “We want to instil ubuntu, consciousness and respect of being an African and today, that is lacking. We knew the life of togetherness. *Ingoma* is a way of caring for one another that we used to promote” (Chapter 3, Section 3.7.1.2). Evidence of unity and social cohesion is displayed in Video clip 17, when WSU participants and the Tsembeyi Cultural Group, which was part of the audience, joined in lessons conducted by the Batlokwa facilitators, apparently as a result of the

collective participation of the groups in the research. Such findings suggest the relevance of Letseka's (2013) theory of *Ubuntu* when participants demonstrate moral values and cooperative skills during their engagement with cultural groups. Also, data revealed that IAM seemingly has the power to unite people regardless of ethnicity, education or religion when WSU participants, members of Tsembeyi and Impunga cultural groups, performed as an ensemble during an event at WSU Great Hall. Photographs in Figures 4.22 and 4.23 that were captured on 25 June 2022 are evidence of this revelation.

The fundamental benefits that emerged from data, as cited by participants, include learning about the value and importance of IAM, while others expressed a positive change of attitude towards IAM. Reflections indicated that some participants realised the importance and value of IAM during their participation in the project, for example, Gugu states: "IAM and different music instruments are important, I previously did not see their value in African culture, but now I have developed a love for them" (Section 3.6.1, Question 3 Interview). Another participant highlighted a positive change in attitude towards IAM. Bonny stated: "I laughed when I saw people playing IAM instruments like *umasengwana*, but after I was taught, I learn that it is very important to know about it, and I felt good playing it, and my attitude changed" (Bonny, pers. comm. 22 November 2021). Some participants reflected that learning was acquired through playing indigenous music instruments and dancing the different ethnic dances. Other participants revealed that they learnt about the purpose and techniques of dancing to *umtshotsho*, *mokhibo* and *umgido* songs.

One of the achievements that might have emanated from the engagement of participants in IAM activities is the development of creativity, composition skills and leadership skills. Video clips 24, 25 and 26 reveal the acquisition of artistic skills as Chuma, a WSU student participant, composed two songs, '*Ndiyaqhaqhazela*' and '*Ziyalil'izingane*', and a third song was composed by me, '*Nibiziwe madoda*'. Four WSU participants reflected (Video clip 23) on their participation in the research project. They highlighted how their participation in the workshop, which was facilitated by community experts at WSU auditorium, and the whole project assisted them in acquiring knowledge and skills about the IAM. The participants alluded to the development of awareness, understanding and passion for the indigenous music of BaSotho, amaZulu and amaXhosa during their participation in the research project. It emerged that some members were selected to lead others and maintain discipline. An Impunga School teacher explained the process of selecting a leader from the cultural group of learners and the role that the leader plays. He states, "When we select the leader, we look for the one who is good at dancing and singing. He should indicate when to begin the dance step. The leader should portray leadership, just like the captain of a ship; he should ensure that group members behave. Chuma reported that leadership skills were developed through his participation in the project (pers. comm. 11 December 2021). Findings from the theme of this section revealed evidence that is responding to research objectives A and C.

Benefits of participation in IAM highlight the development of positive attitudes and moral values, as well as the acquisition of knowledge and skills and successful transmission and transplantation of IAM from the communities to the university. All of

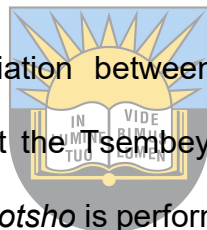
these translate into ensuring a conducive, good and healthy learning environment in which all participants are enabled to communicate freely, as well as contribute and thrive in the entire process of knowledge generation and knowledge production.

5.3.5 Theme 7: Knowledge about music and culture

This theme specifically focuses on knowledge about music and culture as emerging from data. As previously indicated in Chapter 2, culture refers to a particular way of life, shared by a group of people, with common morals, shared identity, a collection of attitudes, language, and religious beliefs that allow people to live together in peace and harmony as a social group (Mkhombo, 2019). While Indigenous African Music in the context of this study refers to music originating from Africa, focusing more on functions of the music that relate to cultural practices and these feature music styles where religion, culture (in its holistic sense) is transmitted by oral means. Music is, therefore, an essential and integral element of culture. Participants of the research represented different ethnic, social and musical backgrounds; hence, it was essential for community experts to share their knowledge and explain about IAM. Narrative data and explanations from video footage unveiled indispensable knowledge about IAM and culture that was shared by community experts and some WSU participating members.

Most often, community experts shared knowledge about the use, function and contexts in which the music is used in society (Miller & Shahriari, 2016). The following excerpts from data reveal evidence of the kind of knowledge that was shared. WSU participant,

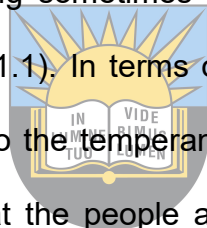
Lundi said: “AmaZulu experts taught us about the types and uses of *ingoma*” (Question 3 Section 3.6.1.1). This is evidence of knowledge shared by community experts as they explained the use and context of dance songs. Also, the Impunga teacher, Mr Zondo, pointed out that the *indlamu* dance is not associated with a specific village, but started with the gatherings of mine workers in their work environment (pers.comm 17 February 2022). Further, the Batlokwa group leader, Mataelo, explained the gender-based and age-differentiated dance songs, where *mohobelo* is a dance song for males, and *mokhibo* and *tolobonya* are identified as female dance songs that are performed for recreation purposes. In addition, the Zulu song ‘*Ngizawucela uyibambe*’ educates and discourages young girls from early engagement in sexual activities.



Data revealed that the differentiation between *umtshotsho* as a gathering for recreation, and for enjoyment. At the Tsembeyi Village site, the facilitator, in her explanation, elaborated that *umtshotsho* is performed when there is a boy who will be circumcised the following day. Also, data revealed that the purpose of the gathering is to bid farewell to the boy. However, in other villages of AbaThembu, *umtshotsho* gathering is held mostly for recreation and promoting cultural values, not specifically for the departure of a boy to circumcision school (Yaka, 2005). Facilitator P from Impunga elaborates that *ingoma* communicates messages, for example, in the song ‘*iwhewhe*’, people are cautioned about the dangers of sexual promiscuity (Video clip 20). Again, Matotiyana in Mnukwana (2006) indicated that the drum plays a supportive role, mimics the foot pattern of the diviners and is also played for excitement. African music instruments have a specific role to play; they have certain functions, largely associated with the culture. In an African sense, some instruments were not meant to

make music but to produce sounds that would be heard and interpreted, such as sounds to call people to a meeting. In a similar way, while some of the instruments were designed to carry spiritual messages, like the talking drums, which vibrate and can be heard. In Western music, the instruments are used mainly to accompany voices and other musical instruments, where they are played with voices (Miller & Shahriari, 2016).

Beyond the 'use' and 'function' of music, Miller and Shahriari (2016:37) assert that music can directly affect the mind and enhance contact with the spiritual world. The WSU participant, Akhona, confirms the connection between music and spirituality when she states that drum playing sometimes triggers convulsions, because it is spiritual (Question 3, Section 3.6.1.1). In terms of spirituality, there is a theory that African music instruments relate to the temperament of the person playing and the temperature of the body and what the people are seeing at the time (Mnukwana, 2006).



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Data revealed how music and culture intersect as the Batlokwa facilitator offered the participants indigenous Basotho food that was cooked before our arrival at the Hohobeng Village site, where the Batlokwa group reside. That might be attributed to their way of welcoming visitors (Video clip 15). Data reveals the display of Basotho blankets and different dishes and utensils containing a variety of traditional Basotho foods. The meal explanations from Batlokwa cultural experts revealed the benefits of a diet for girls in curbing teenage pregnancy. The same sentiments about the meal preparation and the text form part of the explanation about Basotho cuisine that is

prohibited for teenage girls as part of the culture for grooming young girls, and addresses issues of fertility and teenage pregnancy. A very unique approach in understanding the connection among culture, music and diet was provided when the Batlokwa facilitator explained that a young girl eats everything, but when she has started menstruation, foodstuffs like eggs and offal are prohibited, thus reducing fertility and ovulation chances of falling pregnant. That is done for the proper grooming of the girl. This was a unique strategy for educating youth about the essential diet for girls to curb teenage pregnancy.

Issues of ethnic identity also emerged. Evidence indicated that cultural groups express their sense of ethnic identity through music and other cultural elements such as language, religion, dress, and diet (Miller & Shahriari, 2016). Explanations about the significance of Basotho costumes as a way to identify different age-groups and marital status in the Hohobeng site were provided. The facilitator presents the costumes in Video clip 12. The facilitator shared knowledge about the dresses for married women; as a way of showing respect, married women wear a dress made of a cow skin, while young virgin girls who have not reached the puberty stage would wear *ithithana* (a girl's skirt). It emerged that Basotho women who went through the rights of passage wear a different blanket, also made from cow's skin, as a sign of respect and identity (Question 3, Section 3.6.1). Of major importance is that the facilitator highlighted that the Basotho are identified by wearing a blanket named *isolanka* or *sanamorena*, worn by both men and women, as can be seen in Video clip 16. As the experts were demonstrating *mokhibo*, it transpired that there are knee cushions that are hidden under their long skirts as a part of the costume and dance culture (Video clip 17).

The usefulness of going to the field to learn the music and its socially relevant activities was revealed when WSU participants could see the costumes and accessories in Tsembeyi and Hohobeng village sites. The facilitator at Tsembeyi Village explained that girls and uncircumcised boys would attend *umtshotsho* while dressed in amaXhosa skirts named *imibhaco* for both girls and boys. The skirts identified boys from girls and their age group. Boys were wearing sheen covers made from goat skin, named *amaseyibhokhwe*. The facilitator indicated that those shown in this video clip 12 are an imitation of *amaseyibhokhwe*. (Interviews 3.6.1 Community expert). Also, it transpired that a long time ago, girls did not cover their breasts, and this was a way of differentiating virgin girls, but due to the current social ills, such as rape, girls cover their breasts with vests, while boys wear colourful beads across their bare chests. Girls also wore beads and decorated their faces with makeup. The type of beads and costumes differentiated boys and girls. Video clip 11 and photographs display boys and girls wearing typical costumes that are worn during the *umtshotsho* for a gathering of teenage girls and boys. (Video clip 11). The findings contribute to responding to research objective C, as the data reveal the usefulness of going to the field to learn music and its socially relevant activities.

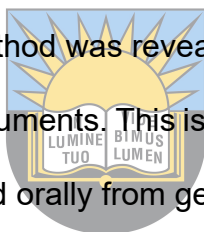
5.4 CONCLUSIONS BASED ON STUDY OBJECTIVES

Based on thematic analysis of identifying themes and codes that emerged as findings revealed from the sources of data, such as journal entries, interviews, evaluation comments and audio-visual tools, I now present the summary of findings for this chapter in line with Braun and Clarke (2006). The discussion of the findings above

brings to the fore new knowledge, which I discuss in some detail much later, about the phenomenon, and the section itself presents a variety of elements that result from the data.

5.4.1 Objective a): To establish the learning and teaching approaches used by cultural experts to transmit IAM in the communities.

This objective has been accomplished in that the study unveiled the IAM learning and teaching approaches that are used in the communities, such as facilitation by community experts, peer learning, collaborative learning, demonstration, listening, rote learning and imitation, are some of the methods that enhance lessons on the learning of dances, songs, including the construction and playing of IAM instruments. Significantly, the trial-and-error method was revealed to be another strong element in the making and playing of IAM instruments. This is especially so since IAM is generally not notated but typically transmitted orally from generation to generation.



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It transpired, during lessons, that facilitators, whether they were community experts or WSU participants, continuously and consistently monitored, evaluated and assessed the level of learning, knowledge and skills acquired by participants. In the process of monitoring and evaluation, facilitators at the Tsembeyi site identified Akhona, a WSU participant who seemed to have grasped the song faster than others. The facilitator separated Akhona from the group to motivate and inject confidence in the participant in leading the song (Video clip 13). Evidently, through the guidance and crucial support of the facilitators, participants were encouraged to pursue and perfect the correct technical skills. Moments of reflection and feedback are interwoven into the process as facilitators begin to identify improvements and challenges amongst participants.

Participants who were lagging behind were also separated from the group for further guidance and support, while the others continued to practice the dance. Throughout the learning process, participants continued to encourage each other, at the same time teasing one another, with obvious fun and enjoyment. Typical of indigenous African music, those who struggle to dance are always mocked.

Findings illustrate the regular occurrence of re-planning, with changes and modifications, even during the performances, contrary to the Western approach, where planning is done before the lesson starts. At the Tsembeyi site, when the lesson on the dance song '*uNoyongo*' was in progress, a dialogue by the facilitators ensued about the correct approach. Consequently, the plan was revised, with a decision to reduce the pace of the song and use the step-by-step approach in teaching the song (Video clip 7). Another example of modification of plans occurred upon reflection and assessment of progress during the lesson. The two Impunga facilitators modified the teaching approach and reflected and assessed progress during the lesson. Re-planning of the teaching approach seemed to surface as they advised each other to simplify the dance sequence and give individual attention to smooth out the rhythm challenges amongst participants (Video clip 22). It also emerged from the data that sometimes, during the dance lessons, feedback would be provided with no verbal comments (Video clips 13 and 14). Here, the facilitators used gestures to show approval and disapproval of an action made by a participant.

5.4.2 Objective b): To experiment with methods and approaches to the learning and teaching of IAM to suit the contemporary classroom in the academy.

The study adequately achieved the purpose of experimenting with methods and approaches to the learning and teaching of IAM. The results suggested a wide range of models, different ways to teach, different techniques, approaches, and methods, including oral transmission, step-by-step approach, peer learning, collaborative teaching, team teaching, heterogeneous and homogeneous techniques of grouping participants, facilitation techniques, and creating a space for technology-based learning. Also, innovative and alternative ways of addressing challenges of slow learning and gendering of groups, as dictated by cultural imperatives, took centre stage. All of these seemed to be pertinent in the transfer and contextualisation of IAM from the communities to the universities.



Learning and teaching activities became opportunities for action and reflection for both teacher and learner to critically reflect on lessons. Communally accepted and desirable moral norms, such as collaboration, unity, and engaging in dialogue, several values that define and advance ubuntu emerged during the activities. The results generated by the research revealed that the creation of a positive, healthy learning environment where all participants can freely interact, contribute, and flourish during the entire process of co-production of knowledge with community experts resulted in the development of positive attitudes, moral values, knowledge, and skills for successful and effective transplantation of IAM from the communities to the university.

Attempts at self-directed and computer-based education when students were learning to construct *uhadi* demonstrated and confirmed the need for community experts in the co-generation and production of knowledge, as well as the learning and teaching process for various other reasons, such as to guarantee accuracy, authenticity, validity and sound knowledge and principles related to content and context as integral in measuring effectiveness of methods, successful implementation and management of the transmission of IAM into the University curriculum. Shortcomings and limitations in the degree structure are of concern, as they could negatively affect the learning and teaching of IAM since it is currently offered as an elective module rather than a core module. Also, budgetary constraints negatively impact the ability to fully explore the role and time to engage community music experts in the design, implementation and management of the curriculum for the desired results in incorporating IAM. For example, in the one-day workshop on *umtshotsho* dance songs at WSU in March 2022, as discussed in Chapter 3, the facilitator highlighted that within two and a half hours, only two participants had grasped the concepts. Also, the facilitators of workshops on dance and bow music instruments recommended that in future, three days should be assigned for the workshop and two months of regular practice to acquire the desirable outcomes, and skills of playing the bow instruments were needed. In the same vein, participants expressed their need for more time to learn the complex rhythms of the *umtshotsho* dance sequence.

5.4.3 Objective c): To explore possible African-sensed pedagogical intervention measures that would help in bridging the gap for effective transmission of the IAM content from the communities to the academy.

This objective has been achieved because study findings revealed evidence presented in the raw data (Appendix K; L; M). Ubuntu is an interactive ethic that shapes our humanity via our interactions with others as co-dependents. The collaboration of WSU participants and community specialists merged the two communities into one: the IAM research community. There existed mutuality that was reciprocal, trustworthy, and non-exploitative.

The essence of my central argument and thesis of the research strongly revolves around the scholarship of engagement, informed by the research process and the strategies for learning and teaching that transpired as the research was conducted. Incisiveness of the epistemological and ethical considerations in the nature and mode of collaboration that results informs a successful approach to the implantation, contextualisation and transmission of IAM at Universities. This immediately and unapologetically makes a case, and presents a call, for creating a space and opportunities for community music experts to share their knowledge and skills, while at the same time collaboratively engaging participants in meaningful generation and production of the knowledge required for successful planning and implementation.

Music experts had valuable and new knowledge pertaining to cultural practices that align with indigenous culture and the music and dance that go with it. The following excerpts are evident knowledge shared by a cultural expert about the umtshotsho cultural practice: *‘Mandichaze apho usuka khona umtshotsho nezinxibo zawo. Iqala phaya kwi nkciyo, kumantombazana amancinane, age five to ten, inkciyo abayifakayo ayifakwa ntsimbi, kuthwa ngumkhwento’*. (Let me explain where *umtshotsho* and the

costumes originated. It started from *inkciyo* (a piece of clothing that is worn by young girls from age five to ten. It does not have beads; it is named *umkhwento*). The leader of the Batlokwa community music experts shared knowledge about diet and its effect on fertility: '*Uthi umntana oyintombazana utya ukutya akakhethi, xa sele esiya emalangeneni akatyi maqanda namathumbu kuba xa ezitya uzakuthi xa edibene nabafana amithe, kufuneka ezi zinto aziyeke tu*'. (A young girl eats everything, but when she starts menstruation, she is prohibited from eating eggs and offal to reduce fertility and chances of falling pregnant). It's an illustration of how ontological and epistemological imperatives of knowledge can significantly contribute to the construction and production of knowledge. Of utmost importance is the observation that the information shared in the example above came from the living experiences of the cultural experts rather than the participants from the university. This negates the usual perception that indigenous knowledge can be acquired in any manner and from any source.



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Key amongst these are the active participation, collaboration – *ukusebenzisana*, conscious and intentional engagement between all participants in the indigenous village community sites, and the University site. It can be concluded that the research purposefully tried to close the gap between the informal cultural context (traditional) and the institutional formal teaching environment and its related approaches (which are undeniably Eurocentric), in transmitting IAM from its indigenous context to the “hallowed halls” (Masola 2023: 221) of the university. There is a strong underlying existential philosophy of Africanisation and indigenisation, thus implied and applied decolonisation of the music curriculum content and teaching methods that emerged

within the learning and teaching of IAM. These manifested from the teaching theories, strategies and approaches found to be fundamental, such as orality, communality, intertwining of music and culture, construction of music instruments from locally available materials, the music practice, and several other features typical of African music.

The erasure of indigenous knowledge systems in the apartheid and post-apartheid era has proved to have been the most precarious socio-political assassination that delayed and denied South Africans opportunities to economic development, advancement and emancipation through the education system. This still has the current-day South Africa trapped in high unemployment and poverty rates. Important is the mandatory teaching of indigenous African music within the arts and culture learning area (1997 Curriculum 2005 to the Revised Curriculum Statements – 2010) up to, and including, the current creative arts subject (CAPS, 2011) in schools, as well as the struggles of those who were making attempts to address challenges of past imbalances in the scholarship of ethnomusicology and music education to incorporate indigenous music in the curriculum in South Africa and Africa, as posited by the existing scholarship of Dargie (1996), Dontsa (2008), McConnachie (2016) and Omolo-Ongati, (2010).

Overall, there is significant evidence of a variety of impactful learning and teaching theories, imperatives, concerns, constraints, failures and successes that should be considered in the incorporation and transmission of IAM into the academy and the curriculum, generally. I acknowledge that the activation workshops played a significant

role in initialising the research process, in turn influencing, stimulating, motivating and raising the consciousness of the participants. Participants were given the opportunity to select their music repertoire, determine what, why and how of the learning of IAM because the teaching approaches were not in any way prescriptive.

The research process and raw data demonstrated in a number of instances, the manner in which the participants engaged and interacted as they were learning and teaching the indigenous songs, dances, and playing of instruments, where dialoguing, debating, observation, demonstration, imitation and rote learning took centre stage. Participants mentioned specific key words, such as '*siyafundisana*' (present tense for we are teaching or learning from each other), '*kuyafundiswana*' (a reported response meaning we are or they are continuously teaching each other), '*besifundisana, omnye ufunda komnye*' (we were teaching each other, with one learning from the other), '*umntu onento ayaziyo makathi add kulanto siyifundisiweyo*' (a person who has knowledge about the phenomenon can add more to what we have been taught). All of the vernacular words are relational, stemming from the root Xhosa word, '*funda*', literally meaning read and learn/teach, which also implies that teach and learn/learn and teach. In the indigenous African cultural context, the focus has always been on learning, where knowledge was orally transmitted from one generation to the next, with very little or no boundaries between formal and informal education.

I theorise that this kind of interaction and engagement is a model for both the learners and the teachers, and suggests a high level of collaboration that is not rigidly bound

and bogged down by notions of Eurocentric approaches to education, where acquisition of knowledge is always classified and hierarchised as formal, informal and nonformal. I argue that the collaborative engagement described above is most beneficial to all participants as it opens avenues to several important educational values as encapsulated in Ubuntu, for example: respect, tolerance, patience, love, good ethics, mutuality, reciprocity, unity and social cohesion among the participants. Findings also suggest the importance of learning and teaching in a free and conducive environment with all participants actively involved as both contributors and producers of knowledge without differentiation and/or discrimination. Observable learning and teaching methods emerging from this research, such as spontaneity, improvisation, demonstration, imitation and rote learning, thrive in a free learning environment. For example, video clip 3 shows WSU participants performing solo acrobatic moves, foot stamping and on-the-spot creation of dance moves. Also, a photograph in Figure 1 shows WSU participants having fun and making jokes when they were constructing *uhadi* in a relaxed learning environment.



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My proposition with such a collaborative engagement model in a free and conducive environment is my premise for the Masifundisane engaged learning and teaching model, where the emphasis is on learning with, along and from the community music experts, rather than knowledge acquisition that utilises the top-down approach. Another interesting finding closely associated with the Masifundisane engaged learning and teaching model is its reflective and reflexive approach to assessment, monitoring and evaluation, typical of all community-based and action-based collaborations, which is an immediate and, on the spot, yet organised formative

strategy as opposed to static and decontextualised examinations or tests. Self-assessment was also regarded as beneficial, as was prior knowledge. Again, this is a significant result that might have far-reaching ramifications for postsecondary education and teaching of indigenous music styles.

The usefulness of praxis (Freire, 1993), approaching the learning and teaching from the perspective of integrating theory and practice, action and reflection that results in active participation in music-making and the praxial approach (Elliot, 1995) and Regelsky (1973), that is, practice-led and practice-based pedagogy⁸, where the theory emanates from the practice in musicking, collective engagement, learning and teaching from each other – reciprocal learning and teaching concepts, were sharply brought into life in this research. Video 1 shows participants collaborating in creating a drama and also in video 4 participants are shown making the *uhadi* music instrument as a collective. The evidence indicates that the community music experts, WSU students and myself (the main researcher), collaboratively engaged, taught each other and benefitted from such engagements in ways that empowered the participants and raised the level of engagement to an extent that some WSU participants were even offered professional teaching jobs as they were completing the project and preparing for their final degree examinations. By this current academic year 2023, four WSU participants are in the employment of the EC DoE as teachers charged with the task of implementing and accelerating the learning and teaching of IAM in schools.

⁸ https://mcmasterdivinity.ca/wp-content/uploads/2018/01/practice_led_description_0.pdf accessed 30 May 2023

Some of the benefits of participation that accrued to the WSU participants involved in the research include knowledge and skills in the performative aspects of IAM (singing, dancing, knowledge and understanding of the indigenous musical cultures and their connection to the cultures of Basotho, AmaZulu and amaXhosa. Specifically, the importance of costumes and its relation to issues of identity, spirituality, traditional foods and its connections to gender and fertility, instrument playing and instrument making – the role and functions of music in society, alternative learning and teaching methods such as cascading model, collaborative and team-teaching approaches, music composition, leadership skills, values and attitudes towards IAM, were revealed. University lecturers also benefited from epistemological gains of the importance of the practice-led approach to learning, where practical demonstrations are key, rather than starting from a theoretical base. They also got an understanding of the communality of music making and acquired useful approaches to incorporate in the teaching of IAM.



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The community experts gained mileage as evaluators and assessors of the university students, shared knowledge on the importance of the useful props relevant to the musical styles and attire to demonstrate prowess in cultural knowledge acquisition, gained skills and a positive attitude and values in facilitating the learning activities, especially doing so at university. Somehow, it elevated their status. In some ways, methodological procedures may have been indirectly gained, although this cannot be verified at this stage, as this was not the focus of the research. Community experts were consistently elated and admired the respect, dignity and pride which the university participants gave to indigenous music as they commented that they were

not blank slates but came with prior knowledge about the musical cultures that were the focus of the fieldwork activities.

Concluding on a successful note, the ethnographic research brought to the fore useful methods and models that would help in recontextualising and relocating IAM from the communities to the classroom. As informed by data, seemingly, the scholarship of engagement and collaboration results and informs a successful approach to the implantation, contextualisation and transmission of IAM at universities, thus, building a bridge between the cultural practice and the classroom. The relevance and suitability of the praxis, praxial, and *ubuntu* theories in framing the study demonstrated the significance of ongoing observation and consistent evaluation of reflectivity, reflexivity, mutuality, and reciprocity, cultivating a supportive environment, and community engagement that fosters sound and strong scholarship of learning and teaching and its connection to the scholarship of engagement, all of which emanated from the essence and the rigor of the study. The study's findings highlight certain key concepts such as interpersonal interaction, dialogue, collaborative learning, discussions, teamwork, agreements and suggested aspects that inform my proposal for the Masifundisane engaged learning and teaching model.

The strategies and methods that were discussed above seem to be peculiar and fundamental in the teaching of IAM. Transmission of the IAM content from the communities to the academy, the focus was on discovering epistemologies to develop scholarship in the learning and teaching of IAM in higher education settings, reformulate the theories, not just transfer the sound (sonic) but also humanizing

aspects of the song that enables one to relate to and with the song in bridging the two worlds together, whether it is in the communities or the academy. The current scenario from the academy is that learning and teaching are approached from a Eurocentric perspective; hence, previous studies (Carver, 2003, and Omolo-Ongati, 2010) noted little or no success accomplished in the learning and teaching of IAM, thus, the need to enrich existing scholarship with teaching methods and techniques that are congruent with both situations.



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CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 INTRODUCTION

In this final chapter of the research, I start by presenting a summary of findings, in tandem with the research questions outlined in Chapter One of the study, all of which culminate in the thesis of the research, namely, the Masifundisane engaged learning and teaching model, as new knowledge that emanates from the findings of the research. The ethnographic research design was useful in discovering the pertinent techniques and approaches to transfer and teach IAM in a university setting.



6.2 SUMMARY OF THE STUDY

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This is the concluding chapter of the thesis, in which I provide a summary of key findings emerging from the study, and also key aspects from each chapter. This chapter also summarises the extent to which the research problem has been addressed and conclusions drawn based on the research questions that were formulated as part of Chapter 1. In Chapter 2, I discussed in detail the philosophical principles of Regelski (2003), Elliott (1995), Freire's (1993) concept of praxis and Letseka's (2000) principle of *ubuntu*. These have been selected as conceptual theories framing the study. Also included in Chapter 2 is the discussion of ethnography as a methodological approach relevant to the research, which focuses on identifying and documenting processes pertinent to the subject of transferring IAM as a

community practice to the academy, to enrich the curriculum and ensure the learning and teaching of IAM in schools and higher education institutions.

The narrative and audio-visual data were acquired from a range of data collection techniques, including fieldwork with the twenty-eight sampled participants, as presented and interpreted in Chapters 3 and 4. In the penultimate chapter, the data that were collected from the twenty-eight participants - twelve WSU registered Bachelor of Education Arts and Culture (B.Ed. A&C) students, four music lecturers, and twelve recognised amaXhosa, amaZulu and abeSotho indigenous cultural music and dance practitioners in the Eastern Cape and KwaZulu-Natal provinces yielded seven themes analysed and discussed as Chapter 5 of the research.



Finally, in this sixth chapter, I also presented a proposed model that emanated from the findings of this research, a conclusion and the recommendations for possible application and suggestions for future research. The results of this study highlight some key concepts and implied features that frame my proposal for the Masifundisane engaged learning and teaching model. Firstly, I explain collective engagement as one of the key concepts that emerged. Secondly, the concepts of reflection and reflexivity are discussed and their effects on the research. Lastly, the Masifundisane engaged learning and teaching model is discussed at length.

6.3 COLLECTIVE ENGAGEMENT IN LEARNING AND TEACHING OF IAM

Collective engagement is defined as a participatory learning process that allows multiple interactions among participants, mutual exchange of ideas and knowledge⁹. Adhijatma, Fachrunnisa and Tjahjono (2020) define collective engagement as a behaviour that indicates the degree to which two or more people have a common goal, share information, values, vision, and carry out joint activities in an integrated manner, which is geared toward the targeted goal. Collective engagement, therefore, suggests that participants can work in groups or pairs to discuss, find solutions to problems and also teach each other. Similar to the idea that two or three heads are better than one, educational researchers have found that through peer instruction, students teach each other by addressing misunderstandings and clarifying misconceptions. This inadvertently relates to those involved actively in teaching and engaging each other through instruction, debates and discussions to arrive at solutions and agreement about the content that is taught, which resonates with the concept of Masifundisane, which I discuss below.

What came out clearly from the findings is a model that was established as a strategy to enhance the learning and teaching of IAM in South African schools and institutions of higher learning. The new knowledge that was brought to the fore about the phenomenon is presented in the form of a proposed model that incorporates principles such as collective engagement, learning and teaching from each other, reflectivity and

⁹ <https://www.igi-global.com/dictionary/collective-engagement/47302>

reflexivity, hereafter referred to as Masifundisane (IsiXhosa = let us teach while also learning from one another) engaged learning and teaching model. The term 'Masifundisane' is an African term used by the Nguni people. The proposed Masifundisane engaged learning and teaching model for IAM emerged from my analysis of findings in this research. As the name of the model Masifundisane suggests, WSU participants, myself (as the main researcher), and community music experts interacted, learning with, from and alongside each other during the IAM activities¹⁰. It is a two-way approach that brings people (community and university) together, builds their confidence, cultural understanding and knowledge that encourages the union of ideas and solutions¹¹. Thus, consequently, teachers must switch from traditional monopolizing lectures to more supported and directed dialogues and varied learning activities. Therefore, in the context of this research, I will use the term Masifundisane when referring to a learning and teaching approach that collectively engages people from different cultures and backgrounds such as students, community music experts and lecturers in learning with and from one another (Hill & McDonald, 2022).

Goulet and Goulet (2014) stress the idea of equity when parties work together, they share power and resources without either party dominating the other, and consent on their leadership (p.6). When participants work together towards a common goal, the much-needed collaboration and communication skills, as well as critical thinking and creativity develop. Thus, co-learning skills such as communication, collaboration,

¹⁰ <https://www.lollydaskal.com/leadership/learn-from-others/>

¹¹ <https://www.yiramalay.edu.au/teaching-and-learning/two-way-learning>

critical thinking and creativity result, and all these are paramount in the learning process and in the work environment¹². The collective engagement and the teaching of each other that results are largely supported by the theoretical principles that framed the entire study, praxis (Freire, 1993) and praxial theory (Regelski, 1973), both of which emphasise reflectivity and reflexivity. These further suggest values implied in the Masifundisane approach, that throughout the learning process and engagement in the context of the Masifundisane approach that I am advocating for, such as interpersonal interaction, dialogue, collaborative learning, discussions, teamwork and agreements. Also, collective engagement requires that the Masifundisane collective engagement approach espouses formation of long-lasting relationships, nurturing transformation and co-production of knowledge as participants teach each other with genuine respect and appreciation between researchers and the community experts (Ball & Janyst, 2008; Findlay et al., 2014; Fletcher, 2003; Styres et al., 2010; Tobias et al., 2013).

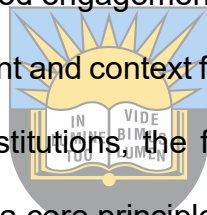


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Collective engagement is not only about peer learning but is inclusive of all participants, regardless of their educational background, age, beliefs, as demonstrated, which was inclusive of high school learners, university students, community music experts made up of out-of-school youth and elderly people, teachers and university lecturers. All participants came with different backgrounds, different levels of knowledge about the phenomenon but collectively and successfully engaged, sharing some common the community relates how WSU participants (including the

¹² <https://inventionlandeducation.com/co-learning-in-education>

teachers) and community music expert sharing some common opinions, drawing upon each other's knowledge to co-generate and co-produce new knowledge through dialogue and deliberation as observed by Alter, Driver, Frumento, Howard, Shufstall and Whitmer (2017). As advocated by Victor, Goulet, Schmidt, Linds, Episkenew, and Goulet (2016), the notion of collective engagement recognises the gifts and strengths that everyone brings to the project and how the collaboration really coalesced around the sharing of expertise and reliance on each other's skills (p.19). In this sense, reciprocity, relationality, and respect are important values that result from such engagements, which researchers must leverage. I recommend collective engagement in learning and teaching IAM in the academy and a shift towards transformation to becoming experiential sites of shared engagement. In order to ensure the authenticity and validity of the knowledge content and context for increased success of the learning and teaching of IAM at tertiary institutions, the fundamental thesis – learning with, from, and alongside each other as a core principle- should be stimulated.



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The creation of a conducive learning environment is another dimension of collective engagement where community music experts and university participants felt motivated and inspired to collectively engage in IAM learning and teaching activities. For Bectin, (2017), deliberate efforts should be made to plan and construct a conducive learning environment. Efforts to develop positive interactions with students and to act in ways that would promote learning activities in the classroom are imperative. A case in point is that, before conducting fieldwork for my research, the creation and designing of an action plan and schedule of events was important, the workshop had to be in place, and a strategy to enter the communities was conceived in order to ensure a good,

healthy and conducive learning environment for all participants involved. In this study, it transpired that the entry of university students into the three different research sites resulted in the levelling of relations and the opening of a door into the culture of the ethnic groups. This means that it is paramount for both the university participants and community music experts to come together in whatever location (including the villages where community experts come from and the university), to debate, discuss and agree on IAM learning and teaching activities.

The new knowledge that this research brought to light is that, embedded in the learning and teaching of IAM the culture of *ubuntu* regenerated social and moral values such as respect, cooperative skills and communally desirable human behaviour that directs one's attitude and actions towards others during engagement of university and the community experts in IAM learning and teaching activities (Letseka, 2000: 189). I theorise that when participants (students, community experts and myself) interact among themselves as peers, the communal atmosphere gives way to a more relaxed interaction, which at times culminates in great relationships. In a way, that was a major push to decolonise interpersonal relationships (Goulet & Goulet, 2014). Therefore, this study attempted to seamlessly integrate moral values in the curriculum, not only focusing on teaching the subject matter, but also the skill of integration that might have developed transformative educators. This leads me to explore IAM learning and teaching methods and approaches as revealed during collective engagement activities. I will highlight a few, such as peer learning, demonstration, field trips and technology-based learning.

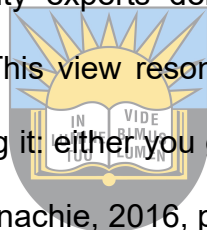
Teaching methods, approaches and strategies are important considerations in collective engagement and teaching each other. Peer learning, as revealed from the research, puts emphasis on teaching each other, bringing in aspects of their rich and diverse musical culture into the university, which culminated in other students developing a desire and motivation to learn more and acquire knowledge and skills that empower and prepare them for the world of work. About four WSU participants who participated in the research cascaded IAM lessons to schools (Eastern Cape Province- Ntaphane JSS in Libode, Mzomhle High School in East London and Nani High School in Ugu district, KwaZulu-Natal Province) that were preparing to participate in 2022 indigenous schools' music competitions and Indoni cultural festival. Furthermore, the results of being trained by peers were shown through improvements in the level of performance of the participants, including values of teamwork, diligence, drive and determination to succeed.



Secondly, the effectiveness of the demonstration method was revealed as the participating students listened, observed and imitated the experts; the participants' understanding and attitudes towards IAM were enhanced. It was evident that demonstration was a primary method that was used to teach almost every lesson, and it was closely linked to imitation and rote learning styles. In addition, repetition and rote learning played a dominant role in drilling the dance sequences and instrument playing techniques into the memory of participants. The findings concur with Dontsa's (2008) argument that African music is basically practical; the performer does not learn the theory but, instead, he or she observes, listens to the other players and then imitates – he learns by experience acquired from active participation (my emphasis). This is

the essence of praxial theory (Elliott, 1995) on which this research is framed, because the participants are practically doing, making and experiencing things, rather than learning from theory and hearing about how things are done.

Thirdly, the usefulness of going to the field to learn the music and its socially relevant activities from the community experts was revealed when WSU participants visited Tsembeyi, Hohobeng villages and Impunga Secondary school sites. I see field trips as a starting point to build relations, learn and engage the custodians about their history and culture in the villages where the music is practised. Also, creating a space for community experts to teach IAM at the university is a model that has proved to be the most beneficial, as community experts demonstrated skills and methods of transmitting IAM to participants. This view resonates with Maitire's statement that says, "There are two ways of doing it: either you go into the society, or you bring the society into the institution" (McConnachie, 2016, p. 171).



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Lastly, the use of YouTube videos as a tool for learning and teaching confirms the value of a technology-based learning model. Audio and video recordings of instrument making and playing, *umtshotsho*, *umgido* and *mokhibo* lessons that were captured at the four research sites might be valuable visual instructional aids that can guide learners and teachers. Unlike traditional learning environments, YouTube videos do not always allow students to interact with their teachers or peers. This might lead to a lack of response and conversation, making it harder for students to clarify their concerns and queries. Using YouTube in the basic school classroom might help with successful learning and teaching. However, it is important for future instructors to

ensure that the usage of YouTube videos does not completely replace the teacher's function in the teaching-learning process (Ogirima, 2021).

However, data brought to light the limitations of learning through a video tutorial rather than a face-to-face demonstration lesson. Certain teaching approaches that remain indigenous, such as orality, spontaneity and other common teaching methods and techniques that are congruent with both situations and common with regard to the Eurocentric and Afrocentric approaches to the learning and teaching of IAM. Through oral transmission, participants acquired knowledge, values and skills about culture from community experts. I align myself with Kamien's statement that says "music notation is either non-existent or far less important in non-western cultures than in western cultures," when in this study, the singing of songs and teaching about culture was oral, and there was no form of writing during lessons (2017:33).



One of the debates that strongly emerged in this research relates to pushing the boundaries to another level in debates about ethical considerations in the humanities and creative arts. Technology, particularly social media, challenged issues of confidentiality and anonymity, especially during performances at events. One should recall that performances took place in public spaces at the university. Once the participants' confidence levels had been lifted and they confidently grasped knowledge, research participants wanted to be known and made it a point that they wanted to be visible and referred to by their names, for marketability, employment opportunities and recognition for their contribution in the project. This behaviour and conduct posed an ethical dilemma where the research ethics policy of the university

on issues of anonymity and confidentiality was difficult to maintain. On the other hand, I was conducting ethnographic music research along with musical performances in public spaces that attracted the attention of the audience. Nota (2016) points out that the nature of indigenous African instrumental performance makes it difficult to conceal participant identities because of the high volumes of sound that are produced. As concealment of participants' identity was difficult to maintain in this study. The ethical requirements of keeping participants' identities secret were put to the test.

In addition, the Masifundisane approach in learning and teaching through collective engagement emphasises reflection upon activities and learning that has taken place and reflexivity in the creation and reception of knowledge and skills.



6.4 REFLECTION AND REFLEXIVITY

Reflection can be defined as a metacognitive strategy to help learners as individuals or organisations reflect upon experiences, actions and decisions taken¹³. The reflector evaluates and analyses historical events critically by considering the behaviours, feelings, and reactions that occurred to inform future practice. The term 'reflection' offers fresh perspectives and broadens the knowledge base, raising the level of understanding, thus helping individuals to learn from their own experiences¹⁴. Reflection and re-planning during lessons was a common occurrence as community music experts advised each other to simplify the dance sequences, upon realisation

¹³ <https://edutechwiki.unige.ch/en/Reflection>

¹⁴ <https://andrewstork.co.uk/reflection-and-reflective-practice/>

of rhythmic challenges and slow learning by some participants. I see reflections on challenges encountered during lessons as a necessary component of the learning process that enables transformation resulting from developmental learning through their experience.

Freire's (1993) praxis theory (the fit between action and reflection) manifested in the research when WSU participants critically reflected on singing and dancing that is not characteristic of *amaXhosa ingoma zamagqirha*. An invitation of community experts was suggested by participants as a solution to the problem. I believe that the importance of critical analyses, evaluation, discussion and re-planning of lessons for better execution of practical skills in the learning and teaching of IAM should be emphasised. Freire (1993) claims that a good opportunity for learning occurs through action and reflection. By giving participants the opportunity to express what they feel comfortable with, particularly those with less power, such as students and community music experts, these reflective procedures ethically ensure that individuals may represent themselves and make significant contributions to study findings.

Reflexivity is described as a collection of ongoing, diverse procedures that allow researchers to critically assess, appraise, and evaluate how their subjectivity and context affect the research processes. A personal reflexive exercise is not only an effective learning tool (Mann et al., 2009); it can change a researcher's methods and spur other types of change (Finlay, 2002a; Koopman et al., 2020). This means that when researchers practice reflexivity, they should consider how to minimise the impact of their subjectivity as well as how to acknowledge, justify, and make use of it (Gentles

et al., 2014). Reflexivity describes the researchers' efforts to adopt a tabula rasa strategy, or to adopt a clean slate and an impartial vantage point from which to examine a phenomenon. Reflexivity, as I advocate, involves coming as close as possible to an awareness of the prevailing situation (the learning and teaching activities), the way I experienced things and the way I am perceived by others. It is being able to stay with personal uncertainty, critically informed curiosity as to how others perceive things as well as how I do, and flexibility to consider changing deeply held ways of being. The role of a trusted other, such as a supervisor or receiver of a learning and teaching account, is vital.

The term reflexivity is used by Olmos-Vegas et al (2023) to refer to a set of continuous, collaborative, and multifaceted practices through which researchers self-consciously critique, appraise, and evaluate how their subjectivity and context influence the research processes. As suggested by Walsh (2003), interpersonal reflexivity describes the ways in which the relationships surrounding the study process have an impact on the context, participants, and outcomes. How relationships develop and have an impact on the research is another aspect of interpersonal reflexivity (Barry et al., 1999; Russell & Kelly, 2002). Recognising and valuing participants' distinctive knowledge and viewpoints, as well as paying attention to their effects on the study process, such as how they understand questions, are all part of a careful approach to interpersonal reflexivity. As shown in the study, the interactions between researchers and participants are probably the most important. On that score, I also suggest that all participants of a research team must work together to engage in this kind of interpersonal reflexivity since it includes active and continuous study of the interactions

between team members' motivations, expectations, and presumptions. As a way of exploring the impact of experiences in the past on present actions in this project, WSU participants were asked, 'Before participation in this research, did you have any experience of performing IAM?' and 'What were your expectations before the project started?' Follow-up interviews that examine how participants' perspectives on the research topic have evolved or how their behaviours have been influenced is an example of how reflexivity could be used (Naidu & Sliep, 2011). To get the most out of this activity, I think it is better to conduct it early in the research process. Different ideas and personalities emerged, disputes occurred, but upon reflection and dialoguing about problems, disagreements and challenges were resolved, and moments of fun and jubilation surfaced. Other participants revealed that, as it was their first time working with many people, it was essential to exercise patience and tolerance. Therefore, it became evident that interaction of participants with each other might have resulted in learning to socialise and develop interpersonal skills. Based on the aforementioned tenets, reflective practice and reflexivity are important development processes.

As illustrated by Ezile's account (Chapter 3 and Section 3.6.1.1), other factors such as motivation, commitment and competitive spirit emerged and seemingly propelled the participants to be consistent in achieving their goals. Participant Ezile offered a striking response: "I thought I could not dance *ukusina* until I observed another student who had initially never danced before, I realised that if I commit myself to learn, I can also dance. The competitive spirit and belief helped me to learn." The fundamental benefits that include learning about the value and importance of IAM, while others expressed

a positive change of attitude towards IAM, for example, Gugu were indicated: “IAM and different music instruments are important, I previously did not see their value in African culture but now I developed love for them” Another participant highlighted a positive change of attitude towards IAM. Bonny stated: “I laughed when I saw people playing IAM instruments like *umasengwana*, but after I was taught, I learn that it is very important to know about it, and I felt good playing it, and my attitude changed.”

Before the intervention of community experts, WSU participants reflected on the insufficient knowledge they had about the Nguni cultures, as this was demonstrated by the mixing of costumes and the technique of singing that was not characteristic of the diviner’s songs. I posit that reflectivity and reflexivity were demonstrated in the way in which errors and failures manifested during the research process. For example, in spite of the attempts to preserve IAM, some elements of modernism were visible in the learning and teaching of IAM, where a modern dance sequence was presented as a variation of an indigenous dance performance (Chapter 4 and Section 4.1). In addition, upon reflection, such observations, failures and errors demonstrate that utmost care and reflective responses are essential in ensuring accuracy, sound knowledge and principles associated with the treatment of IAM.

Some achievements that might have emanated from the engagement of participants in IAM activities are development of creativity, composition skills and leadership skills. There was acquisition of artistic skills as Chuma, a WSU student participant, composed two songs ‘*Ndiyaqhaqhazela*’ and ‘*Ziyalil’izingane*’. The third song was composed by myself, ‘*Nibiziwe madoda*’. This was one of the achievements cited by

participants. Four WSU participants reflected (Video clip 23) about their participation in the research project and engagements with community experts assisted them to acquire knowledge and develop skills, awareness, understanding and passion for the indigenous music of BaSotho, amaZulu and amaXhosa. It emerged that through engagement in the IAM activities, some participants developed leadership skills and were assigned roles to lead others and maintain discipline in the *umxhentso* ensemble.

6.5 CONCLUSION

Drawing on the two notions of praxis: Regelski (2003), Elliot (1995), Letseka (2000) as well as Freire's (1993) philosophical ideas, I have tried to use ethnographic research to reveal how the use of local resources, creation of a conducive learning environment and engagement of community music experts as interventions that might be useful in linking the institutional approach and traditional instruction.



The overarching purpose and focus of this study were on the exploration of possible approaches for learning and teaching of IAM and intervention measures that would help in bridging the two worlds (traditional instruction and institutional approach). In doing so, this study makes important contributions to the existing literature by presenting the limited ethnographic research that explores IAM learning and teaching methods, where community experts, university students, and the main researcher (myself) are equally participating in music lessons that are conducted in the communities and at the university. Based on the findings of this study, I argue that the music that exists in the community can eventually find its way into academia when learning and teaching approaches that promote the breaking down of the barriers of marginalisation and discrimination are applied. My thesis concludes that the transfer

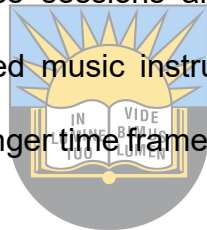
process and logistics of recontextualising indigenous music at a South African university require a radical shift from the usual and singular Eurocentric perspective and traditional approach to the learning and teaching of music in South African universities generally.

WSU participants who had prior IAM experiences excelled in the performance of IAM, due to intrinsic motivation. Two students who had no previous experience participating in IAM demonstrated talent and confidence during their participation in the research project. The new knowledge that emerges from my research is a learning and teaching model named Masifundisane, which emphasises a reflective and reflexive learning through Freire's praxis (the integration of theory and practice), Letseka's (2000) *ubuntu* and Regelski's (2003) and Elliott's (1995) praxial approach that results in active involvement in music-making instead of non-participatory encounters in music. This is where the community experts play a pivotal role in the actual facilitation of IAM, not only in their communities but also in the university, as illustrated in my research. Furthermore, this research has shown the impact of the use of approaches and strategies for the learning and teaching of IAM and the relevance of the two notions of praxis: Regelski (2003), Elliot (1995), as well as Freire's (1993) philosophical ideas in investigating the phenomenon in narrowing if not closing the gap between cultural and formal teaching approaches.

This study attempted to seamlessly integrate ethics and morals in the curriculum, not only focusing on teaching the subject matter, but also the skill of integration, which might have developed transformative educators. This research brought to light that

ethics and morals need to be integrated in the learning and teaching of IAM. Therefore, embedded in the transmission of indigenous musical arts is more than mere singing, dancing and instrument playing. During engagement of university and the community experts in IAM activities, the culture of *ubuntu* regenerated social and moral values such as respect, cooperative skills and communally desirable human behaviour that directs one's attitude and actions towards others (Letseka, 2000, p. 189).

Findings of this study revealed participants' concern about hindrances such as insufficient time allocated for the IAM workshop and timetable clashes that emanated due to final examination preparations. Disagreements among WSU participating students, absences during practice sessions and the failure of most students to acquire skills in playing the bowed music instruments are a case in point. This suggests that at the university, a longer time frame than a year is crucial for pre-service teachers to realise their potential.



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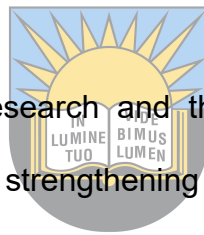
Despite these challenges, participants performed with community music experts at the university's great hall, demonstrating their ability to sing *umtshotsho*, *mokhibo*, and *umgido* songs, as well as their creativity and musical skill. They also built an *uhadi* instrument and created three original pieces of music. Lastly, to assist teachers in improving the transmission of IAM in implementing the curriculum at WSU and across the education system, this study produced about twenty-five video clips, still photographs and audio material consisting of knowledge shared by community experts, lessons on dances, singing, instrument making and playing, and cultural artefacts that were captured during the study. Based on the results of this study, I

advocate for learning and teaching approaches that look beyond the current Eurocentric teaching styles and incorporate Masifundisane engaged ways of learning and teaching IAM at universities. Mpetsheni sums up my feelings when he suggests that “An African university must be different to a university in Europe or North America by its point of departure as Africa, giving primacy to African-based epistemologies and methodologies” (2019:311).

At the end of this exciting journey, research results confirm more successes than challenges and failures, which suggest recommendations for further research.

6.6 RECOMMENDATIONS

In light of the findings of this research and the conclusions drawn from it, the recommendations are geared at strengthening interventions and approaches for learning and teaching IAM at universities in South Africa. The recommended model should address specific aspects and have distinct characteristic traits that would ensure democratic practices and intellectual rigour expected of any curriculum, with specific outcomes that would ensure products that can reason and apply the knowledge and skills attained independently and in varying situations. The two categories that are presented are actions to be taken related to curriculum planning and a recommendation for further research. It is my view that such a model should be premised on and include the following aspects:

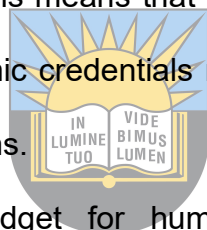


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6.6.1 Recommendations on actions related to curriculum planning

- a. I recommend that universities in Southern Africa, such as WSU, should offer an Indigenous African Music performance course, with IAM core modules. An African visual and performing arts qualification that integrates the arts disciplines of music, dance, drama, poetry and costume art should be introduced in universities because the arts are seldom separated in African arts, creative thinking and performance practice.
- b. IAM should be a compulsory module within the university course structure that is practice-based, prioritising knowledge production, creativity, indigenous instrument making and playing, field trips, creation of space for community experts and live group performances. When IAM is a major compulsory module, the challenge of time limitations will be solved.
- c. Assessment should not focus on theory but on practice during live musical performances, where the public, community experts and the university community will be the final examiners. "In African culture, the performing arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice" (Nzewi, 2003, p. 13).
- d. Consultation among individuals, institutions, and policymakers to establish solid foundations for the Masifundisane engaged learning and teaching model, as well as other Afrocentric teaching techniques that emphasise IAM, such as the subject timetable. Elders and stewards of indigenous knowledge systems' contributions should play a critical role in shaping curriculum content, methodology, assessment, and resource allocation.

- e. Diversification of IAM learning and teaching in the academy by employing community experts and or music practitioners of different Southern African cultural groups over a longer timeframe of two years is crucial to transmit skills in constructing and playing some indigenous music instruments, including singing and dancing. A proposal to integrate community musicians into university teaching staff is crucial for strengthening IAM teaching and advancing the curricular decolonisation goal. Excluding community musicians adds to the marginalisation of indigenous knowledge in the mainstream. Creative arts, music units, or departments should cooperate with community musicians to impart knowledge about indigenous music genres, as well as to make instruments as needed. This means that educational institutions' recruitment practices regarding academic credentials may need to be revised in order to include community musicians.
- f. Provision of sufficient budget for human, infrastructural, and teaching resources, as well as the costs of field trip logistics.
- g. Audio-visual data (videos) should be uploaded on the internet as open educational materials that may be accessed freely.
- h. The cultural and historical knowledge contained in the study's findings should be incorporated in textbooks and translated into local languages so that more individuals may access.
- i. The universities should establish committees made up of community music experts, teachers, curriculum developers, academics, and other interested parties to closely monitor, assess, and evaluate IAM teaching and learning.



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6.6.2 Recommendation for further studies

- a. I recommend a study to examine the impact of the intervention in schools where WSU participating students will be teaching.
- b. Further study is needed to examine reforms to policies that are user-friendly for the learning and teaching of IAM, along the lines of curriculum decolonisation, while maintaining the university's integrity.

6.7 CONCLUDING COMMENTS

The overarching purpose and focus of this study were on the exploration of possible approaches for learning and teaching of IAM and intervention measures that would help in bridging the two worlds (traditional instruction and institutional approach). My thesis concludes that the transfer process and logistics of recontextualising indigenous music at a South African university require a radical shift from the usual and singular Eurocentric perspective and traditional approach to the learning and teaching of music in South African universities generally. The new knowledge that emerges from my research is a learning and teaching model named *Masifundisane engaged learning and teaching* that emphasises a reflective and reflexive learning through Freire's praxis (the integration of theory and practice), Letseka's (2000) *ubuntu* and Regelski's (2003) and Elliott's (1995) praxial approach that results to active involvement in music-making instead of non-participatory encounters in music; and this is where the community experts play a pivotal role in the actual facilitation of IAM, not only in their communities but also in the university as illustrated in my research.

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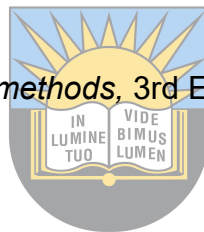
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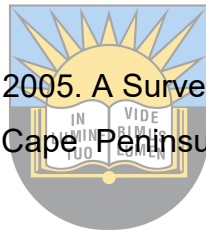
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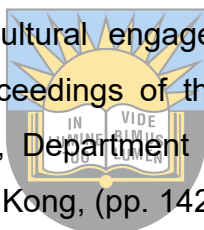
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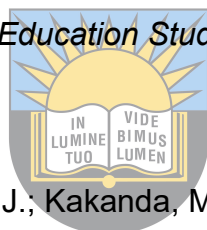
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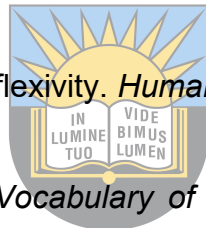
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APPENDIX A



University of Fort Hare
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ETHICS CLEARANCE REC-270710-028-RA Level 01

Project Number:	TWA041SNGO01
Project title:	Indigenous African Music Curriculum in Universities: Exploring Possible Approaches of Teaching and Learning at Walter Sisulu University of South Africa.
Qualification:	Doctor of Philosophy: Music
Student name:	Kutala Ngoma
Registration number	201715250
Supervisor:	Prof. Z Twani
Department:	Music
Co-supervisor:	Dr M Goldstein

On behalf of the University of Fort Hare's Research Ethics Committee (UREC) I hereby grant ethics approval for TWA041SNGO01. This approval is valid for 12 months from the date of approval. Renewal of approval must be applied for BEFORE termination of this approval period. Renewal is subject to receipt of a satisfactory progress report. The approval covers the undertakings contained in the above-mentioned project and research instrument(s). The research may commence as from the 21/10/21, using the reference number indicated above.

Note that should any other instruments be required or amendments become necessary, these require separate authorisation.

Please note that UREC must be informed immediately of

- Any material changes in the conditions or undertakings mentioned in the document;
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research.

The student must report to the UREC in the prescribed format, where applicable, annually, and at the end of the project, in respect of ethical compliance.

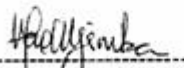
UREC retains the right to

- Withdraw or amend this approval if
 - Any unethical principal or practices are revealed or suspected;
 - Relevant information has been withheld or misrepresented;
 - Regulatory changes of whatsoever nature so require;
 - The conditions contained in the Certificate have not been adhered to.
- Request access to any information or data at any time during the course or after completion of the project.

Your compliance with Department of Health 2015 guidelines and any other applicable regulatory instruments and with UREC ethics requirements as contained in UREC policies and standard operating procedures, is implied.

UREC wishes you well in your research.

Yours sincerely



Dr N Taole-Mjimba

Chairperson: University Research Ethics Committee

21 October 2021

APPENDIX B



02 November 2021

The Manager: Research & Postgraduate Support
Walter Sisulu University

Re – Letter requesting approval to Conduct Research at Walter Sisulu University

Dear Dr Dapira

My name is Kutala Ngoma, a Doctor of Philosophy: Music student at the University of Fort Hare. The research I wish to conduct for my Doctoral thesis involves “Indigenous African Music Curriculum in Universities: Exploring Possible Approaches of Teaching and Learning at Walter Sisulu University of South Africa”

I am writing to request approval to conduct my research at Walter Sisulu University, Mthatha Campus. Pre – service music students that are registered for B. Ed Arts and Culture in the institution are participants in the study. In a letter that I sent in May 2021, I provided you with a copy of my proposal which includes copies of the data collection tools and consent and/or assent forms to be used in the research process. The ethical clearance letter that was outstanding is attached.

Thank you for your time and consideration in this matter.

Yours sincerely,
Kutala Ngoma

APPENDIX C



DIVISION OF ACADEMIC AFFAIRS AND RESEARCH DIRECTORATE OF RESEARCH DEVELOPMENT

Nelson Mandela Drive
Mthatha Campus
Private Bag X1
MTHATHA 5117
Tel: + 27 47 502 2137/2044
Fax: +27 47 502 2185

E-mail: wakpan@wsu.ac.za

Buffalo City
Potsdam Campus
EAST LONDON
Tel: + 43 708 5444
Fax: + 43 708 5458

10th November 2021

Ms Kutala Ngoma
Faculty of Educational Sciences
Walter Sisulu University
Mthatha,
5100
South Africa

Dear Ms Ngoma

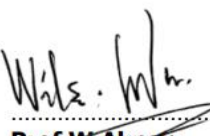
Gatekeepers Permission Letter to conduct research at Walter Sisulu University

Ethical Clearance Number: TWA041SNGO01
Institution: Walter Sisulu University

A Gatekeeper Letter is hereby granted for the study "**Indigenous African music curriculum in universities: Exploring possible approaches of teaching and learning at Walter Sisulu University of South Africa**" provided that copies of your completed study will be submitted to the Campus Rector of the campus in which the study will be conducted and the Directorate of the Research & Innovation.

All data pertaining to Walter Sisulu University will be treated confidentially and you are required to abide by ethical principles at all times. It is your responsibility to seek consent from Participants.

Kind regards


Prof. W. Akpan
Senior Director: Research & Innovation

Directorate: Research Development

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Walter Sisulu University

APPENDIX D



University of Fort Hare
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INDIVIDUAL INFORMATION SHEET AND INFORMED CONSENT FORM¹ (AGES 18 YEARS AND ABOVE)

Please note:

This form is to be completed by the researcher(s) as well as by the interviewee before the commencement of the research. Copies of the signed form must be filed and kept on record

(To be adapted for individual circumstances/needs)

Title of Study: "Indigenous African Music Curriculum in Universities: Exploring possible approaches for teaching and learning at Walter Sisulu University in South Africa"

Dear participant,

My name is Kutala Ngoma and I am studying at the University of Fort Hare.

I am conducting a study that adopts a qualitative methodology.

Purpose of Study

The purpose of this research is to explore possible strategies that can be used for transmission of IAM in Walter Sisulu University, in particular, possibly in its context and to assist pre-service teachers to be able to engage with the IAM stream in the schools as the

¹ Approved by UREC (13 November 2019)

curriculum requires. Re-create and re-format the pedagogies to fit the needs and tastes of the contemporary learners, but still retain the deep nucleus structures of IAM.

We would like you to allow us to conduct a brief (30 minutes) interview with you about transmission of the IAM content from the communities to the academy

Study Procedure

Qualitative data will be collected through interviews, observations and participation indigenous African Music activities. Qualitative data will be collected through face-to-face semi – structured interviews, observations and journal entries will be taken partly at the sampled schools and mainly at Walter Sisulu University.

Some questions may be of a personal and/or sensitive nature. I will be asking some questions that you may not have thought about before. We know that you cannot be absolutely certain about the answers to these questions, but we ask that you try to think about these questions. When it comes to answering questions there are no right and wrong answers.

Please understand that **your participation is voluntary** and you are not being forced to take part in this study. The choice of whether to participate or not, is yours. However, we would really appreciate it if you do share your thoughts with us. If you choose not to take part, you will not be affected in any way whatsoever. If you agree to participate, you may stop me at any time and tell me that you don't want to go on with the interview. If you do this there will also be no penalties and you will NOT be prejudiced in ANY way.

The information will remain confidential. This means that your name and address will not be linked in any way to the answers you give. We study and report on the answers given by all the people we interview and not on an individual basis. The research data will be anonymous – with all personal respondent information removed and will be archived at the University.

At the present time, we do not see any risks in your participation. The risks associated with participation in this study are no greater than those encountered in daily life.

There are no immediate benefits to you from participating in this study. However, this study will be helpful in exploring possible approaches for teaching and learning of Indigenous African Music (IAM) at Walter Sisulu University in South Africa

Risk-Benefit Ratio (*benefits hoped for from this study and the risks involved for the participant*): Possible risks or disadvantages for participation in the study: Information disclosed during interviews or questionnaires is not foreseen to be of a sensitive nature. Apart from the time which interviews may take, participation will not involve any disadvantages or risks to the schools, institution or individuals. Should participants prefer confidentiality, their anonymity will be respected.

Benefits of participation in the study: Participants in the study, as well as the wider educational community, will benefit from the research. The study will provide insight for student teachers in training for effective implementation of IAM. The outcomes of the research will be made available to any interested participants.

Who to contact if you have been harmed or have any concerns

This research has been approved by the Inter-Faculties Research Ethics Committee (IFREC) as per delegated authority of the University Research Ethics Committee (UREC). If you have any complaints about ethical aspects of the research or feel that you have been harmed in any way by participating in this study, please call the IFREC Administrator, [insert name, contact number and email here]

Reporting and Complaints

If you have questions at any time about this study, or if you have concerns/questions you may contact the researcher/project leader whose contact information is provided on the first page. If you have questions regarding your rights as a research participant, or if problems arise which you do not feel you can discuss with the researcher/project leader, please contact the IFREC Chairperson, Prof. Pumla Gqola on [insert contact number and email address] or the UREC Chairperson, Prof. Renuka Vithal on [insert contact number and email address] .

If you have concerns or questions about this study, please feel free to contact the project coordinators: **Researcher/Project Leader:**

Name: Kutala Ngoma

Department: Music

Address: 04 Congo Street, Sidwadwa View, Mthatha 5100

Phone: 0735675927

Email: ngomakutala@gmail.com

APPENDIX E

INFORMED CONSENT FORM

(Edit as Required)

I, Ramra Dangatya..... have been informed about the study by *Kutala Ngoma*

I understand the purpose, procedures, and risk-benefit ratio of the study.

.....I have been given opportunity to ask questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any procedurals that I would usually be entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as result of study-related procedures

I understand that I will be given a copy of this informed consent.

I understand that if I have any questions or complaints about my rights as a study participant, or if I may have concerns about any aspect of the study or the researcher/s then I may contact the Chairperson of the Inter-Faculty Research Ethics Committee, Prof. Pumla Gqola or Chairperson of University Research Ethics Committee, Prof Renuka Vithal (details available from the Researcher or by contacting the University of Fort Hare or Website www.ufh.ac.za)

Participant signature:

Consenting for Audio Recording– when necessary

YES / OR

Participant signature:

Witness signature:

(to be altered according to the study)

INFORMED CONSENT FORM

(Edit as Required)

I, Matshepiso Maoeng have been informed about the study by *Kutala Ngoma*

I understand the purpose, procedures, and risk-benefit ratio of the study.

I have been given opportunity to ask questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any procedurals that I would usually be entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as result of study-related procedures

I understand that I will be given a copy of this informed consent.

I understand that if I have any questions or complaints about my rights as a study participant, or if I may have concerns about any aspect of the study or the researcher/s then I may contact the Chairperson of the Inter-Faculty Research Ethics Committee, Prof. Pumla Gqola or Chairperson of University Research Ethics Committee, Prof Renuka Vithal (details available from the Researcher or by contacting the University of Fort Hare or Website www.ufh.ac.za)

Participant signature: Matshepiso Maoeng

Consenting for Audio Recording– when necessary

YES / OR

Participant signature:

Witness signature: Matshepiso Maoeng
(to be altered according to the study)

INFORMED CONSENT FORM

(Edit as Required)

MANDHINKOSI ZONDO

I, have been informed about the study by *Kutala Ngoma*

I understand the purpose, procedures, and risk-benefit ratio of the study.

I have been given opportunity to ask questions about the study and have had answers to my satisfaction.

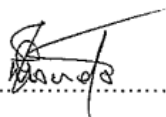
I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any procedurals that I would usually be entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as result of study-related procedures

I understand that I will be given a copy of this informed consent.

I understand that if I have any questions or complaints about my rights as a study participant, or if I may have concerns about any aspect of the study or the researcher/s then I may contact the Chairperson of the Inter-Faculty Research Ethics Committee, Prof. Pumla Gqola or Chairperson of University Research Ethics Committee, Prof Renuka Vithal (details available from the Researcher or by contacting the University of Fort Hare or Website www.ufh.ac.za)

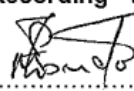
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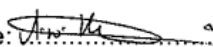
Consenting for Audio Recording– when necessary

YES / OR

Participant signature:



Witness signature:



(to be altered according to the study)

INFORMED CONSENT FORM

(Edit as Required)

I, Mkhwan! Musawenkosi have been informed about the study by *Kutala Ngoma*

I understand the purpose, procedures, and risk-benefit ratio of the study.

I have been given opportunity to ask questions about the study and have had answers to my satisfaction.

I declare that my participation in this study is entirely voluntary and that I may withdraw at any time without affecting any procedurals that I would usually be entitled to.

I have been informed about any available compensation or medical treatment if injury occurs to me as result of study-related procedures

I understand that I will be given a copy of this informed consent.

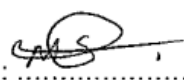
I understand that if I have any questions or complaints about my rights as a study participant, or if I may have concerns about any aspect of the study or the researcher/s then I may contact the Chairperson of the Inter-Faculty Research Ethics Committee, Prof. Pumla Gqola or Chairperson of University Research Ethics Committee, Prof Renuka Vithal (details available from the Researcher or by contacting the University of Fort Hare or Website www.ufh.ac.za)

Participant signature: 

Consenting for Audio Recording– when necessary

YES / OR

Participant signature: 

Witness signature: 

(to be altered according to the study)



University of Fort Hare
Together in Excellence

INFORMED CONSENT

Date: 24 April 2023

Below is a list of participants that have requested for distribution and uploading of the recorded videos and photographs on YouTube and other digital platforms. In addition, the following participants requested that their names and identities to be revealed because their participation in a study that promotes the performance and preservation of Indigenous African Music might increase their musical marketability and employment opportunities:

No.	Name and Surname	Signature
1.	Isiphiwe Mbutu	
2.	XOLWANA NDLWAZI	
3.	NXAZONKE MICHELLE	
4.	Mbewana Syamthanda	
5.	Madondile SIZUKISILE	
6.		
7.		
8.		
9.		
10.		
11.		
12.		
13.		
14.		

Surname MAPHOSA Name DumizE was a student at WSU. I participated in the research about teaching and learning of Indigenous African Music (IAM) songs, dances and music instruments that was conducted by Ms K Ngoma in 2021 to 2022.

I would like my identity and name to be revealed when the research including videos and photos are published in relevant platforms and posted on YouTube because my participation in the research might increase my employment opportunities.



University of Fort Hare
Together in Excellence

Surname McHiza..... Name ASIPHE..... was a student at WSU. I participated in the research about teaching and learning of Indigenous African Music (IAM) songs, dances and music instruments that was conducted by Ms K Ngoma in 2021 to 2022.

I would like my identity and name to be revealed when the research including videos and photos are published in relevant platforms and posted on YouTube because my participation in the research might increase my employment opportunities.



University of Fort Hare
Together in Excellence

APPENDIX F



University of Fort Hare
Together in Excellence

PARTICIPANTS - RESEARCH INTERVIEW SCHEDULE

1. Before participation in this research, did you have any experience of performing Indigenous African Music (IAM) songs including playing of music instruments. If yes, can you explain how were you taught, when and where.
2. Did you have interest in teaching IAM before your participation in this research.
3. During your participation in the project, identify songs, performance techniques of instruments, dance styles associated with specific cultural functions. Explain according to the different cultural groups (Xhosas, Sothos and Zulus).
4. Which strategies of teaching IAM have you been exposed to during this research.
5. Are you willing to teach IAM to your peers and students in schools.
6. Can you suggest any strategies that can be used to teach IAM in schools and universities to ensure that current and future generations preserve IAM.
7. Which strategies of teaching IAM do you prefer to use in school. Is it an adapted version of the one used in the community or the same. Explain
8. Think back to when you joined the performance group. What were your first impressions about teaching and performance of IAM in the university.
9. During your participation in the research project, have you been able to learn methods and strategies of teaching songs, dances and playing of IAM music instruments. If yes, name them collect and develop any material that could be used for teaching IAM. If yes, name them.

APPENDIX G



University of Fort Hare
Together in Excellence

PARTICIPANTS' OBSERVATION CHECKLIST IN INDIGENOUS AFRICAN MUSIC (IAM)	
1. OBSERVING PARTICIPANT'S BEHAVIOUR PATTERNS TOWARDS IAM AT THE BEGINNING OF LESSONS	
1.1 Actions and reactions amongst peers during music activities	
1.2 Interaction during music activities of musicians in the community and university students	
2. OBSERVING PARTICIPANT'S BEHAVIOUR PATTERNS TOWARDS IAM TOWARDS THE END OF THE PROJECT	
Observe acquired levels of knowledge, skills and values	
2. OBSERVING PARTICIPANT'S ATTITUDES	
2.1 Number of participants that attend rehearsals increase or decline	
2.2 Enthusiasm in participation in IAM activities	
2.2 Willingness to share IAM knowledge, techniques and skills acquired during the project with other students	
3. OBSERVING BRIDGING IAM TEACHING STRATEGIES FROM COMMUNITY TO ACADEMIA	
3.1 Application of IAM teaching strategies that were applied outside of school in the university and / or adaptation of the strategies	
3.2 Participants levels of participation in cultural activities at the final stages of the project	
3.3 Levels of knowledge acquired about IAM before the start of the project	
4. DEVELOPMENT OF TEACHING MATERIAL FOR IAM	
4.1 Participation in activities for development of teaching material	
4.2 Demonstration of Creativity and innovation material's development	
Date:	Signature:

APPENDIX H



PARTICIPANTS JOURNAL ENTRIES

Short hand – written notes will be made by each participant including myself on each Indigenous African Music (IAM) lesson on the following:

1. Participants will narrate their perceptions and attitudes about the following:
Teaching approaches used by community music experts in the community.
2. Narrate your feelings and expectations about the research project: end of the project
3. Note what happened during performances with cultural groups and what was learnt during those lessons
4. Physical actions and reactions of participants and audience during performances
5. In a narrative form, participants will describe the strategies that they applied or adapted during lessons at the university.
6. Reflect on processes and activities that participants engaged on during material's development sessions

APPENDIX I

Great Zimbabwe University
Department of Curriculum Studies
P O Box 1235
Masvingo
Zimbabwe

18 June 2023

Email: rmareva@gzu.ac.zw/ marevarugare@gmail.com

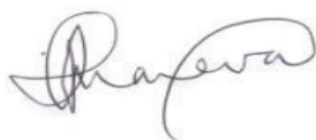
Cell: +263 772 978 970

TO WHOM IT MAY CONCERN

Re: Proof of Editing KUTALA NGOMA'S (201715250) THESIS

This is to certify that I, **Prof. Rugare Mareva** (National Identity Number 22-101 400 K 22), have edited **KUTALA NGOMA's Doctoral Thesis** titled: '*Indigenous African Music Curriculum in Universities: Exploring Possible Approaches of Teaching and Learning at Walter Sisulu University in South Africa*', to be submitted to the University of Fort Hare. I am a holder of a PhD (English) (University of Venda), M.Ed (English) (University of Zimbabwe), B.Ed (English) (University of Zimbabwe), and a Certificate in Education (English Major) (Gweru Teachers' College).

Thank you.



Prof. Rugare Mareva (PhD), Language Editor: GZU Policy Documents; Journal of New Vision in Educational Research (JoNVER). Great Zimbabwe University, Department of Curriculum Studies, Masvingo, Zimbabwe

APPENDIX J

Indigenous African Music Curriculum in Universities

ORIGINALITY REPORT

19%	18%	5%	5%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	hdl.handle.net Internet Source	4%
2	uir.unisa.ac.za Internet Source	1%
3	www.africanminds.co.za Internet Source	1%
4	repository.up.ac.za Internet Source	1%
5	scholarcommons.usf.edu Internet Source	1%
6	L. Dontsa. "From the museum to the music classroom: teaching the umrhube as an ensemble instrument", International Journal of Music Education, 05/01/2008 Publication	1%
7	vital.seals.ac.za:8080 Internet Source	1%
8	www.unesco.org Internet Source	1%

APPENDIX K

3.7.2 Presenting data from journal entries and field notes

3.7.2.1 Benefits of learning IAM at the research sites including WSU site:

"Kwi community sifundisana ngento ezenzeka kwi culture yethu sifundisana ukuxhentsa ngale culture sikuyo kodwa kwi university sisebenzisa iculture zonke, sifunde ne marimba ne drums." Chuma. pers, comm. 29 November 2021 (IsiXhosa = In the community we teach each other to dance according to the culture of our community, whereas, at university we learn about various cultures and also learn to play marimba and drums)

During ingoma and dance performance on 25 November 2021, I observed with amazement, the technique that was used by the drummer, Akhona. She watches a solo dancer carefully while drumming and she gives a strong beat at the exact moment when the dancer's foot thuds on the floor or when one throws him/herself on the floor. Video clip 02.

"I learnt dances of different cultures which is amaZulu, amaXhosa and abeSotho. But the thing I have learnt is the value of our music which is Nguni music and dance". (Ezile. pers.comm. 08 March 2022)

"I have learnt to play Marimba and how to dance amaXhosa dance" (Jabulile. pers,comm. 12 November 2021)

"I learnt new thing today, an indigenous instrument known as umasengwane, my peers taught me how to play it." (Bonny. pers,comm. 05 November 2021)

"I learnt to play music instruments such as Marimba and amakhahlazo (shakers)" (Hlengiwe. pers,comm. 18 November 2021)

"I have learnt that it is important to study about the roots and background of African music" (Iva. pers,comm. 08 March 2021)

"Ngikhethe umxhentso ngoba ngiyazi ukuthi bengi bad ekusineni, ngapha ekhaya bekuvele kuhlekwe. Eyunivesiti ziyasina ezinye ingane, ngathi ngiyayirhalela nami lento, mangivele ngiyifunde. Ngaqala ngazama. Kwaqala kwanzima but kwangabikho bad, bangangihleki, ngabona ukuthi yha nanga kusasa ngizo qhubeka, basi fundisa kwaba right. Kuqale kwanzima, singezwani nje, omunye usho okwakhe nomunye,

sibaningi, ideas zethu azifani. Kwamele ngiqine ngizazi ukuthi ngifunani lana ngithi make sure ukuthi uma ngiphuma kumele ngazi ukusina nokuxhentsa. Ngaluthola ke ulwazi ngakwazi ukusina kancane, hayi kakhulu njengani (referring to Impunga school children), *ngawazi namaculo ukuthi achaza ukuthini.*" Hlengiwe.pers. Comm. 17 February 2022 - (IsiZulu= I chose *umxhentso* because I was bad in *ukusina*. In my home village, people used to laugh at me when I dance. When I saw other students dancing at university, I became interested and joined *umxhentso* group. I expected other students to laugh at me but they didn't, then I got courage to carry on and learned from other students. It became difficult at first, when students had conflicting ideas. However, I convinced myself to continue learning and ultimately, I acquired knowledge and dancing skills to a certain extent).

3.7.2.2 Expression of desire to share knowledge, values and skills acquired during the research project:

"What I have gained in this *umxhentso* research makes me proud of myself. I can teach people what I have learnt, and I succeeded in doing that because now in WSU I was selected as an assistant to help others". (Chuma. pers,comm. 17 February 2022)

"I would like to share my views with other students because I like what I am doing and it was my second time playing *umasengwane* but I know how to do it, to be on beat and off beat. New students have joined this activity and they're enthusiastic and are really passionate and eager to learn and share information we acquire here". (Bonny. pers,comm. 24 February 2022)

3.7.2.3 Expression of interest about acquisition of knowledge about making of Indigenous instruments such as uhadi:

"It will be much better when we understand the instrument that we're making, so we need more info about uhadi. So that xa sifaka ela cingo siyazi uba fanele silitsale kangakanani ukuze kuphume the right sound. Masingayi nqayi". Fana. pers,comm. 16 November 2021 (IsiXhosa = so that we know how to tighten the wire to produce proper sound. We must not memorize)

3.7.2.4 Instructor's approach in expressing appreciation for positive feedback:

"The way uSir (lecturer) *aye wasibonisa ngayo imistake yethu iye yantle than ipeers, wase yena esibonisa indlela eright akasibonisanga iphutha kuphela*". Gugu. pers,

comm. 16 February 2022 (IsiZulu = The approach used by the lecturer of showing us our mistakes was good compared to our peers, he did not only focus on our mistakes).

On 06 March 2022, when Impunga experts were facilitating lessons on *umgido* of the Zulus at WSU, during the workshop, I heard Chuma asking a question and the expert leader commented that he was pleased to hear a participant asking and he willingly responded to the question as reflected in video clip - *Umgido* lessons at WSU (B).

3.7.2.5 Importance and benefits of regular attendance of practice sessions:

"This ensemble at first made me to be shy because I was not used to it. The more I practised is the more I became proud of what I was doing". (Bonny. pers, comm. 16 November 2021)

"Rehearsing is the way to master the art of performing music, especially at university because we come from different cultures". (Kamva. pers, comm. 16 November 2021)

3.7.2.6 Challenges of being physically unfit

"*Andazi noba ndedwa yhini, la ngoma yayizolo, la gym yayizolo, awubuhlungu umzimba, andikwazi nditsho ukuphakama, ho haybo, ndiyashona*". Akhona. Pers, comm. 06 March 2022 (IsiZulu = I'm not sure whether I am the only one, my body is sore, I can't even wake up, am dying)

"*To think sisazoguqa ngamadolo kuyangi bulala*". Gugu. pers, comm. 06 March 2022 (IsiZulu = To think that we are still going to dance on our knees is killing me)

During practice sessions at WSU site, I watched Zukiswa as she suddenly screamed in pain, she had a cramp. Dumile showed his caring personality by massaging her. Zukiswa explained that the cramps are caused by lack of exercise and the dances are strenuous. I observed that *uku-tyityimba*, *mokhibo* and *uku-sina* dancing techniques required a great deal of energy and physical endurance. AmaXhosa dances have a lot of shaking of the bodies whereas amaZulu dance performances involve a lot of feet stamping.

3.7.2.7 The role of reflective and reflexive discussions and dialogue among participants

On 18 November 2021, Hlengiwe wrote: "*Siyaxoxa yonke imihla phambi kokuba siqale ipractice naxa sigqiba silungise impazamo zethu, sicebisane nokuba fanele si improve*

kuphi". Hlengiwe. pers, comm. 18 November 2021 (IsiXhosa = We discuss every day before starting practice and after the session, we reflect and fix our mistakes "Several times, we disagree with each other about ideas, we have open discussions, everyone is given a chance to express views, we voice out our opinions about how to rehearse". (Chuma. pers, comm. 19 November 2021)

"We brainstorm strategies to solve our issues". (Ezile. pers, comm. 22 November 2021)

"After discussions and arguing we end up with one solution, but sometimes some people are against the solution because we have different perceptions". (Lundi. pers, comm. 22 November 2021)

"Oku kuxoxa kuphikiswana, kuyasinceda ukuba sikwazi ukumamela kakuhle, kwaye sikwazi nokuthola izimvo ezahlukeneyo kulo mxhentso". Gugu. pers, comm. 23 November 2021 (IsiXhosa = The discussions help us to listen carefully and get different views in *umxhentso*).

"We need to work on uniformity, example *umase sisenza leya move yethu mawunyuke ngoku fanayo umlenze* and when it hits the ground *mayenzeke ngexesha elinye*". Ezile. pers, comm. 19 November 2021 (IsiZulu = when we make our moves, we have to raise our legs and hit the ground at the same time)

3.7.2.8 Knowledge and skills acquired from community experts:

On 29 October 2021, as I was observing participants practising a Xhosa diviner's song, it was noticeable that participants used choral sound instead of *uk-ombela* (IsiXhosa = singing with clapping) that is characteristic of Xhosa songs. Refer to video clip 01.

I reflected about the idea of using community experts that was highlighted in a reflection meeting that participants and myself held at the end of the lesson. We resolved that we need experts that can teach us the dancing technique of *ingoma zamagqirha* and any other dance songs of amaXhosa.

Subsequent to training by experts in the village sites, participants reflected in their journals as follows:

"Kubakho ileader from a different cultural group bafundise thina as a group enyuvesi. Umzekelo amaXhosa afundise ukuba umxhentso wamagqirha wenziwa xa kutheni

usenziwa kanjani, amatshoba aphathwayo apha the lwani. Naku msino wamaZulu, sifunde ukuba wenziwa xa kutheni". Akhona. pers, comm. 11 December 2021 (IsiXhosa = Each ethnic cultural group has a leader, they teach our group at university, for example, amaXhosa taught us about the purpose and technique of the diviner's dance and reasons for holding a cow whisk)

"Mna eKomani ndiwu fundile umtshotsho ukuba wenziwa kanjani, basibonisa nomxhentso wamagqirha abakwaziyo ukuwenza. ESterk ndifundile ukuba bona xa bexhentsa abemi ngenyawo baguqa ngamadolo. Omama bakhona indlela abanxiba ngayo, ingubo abayembathayo ndiyayazi uba yi sanamurena. Ezinye izinto okanye ingoma zesiNtu zinento okanye umyalezo othile. ESterk sifundisiwe nangokutya kwabo kwesiNtu". Ezile. pers, comm. 11 December 2021 (IsiXhosa = In Queenstown, I learnt about *umtshotsho*, we were also taught *umxhentso* of the diviners. At Sterkspruit, I learnt that they do not stand on their feet when dancing, instead, they kneel down. I learnt about costumes that are worn by women and the blanket called *sanamurena*. Other things such as African music have a message. At Sterkspruit we were taught about their traditional food)

"Phaya ndifundile ukuba kubalulekile ukuba xa ndixhentsa lomxhentso- unxibe isinxibo sawo exactly". Fana. pers, comm. 11 December 2021 (IsiXhosa = There, I learnt that it is important to wear costumes that are relevant for the ethnic dances)

Another observation was that during the performance of *umtshotsho*, *mokhibo* and *umgido* songs, performers do not present a meaningful piece of music without accompaniment. They either had an instrument such as *igubu* or other people served as accompaniment as the call needs to be adhered to by the response.

3.7.2.9 The methods of teaching dance songs used by community experts.

"Indlela abafundisa ngayo baqale bakubambise isingqi sengoma, ukuyiqhwabela, batsho bakufundise indlela yokuyixhentsa". Akhona pers, comm. 12 December 2021. (IsiXhosa = When they teach us, they begin by teaching us the rhythm of the song, afterwards, clapping is introduced and later we are taught the dance sequence.

3.7.2.10 Shifting of the minds and developing a positive attitude towards IAM.

"Before I was taught these IAM instruments, I thought it not important at such a point that I laughed when I see people playing IAM instruments like *umasengwana* but after

I was taught, I learn that it is very important to know how, and I felt good playing it and my attitude change". (Bonny. pers, comm. 22 November 2021)

"Oh! please guys *cela zeni ndenzele le dance xa sibuyile nam ndifuna uyenza*". (Ezile. pers, comm 25 February 2022 posted a video of a dance on WhatsApp group). I'll buy you sweets, *nina nindifundise*. I want to teach these dances *xa ndifika eskolweni so kuzo funeke nam ndizazi*. And *futhi owam umlenze akho need ajike entloko* or else I'll never be able to walk again, you guys owe it to me coz its you who made me fall in love with it". (IsiXhosa = Please teach me this dance when we are back at school, you guys owe it to me coz it's you who made me fall in love with it, I want to learn and know how to dance so that I am able to teach school learners. But there is no need to lift my leg too high during the lesson)

"*Lento ndiyifundile ngathi singayithatha siyise ezikolweni singaboni abantu baphesheya bezo sifundisa ngomculo wethu*". Chuma. pers,comm. 06 March 2022 (IsiXhosa= I wish to impart the knowledge that I learned to schools to avoid learning about our music from foreign people)

"*Indlela abaxhentsa ngayo ndiyayithanda ngoba sizintlanga ezo hlukeneyo asenzi into efanayo*." Akhona. pers,comm. 06 March 2022 (IsiXhosa = I like the dance because as different cultures, we dance differently)

In my journal, I reflected about the response and excitement displayed by participants when they heard the *umrhubhe* music and the whistling sound made by the resonating mouth as shown in video clip 07 titled: Bow music instrument workshop in Mthatha. The virtuosity demonstrated by the experts when they were playing *umrhubhe* was fascinating, especially the whistling sound. I developed a desire to learn the technique of playing of *umrhubhe*.

The practical session with experts in playing the bow music instruments had positive results. One of the achievements emanating from the workshop is that participants developed creativity and composition skills, as a result, three songs accompanied by *uhadi* and *konga* drum were composed by Chuma and myself on August 2022, videos 24, 25 and 26 display evidence of WSU participants creativity.

Three participants highlight how participation in the workshop that was facilitated by community experts in the WSU auditorium assisted them to acquire knowledge about the music of the three cultural groups and their participation in the project developed their love for IAM:

Participant Ezile: said, *"Ininzi into endiyi fundileyo kule research project ye cultures ezizi ndidi ngendidi. Mna ndikhulele elokishini, izinto ze culture andizazi, ndingumXhosa ndisitsho nje. Into yonke eyenzekayo ine sizathu, umzekelo kuthiwe ingoma yindlela yo communicator with ancestors and I believe that yinto ecommon. Abekho abanye abantu abanoku ziveza icultures zethu ukodlula thina because zezethu. Kwaye nathi iyasibonisa ukuthi xa sifumene le opportunity yoba siyibone into isenzeka sikwazi ukuyithatha siyoyifaka nakwabanye because ngoba si lost siyile generation yangoku".* **Translate to English**

Participant Chuma: *"Sifundile kwi group yase Impunga, neyaku Tsembeyi neya Batlokwa. Ndifundile ukuba ingoma iyakwazi ukuba hlanganisa abantu. Ingoma ikhupha abantu entweni ezimbi, abantu uma belwa, ingoma iletha ukuthula. Uziqhenye ngento yakho uthi mina ngingumZulu, okanye umXhosa, okanye iMpondo. Nathi lento sesiyiphethe ingathi singayithatha siyoyifundisa ezikolweni".* (IsiXhosa = We learnt from Impunga, Tsembeyi and Batlokwa cultural groups. I learnt that *ingoma* has an ability to unite people, it causes people to move away from misbehaviour, *ingoma* brings peace. *Ingoma* makes you proud of being Zulu, Xhosa or Pondo

Participant Fana: *"Into endiyifunde kwi Tsembeyi group. Sifundiswe idance ne ngoma zakhona, as inyawo zisebenza nomzimba unento oyenzayo. Indlela abacula ngayo, ipart ne part inama lyrics wayo, imelody ilunqambothi. Sifundiswe ngento ekuthwa ngumtshotsho ngo wamakhwenkwe, aqala ewodwa then kufundiswe namantombazana".*

Participant Akhona: *"Mna ke ndizokhuluma ngengoma yesiSotho yaBatlokwa. Okokuqala kukuthi omama abayigida beme ngezinyawo, baguqa ngamadolo. Nokuthi uma intombazana ingene kwi stage sokuya kuma periods, iyaziyeka izinto ezininzi ezifana namaqanda namathumbu, ngoba bathi ezanto zine protein zenza kuvuke imizwa ze kuthi ma udibana nenkwenkwe kulula ukuthi kusheshe umntu akhulelwe. Besiphathelwe nesikirt esinxitywa ngama ntombazana, igama laso yi thithana. Esa skirt asinxitywa noba ngubani, esi esenziwe ngezimbali. Nesomama isinxibo sikhona*

esinxitywa ngomama abayile esuthwini. Indlela abaxhentsa ngayo mna ndiyayithanda ngoba sizintlanga ezahluka hlukeni asenzi into efanayo, bona bayaguqa ngamadolo”.

APPENDIX L

3.7.1.2 Unstructured interviews

Unstructured interviews were administered to three community experts to solicit knowledge about their music and factors that contribute to sustain the cultural music in communities and schools.

Topics	Interviews with community experts at Tsembeyi Village site on 09 December 2021
<i>Khawu cacise nge mvelaphi yo mtshotsho nezinxibo zakhona</i> (IsiXhosa = The origin of <i>umtshotsho</i> and costumes associated with it)	<i>“Mandichaze apho usuka khona umtshotsho nezinxibo zawo. Iqala phaya kwi nkciyo, kumantombazana amancinane, age five to ten, inkciyo abayifakayo ayifakwa ntsimbi, kuthwa ngumkhwento. Size kwi nkciyo yamantombazana angeka dibani no bhuti, la asele enamabele. Amakhwenkwe wona ayehamba ngaze. Babe sebenzisa amaqhaga, iselwa elifakwa apha ku bhuti xa axhentsayo, aqhine apha ngasemva, ubhuti lo uhleli eselweni, amaqhekeza empundu avelile, ude uphakamise kuvele yonke into. Yanyuka le generation, xa kusukwa apho, yeza apha ko shorty, apho kwaku nxitywa oshorty, amantombazana anxibe unofali, Ijikolo eliphindwe kabini (aphakamise intombazana enxibe unofali - see video clip), amakhwenkwe anxiba itshali (aphakamise inkwenkwe enxibe itshali, lona aliphindwanga kabini- see video clip). Kwenyukwa kwazo nxitywa imibhleso, ezi bhlukwe zingo patch- patch. Siya gaxela, kuhanjwa ngamabele. Amakhwenkwe athwala intshinga, nantsi intshinga (pointing at one of the boys wearing it - video clip). Intshinga yenziwe nge fele le ngci, esisilwanyana (aard wolf). Then size emantombazaneni, nantsi intsimbi, phakama, babonise (a girl wearing the beads, stands up and shows us- see video clip), kuthwa le ntsimbi ya mantombazana ligeza, ngamantombazana amakhwenkwe, awabafana awodwa. Amaseyibhokwe anxitywa ngamakhwenkwe emilezeni enziwe nge sikhumba sebhokwe, le bayinxibileyo yi imitation” (see video clip).</i> (IsiXhosa = Let me explain where <i>umtshotsho</i> and the costumes originated. It started from <i>inkciyo</i> (a piece of clothing that is that is worn by young girls from age five to ten. It does not have beads, it is named, <i>umkhwento</i>. The stage is followed by <i>inkciyo</i> of girls that have not had sexual contact with males, its girls that have breasts. Boys of that age group do not wear clothes, they used to have a calabash called <i>iqhaga</i> as a container for the penis. <i>Iqhaga</i> would have a string to tie it around the waist, The boy would dance naked without any other cover for the body. We proceed to explain about the next generation, boys would wear short trousers while girls were wearing <i>onofali</i> (flared skirts

	that have two wrap around), boys wear <i>itshali</i> (skirts that have one wrap around). Nowadays, trousers called patch-patch are worn by boys. Beads are draped across their naked chests. Boys adorn their heads with <i>intshinga</i>; it is made out of aard wolf hair. Girls decorate their heads with beads named, <i>igeza</i>. Girls are categorized into girls for boys and girls for circumcized young men known as <i>abafana</i>. Boys wear leg covers made from goat skin called <i>amaseyibhokhwe</i>. Those shown in this video clip are an imitation of <i>amaseyibhokhwe</i>.
Cacisa ukuba emtshotshweni kulapho kwenziwa ntoni. (IsiXhosa = Explain about <i>umtshotsho</i> gathering)	“<i>Kulapho xa kungena inkwenkwe, bayaxhelelwa, baxhentse kuse. Kutshotshwa xa kuzongena inkwenkwe, bayo khapha inkwenkwe eya esuthwini. Kuphathwa impempe, nomkhombe ne zabhabha ukunonga lo mxhentso</i>”. (IsiXhosa = Its performed when there is a boy that will be circumcised the following day, livestock is slaughtered, they dance until the next day, it is a way of bidding farewell to the boy. They carry various types of whistles such as <i>impempe</i>, <i>umkhombe</i>, <i>isabhabha</i> to embellish the dance)
Ngaba xa ise busuku le ndibano akuzu moshwana (IsiXhosa = How is safety ensured when the event of <i>umtshotsho</i> is at night)	“<i>Hayi akumoshwana, bakhona abagadileyo kwalapha kubo, yenziwa ngesidima</i>”. (IsiXhosa = There are members that are responsible to look after the others and maintain discipline and respect).
Topic	Interviews with community experts at Hohobeng site on 10 December 2021
Explain about BaSotho music and cultural practices associated with it	<i>Ingoma yotata nabafana kuthwa ngumhubelo, ezomama kuthwa ngumokhibo. Ezinye zama ntombazana kuthiwa yi tolobonya, yenziwa xa kusunwatyiswa abantu</i> <i>Uthi uzawucela intombazana azoyi nxibisa azokwazi uchaza ukuba sisuka phi nalento side sifike lapho sikhona</i> (See video clip). <i>Umnxibise ilokhwe yomntana xa ekhula, le ngumzekelo, le yenziwa ngezityalo ayinxitywa nje nangubani na, inxitywa ngabantu abavela esikweni, igama layo yi thithana. Kudala amantombazana ayenganxibi ngentla, aye waveza amabele. Uyayibona nale yingubo, inxitywa ngabantu abavela esikweni</i> (showing us the costume that she is wearing: See video clip). <i>Ongayanga esikweni akayombathi le ngubo. Sihloniphile xa senze kanje, sibonisa ukuba singo mama . Njengoba bengoba mama, baqala nge khibana, yinto efana no nondrokhwe, banxibe ilokhwe eyenziwe ngofele lenkomo. Abe Sotho banxiba le ngubo kuthwa li solanka, noba kunga shushu kangakanani, banxiba la ngubo ukuze babe identifiable</i>” (see video clip).

	(IsiSotho translated into IsiXhosa = <i>Mohobelo</i> is a dance song for males whereas female dance songs are called <i>mokhibo</i>. <i>Tolobonya</i> is another form of dance songs for girls that is performed for recreation purposes. When a girl is growing up, she wears a dress made from plant products. Only circumcised women wear it. Long ago, girls did not cover their breasts. Women that had undergone circumcision wear a blanket made from cow skin to identify themselves as women and as a sign of respect. A blanket known as <i>isolanka</i> is worn even when the sun is too hot, to identify themselves as BaSotho). <i>“Uthi umntana oyintombazana utya ukutya akakhethi, xa sele esiya emalangeneni akatyi maqanda namathumbu kuba xa ezitya uzakuthi xa edibene nabafana amithe, kufuneka ezi zinto aziyeke tu. Uzozitya ngelaxesha xa endile, uzoziphiwa le emzini wakhe. Kwenzelwa ukuthi akhule kakuhle.</i> <i>Bapheka ujwala, lipabi, likhobe, mabele, motoho, umbona uyaqhotswa, usilwe ufakwe iswekile”.</i> (Sesotho translated into IsiXhosa = A young girl eats everything but when she has started menstruation, she is prohibited from eating eggs and offal to reduce fertility and chances of falling pregnant. She will eat the foodstuff when she is married. This is done for proper grooming of the girl. They cook cultural food such as beer (<i>ujwala</i>), <i>lipabi</i>, <i>likhobe</i>, <i>mabele</i>, <i>motoho</i> and grilled mealies).
Topics	Interviews with teachers at Impunga High school site on 17 February 2022
Nibahlanganisa njani njengoba sele beyi group ekubonakala ukuba baya yithanda	<i>“Iperformance yabo ibased kakhulu kwizinto ezenzeka emakhaya. Kuyisimo sokuthi njengoba ubona kuyi ndawo yasemakhaya le, ubugagu nothando lwengoma kuyinto esemizweni yabo. Uyuthole ukuthi mangabe kune micimbi, emveni koba sekudliwe, kuyiwa esigcawini kugcine kuqhudlwana ngengoma, kwenza kubelula ukuba hlanganisa la eskoleni. Kune spirit within them sokuthi abafuni isikole sabo sohlulwe kuba ukuqhudlwana bakujwayele”.</i> (IsiZulu = Their performance is based a lot on cultural activities that take place in the communities where learners stay. In this community people are passionate about <i>ingoma</i>. When people are attending ceremonies, after the feast, groups of performers start competing by singing <i>ingoma</i>. That helps us in the school to have the group of learners that are able to perform <i>ingoma</i>. The competitive spirit is within them and they want their school to win.
Kutsho ukuthi isikolo asibaqali phantsi abantwana,	<i>“Thina eskoleni siya planner isteps ezizoshaywa, si composer ichoreography, zingakhi isteps ezizoshaywa, sizongena kanje, sizophuma kanje. Bese kuba nendlela esishaya ngayo idrum eye hlukile. Umfana wakwa Mkhize uthi isigubhu kufuneka</i>

bafika sele beyazi ingoma	<i>sikhulume ukuze lo ozohlaba uma esizwa abe nama goose bumps.</i> <i>Kuqala ingoma bese kulandela igoso, lo obetha isigubhu. Uma sikhetha igoso sibheka ubuhle bakhe onyaweni, sibe sesibheka ubuhle engomeni. Yena uyakwazi ukubabheka uma sebezoshaya ustep 2, ubonisa ubuholi. Yena is the captain of the ship, wenza sure ukuthi wonke umuntu uya behavior. Ngalapha iteam iya winner, yena udevelop ileadership skill. Sibe sesifaka amanye ama instrument. Ikhona le instrument kuthwa yi mbomu nokunye. Bese uthi uma ufuna ukuthi uwine, ulungisa indlela ogqoke ngayo ibe sesimeni. Uma sesiba prepara siyabatshela ukuthi, kungenzeka ukuthi wena, uyishaya kakhulu ingoma, musa ukuthi ufune ukubedlula bonke ngoba uma ku jajwa kujajwa iteam, akujajwa umntu oyedwa. Sonke sibuka igoso ukuthi lithi asenzeni, senze lonto. Iye ithi ke into uma sesifuna udli ngoma, nga la emakoneni siye sithi ngama qhule, sibophele lapha ompetha impela emakoneni sibe sesibophela phakathi nendawo, siba strategic kanjalo. Masibashaya kwi competition sikhuphuka side siye ku National, siyakwazi ukuntshontsha okuhle kwesiba shayile, bese sibuya sizo blender, bese kuphuma into eright. Zininzi izinto esiye sazicoshu ku shameni sazifaka la".</i> (IsiZulu = At school, as teachers, we compose choreography and number of dance steps that will be executed including entrance performance and exit choreography. We use a different technique of playing the drum. Mkhize says when the dancers listen to the drum beat, it should make them have goose bumps. When singing starts, follows the drummer then the dance leader. When we select the leader, we look for the one that is good in dancing and singing. He should indicate when to begin the dance step. The leader should portray leadership, just like the captain of a ship, he should ensure that group members behave. As the team wins, he also develops leadership skills. We also play music instruments, such as <i>imbomu</i> (wind instruments that is blown) and others. When we want to win, we wear the relevant costumes (identity). We tell them that those that are too good in dancing must avoid showing off as individuals because it's the whole team performance that is judged not an individual. We all watch the leader and obey him. Other tactics that we use to win, we strategise by placing the good dancers at the corners and others at the centre of the group. As we proceed to participate at National level, we copy styles from those that did not win and blend with our dance styles. There is a lot that we copied from ushameni dance style and included in our own dance performance). <i>Indlamu akuyona ingoma yesigodi esithile, yinto eyaqala nje emayini, maku hlangenwe. Icisha icombine lonke uhlobo loku</i>
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	<i>dlalisela. Ku shameni indoda enye ivusa ingoma bese kudlaliselwa</i>". (IsiZulu = <i>Indlamu</i> dance is not associated with a specific village, it started in the mines in gatherings of the mine workers. It almost combines several styles of dancing. One man named <i>ushameni</i> leads a song and others start dancing).
Ngaba isimilo sabo sinjani njengoba besuka emakhaya	<i>"Lana bekukhe kwakho ama experiences e gangsterism, ufile kujarhwana lana, uthole ukuthi isikole asisa lawuleki. Ingoma iqhamuke yaba a very strong instrument in terms of ukulekelela, because once wakhuluma nge ngoma kuba ne teaming up, co-existence. Laba bancane abozo joina Impunga, wena sowumdala vikela abancane, sizame ukukhupha lento ye bullyism. As a result, sele siya ngaphandle siyo performer, yonke into bayenza ndawonye, baya shera nokudla. Lento idala ukuthi kube na that brotherhood. Thina siba practizisayo, basibuka njengomuntu osendele kubona. When sihambile, if kuyaxatyanwa, basuka as a team. Ezinye izikole zijwayele ukuthi basi provoke ngoba siya winner. Sowubona isikole sethu singaka kukuthi wonke umuntu ufuna ukuza eMpunga"</i>. (IsiZulu = In our area, we once experienced gangsterism, some people would be chasing others, there was lack of discipline in our school. When <i>ingoma</i> started, it became a very strong instrument of bringing order and curbing ill-discipline because when you speak about <i>ingoma</i> group members, there is togetherness and co-existence. Young learners that have joined Impunga are protected by the older ones to eradicate bullyism. As a result, when the group goes away to perform, they do everything together- and share food. That creates brotherhood. Because we are responsible for their practice sessions, they take us as part of them. When we away from school, and conflicts arise, they team up against the those that want to attack the group. Now our school enrolment has increased because everyone wants to come to Impunga school).
Injongo yenu yokuba isikolo senu sibe ne cultural group	<i>"Ngicabanga ukuthi phambili nje kukubuyisa isithunzi sethu nokuzithanda thina njengabantu abamnyama, ngicabanga ukuthi, ngenxa ye colonial experience, okuningi kwalahleka, mina it is my belief ukuthi isizwe esisa bambelele ezintweni zaso, esosizwe sifana nesihlahla esine mpande, kune likelihood ukuthi sikhule siye phambili. Uma ungenayo identity uzothi ungubani. Babe conscious ngokuthi bamnyama, bazihloniphe izinto zabantu abamnyama, ngoba it goes a long way ngoba ifaka no buntu phakathi, loko kungasekho namhlanje. Thina sazi ukuphila that life of togetherness. Ingoma ibuyisa ukubhekelelana ekwakuyinto yethu"</i>. (IsiZulu = What is important is to bring back our dignity and pride as Black people because of colonial experience, we lost a lot. My belief is that a nation is holding on to its own culture, that nation is like a tree that has roots and there is a likelihood for

	growth and success. If one has no identity, how will you be called. We want to instil <i>Ubuntu</i>, consciousness and respect of being a Black person and today, that is lacking. We knew the life of togetherness. <i>Ingoma</i> is a way of caring for one another that we used to promote. <i>“Uba siya kwi competition National, kuye kuthwe masi qhamke ne theme yethu esifuna ucompetitor kuyo. Lapho uvuselela into endala. The time sigcina sasiyo competitor ngosiko loku lobola, lapho kuye kufike abakhongi beze kwa mkhwenyana, bakhombisa okukhulu ukuhlonipha bangeliswe ngaphakathi. Uma kuhlengenwe nezinye intlanga siye sifune uku prova ipoint ukuthi thina singama Zulu singo best”.</i> (IsiZulu = When we attend the National competition, we select a theme that informs our performance. Last time, our theme was about <i>lobola</i> negotiations and the respect that negotiators portray during the process. When we are competing with other cultural groups, we want to prove a point that amaZulu are the best.
Ngaba zikhona izinto ezini sebenzisa nzima	<i>“Kunale tendency yokuthi izinto zethu ezi African, kufuneke zi underminwe. Yayikhona into yokungathi yi joker lento but ukuhamba kwesikhathi si winner sibuya nama trophy, wonke umuntu se interested manje wafuna ukuba (benefits) yingxenywe. As a result, savumbulula italent elalisele licashile. Sathola obest kulaba bahleka abanye. Manje akuyo problem ukuba hlanganisa. Nokuthi kusube bazi ukuthi itransport ikhona, sebe eager ukuthi bayahamba, bayolala emahotela”.</i> (IsiZulu = There is this tendency of undermining African music, initially, people were making a joke about the group but when we were winning and bringing trophies, everyone became interested to join. We were able to unearth latent talent and got the best performers from those that were laughing at us. We do not struggle to get members because they are eager to travel and sleep in hotels).
Kutheni niba ninzi kangaka abafuna ukungena kwi group ye folklore. (Why are you such a big number that selected folklore)	<i>A learner at Impunga responded “Into esenza size la kukuba Impunga iyakwazi ukuthi iye kwamanye ama province, nathi siwabone amaprovince. Icompetition siyayithanda, si avoide ukuthi senze izinto zala ekuhlaleni, sisinde kuzo”.</i> (IsiZulu = What motivates us to join <i>ingoma</i> group is travelling to see and learn from other provinces and also being away from social ills).

APPENDIX M

ADDENDUM 4

Semi-structured interviews

Question 1: Before participating in this research, did you have any experience of performing IAM. Explain how you were taught, by who, when and where?

PARTICIPANTS	RESPONSES	NO. OF RESPONSES
Jabulile	<i>"I had not danced before coming to university. I grew up in a township".</i>	12
Ezile	<i>"Hayi mna bendi bukela nje, zange ndixhentse". (IsiXhosa = I used to watch others dancing, I never danced)</i>	
Gugu	<i>"I had not danced before coming to university". (Lack of relevant prior knowledge and skills)</i>	
Hlengiwe	<i>"Mina ngiqale la eskoleni uku dansa, ekhaya zange ngingene kwizinto ze culture". (IsiZulu = I started to dance at university, at home, I never participated in cultural activities)</i>	
Bonny:	<i>"I had never danced before, the first time I danced was during a ritual ceremony held at home for my rite of passage, umemulo".</i>	
Dade	<i>"Mina ngiqale ePrimary school, mina ngaba forced ukuthi ngiye emxhentsweni (IsiZulu = to attend umxhentso). I was told that my voice is hoarse, therefore, I could not sing. Ngasekhaya kukhona izintombi. I participated in izintombi / amatshitshi cultural group, sisinele inkosi". (IsiZulu = danced for the chief and performed as virgins in umkhosi womhlanga event, near my home there is a cultural group for virgins called izintombi).</i>	

	“ We learnt new songs from other groups during the event. Love for ukusina developed”.
Kamva	“Ukusina ingoma ngaqala ePrimary” ((IsiZulu = I started to perform ukusina at primary school).
Fana	“I used to dance when I was still young at school”.
Akhona	<i>“Mna ingoma ndiyifundele ecaweni lam (IsiXhosa = I learned ingoma in my church) during events and competitions. I got motivated when our group won and received gifts. We copied styles of dancing from YouTube videos”.</i> <i>“Besi fundisana. Kwi cultural groups emakhaya kuyashaywa akudlalwa uma ungamameli, uthi ku rehearswa ube udlala ngephone okanye ujeziswe uma ufike late, ukhitshwe esikimini”.</i> (IsiZulu = we taught each other. In cultural groups in our communities, corporal punishment is inflicted to those that misbehave, those that use cellphones during rehearsals and late comers are removed from the group that will be performing).
Lundi	“I grew up watching others perform, I imitated them. As young children, we were sometimes given chances to dance individually. When learning in the community, there is spontaneous performance especially during ceremonies. The dance leaders select those that show expertise to join the group. I participated as a member of a cultural group, performing in ceremonies. I also participated in my school dance group. Discipline is enforced, bad behaviour and late coming is penalized in the community groups”.

Question 2: What were your expectations about the research project before the project started?		
PARTICIPANTS	RESPONSES	NO. OF RESPONSES
Bonny	"I was not confident, I expected others to mock me because I was shy and could not dance, could not lift up my leg but I loved IAM".	08
Hlengiwe	"I expected that I will learn cultural songs and dances <i>ngoba ndingazazi</i> , and <i>emxhentsweni ndandisazi ukuba akukho mntu omane esithi cula ibass, lungisa and yehlisa</i> invoice". (IsiXhosa = I expected that I will learn cultural songs and dances because I did not know them, and <i>emxhentsweni</i> I knew that I will not be told to sing in a particular technique and voice part).	
Gugu	"When I joined the ensemble, I expected that each cultural/ethnic group will perform their own dance".	
Kamva	"I wanted to learn the cultural dances because I didn't know the difference between ethnic cultural dances. At my home village, we don't regard umxhentso as important".	
Ezile	" <i>Bendinomdla wokufunda</i> about icultures. <i>Ngangifuna imarimba nga ngayitholi</i> igroup <i>engizoba nayo</i> ". (IsiZulu = I was interested to learn about cultures, and I could not get a marimba group that I could join).	
Akhona	" <i>Ndingene ku mxhentso kuba ndizokwenza into endiyithandayo</i> ". (IsiXhosa = I joined the group because I was going to do something that I like).	

Dade	<i>“Ndathi mangifika kwa Music ndathi ndizokwenza umxhentso ngoba yinto endikhule nayo. (IsiZulu = When I arrived at Music unit I said I will learn umxhentso because I grew up doing it).</i> <i>“I did not like singing because of my hoarse voice”.</i>	
Chuma	<i>“Ngingeniswa kukuthi izinto zesiNtu ngiyazithanda ne instruments zakhona, ngisafisa ukwazi more ngoba mina ngithanda instruments kakhulu”. (IsiZulu = expected to learn more because I am passionate, and I wanted to learn African music instruments).</i>	
Question 3: Explain about which approaches and strategies that were used to learn IAM at the research sites.		
PARTICIPANTS	RESPONSES	NO. OF RESPONSES
Gugu	<i>“I learnt dances of other ethnic groups such as ukusina isiZulu, I learnt about how and when the dancer is supposed to lift a leg. I didn’t know the dances of other ethnic groups until I joined the ensemble. Ndifunde nange culture yamaZulu, umfana ovunywa yintombi ne lobola negotiations”. (IsiZulu = I learnt about Zulu culture, acceptance of a marriage proposal and the process of lobola negotiations).</i> <i>“Our instructor listens to us; they give us a chance to voice our opinions about how to rehearse. In this group we sit down and appoint all problems, we brainstorm strategies to solve the issue”.</i>	12
Lundi	<i>“AmaZulu experts taught us about the types and uses of ingoma, afterwards, dance steps were</i>	

	introduced, and we learnt by imitation and split dance song into sections and step by step. But the thing I learnt is the value of our music which is Nguni music including dance”. <i>“Enyinto Mam, umculo wesintu uyakhuluma ingoma iya creatwa ngento eyenzakalayo, kuvele kusinwe ngayo, hlambe kudliwi nyama la, avele ayithathe omunye, sibe sesivum’ingoma thina ethi ‘emdala kangaka, ukhulumel’ukudla emdala kangaka”.</i> (IsiZulu = Another thing Mam, African music is created about something that is happening, people just dance about it. For example, when people are eating meat, someone just grabs all the meat, then we create a song about the incident).	
Akhona	<i>“Uqala slowly udlala igubu, once waqala phezulu uzodinwa. Ndeva ukuba uma ukuma period awulidlali igubu. Ilanga amplifies the sound ye gubu. Ndibone ukuba umntu odlala igubu ubangathi uya shaker, uba kwenye idimension, uba spiritual”.</i> (IsiXhosa = Once at the beginning <i>igubu</i> is played loudly, the player gets tired early. I heard that a woman that is in her menstrual period, she is forbidden to play <i>igubu</i>, drum playing sometimes triggers convulsions, because it is spiritual). <i>AmaZulu ekuqaleni baye basifundisa, asilandela umlando, bathi yhini ingoma, bayi breaker into many pieces, basiqala step by step, kanye nabaThembu batsho ukuba ingoma idlalwa ma kutheni”.</i> (IsiXhosa = AmaZulu started by	

	teaching us about the historical background of <i>ingoma</i>. then the AbaThembu explained about the social function of the song). <i>“Ingxaki ibakho if umntu uyasina ecula at the same time, ukuze asine kumele avale umlomo, that’s why engomeni sometimes kuye kuthiwe makube abantu abangaz’usina at all and focus ekuculeni, into yokusina ifuna amandla. Xa sowu qhelile, umzekelo mna ndiyakwazi ukusina ndibe ndicula”</i>. (IsiXhosa = A problem occurs when one is dancing and singing at the same time, one is supposed to dance only, and others focus on singing because dancing demands energy).	
Iva	<i>“Ofika late sele iqhuba ensemble, siye siyi group simphindele, if akasheshi ukubamba simsondeze nomntu oseayazi, amane emfundisa. Xa sele sise stage, asiculi sonke, thina siyayiqala ingoma but once siphakamise unyawo audience takes over icula ngokwayo, amajaji abheka ukuthi niphakamisa unyawo nijike ngexesha elinye”</i>. (IsiXhosa = A participant that joins the ensemble late is assisted to be on par with other members, if the participant is slow in learning, we partner the participant with another one for mentoring. When we are performing on stage, we start a song and once we start dancing, the singing is taken over by the audience and the judges focus on uniformity and coordination of steps and other body movements).	

	“AbaThembu started by introducing rhythm by clapping, lyrics of the song are explained and later body movements and lastly, information about ceremonies where the songs are performed was presented. More time to master the complex rhythms of the bow music instruments of <i>umtshotsho</i> dance sequence of steps is needed. <i>Ukufunda</i> instruments like <i>umrhubhe kuthatha ixesha elide noba ngunyaka umntu epractise</i>”. (IsiXhosa = Learning music instruments takes too much time such as a year of practising).	
Dade	“Only Sotho dances for women were learnt, background information about the songs was presented such as songs for presentation of gifts to the chief. <i>Omama baqale basinike ibackground batsho ukuba le ngoma iculwa xa kutheni</i>”. (IsiXhosa = women gave us the background and social function of the song). “The women wore long skirts that was hiding the movement of legs. Learn about cultural attire and costumes that are worn by circumcised women and young girls”.	
Bonny	“Started by watching YouTube videos and observing other cultural groups and peers demonstrating and teaching us at university”. <i>“Apha enyuvesi indlela besifundisana ngendlela yokubukela videos ahlukeneyo kuYouTube bese abanye abakhule beyenza bebesiza nendlela ezahlukeneyo abenza ngayo emakhaya.”</i>. (IsiXhosa = Here at university, we watch videos and copy styles then practice).	

Dade	<i>“Egroupin sidibana nabantu abangafani, kukho abasheshayo ukubamba kuye kube lula kubona, abanye uthola ukuthi kunzima kwa ukuthi aphakamise unyawo, so siye sisi breake istep, sisenze slow, siba countele, the time um countele, sithi sizosina kathathu iphrase ethile, nakusasa simane simkhumbuza, masele ihlangene isequene, sithi sesiya polisha”.</i> (IsiZulu = In our group, some members are quick to drill dance sequence into their muscle memory and those that are slow, their feet have difficulty in lifting up a leg, so we break routine into chunks, reduce the pace, verbal count, saying we will repeat a sequence three times. In the morning, we repeat, drill the sequence into muscle memory until the dance is complete).	
Chuma	<i>“Kube yi challenge kakhulu kumina otitsha abanye, ndisebenza nabantu abangafani, kukhona abakwaziyo ukumamela, abanye bane chaos kakhulu, abanye bazitshela ukuthi bangcono kunabanye.</i> <i>“Uthola ukuthi omnye uyahluleka, umzamele indlela elula yokuthi angayibamba. Then kusasa kufike enye igroup, umsebenzi ungawuboni ukuthi uyaphi, ube ngathi u loose interest, but ndinga bonakalisi ulaka ngoba uzogcina sowu baleka ungenalo uthando lwale nto, ndikubonise, ndizithobe kuwena”.</i> (IsiZulu = As a peer teacher, I had a big challenge, I work with different participants, some are good listeners, but others are chaotic, some are over confident and think they are better than others. I strategize	

	and assist individuals, others make noise, and ask them to keep quiet, I get disturbed but avoid giving up on them because I want to instil love for the music, I instead beg them and humble myself). "I learnt playing and teaching marimba and dances, but I still need to learn <i>ukutyityimba</i> (dancing technique of shaking the upper body) of the AbaThembus, it's still difficult for me. It has not been easy to learn dances, I practiced the dances and am still learning".	
Fana	<i>"Ndafika late kwi ensemble sebenazo isteps asele bezenzile. Ndithe xa ndifika ndaba observer ukuba benza njani, iproblem kukuthi ubhudas uyabhimba apha kwi voice projection, xa sekuthwa akuculwe, ivoice yam does not sound good".</i> (IsiZulu = arrived when group members already had started learning dance steps. I observed how they do it, but my problem was that my voice cannot project) As time went by, I told myself, let me adjust, these people are welcoming to a point, I made friends kula group. As a group we try to be patient with one another, we have different ideas and personalities. We become proud of ourselves that we passed down knowledge from ourselves to other students). <i>"Nangu uChuma utisha wami, ube ndifundisa imarimba kwi tenor waphinda futhi nakwi bass in different songs and different genres. Then kumxhentso, ndiye nda sticka la kowesiZulu ngoba kowe siXhosa, hayi umzimba wangentla</i>	

	<i>awushukumi</i>". ((IsiZulu = Here is my teacher, Chuma, he taught me <i>imarimba</i> tenor and bass, in <i>umxhentso</i>, I focused on AmaZulu dance because my upper body parts cannot do <i>ukutyityimba</i> of the AmaXhosa dance). "Learning music instruments eg. Marimba takes several weeks, it depends on regular practice, <i>umrhubhe</i> (mouth bow instrument) playing takes longer because I did not start playing at a younger age but started playing at university".	
Ezile	"<i>Ukudlala</i> instrument <i>kufuna</i> icommitment ne practise, the only way, <i>ukuze ndiyidlale ngohlobo endinqwena ngalo</i> is to practise <i>ibe isuka apha kuwe entliziyweni</i>". (IsiXhosa = Instrument playing demands commitment and practice to reach your goal, playing it must come from your heart). Learning takes shorter duration when committed and practicing regularly. At university, I learnt new dances of other cultures, demand for commitment, and regular practice, especially for songs that I was not familiar with. Now, I can dance <i>umxhentso</i>. I thought I could not dance <i>ukusina</i> until I observed another student that had initially never danced, attempting to dance, I realized that if commit myself to learn, I can also dance. The competitive spirit and belief helped me to learn".	
Jabulile	"<i>Igosa</i> would sing because <i>nguyena uyaziyo ingoma, sibukela kuye</i>". (IsiZulu = The leader would sing because he/she is the one that	

	knows the music, we watch and imitate him or her.	
Kamva	“Instructors attitude such as patience, tolerance during lesson caused learning to happen. One instructor catered for slow learners and took time simplifying the technique”.	
Hlengiwe	“I watched my friend that was dancing in the ensemble, and I developed interest. She taught me <i>ukusina</i> in our room at the residence. Breaking down the song and dance steps into shorter melodies and fewer slower steps helped me to learn. I also learnt that practise is important”.	
Question 4: During your participation in the research project, what were your experiences and their effect on your attitude and general understanding of teaching IAM?		
PARTICIPANTS	RESPONSES	NO. OF RESPONSES
Kamva	“ <i>Sifunde into yobana xa ngaba nizintlanga ezohlukeneyo niyakwazi usebenza kunye nitsho nifunde neendlela amasiko enziwa ngazo kwezinye indawo, for example, indlela amaXhosa axhentsa ngayo namaZulu siye safundisana sonke kungoku siyakwazi uxhentsa ngendlela ezohlukeneyo</i> ”. (IsiXhosa = As different ethnic groups, we learn about cultures and dances of AmaXhosa and AmaZulu, now we are able to perform the different ethnic group's dances).	11
Gugu	“Before I thought IAM not important that much, but <i>ndithe ndisodlala</i> instrument engu masengwane (friction drum) <i>ndayibona</i> importance. When I play that instrument I enjoy	

	it a lot, its accompanied by <i>marimba</i>. <i>Ndiyithanda kakhulu marimba</i>, but I thought <i>ingangihlula ukuyifunda kodwa xa ndinoba nexesha eloneleyo</i> am willing to learn it". (IsiXhosa = Before, I thought IAM is not important that much, but when I played <i>umasengwane</i>, I realised its importance. I like <i>marimba</i>, I thought that I cannot be able to play it but if I can have enough time, I am willing to learn it).	
Lundi	"IAM <i>ubalulekile kakhulu ne instruments zakhona ezahlukeneyo kodwa mna bendinga zixabisanga kuba bengingekho mde kwizinto zesiNtu kodwa ngoku uthando lwazo nenjabulo eyakhekayo xa kuthethwa nge IAM inkulu</i>". (IsiZulu = IAM and different music instruments are important, I previously did not see their value in African culture but now I developed love for them).	
Bonny	"Before I was taught about these IAM instruments I thought it not important at such a point that I laughed when I see people playing instruments like <i>masengwane</i> but after I was taught, I learnt that it very important to know how and I felt good playing it and my attitude changed. I would like to share my views with other students because I like what I am doing and it was my second time playing <i>umasengwane</i> but I learnt and know how to do it, to be on the beat or off beat".	
Iva	"<i>Ndiye ndaqaphela ngeskhathi sizoba ne orientation na before sizoya eSterkspruit besiyi</i>	

	group <i>sibaningi</i>, <i>abantu baya kthanda ukuhamba</i>, <i>sifuna ukuyo ziveza ukuthi singobani siphethe ni</i>, <i>iyiyona nto. Into esigqunguzelayo kukubakho kwe event</i>, ne competition, as long as <i>kukho abantu abaza kubukela</i>". (IsiZulu = Before we travelled to Sterkspruit and when we were preparing to perform at the university orientation, many members like going to perform and showcase what they have learned. I noticed that members are motivated when they are going to perform in an event and there will be an audience to watch them).	
Fana	"We have a discussion time as we are in a group, that thing help us a lot in improving a communication and socialization with human".	
Hlengiwe	"Okokuqala <i>mna ndiye ndafunda ukubaluleka komxhentso kuba bendingawu xabisanga kakhulu. Ndiye ndafunda ne discipline noku sebenzisana nabantu</i>" (IsiXhosa= Firstly, I learnt about the importance of <i>umxhentso</i> because I did not regard it as important. I learnt about discipline and working with others).	
Jabulile	"<i>Mna ndiyawuthanda umculo but bendingena access yokuba ndi joine, bendikhe ndiyoba bukela ndabona ukuba some of izinto ndingakwazi ukuzenza. Mna ndingene emxhentsweni ndinga thenjwanga ngabantu ndiba demotivated kuqala but ndazi motivator. Ndenza lento mna ndiyi funayo ndizithembile. Ukuqala kwam kwabanzima, qha ndazi xeleva. Mna bendingekho mde kwizinto zesiNtu kodwa ngoku uthando lwazo nenjabulo eyakhekayo xa</i>	

	<i>kuthethwa nge IAM inkulu. U Ezile ufumene ispirit sokufunda ukusina through mna</i>". (IsiXhosa = I like music, but I previously did not have access of joining, I used to watch and realise that I can also perform. When I joined some members did not believe that I can perform, that demotivated me, but I motivated myself. At the beginning, it was difficult, but I trusted myself and I wanted to achieve. I was not passionate about IAM, but I developed passion about it now, even Ezile got motivated to learn <i>ukusina</i> through me).	
Chuma	<i>"Into endenza ndiyithande lento siyenzayo, bendingasini kodwa ndikuthanda ukusina, nam ndathi makhe ndizifake. Bendiqala ukusebenza nabantu abaninzi nam ndibe yi part, sometimes siya xabana, siphinde sivane sometimes kube mnandi sidlale, siya understandana. Kwazo developer ne leadership skills"</i> (IsiXhosa = What makes me love what we are doing is that I was not participating in <i>ukusina</i> then I decided to join the ensemble. It was my first time working with many people, we worked as a team, sometimes, we quarreled and resolve the issue, sometimes we play and enjoy ourselves, we understand each other).	
Ezile	"But on stage, we perform as a collective and are eager to do the best. I have learnt to socialize with different people and our leader taught us to respect and treats us equally".	

Akhona	"My lesson about the Indigenous African music is that it taught me about equality and working together".	
Question 5: What would you suggest should be done differently, adapted from the way it is done or remain the same in the teaching and learning of IAM? Give reasons for your suggestion.		
PARTICIPANTS	RESPONSES	NO. RESPONDED
Bonny	" <i>Ndinqwenela uba umculo/ingoma ibe compulsory ezikolweni kwaye sisebenzisane nezinye ititshala ezikolweni, phinde sifumane inxaso kubantu abaphezulu, umzekelo, sithathwe sisiwe endaweni zangaphandle ezinezinto zesintu, kwaye sixhaswe nange uniform</i> ". (IsiXhosa = I wish IAM be compulsory in schools and a positive attitude towards IAM work together with school teachers, receive support from management, for example, we get support for transport to visit cultural sites and get funding for costumes).	12
Hlengiwe	" <i>Inceda kakhulu into yokubiza cultural groups to train university students, mase kufika laba bangaphandle bafika nezinye ingoma and dances, nathi siba focused</i> ". (IsiZulu= Inviting cultural groups to train university students helps a lot because they teach us dances and songs and we focus during lessons).	
Fana	"There is a need to invite the practitioners to teach more songs. It is much interesting and inspiring to learn from custodians because they are experts that grew up performing the music, they know the roots of African music and demonstrate the music with passion".	

	Our hosts demonstrate their kindness and appreciation for recognition of their culture. <i>Uba nawo umdla, ubabukele</i> because <i>bayazi</i> demonstrator, <i>uphinde nawe uyo</i> participator <i>pha</i>.” (IsiXhosa = You get inspired, as you watch them because they demonstrate, and you join them as they perform). “<i>Ndicela siyofunda umxhentso wabaTswana eNorth West</i>”. (IsiXhosa = I request that we go and learn <i>umxhentso</i> of the Tswana).	
Kamva	“In our communities most of the time, we believe in one religion but here at school, we deal with different people, so we need to fit all of us, so we sometimes have lectures/classes while in villages we do for enjoyment”.	
Gugu	“We have to learn more instruments and be committed to one another and explore more of instruments that are in our varsity also know how to make these instruments. When we have these instruments, it will be much easier to teach IAM.”.	
Lundi	“Minimum days for absence should be regulated to maximum three days. Lecturers put control measures in place eg. attendance registers are kept in files. Poor attendance by some members affects performance and morale of members”.	
Jabulile	“<i>Abanye benza</i> two minutes <i>basayine</i> register <i>baphume bahambe. Maku sayinwe ku</i> Miss <i>yena bazo moyika, umntu acace ukuba akekho practizin</i>”. (IsiXhosa= Some members stay in practice session for two minutes thereafter, he signs the attendance register and leaves. The	

	attendance register should be signed in the presence of the lecturer to note those that are absent).	
Iva	<i>“If umntu uyamlungisa, okanye uyathulisa kuba ngathi wazi kakhulu, bathi ndizenza ngcono. Kwi rehearsal makabe khona ulecturer kuba if into ithethwa si student abayimameli kodwa xa ithethwa ngu lecturer iyamameleka. Umzekelo xa engekho ulecturer kwi rehearsal, abanye bahleli phantsi bacofa amaphone, xa kufika ixesha le transport uthatha into zakhe uyahamba. Ngomso uyafika akayazi into ebesiyenza izolo. Omnye ebengekho for three days, sibe ngoku engekho besifaka isteps, kwenye ingoma masenze esi step, xa efika ngosuku lwe four, siyi group asiyi phambili. Kwi attendance register ba sayna upresent”.</i> (IsiXhosa = When I reprimand a person to be quiet, members of the group say I think that I know better than others. A lecturer should always be in attendance because students do not listen to other students. For example, when the lecturer is away, some participants sit and focus on their cellphones, and they just leave rehearsal room when it is time to go to their residences. A participant that comes on the fourth day after being absent from classes for three days, when we worked and introduced a sequence of new steps. When they come back to class, they do not know what we were doing and that delays progress for the whole ensemble).	

Chuma	“As uteacher <i>uya</i> strategist, create a melody <i>uzonika abantu</i> for different instruments, <i>uthi uqala ngoyi one, abanye benza ingxolo, ube sele uphazamiseka into endayibhaqa kukuthi, into xa ithethwa sesinye istudent, ayimamelwa, kungcono xa kubekho ulecturer kwi rehearsal, athi maku tshintshwane</i> in playing the parts. <i>Hayi shame asimamelani sizi</i> students. <i>Xa engekho ulecturer, abantu bahleli phantsi bacofa amafouni</i>”. (IsiZulu = As the peer teacher strategises, creating a melody that will played by members in different instruments, while he starts with teaching one-member, other members are making noise, that disturbs the lesson, I advise that a lecturer attend rehearsals and advise members to share and rotate in playing the music instruments because participants do not listen to peer teachers, some even sit and play with their cellphones).	
Dade	“<i>Into endiye ndayiqaphela kukuthi omama babe Suthu since begqoke impahla ezinkulu asiboni ukuthi amadolo enzani angathi unga practizisa abantu ugqokile ingubo bazobona idolo ukuthi liya ngaphi</i>”. (IsiZulu= I noticed that the BaSotho women community experts were wearing costumes that covered their knees, I wish they were wearing revealing clothes so that we could see clearly how they were dancing).	
Ezile	“<i>Masambeni siye kwezinye indawo sibukele naku YouTube okanye omnye umntu onento ayaziyo maka add kulanto siyifundisiwe ukuze iqhubeke ukuze nawufika kwisikolo esithile ufike</i>	

	<i>sele uphethe</i> information <i>eninzi</i>". (IsiXhosa- = Lets go to other places and watch YouTube videos and those that know some IAM should add on what we have learnt to enable us to bring a lot of knowledge to schools).	
Akhona	"<i>Thina bahamba</i> ipractise <i>masibe ne</i> group <i>yethu sodwa</i>, then <i>abangayihambiyo</i> practise <i>babe ne</i> group <i>yabo bodwa bazoba</i> serious. <i>Inumber kwi</i> ensemble <i>mayibe</i> minimized to ten to fifteen maximum members <i>kuba abaculayo baqhwa</i> <i>bangathathwa nakwe zinye</i> ensembles. Mixing of students that are in different levels of studies should be encouraged to avoid marginalizing students that are in lower levels of their studies". (IsiXhosa = Members that regularly attend practice sessions should have their own group, in order to promote serious attendance. Number of members in an ensemble should be minimized from ten to fifteen maximum and request assistance for singing and clapping from members of other music genres).	