

Integrating Culture Bearers to Teach Indigenous African Music and Dance in Tertiary Institutions

Wonder Maguraushe

Abstract

This chapter is based on the study that integrated culture bearers to teach Zimbabwean indigenous music styles and genres in tertiary institutions. Specifically, the study aimed at highlighting the inadequacies of canonised dance instruction methodologies. Drawing upon historical sources, personal experience, and interviewee reflections on indigenous African music and dance instruction, the present article explicates issues surrounding the integration of culture bearers to teach in tertiary institutions. Particular attention was given to explications of the culture bearers. Considering their perspective, the study found that music and dance pedagogy is misaligned with indigenous African music practices. Consequently, the approaches usually employed to impart music and dance skills to tertiary students by pedagogues are inadequate, and at worst, moot. These methodologies seem to be scantily relevant insofar as the advancement of scholarship in African music and dance is concerned. Furthermore, the results show the existence of African ways of packaging and imparting knowledge about indigenous African music and dance. For this reason, it becomes prudent to propose what could be known as Authentic African Music and Dance pedagogy, which would be capable of giving the best to music and dance students to adequately equip them to operate in their practice and ensure authentic dance-going into the future.

Keywords: African music and dance, culture bearers, culture exponents, tertiary institutions, dance pedagogy