“All Music is Music”:
Reconciling Musical Cultures of Origin with Music Identities in Collegiate Programs of Tanzania

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As per Newton: “If I have seen further than others, it is by standing upon the shoulders of, giants.” The only response to my accomplishment is my gratitude for what others have sacrificed for me.

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Dedication

To my children Mercy and Abner, and to all children in Tanzanian schools - "It isn't the mountain ahead to climb that wears you out; it's the grain of sand in your shoes." A great future is rewritten by disrupting a diminishing past.

Abstract

Post-colonial Tanzania has not reconciled the significant disconnect in music education between indigenous and Western music experience in higher education. Students with indigenous music experiences from the village struggle to acquire the Western-centered formal education as offered in academia. The critical dichotomy between the two learning contexts raised the question: In what ways have higher education institutions in Tanzania embraced the indigenous music and reconciled music-cultures in the attempt to offer musical-arts education? The purpose of the study was to understand how Tanzania is responding to the quest for musical cultures reconciliation by exploring the relationship between students' indigenous music education and the experiences at two institutions with varying curricula models. Therefore, a phenomenological method was used to investigate students' lived experience. The findings indicated that the current music curricula are the replica of Western curriculum models where music students find themselves in curricula that constitute abstract intellectual territory. The nature of musical knowledge transmission requires graduating music students to relearn in the village in order to face their musical world. Acknowledging the significance of students prior musical experiences and Western music in the academia, the need for a curriculum that bridges disparate music cultures and provides a constructivist approach to learning is central in Tanzanian higher education. The community-integrated music curriculum is proposed to close gaps in student learning experiences.

Keywords: Tanzanian indigenous music, curriculum, post-colonial education, music-cultures

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Chapter One

INTRODUCTION AND SETTING

The Research Background

Soon after I joined the teaching staff at Tumaini University Makumira, a student came to me asking why he was not allowed to specialize in *zeze*, a traditional instrument. Primary and secondary instrument choices, according to the program, were Western-based instruments such as brass, piano, voice, or classical guitar. *Zeze* was not an option. "I am a *zeze* player. Why can't I major in *zeze*?" the student asked. "But that is not an option, I replied. "But why? That is what I can play!" he asked tearfully. "Because it is not an option! Why not choose from the list, Makoroboi? [pseudo name]." I was responding from the teacher's perspective without critically analyzing his question. "I have never played any of those before. I cannot play the piano!" he argued with anger and discontentment. "And *zeze* is not in the curriculum," I stated in a raised voice before he even finished his sentence. The student left my office disappointed and reluctantly committed to learning the piano.

I had forgotten about this incident until the student had to give a piano recital by the end of the semester. It was absurd, but a gifted *zeze* musician was to provide a piano recital for an audience. Alas! he played a rendition of *Twinkle Twinkle Little Star*, and in spite of the simplicity of the piece, the student had little talent as a pianist, and the performance was unimaginably awful.

This experience, which initiated the current inquiry, points to a crucial post-colonial scenario in Tanzania's educational system in which the agenda has not dealt with reconciliation aspect of education between Tanzanian indigenous culture and Western culture in the education sector. Its impact is significant in the current contradictory music education system wherein students have an indigenous music experience and try to acquire the Western-centered formal education as offered in academia.

Most of the students pursuing a music degree in collegiate programs come from an indigenous music background (Mapana, 2013). They come to music schools already having mastered advanced music skills that they learned traditionally and as part of their cultural heritage from their cultural masters. Collegiate music education, which is far removed from their indigenous music education, is mandated to students who would be expected to acquire enough skills to be used in school life within a few years of their degree. Students suddenly find themselves in a new learning environment that offers them no option except to seize what the program has to offer. Since indigenous music is not considered academic, and there are only limited music programs in the country, students must disconnect themselves from their prior musical experiences for the sake of their degrees. What the profession needs is the investigation into how the experience of Tanzanian formal music learning in universities influences students' future musical careers.

The nature of the education dilemma in Tanzania and many other parts of Africa is traceable back to the 1960s when most African countries gained independence. It was

clear that although the new education system was an urgent need, the matter was not of a simple replacement of European-based with the indigenous-based education. In what seemed to be the wounds of colonialism, post-colonial African countries had inherited complex and segmented states that required more than a unification. Kwame Nkrumah, a Pan Africanist who led Ghana to independence from Britain, acknowledged that the post-colonial Ghana was caught between three values, namely "the traditional, the Western and the Islamic [or Christian that] co-exist uneasily…" (Nkrumah, 1964, p. 78). These tensions are echoed in Tanzania, which shares a similar colonial legacy with Ghana.

Nkrumah called for a reconciliatory framework in educational discourse proposing the system where "progress is forged out of the conflict[ing values]…" (p. 78). He called this the *consciencism* philosophy. The attempt for Nkrumah was to restructure the education system that found "its weapons in the environment and living conditions of the African people" (p. 78). *Consciencism* would provide "the map in intellectual terms of the disposition of forces which will enable African society to digest the Western and the Islamic and the Euro-Christian elements in Africa, and develop them in such a way that they fit into the African personality" (p. 79). In my terms, Nkrumah's ambition was to build an education system that is contextual by bringing the relevant aspects of modern education in the center of cultural values. His arguments are central to the post-colonial African education debate because Nkrumah, in his Independence Day speech, posited that "the emancipation of Ghana is meaningless unless it is linked to the total liberation of Africa" (Kwame Nkrumah March 6, 1957).

Similarly, after the eve of independence, Julius Nyerere, the first president of Tanzania (previously, Tanganyika), also struggled with a similar proposal that aimed at education for self-reliance. Nyerere, however, was concerned not only about the educational relevance but also about the colonial impacts on Tanzanians' perception of their identity. For Nyerere, the principle of colonial education damaged the Tanzanian people's cultural competence and attitudes towards themselves. To restore such deteriorated competence, the primary focus of the education philosophy, according to Nyerere, must be to "repair attitudes, ideas, and knowledge of the people" (1967b, p. 3). The following speech provides the ground for Nyerere's philosophy of self-reliance:

> Of all the crimes of colonialism, there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did have was worthless – something of which we should be ashamed, instead of a source of pride.
>
> When we were at school, we were taught to sing the songs of the Europeans. How many of us were taught the songs of the Wanyamwezi or of the Wahehe? (Nyerere, 1967a, p. 187).

Being a Pan Africanist like Ghana's Nkrumah, and a teacher by profession, Nyerere not only critiqued the European model of education but also doubted its ability to grow its meaningful roots in the Tanzanian culture that it previously had attempted to destroy. Nyerere's speech, therefore, was aimed at what would later be reflected in work such as that of legendary novelist Ngugi wa Thiong'o, the concept of "decolonizing the mind." In his most cited non-fiction publication, *Decolonizing the Mind* (1986), wa Thiong'o challenges his critics about the role of African languages in African culture, history and identity. For wa Thiong'o, the seemingly exoticized African identity and knowledge

must be reinstated in post-colonial Africa. According to the scholars, the publication was a revocation and “a farewell to English as a vehicle for any of [his] writings” (p. xiv), hence advocating for the use of indigenous languages. This argument represents a decolonization view of development that was long advocated by many African thinkers such as Nkrumah (1964), Kenyatta (1965) and Nyerere (1967a; 1967b).

Nyerere’s other speeches also attack the colonial education for not “transmitting the values and knowledge of Tanzanian society [but to] deliberate[ly] attempt to change those values and to replace traditional knowledge [of Tanzania] by the knowledge from a different society [the Europeans].” (Nyerere, 1967b, p. 2). The goal of the European education, Nyerere argued, was to privilege the colonial power by “inculcat[ing] the values of the colonial society and to train individuals for the service of the colonial state” (p. 2). Thus, when education for self-reliance was introduced in Tanzania, it sounded like a farewell to a Eurocentric educational system and hence the beginning of the new era in which educational philosophy was to be guided by the question, “what kind of Society are we trying to build?” (1967b, p. 5).

Shizha (2013) wrote about the problem with postcolonial a sub-Saharan African school curriculum and argued that “the school curriculum in postcolonial Africa experiences challenges that are a legacy of colonial education that remained in place decades after political decolonization” (p. 1). Shizha further states, “the case for African school curriculum is contentious in contemporary Africa because it negates the voices of African indigenous populations” (p. 1). These arguments are supported by Murphy &

Fautley (2014) who bring to light how "the indigenous music [still] struggles to find its place in the core [formal] music curriculum" in many African countries (p. 243).

The issue, however, has been investigated and handled in a variety of ways. In Nigeria in 1988, Ekwueme brought up the issue of Nigerian indigenous music in curriculum development and suggested a curriculum "that draws upon the cultural materials of Nigeria as a basis for developing a music curriculum, which is founded on principles of contemporary music education thought" (p. 27). For Ekwueme, a proposed curriculum must focus on the "Nigerian folk music … through which students are sensitized to musical elements, improvisational strategies, local musical materials and expressive possibilities of music relevant to their experiences and environment" (p. 27). The curriculum that Ekwueme proposed provided guidelines for teachers to implement indigenous music learning strategies in their classrooms. In 1999 Wiggins also looked at *Issues for Music and Education in West Africa* and suggested indigenous music to be looked at from four points of view in the curriculum:

- As music, where the sonic events can be charted, documented and analyzed
- as "ethnic" where the function and meaning of this music for its culture can be considered
- as cultural artefact where the changing process of transmission and preservation can be observed. [and]
- as pedagogical material where the nature of learning related to culture and the process of translation by the teacher and the learner can be examined (p. 4).

In South Africa, Herbst, De Wet & Rijsdijk (2005) share how in 2002 the post-apartheid government responded to the demands by revising the national curriculum to address “the past neglect of indigenous knowledge systems and the overbearing emphasis on written musical literacy … while paying attention to the influence of colonization on institutionalized music education in South Africa” (p. 261). Yet, in Tanzania, the issue of music curriculum function is yet to be evaluated.

Statement of the Problems

The failure to design a viable music curriculum that meets the needs of students in Tanzania contributes to the persistence of the gap between indigenous music education in the village and the formal music education in academia. A critical concern in present-day Tanzanian education system is the dichotomy between what happens in collegiate music programs and what happens in the village. Mapana (2013) looked at Tanzanian music education and found the persistence of a Eurocentric curriculum in Tanzanian collegiate programs. As a results, Mapana found that “little music of Tanzania appears in the school curriculum, thus causing discontinuity of children’s music learning as well as the inability to focus on the knowledge and skills appropriate for a variety of Tanzanian music cultures” (Mapana, 2012, p. 3). According to Mapana (2012), Tanzania currently has no music curriculum that is based upon Tanzanian indigenous musical expressions while graduating music students are incompetent to teach classical music in schools. Attitudes toward music traditions, according to Mapana, show that student teachers prefer not only that the indigenous music to be the focus of the music curriculum but

also that there is a gap between the indigenous music they learn in their cultures and the Western music they learn in academia.

The questions of African students' competence were also raised by Nzewi (1999), Herbst et al. (2005) and supported by Ezeanya (2011) who pointed out the "abstractness" of the modern knowledge system in Africa as a result of the "absence of indigenous knowledge as a fundamental part of the academic curriculum" (p. 5). After studying *Traditional Bonesetting and Orthopaedic Medicine in West Afric*a, Ezeanya concluded that the colonial knowledge in Africa has changed only the "perspective" and not the "practice" towards indigenous systems (p. 5). Similarly, in Tanzania, while in the formal setting the colonial impacts of education are apparent, the system persistently wrestles with the indigenous epistemologies offered alongside the formal education. The problems I will investigate are threefold: ontological, epistemological, and pedagogical dimensions. Ontologically the study is about the nature of music education in higher education in relationship to students' identity, and epistemologically the study investigates theories and meanings of that knowledge and pedagogically the study investigates methods and learning approaches in relation to students' socio-cultural context.

A space for a dialogue on bridging disparate music cultures and providing a more holistic and meaningful music learning experience among Tanzanian students is necessary. Aróstegui, Stake & Simons (2004) indicate that learning is essentially beyond knowledge transmission and that it does not happen in the vacuum. They argue that "humans develop as they interact with the environment, individuals and society..." (p.

7). It is then an ontological question that shapes people's phenomenological interpretation and perception of their being or *muntu*. Music is one means through which students in Tanzania define their attachment to their perceived cultural identity.

The link between the ways in which one views realities and makes choices are related. Aróstegui et al. (2004) point out the importance of managing "ways in which the curriculum and extracurricular activities are organized and taught at school, which reinforces differences between musical identities" (p. 7). In a case in which indigenous students define themselves through the music they experience outside academia, as in the anecdote above, it is important to seek understanding of how the curriculum can be informed of these experiences.

Further, individuals assume ontological perspectives or views of reality differently in their societies. An investigation of the ways students' musical identities and value are constructed in and between socio-cultural contexts is essential to highlight their socio-cultural interactions and the meaning-making in sonic events. To understand about identity constructions as well as socio-cultural interactions requires informed socio-cultural, historical, religious, and philosophical backgrounds (Bracken, 2010).

Epistemologically, I will investigate forms of knowledge construction and transmission among music students (Aróstegui et al., 2004). The broader epistemological question is how students communicate knowledge and in what ways one form of knowledge/learning might affect or influence another in the education systemI will explore the above ontological and epistemological dimensions alongside the

pedagogical dimension that will address questions related to methods and principles of music instruction for both indigenous and non-indigenous education.

The process deemed appropriate for musical knowledge acquisition in the system is the pragmatic focus of this study and includes applied approaches, strategies, activities, and theories of learning. According to Westbrook, et al. (2013), the pedagogic question must investigate effective practices that support all students' learning in the given context and conditions and includes pedagogical materials available to support that pedagogy.

How I approach these ontological, epistemological, and pedagogical gaps will lead toward a potential curriculum model that closes the gap between village and academia and formal pre-collegiate education and links students' prior music experiences with self-actualization in new learning in Tanzania. This is a concept built on the critical pedagogy (Freire, 1998) as well as postmodern thinking of curriculum that offers room for music-cultures reconciliation, diversity, meaningfulness, creativity, and integration.

Research Objectives

My purpose in this study is *to understand how Tanzania is responding to the quest for musical cultures reconciliation by exploring the relationship between students' indigenous music education and the experiences at two institutions with varying curricula models*. The agenda is to provide empirical-intellectual insights into the disconnect between the system of indigenous music education students acquire from

their cultures and the system of modern music education offered in a formal learning setting.

I will focus specifically on the place, process, and significance of Tanzanian indigenous music students experience through the curricula. To achieve this objective, I will provide an analysis of the underlying students' views of the music curriculum and their learning experiences. I will also approach the broader question: In what way have higher education institutions in Tanzania embraced the indigenous music and reconciled music-cultures in the attempt to offer musica-arts education? This question will examine students' experiences that might predict change in the current curriculum. The assumption is that in order to develop a theory of compatibility of multi-music-cultures in Tanzania, models of the current curricula should be investigated through current music students' and alumni's lived experiences.

Key Questions

Creswell (2014) suggests that inquirers in qualitative inquiry ask a central question followed by sub-questions. The key question for this study on the relationship between students' indigenous music education and the experiences in Tanzanian higher education is: In what ways have higher education institutions in Tanzania embraced the indigenous music and reconciled music-cultures in the attempt to offer musical-arts education? Supporting questions include:

1. What are the most critical influences on the existing music curriculum models in Tanzanian higher education?

2. What are the narratives of current Tanzanian music degree students regarding their indigenous cultural experiences in and with music in relation to their studies in higher education?
3. What changes in values and content of the Tanzanian music curriculum in collegiate programs might reflect students' and alumni's narratives as well as contemporary/postmodern thinking within the Tanzanian higher education?

Definition of the Key Terms

Contextualization:

According to Auer (1992), contextualization "comprises all activities by participants which make relevant, maintain, revise, cancel…any aspect of context which, in turn, is responsible for the interpretation of an utterance in its particular locus of occurrence" (p. 4). It is a coined term which, when used in a linguistic or theological context refers to a localized application or relevance of particular meaning in the context. I will be using "contextualization" to mean the process of providing relevant context or connecting the meaning of the concept source with the context by ensuring the correctness and quality of its translations (Engle, 1983). In the Tanzanian musical context, the term is used as the process where foreign sounds are adapted in the cultural context.

Etic/emic:

The origin of emic/etic perspectives, according to Markee (2013), is from linguist Kenneth Pike, who in his *Language in Relation to a Unified Theory of the Structure of Human Behavior* (1967) differentiated “phonemic and phonetic accounts of the sounds language” (p. 1). In the original formulation, as Markee writes, phon*emic* accounts are those defined by “member-relevant rules about the sound contrasts of language that native speakers have inside their heads, while phonetic accounts [are] researcher-relevant distinctions about how these sounds are observably realized by native speakers” (p. 1).

In the contemporary use, as Olive (2014) defines, “etic perspective encompasses an external view on culture, language, meaning associations and real-world events [while] emic perspective typically represents the internal language and meanings of a defined culture” (n.p). The etic perspective, according to Olive, is in most cases “associated with that of the researcher since it comprises the structures and criteria developed outside the culture as a framework for studying the culture” (n.p). According to Pietkiewicz & Smith (2014) “the emic perspective protects researchers from psychological or psychiatric reductionism [while] looking at data from an outsider’s perspective [etic], [providing] a chance to develop higher level theories and insights which the respondent himself or herself may not have access to” (p. 11). I will use *etic* to mean analysis of the cultural experience or phenomena from an outsider’s (researcher’s) perspective, and *emic* to mean analysis of cultural experience or phenomena from a cultural insider’s perspective.

Enculturation:

Herskovits, quoted by Mapana (2013), defines enculturation as “the aspect of the learning experience…by means of which, initially, and in later life, an individual achieves competence in his/her culture” (p. 12). I will use this term to mean the process through which students’ cultural competence is lineally continued and achieved from their culture to academia (enculturation continuity) or interrupted (enculturation discontinuity) (Mapana, 2013).

Formal:

Herbst et al. (2005) refers to Nzewi (2003) arguing, “indigenous music learning has a philosophy and a systematic transmission or teaching procedure, normally only associated with ‘formal’ training, albeit in a formal different from that found in Western ‘formal’ institutionalized training” (p. 262). The term “formal” will be used merely to distinguish between the institutionalized training, which takes place in academia, as opposed to the indigenous training, which takes place outside of formal schooling.

Hybridization (also fusion):

Hybridization is described by Sanga (2010) as a phenomenon occurring when “musical sounds from another culture travel through a number of cultural frontiers including temporal, spatial and genre-defined frontiers and enter into another music culture” (p. 145). According to Sanga, hybridization is a process that is a result of sound transformation, where musical sounds ‘walk away from the original form to adapt and

be misplaced in a new situation. I use this term to investigate the practice of an encounter between two or more music traditions to form new music.

Syncretism:

Syncretism is similar to hybridization. Syncretism is a phenomenon that is a result of the mating of two or more forms of beliefs and practices. I use the term to describe a situation in Tanzania, and most of Africa, in which people may claim to be followers of a particular "modern" religion such as Christianity or Islam, but fuse those beliefs with some of the indigenous beliefs (Mbiti, 1967 also Bujo, 1992).

Outsider-Insider:

I use the term "outsider" to identify an individual who does not share or is not a member of the particular culture being studied. The term "insider" identifies an individual who is a member or participant of the particular culture being studied.

Indigenous music (also traditional music):

I will use the word "indigenous" to explain the musical concepts as understood in Africa cultures.

Significance of the Study

The expectations are that education must be relevant to the needs of the people concerned and appropriate to the social and material environments. Learning should be meaningful and inspire the members of the society (Ezeanya, 2011). Ways that the acquired knowledge provides answers to local issues is substantial for human development (Nyerere, 1967a; 1967b; 1985). Thus, music education in Tanzania should prepare students to live musically within their society, to serve their society, and, above all, to share their knowledge, skills, and values across the globe.

As pointed out, the impact of a curriculum disconnects with students' lived experiences raises ontological, epistemological, and pedagogical questions. The study is critical because students' narratives about their learning, when analyzed, can lead to an understanding of how their experiences in formal education might suggest changes in the current curriculum. Besides Mapana, no study currently addresses the incongruence of indigenous music knowledge with the current Western based music education system. Students' narratives of their learning experiences have not been studied to help institutions understand students' experiences or design the relevant music programs to address the needs of the people concerned.

The phenomenological approach is vital in this study because indigenous music, as practiced by students in Tanzania, is an intensely lived experience. Studying how students feel about their music and the Western music they are mandated to learn in collegiate programs requires a phenomenology. In a phenomenological study, the focus is on students' experience itself in order to explore the essence or basic underlying

structures of the meaning of those musical experiences. Likewise, the wider significance of this study is to point out how this Tanzanian study could help similar studies in other parts of the world and how such studies helped formulate the questions for this research project.

Scope and Limitations

This study is limited to Tanzania, “one of the most diverse countries in Africa” home to “more than 158 local languages” (https://www.tanzania.go.tz/home/pages/19.) The study is not about indigenous groups in particular but focuses on the higher education system, examining how the music curriculum is informed by this diversity. Even so, only two out of three institutions of higher education that offer music education programs will be studied. Although the design is acceptable as a qualitative research method, it might still not provide results applicable to all collegiate programs or to the education system in Tanzania in general.

This study is about students’ experiences of their indigenous music in higher education. Studying indigenous music requires a certain amount of knowledge of native languages, of which the researcher is a native speaker of only one of 158. Although English is an academic language, and Tanzania’s national language is Kiswahili, the languages used in interviews are likely to be English, Swahili, or both, which suggests that some of the underlying cultural meanings might be lost in the dialogue process. The same is true in the translation of material from the original script to English.

Partial Conclusion

This chapter introduced a significant educational disconnect between students' indigenous music experience and non-indigenous music experiences and indicated the need for music curriculum that reconciles musical cultures. In order to close that gap, this study will explore the relationship and the impact of this disconnect through students' and alumni's narratives. Currently, no curriculum is centered on Tanzanian indigenous music. The nature through which the current curricular model addresses the ontological, epistemological, and pragmatic issues in Tanzania, and hence the incongruence of indigenous knowledge systems and Western based formal education, has never been investigated through phenomenological methods.

Chapter Two

MUSIC - CULTURES, EDUCATION AND PEDAGOGY IN TANZANIA: A SURVEY OF RELEVANT LITERATURE

Students' lived experiences with music are tied to culture, education, and history, and in Tanzania they cannot eschew identity, lived memories, and power dynamics. In this chapter I will review the literature in three sections: In section one I will explore the scholarship around indigenous music-cultures as a lived experience. In section two I will synthesize historical understanding of the education system in Tanzania as it links to students' learning experiences. In section three I will ground the study in a conceptual-theoretical framework, drawing from critical indigenous theory and social constructivism theory that will speak to students' experiences of music-cultures in Tanzanian collegiate programs. The purpose is to gain empirical-intellectual insights into the nature of a relationship between indigenous and formal music education systems as a phenomenon experienced by music students.

There are two main challenges in writing this chapter. First, since this study is in the Western language and forms, I struggle with the way through which the oppressor's tool represents the voice of the oppressed, that is, using the colonial language to depict Tanzanian students' experiences of the colonial legacy in academia. Second, most of the writings of and about Africa have been from outsiders, confirming the saying "history is written by the victors." In the first challenge, p'Bitek (1966) shares my feeling that African writers, by choosing a non-African language to express themselves, have lost

their fresh ideas within a foreign tool of communication. This is what Bulhan (2015) also warns of, a dilemma that forces African scholars to choose between being "practically irrelevant to African needs; or to jump into actual frontiers … but become cut off from academic circles (p. 240). The dilemma, however, informs this study of the embedded dynamics and complexities in the education system.

In the second challenge, the protocol for literary review is that published accounts assume supremacy over oral accounts. In Agawu's (2007) words, "the deck is thus stacked in favour of those who write, [and] not those who know [the story]" (p. 259). The orature, although the oldest method of telling stories and transmitting knowledge in African cultures, must in this study submit to the written sources. As Agawu points out, this protocol is "an excuse to refuse to listen to fresh voices [while aimed at turning] African scholars [into] informants rather than theorists of their own traditions" (p. 261). While most of the literature about Africa is written by the outsiders, caution must be taken on "the potential irrelevance of previously published work" (p. 261). This challenge raises the question: when the story on the papers contradicts the one on the ground, whose story has more credibility?

Considering the above challenges, the duality inherent in the two strands of music evolution, as well as the duality inherent in the colonialist written versus African verbal traditions, is intentional. The approach to this chapter is to discern how extant scholarship reconciles these *etic- emic* perspectives to provide the insider-outsider understanding. However, as an "insider" it is impossible to be in two places at the same time. Abiding with Bulhan (2015) "each generation modifies written history according

to its needs and interpretation, building on selective recall and distortion" (p. 245). Jahn (1961) also adds that "history is a saga and myth, and as such the product of the state of our intellectual powers at a particular time: of our capacity for comprehension, the vigor of our imagination, our feeling for reality" (p. 17). My capacity is to define and characterize the present education situation through understanding of the scholastic perspectives. In doing so I must acknowledge my insider's bias on the selection, interpretation, and approach to the scholarship to retell the story. I will trust my power of imagination informed by the field and interpretive abilities to extract a portrait of indigenous music, its history and evolution from both the available sources and my own experience, enlightened by more recent African scholarship.

Section I: Indigenous Music - Cultures

In this section I outline the global literature around African music in general and Tanzanian indigenous music in particular. King, Kidula, Krabill & Oduro (2008) acknowledge that exploring music-culture "allows us to learn about different musics of the world in order to understand them from within a people's cultural perspective" (p. 14). Knowledge of indigenous Tanzanian music within its cultural context is essential for understanding students' learning experiences and for discerning the appropriate model of its integration into the curriculum. Starting with indigenous music as the subject of inquiry, how scholars define it determines how it is understood and hence methods and motivations for its adoption in the curriculum. The African and Western understanding of music will be explored and compared. Tracing scholarly discussion

around the relationship between Tanzanian people and their music will provide a gateway towards exploring music as students' lived experience

Conceptualizing indigenous music.

> Somewhere in Tanzania: Two sound engineers are debating in a recording studio. The indigenous music that was recorded in the field requires massive editing. On the digital audio workstation, engineers play tracks over and over again. But what comes out through PreSonus monitor speakers is a disturbing background, the howling wind, murmurs and cheering off stage to mention a few. At some point, the group recording stopped and the engineer in the field is heard in the track complaining: "Your feet are so loud guys, can you move gently, please? And those feet bells… why not add them later? We need a clean 'take' here – Let's try again - Take three…" Another "take" plays on the speaker. "Is that a nursing baby or what!" Some men can be heard chatting - "Filter that out" one engineer says. "But that is part of the whole- don't you think?" argues the counterpart. "But you see here…play from here" pointing on the track, "there is this shwaa shwaa rustling sound …is it a microphone peak or what? take that out" – "You mean rattles?" "No! listen from here, play this part…" "Oh! that is "*ebishenshe*"[1] - the things – the - the grass they had on their waists - that is the heart of the dance!" – "But we need a clean track! We need the music?" – "What music are you referring to?" (An excerpt from field notes).

The above exchange can be looked at as a clash of two views of music. One emphasizes the "pure" and the other the "applied" art. Through these perspectives, depicted dynamics such as the howling wind in the background, murmurs, cheers, and socialization are brought into question as to whether they belong. Movements are included as well: "loud" feet with bells and the rustling sound of *ebishenshe*, which are apparently worn on the performer's waists. Are these interferences or accompaniments? To this point, both words "music" and "dance" appear. To capture the "music," one

[1] ***Ebishenshe*** are dry grasses that are tied together like a skirt and worn by dancers in *Wahaya* traditional dance. As dancers twist their waists, the grasses produce a rustling, swishing sound.

sound engineer demands, “Filter that out!” and “We need music.” The other engineer asks, “What music are you referring to?”

In an age in which there is an increased call for diverse musical material in the curriculum globally (Sarath, Myers & Campbell, 2017; Mapana, Campbell, Roberts & Mena, 2016), the approach towards non-Western repertoire depends on the framework through which “music” is conceptualized. As King, et al., (2008) write, “music is not universally understood” (p. 14). What is the understanding of music in Tanzania and how does that understanding inform the music curriculum’s development?

What is Tanzanian indigenous “music”?

Several scholars researched Tanzania/Africa and attempted to define indigenous music. Barz (2004) in his book: *Music in East Africa: experiencing music, expressing culture* shares that “for many East Africans, the concept of ‘music’ does not exist, at least not in the sense we [the West] may be most familiar with” (p. 5). Barz refers to the term as “foreign” assuming its having been “introduced to local languages” (p. 5). The scholar argues how “music” is the word used in East African as a manifestation of the Western influence in musical performances in the region rather than being local. The scholar acknowledges a blurry line between “music” and “not music” in the Tanzanian cultural context, while favoring the use of the term “music” to apply interchangeably and inconsistently to “dance.” At some point confusion develops regarding clear definitions of indigenous “music” and “dance.” The intimacy between the two might also suggest that the author defines music and dance as one and the same.

Nketia (1974) speaks of the prevalence of "the cultivation of music that is integrated with dance, or music that stimulates effective motor response" (p. 206). What might be perceived as a hierarchy in Nketia, the dance is discussed as a physical "affective response to music" (p. 206). This places "music" as the definer and "dance" the attribute thereof. To some extent, the explanation brings a sense that music is the "thing," and dance is the "outcome" of that thing in the African context. Nketia, however, does not state explicitly whether the alternative is also true or not true. Therefore, it is unclear whether he suggests that the relationship between "music" and "dance" is hierarchical where one acquires a top position, horizontal as one and the same, or independent as each definable in its space.

There is a nature of co-existence in Nketia's (1974) description:

> The importance attached to the dance does not lie only in the scope it provides for the release of emotion stimulated by music. The dance can be used as a social and artistic medium of communication. It can convey thoughts or matters of personal or social importance through the choice of movements, postures, and facial expressions. Through the dance, individuals and social groups can show their reactions to attitudes of hostility or cooperation and friendship held by others towards them. (p. 207)

It would seem dance plays a complementing role to music versus a stand-alone one. If that is what Nketia intends to communicate, dance for him flows from the outside where music flows from within. In dance, the performers express their cultural life through music. Whether or not the opposite also could be true is left by Nketia an abstraction. Therefore, whether the expression of dance can also impact music is yet to be concluded.

Welsh (2010) is perhaps more definite by considering the two terms as "inseparable" in African cultures (p. 30). His use of the two terms interchangeably suggests his resolution that "there is not a separate word for dance" (p. 30). For Welsh, "dance is music and music is dance in African cultures" (p. 30). In other words, the two are the same.

Although Welsh (2010) views dance as music, the Western understanding of dance is that it is distinct. For example, in the opening of his classic book: *World History of the Dance*, Sachs (1938) states:

> The dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at once in time and space […It] breaks down the distinctions of body and soul, of abandoned expression of the emotions and controlled behavior, of social life and the expression of individuality, of play, religion, battle, and drama-all the distinctions that a more advanced civilization has established. [T]here is no 'art' which includes so much (pp. 3-4, read also Langer, 1953; and Merriam, 1982).

The question is: How is the Western understanding of dance as presented by Sachs shared in Tanzanian cultures? In the above statement, Sachs gives music a distinctive position in defining dance, but his reference to dance echoes what would be regarded as *ngoma* in most of the East African cultures. *Ngoma* (Swahili), describes a rough term "music" although Kubik (1994) warns the name is "ubiquitous" (p. 9). For Kubik *ngoma* fits a generic term for "drum" or "community-based dance" rather than simply music (p. 9). Additionally, Kubik imagines *ngoma* to be a "verbal description" of a musical situation rather than a single word (p. 21). Even when used to mean "music," Kubik's suggests it should be in the context of "musical traditions" rather than as "traditional music," arguing the latter tends to freeze it linearly in time and space (p. 21).

Campbell's (2016) definition adds on the above definition although it focusses more on the process of *ngoma*. For Campbell, the term can be understood as a "process of participatory musicking that invites all to join in a thorough-going expression of the human spirit" (p. 28). This definition is not far removed from Sachs's description of dance above and Kubik's definition of *ngoma*.

In addition, while sharing musical experiences in Tanzania, Campbell depicts some "occasional moments…of singing, dancing, and playing" (p. 30). The developing explanation features "drumming, singing, dancing, dramatic-interactive play, poetry, costuming, and pageantry" (p. 29). Although Campbell is too specific when she singles out "Wagogo culture" as the place where "a perfect *ngoma* lives" (p. 29), in our personal conversations, she acknowledges that in Tanzania "the Wagogo is one of many groups who practice the principle, sometimes under a different term" (personal communication, 2018).

The depiction however, supports Barz (2004) who sees *ngoma* within principles of "music and dancing (and the associated feasting)" (p. 5). Janzen (1992) and Howard (2014) also share the same knowledge by defining the term within complex social-cultural musical activities. Although for Janzen, *ngoma* can mean "singing, dancing, and the complex of constituent behavior and concepts" (p. 191), for Howard it is not limited to "the tradition of expression via music, drumming, dance, and storytelling" (p. 44). In all of the above definitions, there is still a gap in the establishment of the parallel meaning for *this* indigenous musical concept in the Western sense.

It is becoming clear, especially among non-African scholars, that indigenous music is not easily definable merely through principles that guide sounds. In the attempt to capture its meaning, the serious consideration of social-cultural parameters within which music is understood are unavoidable. If this understanding of music-sociocultural embeddedness is to be linked with the classroom, the implication is that the encounter of music by a student is more than a subject-learner relation. It is in this understanding where a music student is a cultural performer, who can be doing music and at the same time performing his identity and culture.

Currently, most of this knowledge comes from ethnomusicological perspectives rather than from music education (Lundquist, 2010). The scholarship in music education still faces the lack of a framework through which non-Western music must be perceived and adopted in the classroom. In Tanzania, by implementing Western principles of music knowledge, collegiate programs continue to struggle over the position of indigenous music or *ngoma* in the curricula (read also Herbst et al., 2005). In other words, indigenous music has continued to suffer outside the framework for music study in Tanzanian programs.

Also, Nketia (1974) and other African scholars observe the significance of anthropological aspects of African music: the holistic integration of sonic properties (read, for example, Bebey, 1975; Dargie, 1996 or Agawu, 2007). In his renowned survey, *The Music of Africa*, Nketia conceptualizes indigenous musical practice within a mixed range of artistic activities and functions. The author dedicates an entire chapter of the book to discussing widely the interrelations of music and dance within a range of

"related arts" such as speech, melodies, drama, and visual arts to mention a few in musical situations (p. 177-240). The similar "musical-arts" embeddedness is provided by Mapana (2012), who brings the concept down to Tanzanian culture. Mapana understands that the ways the term is used in Tanzania differ widely. *Ngoma*, according to the scholar, might mean "traditional dances, … singing, dancing, and playing a musical instrument" (p. 10), but also a "musical instrument [a drum], or an event such as initiation" all of which have some attributes of *ngoma* (p. 10). Having studied the music of Tanzania and speaking from the insider's perspective, Mapana does not get involved in the direct theorizing of *ngoma*[2] as music per se, but suggests that the term is "a unifying curricular concept in musical study" (p. 10; also read Mapana, 2007; Mapana, 2013).

The context through which the insiders use the musical concept suggests the semantic discrepancy that, if not dealt with, causes major issues in curriculum development in the African context. Agawu (2003) explains this confusion by pointing out "as for the term 'music,' we might begin by noting that a number of black African languages do not have a ready equivalent for the English word 'music.' There are words for song, sing, drum, and play, but 'music' appears to be semantically diffuse" (p. 1-2). This tendency is also observed by Kubik (1994) who learns that in most African languages there are also no "semantic association between 'play' and musical

[2] Ndomondo (2010) is also a Tanzanian scholar who brings attention to the multifacet of the term *ngoma* that in the contemporary Tanzanian culture is the term is used to mean HIV-AIDS, *ana ngoma* (he or she has HIV-AIDS). The same word is also widely used to mean "a man" or "a woman" in a flirtatious way "*cheki hiyo ngoma" "ngoma yako."*

production" (p. 12). Additionally, instruments in the African music are "not played" but they are "struck." The common Kiswahili term is "*piga*," which, although used to mean "play" as in a musical instrument, is a verb that literally means strike, blow, pluck, and so forth (also Kubik, 1994). The similar phenomenon can be observed in the lack of generic names for indigenous musical instruments. In Tanzania, an instrument in most cases carries the name of the sound it produces or the playing technique. "*Irimba*" (hand piano), for example, means the one that sings; "*Ijëjë*" (fiddle) means the one that makes a *'jë-jë'* sound, and "*Ngoma*" (drum) means the one that is hit. Due to these semantic discrepancies as Herbst et al. (2005) observe, trying to define "music" becomes a challenge. The suggestion, according to Herbst, et al. is for "policymakers, curriculum designers, and teacher-training institutions [to address] these unfortunate misconceptions" (p.267). The discussion that follows expands on the theoretical discrepancy of the term "music" as understood in the Western and African context.

Is indigenous music a noun or a verb?

The philosophical arguments about music as a verb as opposed to its being a noun are laid down by Small (1998) in his well-received book *Musicking: The Meanings of Performing and Listening*, and Elliott & Silverman (2015) in their notable publication *Music Matters: A New Philosophy of Music Education.* "Musicking," for Small, is the term invented to challenge the static-nominal perception of music. The construction is defined as "being part of musical activity [or] to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing

or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). Throughout his book, Small revolutionizes the meaning of music, moving away from a frozen state by including the dynamic characteristics of music, viewing it as "the art of doing" (p. 9) that involves a people, process and context.

Elliott & Silverman (2015) hold a slightly different view arguing that music is "simultaneously a verb and noun" (p. 99). While Elliott & Silverman also agree with Small that music is "not a thing" (2015, p.136), the emphasis is preferably in the intentionality of music as a human activity. Elliott & Silverman therefore prefer the *musicing* (without the k) to explain four musical dimensions namely:

1. People or "musicer"
2. Music processes or "doings" – *musicing* (music-making),
3. Musical "product" - music, and
4. Musical contexts (p. 100).

In both Small and Elliott & Silverman the conceptualization of "music" is somewhat detachable from the culture that defines the doers against the attendants in the context. Although Elliott & Silverman (2015) discusses the role of the context in *musicing*, it is not explicitly clear whether music is something that is done in the culture without being part of it. If that is so, three immediate questions arise: 1) Autonomous of the culture, can music be defined? 2) Are sonic devices through which music is defined detachable from cultural elements? and 3) In the culture of music-making, is music something that is happening in the culture or part of the same culture?

Western-African theoretical contrast.

Blacking (1973) is perhaps an ethnomusicologist to turn to when contrasting the African and Western theory of music. Having spent two years of experiencing the Venda music in Southern Africa, Blacking confesses that "the Venda taught [him] music can never be a thing in itself" (p. x). For Blacking, the Venda music "is too deeply concerned with human feelings and experiences in society" (p. x). The author feels compelled to assert that the association between music and the Venda culture is what defines it.

Speaking from his Western prior experience, Blacking shares how he was "brought up to understand music as a system of ordering sound, in which a cumulative set of rules and an increasing range of permissible sound patterns had been invented and developed by Europeans who were considered to have had the exceptional musical ability" (p. x). The similar understanding appears in Zenck (1998) who stresses how "pitch, loudness, tone, and the spatial distribution of sounds – and the relations among them give rise not only to the psychical phenomenon of music" but also impacts the audience psychoacoustic expectations in of music in the Western world (p. 1). For both Blacking and Zenck, in the West, sounds that do not meet these criteria are unqualified as music, or "sonic objects" in Blacking's term (p. x). Acknowledging the impact of African knowledge on understanding "music," Blacking rejects the idea that some music is "folk" and some "art" (p. x).

The focus on sounds that are aesthetically filtered to be perceived primarily through ears detaches other parts of the body from being part of music making. Bebey

(1975) is the African scholar who struggles with how music is defined in the West. For Bebey, theories of sonic reductionism define music "as a pure art form" where "listening to music is a pleasure to be enjoyed for its own sake" (p.2). Bebey, however, disapproves such an "autonomous" status given to music as if it was an "independent art" that is detached from its surrounding (p. 3; also Dibben, 2003). A similar argument is raised by Nzewi (2007), who, upon reflection, finds Western principles of defining music disturbing in the argument below:

> I continue to wonder why, [in the West] it became necessary to dismember the appropriately holistic musical arts into unbodied music studies, de-toned dance studies, dehydrated drama studies, immobilized visual arts manifestations.… Each disjointed branch then strives too stringently to exercise autonomy by being mentally insulted from other disciplinary siblings in the politics of academia. Then the study of music as the sound becomes further dismembered into segregated academic [disciplines] (p. 311, also Nzewi, 2006; Kaghondi, 2018).

This argument favors a membered form of defining indigenous music within other related arts.

Nzewi (2007) also brings attention to the interplay between music and humanity in the African worldview. His controversial argument is that indigenous music is a divine command to serve musically although responding to an unconscious being. According to Nzewi, "what [people] communicate or do musically is not by [their] normal volition. Rather [they] are discharging a divine injunction" (p. 308; also read Nzewi et al. 2001; Nzewi, 1987; 1978). His argument is supported by Dargie (1996) who also concluded that among Xhosa, "[musicality is] a call from the ancestors," the binding force between the state of life and the ancestors (p. 34). This call finds one's "being" as part of music through the power of a supreme being. For both Nzewi and Dargie, Xhosa's indigenous

music is attached to humanness as it is to the land. Through musical knowledge, the fullness of "*umntu"* ("a person") is reached in the community and bound with nature (p. 33).

In the case of Tanzania, these views point to the complexity of the framework through which indigenous music could be defined. However, the way in which indigenous music is better understood in Tanzania determines its place in academia.

Music as Muntu-a Person

> On the way to conducting my research, I stopped by a nearby village to visit Mzee Ngodu. But he was not home, so I was pointed to a neighboring house where I found him with three other men charting at *Ihanja*. After exchanging greetings, I jocularly told Ngodu, that I stopped by so he could "give" me some songs. Knowing my musical interests, he smiled and, pointing to other men, asked, "Why not ask them?" The moment turned out to be a dialogue of songs and songs' competition, but in the end, it was clear to me that Ngodu was the master who had defeated the other two men. On the way to his place, he asked me, "How many more (songs) do you still want?" Before I replied, he added, "Hüü ti wona na üree nyanyu müntü wa tutë?" which literally means, "I hope by now you are able to tell who is a 'real person' [between me and other men]" (An excerpt from field notes).

Two concepts can be found in the above anecdote, both bound by principles of *Ubuntu* that will be discussed in the second section of this chapter. The first concept, what has been improperly considered metempsychosis in African cultures, is the acknowledgment that a child is an extension of ancestors. This is simply manifested through the name a child bears, a way in which the spirit of the one passed is carried on (Tempels, 1959). The second concept, what is explained in Bujo (2001) and other African philosophers, is the "non-duality" aspect of a "person." In a non-duality

understanding, a person "[is] an orientation to the totality of humanity, of history, and of the cosmos" (p. 4; also Jahn, 1961; Mbiti, 1967; and Oyeshile, 2002). The belief in the intrinsic oneness forms a non-separation (un)consciousness between "I-You" and the "cosmos" (Jahn, 1961; Mbiti, 1967; and Oyeshibe, 2002). In this non-separation nature, a person is a collaboration of multi-ancestors (humans and non-humans) without which, in *Ubuntu*, he or she cannot be perceived or perceive himself or herself. Music would be considered one of those ancestral elements.

If these *Ubuntu* concepts are to be linked with the anecdote above, one must be surprised at the fact that in Ngodu's viewpoint, the completeness of humanness is determined through musical knowledge. Although this ontological dimension of humanity will be explained in detail in *Ubuntu* philosophy while exploring the depth of a cultural education, the formula for Ngodu is simple: less knowledge of music or musical experience signifies the inferior self, which is achieved through cultural soundscapes. p'Bitek (1966) shares this view in a poem when painting "a man's manliness is seen in the [musical] arena" (p. 43). This indicates that through musical space and musicality, an incomplete being or *muntu* or a non-existent nature of a person is perceived, although physically visible. How might the understanding of *muntu,* a person, in this African view relate to what Merriam (1982) calls a "biosocial nature"?

In discussing the music as the intense human experience, Merriam is curious about ways that the human interaction with the culture has led him to do what he does musically. The original biosocial theory was laid down by Wilson (1980), who tried to

explain social-cultural behaviors in terms of evolution. The subject referred to the genetic evolution through behavioral adaptation. In both Wilson (1980) and Merriam (1982), a person through biosocial theory can be predicted and defined through his interaction with his behaviors. To explain, Merriam writes, "music is clearly indispensable to the proper promulgation of the activities that constitute a society; it is a universal human behavior without it, it is questionable that **man could truly be called man**, with all that implies" (p. 226) In this assertion is Merriam not clearly agreeing with Ngodu when he says, "*Hüü ti wona na üree nyanyu* ***müntü wa tutë****?"* ("I hope by now you are able to tell who is a **real person**,") although merely through musical behaviors?[3] (My emphasis).

One way of looking at Ngodu's statement is that it seems *muntu*, a person, in Tanzanian indigenous cultures is the product of his musicality. Merriam (1982) struggles with similar ideas by borrowing Seeger's word, in what he calls "*paradynamism*":

> We hear a song; it is made of sound ordered in certain ways; it is a product. But people produce this song, and in so doing they behave in certain ways, not only when actually singing the song, but also in their total musical way of life because they are musicians. And because they are musicians, they conceptualize their way of musical behavior, which they then accept as the proper cultural behavior and thus produce a product – musical sound – according to these criteria (p.17).

The statement above presumably involves two commands: a human commanding his or her music and, simultaneously, the music commanding its human to respond to it. Seeger calls this "correspondences and non-correspondences of musical and biological-

[3] Makwa (2010) also refers to "real *Mugisu* man" when discussing Gisu Imbalu Circumcision rituals and how music and dance participate "in 'making' men in Eastern Uganda'" (p. 61-69)

social dynamics" (Seeger 1961, p. 41; also read Merriam, 1982, p. 15). The process, Seeger (1961) points out, "is in a manner of which man is in control, in contradistinction to biological-social life in which man has little or no control" (p. 41; also cited in Merriam 1982, p. 15). In indigenous epistemology, it is through these correspondences one can see what p'Bitek (1966) indicated earlier: "a man's manliness is seen [or denied in the musical space]" (p. 43).

Cross (2003) furthers the discussion by exploring the association between "biological being" and "cultural lives" as well as musical evolution (p. 20). He writes:

> [U]nderlying human behaviors are minds, and underlying minds are embodied in human brains. Underlying embodied human brains are human biologies, and underlying human biologies are the processes of evolution. Musics as culturally situated, minded human behaviors—musics as material phenomena—thus stand in some to-be-determined relationship to human evolution. (p. 20).

For Cross (2003), a person is a "biological being" in association with "cultural lives" (p. 20). Cross even holds that there is "no clean dissociation" between the two (p. 20). Given what he argues "our cultural lives are mainly evidenced in material behaviors," it is likely that people in the culture will identify their humanness through their musicality (p. 20). If this is the case, then Ngodu's statement indicates the authority that music bears among Tanzanian cultures to define *müntü wa tutë*, a real person. In other words, individual sonic perceptions, expectations, practices, and physiological responses have formed to an extent that a "norm" of a "real person" is perceived or denied merely through musical knowledge or behaviors.

There is another way of looking at Ngodu's statement, which can also be explored through Cross' construction, that is in the cultures such as those of Tanzania, where musical attributes operate. "[T]hrough ecological pressures…," musicality genes have "a better chance of reproducing and passing on" (p. 20). Cross' argument aligns with his other assertion that, ways in which societies operate in a random and natural selection order lead to "changes in the state and makeup of that population" (p. 20; Ridley 2003). The argument is concerned specifically with the musical genetic advantage through cultural adaptation. The manifestation of musical influence in the cultural make-up will be something like this: a *Marimba* player from the *Wazaramo* tribe, due to his musical skills, is likely to be favored in the community and get married to many women. His musical genes are likely to take full advantage of inheritance and be carried over compared to the non-musical genes. In the long run, this process will create a socio-cognitive loop in a social space, an interplay between musicality and humanity. The result is uncertain whether people in the population/society are musical or whether music makes people in the population/society.[4]

In the evolution circle, a musical society is likely to nurture its infants musically. Moreover, musical behaviors would be considered as a very effort to preserve genes (Wilson, 1980; Ridley, 2003). Ridley (2003) agrees with this assessment in his comment that the debate is "no longer … nature versus nurture but nature via nurture, [as] genes are designed to take their cues from nurture" (p. 3-4). Offering a supporting perspective,

[4] Pascual-Leone's publication of *The Brain That Plays Music and Is Changed by It* (2001), lays similar premise that music has the power to change the brain's physiological structures and functions in the context (also Johansson, 2006)

Blacking (1995) revisits how the music of Venda people in South Africa, “is essential for the very survival of man’s humanity” (p. 54). Similarly, in Tanzania (and Africa) nature through which indigenous music has been nurtured provides for an infant what Cross (2003) would call “human predisposition to be musical” (p. 20). Kenyatta (1939) details this nurturing process in his monograph: *Facing Mount Kenya: The Tribal Life of the Gikuyu*. The African infant is primed for music early on before being born. At the youngest age possible, proto-musical behaviors that include lullabies and soundscapes are the binding forces between a mother and a child and through social-cultural interactions.

Cross (2003) calls these experiences “primary intersubjectivity based on ‘sharing of emotional states’ between a caregiver and child” (p. 29). It is through these human-musical interactions that a child absorbs his or her world and his or her place in a relationship with others (Kenyatta, 1939). In this view a child is the product of music.

Infants’ protomusicality is a crucial part of being *muntu* because indigenous music is part of cognitive and social development (Kenyatta, 1939). Through music, individuals in their cultures shape their intelligent listening, cognitive development, and multi-epistemological layers of knowing, learning, analyzing and “being” in the culture (Makwa, 2010; Kaghondi, 2010; Jellicore, 1978). It seems, one is merely a “non-person,” or not yet complete because of a lack of musicality (Tempels, 1959). In other words, the lack of musicality in the community is likely to bring into questions the “being” of a person. As Warren & Warren (1970) agree, “it is in music and dance that the African is most himself. If we are to understand him as **a human being**, we must try

to understand **his music**" (My emphasis) (p. 22). If this is in a literal sense, then Ngodu's statement makes sense: "I hope by now, you are able to tell who is a **real person**." This understanding of *muntu* poses the question: What knowledge do music teachers have of the relationship between students and the indigenous music, and how does that relationship impact their learning?

Ngoma/Utamaduni: *As Ethnic, Culture and Cultural Artifact*

> While waiting to meet the head of a music department in one of the institutions, two students joined me quietly on the bench, one holding a music theory book and another typing something on his phone. From the surrounding classes the sound ambience indicated two kinds of rehearsals were going on: the African ensemble in one room and the piano practice in another. "*Ngoma ya Kizaramo utaisikia bwana, …sikia hapo!"* commented one of the students seated on my side (literally expressing: "The Zaramo ngoma-music is definite - my friend! Listen to that [throb]!"). "How do you tell it is Zaramo *ngoma?"* I curiously asked without introducing myself. "Aaa bro, *mdundo wa Kizaramo ni wa Kizaramo tu,"* he responded, *"na Kimakonde ni wa kimakonde*" his friend added. Meaning: "Aaa brother, the Zaramo beat is definitely Zaramo, and Makonde is Makonde." The two went on explaining in detail differences between various indigenous music traditions (An excerpt from field notes).

As I was attending to these conversations, I could not avoid asking myself several questions What actually makes indigenous music indigenous? What socio-cultural cues convey the fullness of a certain music tradition? If music is defined in Tanzania through the culture where it comes from, what knowledge of cultural differences in music do teachers have in dealing with musical traditions in the classroom?

The point that Warren & Warren (1970) make is that "[African] music is part of living itself" (p. 4). This suggests that Warren & Warren view African music beyond sounds. In Tanzania, people do not come to *Ngoma za Kitamaduni* (traditional

performances) to merely listen to sounds, but to watch, to participate, to socialize, and to express themselves in many ways. Two words are used interchangeably in Tanzania; *ngoma* and *utamaduni* as a musical event. While the former is associated more with musical events, the latter means simply "the culture." People speak of *Tunakwenda kwenye* ***utamaduni****; kucheza* ***utamaduni****; ngoma za* ***utamaduni***, – literally meaning "We are going **to** the culture; to perform **the** culture; the music **of** the culture - although attending a musical event." Music, for Tanzanians, is *utamaduni*, the culture, performed by *wana-utamaduni*, cultural performers. This section explores the dialogue around these aspects of performing **in** the culture, **of** the culture or **the** culture in the music making. How is the body of literature informed of *kwenye utamaduni* (**to/in** the culture), *za kitamaduni* (**of** the culture), or *utamaduni* (**the** culture) as phenomena that might inform the music classroom? And in what ways do these aspects help us understand "culture" as a "performance" experienced through music?

Indigenous performances as a cultural space.

What Blacking (1995) and other anthropologists suggest is that music in not valuable in itself (also read: Small, 1998; Merriam, 1964; Seeger, 1992). Berger (2008) argues that "music doesn't have inherent value, but is only valuable to particular people in particular societies" (p. 64). According to Berger, the value and meaning that is associated with music is normally granted by accident in the context in which it belongs. The effectiveness of music such as indigenous music, is only "when it is heard by the prepared and receptive ears of people who have shared, or can share in some way, the

cultural and individual experiences of its creators" (Blacking, 1995, p. 54). Blacking adds, "[music] confirms what is already present in society and culture, and it adds nothing new except patterns of sound" (p. 54). Blacking's argument suggests that any music is ideally symbols that communicate meanings and sonic aesthetics that are bound by the culture. Thus, Seeger (1992), supporting Blacking, finds it problematic to define music without defining its people. The two scholars agree that the meaning communicated through musical symbolism requires the understanding of people's views of that music in its sonic environments.

It can be argued therefore that sonic aesthetics and meaning must be examined within a particular socio-cultural space. In Tanzania, the interchangeable roles between indigenous music, performers, and the cultural space might suggest that, although the performers may perform, it is the cultural space that is in control.

Feld (1984) and Kisliuk (1998) highlight the essence of interconnectedness between music making and a cultural space. Feld, for example, speaks of the impact of the forest on Kaluli songs, where birds' sounds link with the human emotional expression; it is a relationship that can hardly exist outside the cultural space.

In another instance, Feld (1996) also talks about the relationship between Mbuti music and the forest in Central Africa:

> Mbuti imagination and practice construct the forest as both benevolent and powerful, capable of giving strength and affection to its' children. For this to happen, Mbuti must attract the attention of the forest, must soothe it with the strength of sound that is fully articulated in the achievement of the song. Song is used to communicate with the forest, and it is significant that the emphasis is on the actual sound, not on the words (p. 3).

In order to achieve expected aesthetics, Mbuti, according to Feld's experience, must create spatial intentions where music and not "noise" is offered to the forest to interact. As Feld puts it, when "[the] noise resonates between human action" the forest "stops 'talking.'" While music must be seen as the command to nature, in order for the forest to respond in Feld's observation, there must be an intimacy between the cultural space and the performers.

Sharing the experience of indigenous music soundscape, according to the ethnographer, individual expression among BaKa people is impacted by the "soundscape and landscape through which a single yodeled melody echoes and resonates" (Kisliuk (1998, p. 99). The similar soundscape is also captured by Tracey (1948) who records the following native's science of acoustics:

> If we stand opposite a large surface of the rock, such as the side of a steep hill, the sound of our voices returns to us. If we are far enough away, we can even hear the words we shout come back to us in the echo. In this case, the reflecting surface is smooth enough to send back our voices clearly like a clear reflection from water" (p. 37).

It can be suggested that musicians performing indigenous music must acquire not only the acoustic knowledge of a cultural space but also its harmonic and mathematical relations for a meaningful performance. This relationship between music and the cultural space may suggest that a curriculum development must explore ways where music and space are naturally synchronized.

Indigenous performances as (per)forming history.

In musicology, iconography and archaeology studies about music as a subject of art history are gaining attention. Studies are interested in how through investigating musical artifact and archives the understanding of musical historical contribution can be achieved. The iconographical and archeological approach of musical material confirms that music making underlines people's reconstruction of their present and the past.

This argument is supported by Blacking (1995), who writes "people's choice of the creation of music is affected by the historical processes, so a historian ought to be able to learn something about its social and cultural history by studying its music" (p. 127). Because, as Blacking argues, musical systems are bound by "patterns of culture and of social interaction of the music-makers" (p. 156). Gunderson (2010) also understands "songs as history" where the history of a particular cultural group can be decodified (p. 13). Having studied the music of Tanzania, Gunderson uses Sukuma songs to extract historical knowledge in understanding the Sukuma. Both Gunderson's and Blacking's arguments profoundly suggest that music making is nothing but a cultural repercussion of its maker.

According to Blažeković (2003) by studying musical imagery, "the context in which music was performed, [and] the music scene within the artistic context" can be retrieved and "social history of music" be reconstructed (p. 2). In other words, musical artifact carries in-depth cultural knowledge that can be used to reconstruct history. Blažeković therefore suggests that principles of visual arts should be applied to the

musical artifact to discover its' social history. Baldassarre (2000) is, however, concerned that applying principles of visual arts in studying musical symbolism poses questions of reliability. On the contrary, Baldassarre argues that a theoretical framework through which historical information can be extracted must provide scientific findings rather than relying on subjective assessments. Without a clear framework, Baldassarre argues, musical artifact cannot be relied on as "a scientific body of knowledge in which facts and hypothesis are thoroughly integrated" (p. 34). Both Blažeković and Baldassarre, however, agree on the fact that musical events provide a rich source of information. For Blažeković (2003), "musical practices [may] help to construct a longer-term view of music history as well as broadening the base for studying the arts as a whole" (p. 6). *Ngoma*, also known as *utamaduni* in Tanzania, is such an example of the loaded sonic event where social practices and knowledge can be observed.

Within *ngoma,* social structures, relations, and cultural memories can be constructed and analyzed (Mapaya, 2014). The way Nzewi (2006) argues about indigenous music can be seen in the following:

> What we believe we see or hear is often far from the truth of what we are seeing or hearing. What we know or we feel is often merely a sign of what we do not know is happening to us. Without cognitive understanding, what we do with extant indigenous knowledge manifestations will be abstracted misrepresentations and misimpressions that problematize contemporary advancement and redeployment in initiatives (p. 1).

In *ngoma* we hear distinctive sounds from each culture, such as props, dance patterns, instrumental engineering, social activities, or expressions that tell much more about cultural processes merely through visual symbolism. To understand *ngoma* requires

ethno-sensorium experiences, which brings theories or auditory, visual, and even scenic arts together (Wiggins, 1999; Mapana, 2013; also Bebey (1975). These arguments suggest, if explored, this way of conceptualizing indigenous music might inform the curriculum on how performing indigenous music is (per)forming history rather than simply engaging with sonic material.

Indigenous performances as a cultural change and encounters.

When Blacking (1973) argues that indigenous music, "is a synthesis of cognitive processes which are present in the culture and the human body" he also suggests that the social experiences of human bodies generate the forms and the effects of music on its maker (p. 89). Music for Blacking lives in a place where the history dies, and, through music, people's way of thinking of themselves that has been stored is express or revealed through sounds. Blacking writes, "music can express social attitudes and cognitive processes" and hence reflect social change (p. 54). On investigating the music of the Venda, Blacking highlights the change in music in what he points "musical characteristics" were adopted, distorted, and culturalized from cultural encounters with their enemies (p. 130). The historical encounters, according to Blacking, played the significant role in the Venda's music development in which the fused musical traditions inform not only the historic influences but also the perceptions of Venda people of their enemies' sounds. Venda music, the scholar, argues, is such an example of historical timelines, origins of sociological differences, flexibility, resistance, cultural interactions, and politics communicated through music over time.

Welsh (2010) also observes the similar evidence of “a historical and traditional perspective” of Zulus’ dance of South Africa (p. 16). According to Welsh, the Zulus’ dance is “masquerade traditions … beliefs and value systems of its people [where the] beauty and power lie in the expression of these values through movements” (p. 18). When Zulu perform their dance by stomping their feet strongly, it is the force of intimidating their enemies in the battle carried over time in the dance (2010). Upon studying the music of the Zulu, one observes historical encounters and social-cultural changes reflected merely through the dance.

The same historical glimpses are picked up in *mganda* dance, which is common in the southern part of Tanzania and part of Zambia. As Tembo (n.y) reflects, one cannot ignore the depiction of the vigorous military-like drills in the dance movement (n.d).The impact of world war, in which young African men in the colonies were forced to participate, sent back African fighters with what Tembo identifies as “knowledge of military uniforms, yelling commands, parades, drills, whistles, carrying and use of rifles” all performed in a dance (ibid). As Tembo observes, the “new [military] experiences inspired the birth of a new dance,” *mganda*, which, upon investigating, is nothing but historical and social encounters carried in music (ibid).

Similarly, Iliffe (1979) points out how in Tanganyika the nineteenth-century trade and slavery brought the enormous cultural and musical exchange in East and Central Africa. The responsive nature of music to social-cultural exchange suggests the dialogue in the recent multicultural music education discourse, which led to two schools of

thought, namely “purists” versus “syncretists” (Blacking, 1995, p. 155-156). For purists, Blacking says, changes in music “reflect some sort of moral decay, and that restoration and promotion of the ‘authentic’ music of the people will help to re-animate the life of the community” (p. 55). In this line is a conservative stand, applying to both indigenous and classical music art. Music performances, in this view, are bound by the moral presentation of the music material in its archival forms.

The syncretist’s view, however, holds that changes in music “indicates that the community is adapting successfully to changing circumstances” (Blacking, 1995, p. 156).). In this view, music as a human activity which adheres to changes in society. In other words, changes in the society must be reflected in the music and vice versa. The question is what changes in the indigenous music of Tanzania suggest new ways of its adoption in the curriculum? Also, in what ways do educational institutions and their programs in Tanzania respond to socio-cultural changes in music?

Ngoma /Tamasha la Utamaduni as a Sonic Event and Pedagogical Materials

> Some years ago while visiting a remote region in Tanzania, I decided to attend a Sunday service. It took me about an hour on a bicycle to reach the Church, which was a muddy roofed building in one of the more rural areas of the country. I had failed to calculate the distance, so when I got there, I was about seven minutes behind the usual worship time. But I was surprised by a quiet building that felt almost isolated. Thirty minutes later, only three of us - a pastor (who seemed new), a Church elder, and I were the only people hanging around there hoping more members, who I was told, numbered about a hundred, would join us. But nobody showed up, and we had to decide whether to start the worship with only three of us or to postpone. Upon asking, I was informed that that particular Sunday fell on *Tamasha la Utamaduni,* an indigenous musical festival in the area. After a long wait the elder finally commented, *“Mchungaji, watu wa hapa hawawezi kuja kusali wakati ngoma zinalia kule.”* (“Pastor, people here won’t come to worship

> as long as the drums are throbbing over there.") I later decided to experience the festival. Upon attending, I saw that the hot, sunny day could not burn enough to diminish the enthusiasm of the crowd of almost a thousand people. They raised the dust in the air and completely surrendered to the *ngoma* ecstasy. If, for Marx (1977), religion is "the opium of the people" (p. 131), I pondered, was ngoma the most "worshiped god" on that Sunday? (An excerpt from field notes).

A famous Wazaramo song goes, "*Kamuacha Mume wake kafuata mdundiko"* ("She left her husband to follow *mdundiko"*), a sonic event.[5] I cite the above anecdote and the Wazaramo song as a starting point for exploring the value of indigenous music in Tanzanian cultures. Because of indigenous music, people in Tanzania simply submit to self-unconsciousness. Mothers forget to feed their babies, boys let go of their father's cattle, and wives abandon their marriages, not to mention men who might end up in a wrong house. They merely surrender to the consequences of *ngoma* performance without questioning what follows thereafter. What pedagogic aspects can the current pedagogic practices borrow from these experiences?

It is certain from the anecdote that people in Tanzania live their music, which is rooted as deeply as the belief in the musical god. Questions that guide this exploration include: What musical values are ingrained in the musical events, through which people lack self-control? What are cultural music making processes and in what ways might those practices inform the current music practice?

[5] *Mdundiko* is a dance of the Wazaramo tribe of the coast Tanzania

Experiencing *ngoma* as a sonic and pedagogic event.

Recognized for her innovations to the Eurocentric music curriculum, Patricia Campbell, searches for ways through which music curriculum can reflect the global change (read Campbell & Eastman, 1984; Campbell, 1992; 1994; 2003; Campbell, & Higgins, 2015; Campbell, 2016). Campbell embraces “a holistic view of musical study that incorporates global perspectives of musical knowledge by way of both content and process” (Torres-Ramos, 2015, p. 1, also read Sarath, Myers. & Campbell, 2017). In the essay *An Earful of Africa: Insights from Tanzania on Music and Music Learning*, Campbell (2016) joins other scholars to concisely urge for “pedagogical approaches that borrow from musical cultures outside the realms of Western art music” (Mapana et al. (2016), n.p.; also Campbell, 1992; 2004; 2010 and Campbell & Higgins, 2015). The call for music diversity, however, is prompted by Campbell’s disappointment in what she refers to as “a continuing Eurocentric agenda [that] seems to encircle the educational content and method of music programs in higher education, despite occasional calls” for diverse music education (2016, n.d). Music educators, according to Campbell, must begin to explore and experience the reach array of diverse music traditions.

In the essay cited above, Campbell and her colleague reflect on their experiences of a Wagogo *ngoma* event in Tanzania and Tanzania in general. I will discuss their experience in relation to this study. Upon reflection, Campbell (2016) writes:

> Wagogo people of East Africa, […] has resulted in impressions of a reckoning with musical sensibilities that interface the musically known with the unknown, the eye with the ear, the fixed with the flexible (and spontaneous), the elite-specialist musician with the musical community, the disembodied sound from the

> melding of music with dance. Our intent was to move beyond the Eurocentric perspectives we have grown through our education and training, and to join as outsiders-to-Africa in a discovery, facilitated by our Wagogo colleague, of a musical culture that could help us to gain traction in our work in diversifying musical content and method in American university and school settings" (n.p).

Campbell searches further ways through which these experiences can be shared and inspire music programs and scholarship across the globe (also read The College Music Society, 2014). Campbell explains the significance of embodiment in which "the body reflects the mind's musical thought processing as surely as the mind is also dependent upon the properties of the body's kinesthetic activity" (n.p). The meaning-making, community-ship, and opportunities for music collaboration are some of the highlights that inspired the scholar to step aside from the mainstream. Through these experiences, Campbell confesses that her musical knowledge and skills were "validated and deepened" (n.p).

The similar experience is shared by Roberts (2016) who wonders: Why very "often, music outside the Western Classical tradition is perceived as 'lesser-than,' lacking in the sophistication and beauty of the well-developed musical tradition so ensconced in higher education music programs"? (n.p). For Roberts ways through which music educators might go about adopting these musical experiences to "sensitize" their music students require an urgent discussion (n.p).

Mena (2016) also builds on Campbell's and Roberts' comments capturing not only music but the whole acoustic environments of Chamwino village. Mena writes:

> Music was everywhere, and always sounding, in Chamwino and the outlying villages. After a few days, the vibrating sounds were pulsing inside me and my fellow travelers. My walking gait changed to imitate the upward rhythmic pulse

> of the *ndalagunyi* (castanet-like iron pieces). I found that I could not distinguish between ambient natural sounds and the instrument's melodies, and even pauses and responses in conversation around me seemed to take on the call-and-response qualities of the music we were hearing. The concept of the community came to light for me, … the high-quality performances from the intergenerational groups in the villages illustrated the pedagogical power of musical enculturation in non-formal settings outside campuses and classrooms (n.p).

Mena's evaluation of Chamwino space, illustrates "the power of enculturation and non-formal learning, and the importance of embodying the music" and poses a question: How can music scholars "translate this experience into a lesson that will provide students with some semblance of the experience?" (2016, n.p). call is not only about expanding the musical pedagogic "material" but also to provide what he considers "an opportunity [for students] to come into an African way of nuanced music—and musical learning" (n.p). Despite the enthusiasm, the critical question Mena and other scholars pose is how to "incorporate an African 'way of knowing' music into [let us say] band rehearsals of pieces that are filtered through Western European perspectives"? (n.p). This question concerning the theoretical framework goes alongside the attempt to retain the "Africanness" in the music (Mena, 2016, n.d).

Indigenous music pedagogy.

The above experiences highlight Wagogo music specifically but Tanzanian indigenous music in general. As Mapana (2016) summarizes, people "learn music by doing it. [They] adhere to an enculturation process that is intent upon passing to children the songs and stories of Wagogo culture, and this we do in families" (n.p). In this

learning process, there is no formal nurturing process to musicianship, but children are nurtured through and with music in a process that is almost hereditary.

A cultural space that was discussed previously allows a Tanzanian child to be involved in musical ownership early on. Before a child is born, mothers sing to their babies in the wombs. As Warren & Warren (1970) observes, from when they are tiny, children start to “absorb much of their basic knowledge…all instruction takes place through actions, dances and, especially, songs” (p. 12). According to Warren & Warren, through songs, a child “learns about the members of his family and the important people, places and events of his community, his tribe and his country” (p. 12). Every step of his or her life is inhabited through music. As acknowledged further by Warren & Warren “to the African, music is not an independent thing or object but rather, a means to an end. Music is part of the way of doing something” (p. 21). Through this involvement, children no doubt find themselves surrounded by sounds and movements that in later years will become indistinguishable to their cultural being.

Indigenous music is not something that African children learn but do (Carver, 2012). The acquaintance is absorbed within the cultural atmosphere in which a child is raised. Children, are exposed to learning music through watching alongside their parents and participating (Carver, 2012). The community music helps them to absorb musical skills but also other social-cultural knowledge. This observation supports what Kenyatta (1939) asserts about ways through which children pick up “all sorts of information about the environment; [and learn] to distinguish a great variety of birds, animals, insects,

trees, grasses, fruits and flowers" (p. 105). For Kenyatta, music learning is an integral tool, offering a co-existence of music and other forms for knowledge (Kenyatta, 1939; also Warren & Warren, 1970).

Primarily, the indigenous musical setting encourages not learning but being part of the group in order to learn. As I will explore this method in the cultural education, the cultural pedagogy suggests that one "belongs" to a group first, before he or she can learn (Tempels, 1959 and Ramose, 2003). While in the Western world, in my opinion, students are expected to master their musical skills before they join and perform in the orchestra or band, Tanzanian (African), students participate in the group in order to master their musical skills. This approach will be explored more in students' narratives about ways that music learning might suggest forms of socialization in Tanzania and Africa.

Indigenous music theory.

Children in Tanzania do not learn to read music, but to listen, imitate and be a part of the performance, just as they learn their mother tongue. This approach not only supports the *Ubuntu* philosophy, where being part of is the primary objective, but also impacts the "togetherness" of sonic perception. In *Ubuntu*, an individual is not perceived in a singular form, but as "persons," a plural form within himself and in relation to others (Ramose, 2003). The same can be extended to the sonic material. As Nzewi (2007) writes, "[T]he organized sonic fact is only a sibling of other components of a composite creative design that is proactive in its societal milieu" (p. 308). This

phenomenon is explored by Kubik (2010) where the completeness of the indigenous music is not perceived in its complete removal from other musical elements. Similarly, using the knowledge of *Amadinda* instrument playing among Baganda culture Kubik, 2010 explains that in the most instrumental music of Baganda, various patterns are not complete for their own sake, but require communicating interactively with other patterns to become complete (Wegner (1993, also read Kubik, 2010). When two interlocked patterns play, according to Kubik (2010), the "auditory system is prevented from perceiving the resulting pulse train as a coherent melodic shape. The first moment of disorientation is followed by a 'compensatory reaction' or restructuring of the perceptual input: pitches belonging to two are now perceived as one coherent melodic unit" (p. 202-204). The result is sonic illusion, which is a third perceptional persona in sounds although physically invisible.

To emphasize, Kubik believes:

> [Indigenous] composers learned to create auditory jigsaw that would oscillate in perception. The audience then perceives patterns which were not played as such by any of the participating musicians, although they are in no way hallucinatory; each sonic component of these subjectively discerned structures can be detected in the total cycle…. Essentially, the perception of inherent patterns is based on the auditory apparatus's tendency to associate pitches of the same or adjacent frequencies in the tonal system, thus forming subjective perceptual groups (p. 112; 114).

In order to produce this audible perceptual rhythm(s), however, two (or more) "inherent rhythms" must first co-exist intimately in a synchronized sonic marriage in pulses and dynamics (Wegner, 1993). Wegner (1993) relates this phenomenon to a "goblet illusion" in Gestalt cognitive psychology. While, in Gestalt's law of proximity,

the image of a goblet is perceived as a result of placing two facial patterns in close proximity to each other, in indigenous music "the perceptual rhythm" is "cognitively perceived as a tendency of placing two inherent patterns in close proximity to each other, leveled timbre, and loudness parameters" (Wegner, 1993, p. 208). Kubik's (1994) theory also suggests that although single, the sound in indigenous music is inherently "plural" in itself and with others. I wonder if, within this sonic multiplicity, people in doing music feel connected to invisible beings as suggested by Nzewi (2007) earlier.

To my understanding, the best explanation is that this perceptual sonic theory can only be achieved through inter-relational principles. Although it is too early to conclude that sonic structures reproduce social structures, there is a sense that the multiplicity in sonic tendency follows principles of *Ubuntu* that will be expanded upon in the cultural education section below. When individual sounds interact to form another sound, they act in accordance to *Ubuntu* principles of "being" where a "person" is "persons" in belonging. In music, how different sonic patterns "behave" and "reproduce" as they interact with other sounds raises a pedagogic question: Does this theory suggest that the ultimate goal in learning indigenous music is beyond an individual's mastery?

There is another theory that is briefly highlighted by Mena's experience. This is the inter-dependentness of cultural soundscapes. When Mena (2016) talks about *ngoma*, for example, he shares the ambience that he experienced:

> Music was everywhere, and always sounding, … the vibrating sounds were pulsing inside me and my fellow travelers. My walking gait changed to imitate the upward rhythmic pulse of the *ndalagunyi* (castanet-like iron pieces). [Intermingled] ambient natural sounds and the instrument's melodies, and even

> … [the] conversation … seemed to take on … qualities of the music we were hearing (n.p).

Does this statement not confirm what Mapana (2016) argues regarding "knowing the place where the music resides"? (n.p) or that "connecting to the people whose music it is, is as important as the sound of the music itself"? (n.p). This acoustic synchronization between sounds and environment is worth noticing when conceptualizing indigenous music and theorizing a meaningful music learning.

Indigenous music creative practices.

The creative process described in Mapana (2016) applies to not only Wagogo but African music in general; that is, the "repertoire of music is re-creative and continuing of songs from before, as it is changing through the addition of newly composed pieces that are taught to the group directly by the composer and shaped further by singers, dancers, and players as it is learned" (n.p). To explain the process, Nzewi (2007) uses the metaphor of a "woman" to explain what he considers a reproduction characteristic of indigenous music. For Nzewi, the processes imitate a human character, "reckon creativity in the musical arts in feminine sentiments" (p. 309). According to Nzewi, African "music is a woman" where "composition and performance are processes of fecundating and giving birth to sonic reality" (p. 309).

While Mapana calls African performances and compositions "open-ended," Nzewi calls them a "systematic creativity that is sensitive to non-musical arts sensitizations in a performance context" (p. 309). These arguments suggest that indigenous music is never performed as complete performances. On the contrary, it can be argued that a

performance of indigenous music simply determines a performability point of the piece. In other words, the notion of compositional "completeness" is in indigenous music questionable, in the sense that what is composed equals the performance and dependability, which is determined by a cultural space.

The argument supports the power of the space pointed to in the above section and Mena's experience that music is nuanced by the effects of the acoustic environment. This includes the performers, the audience, and space. The ad-libs, improvisation, spontaneity, fluidity, or ornamentation characteristics in indigenous music performances support the notion of a continuous compositional process in the space. Analyzing these creative processes leads to the conclusion that indigenous music performance is simply a "sonic reproduction" process nested in space rather than as an act of "restoring" the past. Heron, on introducing p'Bitek's (1966) poem *Song of Lawino and Song of Ocol* illuminates this creative process. According to Heron, the Acoli songs "are not written down under one person's authorship. They are sung and adopted by singer after singer, and each singer is free to create in his own way and change the song to fit current events or refer to his own girl-friend" (p. 8). In other words, performance concept for African music is not simply a recitation of the "old" repertoire, but the process in which the "old" sonic materials are recycled and renewed during musical recreation. In this creative arena, music offers itself for impregnation (Nzewi, 2007). How much these creative processes can be adopted alongside indigenous music adoption requires more research.

To summarize, in this section I explored the philosophical aspects of indigenous music in the scholarship around "music" as *muntu,* culture, cultural artifact, sonic event, and pedagogical material. The purpose was to understand the relationship between music and its maker in the African culture as a lived experience. It was highlighted that indigenous music as practiced in Tanzania and African schools suffers a Western theoretical framework as a result of the colonial legacy. There is a need for the path towards a development of an indigenous framework and consciousness through which teachers explore the depth of indigenous music in relation to students. In order for schools to build a meaningful learning experience in Tanzanian programs, these philosophical aspects must be discussed alongside students' narratives.

Section II: Education System in Tanzania (Africa)

Performing the Region

In this section I am exploring the scholarship around the history of cultural and formal education in Tanganyika and Africa in general. In doing so, Kaphagawani & Malherbe (1998) caution that "Africa includes so many diverse peoples from such different backgrounds, that any generalization is bound to be an over-simplification" (p. 265). For me, the authors' argument fails to acknowledge that there are two ways of exploring this history: the history **of** Africa and the history **in** Africa. The colonial rule wrote the history **of** Africa in which borders were the center (Bujo, 2001; Davidson, 1961). But there is history **in** Africa, in which people are the center of the performance

and not the land, though the land is the one performable piece of art with the people (Agawu, 2012).

When Agawu (2003) asks: “Is Africa a place or an idea?” (p. 2), he seems in favor of the notion that Africa is a philosophical piece. Africa is a woven cultural fabric, one twisted piece of art that reflects both glocal unity and diversity. Its history is more than performing the geographic specificity situated between great seas but the expressions and dynamics of multi-cultures and relationships (Agawu, 2003; Anku 1992; Nzewi, 1997; Adebisi, 2016). History in Africa is the subject of ethno-diversity space that hosts the stability of the diverse ecosystem while acquiring the mobility across the region (Oliver & Atmore, 2005). The binding forces over cultural encounters is the history (Davidson, 1961).

The region is a symbol of the strengths and failures of humanity (Moffat, 1845; Davidsons, 1961). Africa is the mirror of interconnectedness and diversity and the interminglement of beliefs and the feet of the human ancestors. Writing its history is performing the genesis of democracy and a unlimited freedom buried underneath the plains of *Oldupai*.[6] I explore the Africa that was once a global shelter of the mighty powers and stage for intellectuals or as the Missionary phrases it, “the emporium of commerce and the seat of an empire which contended with Rome for the sovereignty of the world” (Moffat, 1845; read also Davidson, 1961). In this section is the discussion about a home to the legends and the earliest civilization that the colonizer narrowed

[6] ‘Oldupai’ (in Maasai) or rather known as Olduvai George also known as “The Cradle of Humankind” a paleoanthropological site in the northern Tanzania, where the earliest evidence of probably the first human species, *Homo habilis,* dated approximately 1.9 million years was found.

nearly to a myth (Oliver & Atmore, 2005). If there is such a history that has been lost, then there is a history to be recovered, which is shared across the region (Jahn, 1961; Kenyatta, 1939).

A Note on Tanzania

The name Tanzania, as appears in this study, is recent; it is the merger of two once- sovereign states, **Tan**ganyika and **Zan**zibar, which occurred specifically on April 26, 1964 (https://www.tanzania.go.tz/home/pages/68). At some point in my discussion, I will explore the contemporary scholarship of Tanzania, especially in the matters related to the current education situation. Otherwise, while exploring pre-colonial and colonial scholarship I will refer to Tanganyika.

By doing so, Zanzibar will be excluded in this study because it has a deep history of its own. Before the official colonial era, Zanzibar was already the headquarters of Oman under Sultan Seyyid bin Sultan for decades (https://www.tanzania.go.tz/home/pages/72). Due to limited time, I do not want to try to consolidate in a few pages a history that is rather too deep in itself. This study, however, will also apply partially to the Zanzibar in this way: after Britain obtained protectorate status over Zanzibar in 1890, the British system overruled the Arabic system of education that reflected the Arabic world. From that point on, the significance of the Arabic culture in the education system became invisible compared to the British system that dominates the current education system in throughout Tanzania.

Cultural Education System

Manhaa igiseywaa itrigifafeywaa (Knowledge is conversational/advisory and not inborn) - *Arimi* proverb

What constitute the African cultural education or the African indigenous philosophy of education? Mushi (2009) talks of "schools [that were] unenclosed by walls in which children and adults were educated through [their] parents and elders" (p. 29). The purpose of the "schools" leaned towards making character, *untu* (be-ing). Grounded on the sense that knowledge is a form of inheritance, socio-cultural values and skills in cultural education according to Mushi were passed "among the tribal members and from one generation to another" (p. 32). It is through this primary principle that indigenous epistemology has been preserved, codes transmitted, and character formed.

Cultural education is more of an "ethical thesis," that it is to prepare a "human character" (Ramose (2003, p. 750). Such "human character" is *Muntu*, a philosophical concept of a person that has vivid variations in almost all African cultures. The noun form in Swahili is *utu*, and in Zulu, Xhosa and Shona *botho, hunhu and Ubuntu* respectfully. *Utu* also widely known as *Ubuntu* is, according to Ramose, "the central concept of social and political organization in African philosophy" (p. 752). The concept finds a good expression in the Kiswahili phrase, *Mtu ni watu* (a person is persons) or in the Nguni phrase, *uMuntu nguMuntu ngabantu* (a person is a person through other persons) (https://www.iep.utm.edu/hunhu/#SH6a). A human "being," in Arimi*, Müntü*, is a cultural performance of the interconnection with other humans and nature. Janheinz

Jahn explains this broadly in his well-received monograph: *Muntu* (1961), in which *Muntu* is explained as "the philosophical category which includes God, spirits, the departed, human beings and certain trees" (1958, p. xx). The concept is the constitution of "'force' endowed with intelligence." (p. xx; read also Tempels, 1959).

Before going further, it is important to emphasize that the words "*muntu*" (being or the essence of a person) and "*ubuntu*" (be-ing or humanness) appear in many similar forms in African languages and that, therefore, different terms can stand for the same concept. *Ubutntu* is originally found among Bantu tribes, where similar words share the same root "*-ntu*" following varied prefixes. Munyaka & Mutlahabi (2009) provide the following few examples: *UMuntu* – Kimeru; *BuMuntu* – Kisukuma & Haya; *VuMuntu* – shiTsonga; GiMuntu – kiKongo, and so forth (Morove, 2009, p. 63). The most popular in scholarship is *Ubuntu,* which is Zulu by origin. In Swahili, *Ubuntu* is *utu* and among Arimi (to which I belong) the word is *üntü,* which means the same thing (Sigger, Polak & Pennink, 2010). The argument can, however, be made that although the term is found particularly among Bantu speakers, and hence *–ntü*, but the *Ubuntu* concept transcends beyond non Bantu cultures although it might not be central to their worldview.

Muntu is normally distinguished from *Kintu/Intu* – 'thing'. According to Mbiti (1967) *muntu* "includes all the 'forces' which do not act on their own but only under the command of *muntu,* such as plants, animals, minerals and the like (p. 11; also Tempels, 1959). Jahn (1958) sums up by saying that "nothing can be conceived outside them" (p. xx). The ultimate goal of cultural education is produce *muntu* as a metaphysical,

epistemological, and ethical being. *Muntu* as an ethical being is even stronger: – a person is a "character" through which *Ubuntu* – the humanness of such person is measured in relation to other "beings" and "things" – *Kintu.* By understanding this concept one finds possible the knowledge of African philosophy and hence cultural education.

Ubuntu as a quality of *Muntu* is, according to Munyaka & Mutlahabi (2009), "the whole complex of traditional behavior which has been developed by the [particular] human race and is successfully learned by each generation" (p. 64). In the African worldview, *Ubuntu* is an abiding socio-cultural principle where be-ing (the humanness), is far beyond human acts, but it is also "being," *Muntu* (Morove, 2009, pp. 64-65). This means *Ubuntu* the knowledge of "be-ing" both as "humanness" and physiological existence, "being," is absorbed. The assumption is that "be-ing" is a person's inherit qualities of character and mind as it relates to "be-ings" and "concerns about well-being of others and of the community" (Morove, 2009, pp. 64-65). One's social values, beliefs, or practices are understood within this view. For Ramose (2003) the concept means both the 'origin and achievement' such that:

> [*Ubuntu*] is a gerundive, a verbal noun denoting a particular state of being and becoming at the same time … It thus denotes a particular action already performed, an enduring action or state of be-ing and the openness to yet another action or state of be-ing. Even without the repetition of a specific action in the future, the basic insight denoted by *Ubuntu* is that of the suspense of being having the possibility of assuming a specific and concrete character at a given point in time. Because of the suspension of be-ing, no single specificity is guaranteed permanence (p. 752).

What Ramose refers to is a result of purposive and non-purposive nurturing technics through means of cultural education in the making of *muntu* as a metaphysical being. In other words, *muntu* - a human being, as a character being, is in the African view, not a mere biological being, but is identified within and in accordance to the nature for well-being of other humans (Tempels, 1959). This is simply saying there is no “being,” *muntu*, without other “beings,” *antu*, and thus there is no humanness, *Ubuntu* without other humanness.

To paint the contrast, a view of a person in Western philosophy, in my opinion, is based on Descartes’ “body and mind.” The body, according to Descartes, occupies the space while the mind does not. Education in the Western philosophy is, to my understanding, aimed at shaping the mind in the making of the body. In the African view, Oyeshile (2002) argues, “[the] concept of a person, goes beyond the mind-body dualism, … because it provides not only a satisfactory origin of man, it also pays sufficient attention to the relationship between the mental and physical aspects of man in relation to his moral and social status” (p. 104). This indicates that the African worldview positions *muntu* beyond the mind and body. The “being” of a person, in the African view is relational, which means a person is a person in the communion of persons. In Oyeshile’s (2002) argument, a person is “a combination of factors such as the metaphysical, physical and social relations” (p. 104). Within this understanding the un-detachable beings within one’s being impact what would typically be considered the autonomous being.

Muntu as a person, is unable to be conceived of apart from this belonging relationship. As Tempels (1959) points out, from the name a child is given to his position in the clan, "every individual forms a link in the chain of vital forces, a living link, active and passive, joined from above to the descending line of his ancestry and sustaining below him the line of his descendants' (1p. 108). This is what Okolo (1998) argues, "A person is an individual only to the extent that he is a member of a clan, a community or a family" (p. 152). In other words, the value and dignity of a person is best realized in relationships with others.

However, each individual is expected to be able to achieve *Ubuntu* (be-ing), which by its very nature is not fixed, absolute, or unchangeable. The community "is the context for the manifestation of both *umntu* and *Ubuntu*" (Munyaka & Motlhabi, 2009, p. 68). Munyaka & Motlhabi add, "one cannot be a human being alone, only in community, [as a] communal being, inseparable from and incomplete without others" (p. 68). Through these moral principles a person, on the other hand, is still capable of increasing or decreasing almost to a point of total extinction through education or conditions, process, actions, behavioral patterns, "that are conducive to the enhancement or growth of a person's nature" (p. 72).

The cultural education creates the context for such self-conceptualization.Within the Arimi tribe, for example, *Üntü* (humanness) is attached to knowledge*,* which is loaded in the word *intü (*somethingness), or the opposite (nothingness). People will speak of *üsüü gütie intü*, which denotes the "nothingness" of an individual. This attests

to the degree to which one's "being," *muntu*, is absorbed in the community. It is therefore possible for a personhood to be denounced for "lack of *Ubuntu* as being inhuman - literally, a non-person" (Munyaka & Motlhabi, p. 65). An example is the phrase *üsüü ti Müntü*, which among Arimi literally means "that is a non-person." Tempels (1959) uses the word *kidima* to mean "a sub-human, a man of insufficient mind to count as a 'muntu'" (p. 75). A "non-person/sub-human" in this context implies not only a nature lacking humanness but also a denounced person metaphysically (read also: https://www.iep.utm.edu/hunhu/#SH6a). Due to this somethingness or nothingness of a person, it is equally valid to say, in African philosophy, one belongs first before existing.

Sociologically, the lack of humanness means "nothingness," that a person is invisible or reduced to non-existence in the "beings" of others. While the opposite, *üsü Müntü* (that is a person) is where "somethingness" of a person means his/her physiological, epistemological, and ethical being (Tempels (1959). I believe that Kuckertz (1996) struggles with this mystery when explaining that "African thought and philosophy on personhood and selfhood is that the 'I' belongs to the I-You-correspondence as a stream of lived experience without which it could not be thought and would not exist" (p. 62). However, Kuchkertz's description of "I-You" might suggest the autonomy of "I" as in Descartes' metaphysics *Cogito, ergo sum* (I think, therefore I am), which indicates a duality in nature. Mangena argues that "I" does not stand in space against "You" in the African philosophy but rather "'being' is the function of the 'us' or 'we' as opposed to the 'I'" (n.d). This foundation of indigenous epistemology is supported by Bujo (2001) in his construction of: *corgnatus sum, ergo*

sumus – “I am known/related, therefore we are” (p. 4), which denotes the plurality of oneness by rejecting a monoistic form of being.

Further, Jahn and Tempels share Bujo’s rendition and argue that *Muntu* involves a Supreme Being, spirits and humans (Jahn, 1961; Tempels, 1959). From both Jahn and Tempels, the argument is that by functioning in “us/we” the “I” loses its autonomous attributes. It rather becomes part of “we” where the “us” character is “onto-triadic” or “tripartite” instead of being mono or dual character in nature (Mbiti, 1967; also https://www.iep.utm.edu/hunhu/#SH6a). It is this reconciled tripartite character that is the ultimate moral achievement of personhood and where one must perceive himself or herself in connection with visible and invisible worlds now and in the future. Mbiti (1967) expands the argument to explain theological aspects of *Muntu* where “being” is perceived beyond the observed cosmos. According to Mbiti, “death” in the African philosophy does not end life. While living among the “living,” *muntu* at the same time lives among the “living-dead.” The personification of *muntu* in the visible world is therefore that the earthly interpersonal relationship is but the destiny among the “living-dead.”

How “a person’s destiny, whether by choice or imposition, predetermines for that person what he or she will be in life. It further determines a person’s success, failure, personality, luck and ill luck” (Oyeshile, 2002, p. 106). This essence of the cosmic vision is what Okolo (1998) also points to in saying that “the universe is not something discrete but a series of interactions and interconnections” (p. 251). It is merely impossible for *muntu* to disconnect himself or herself from *antu* in this case without

denying his/her *Ubuntu* where *–ntu* involves invisible forces (Mbiti, 1967, Oyeshile, 2002). When this concept is implemented in the cultural education, the situation is perhaps what Arimi phrases: *Igütrambaa günto ïgüsükaa*, which philosophically means, “no matter how high you go or whatever you do to detach yourself, you will return to the same.” This simply gives one no choice but to surrender to the cultural education and to belong, as there is no existence without belongingness.

There is a wide understanding therefore that a person is a cultural performance although a self-made being. On one side a person is a “singular” form that bears responsibility for his or her own learning, and at the same time a person is a “plural” attribute, the performance of multi-ancestors. An individual is mono-collective, the singularity-plurality form of “being.” Ramose (2003) calls it “a communion of souls” (p. 56). The Swahili phrase: *Mtu ni watu (*a person is persons) therefore means what Ramose, would phrase “to be human is to affirm one’s humanity by recognizing the humanity of others [in oneself] and, on that basis, establish humane respectful relations with them” (p. 753). This process of becoming, *muntu*, and be-ing, *Ubuntu*, is itself in the context in which in the making of oneself one replicates others through impacting such knowledge (education).

In this understanding, the gradual pedagogic approaches are implemented in the cultural education. The approach begins as a cultural role in the very early stage of life. As Raditlhalo (1996) writes “a child is held to be the property of the community, and it is the community who are going to see to it that the individual child becomes a significant member of the community, an asset to all” (p. 123). It is important to note

that the African child is as important as an adult. That is why in some cultures mothers lose their names to the name of their first born. For example, after the birth of the first child, a mother will be called "Mercy's mother." Also the treatment of a child is a reflection of the treatment for the person whose name the child bares (Tempels (1959). As Tempels observes, "Bantu will say to the newly-delivered mother: 'you have born our grandfather, our aunt, our uncle" (p. 108). A child is therefore perceived in a full human form from the dawn and hence how he or she is treated early on. This perception of a child explains how in Africa a human fullness is beyond age let alone his socio-economic status. What matters is one's be-ing, *Ubuntu,* a humaneness status which in the child is the collective effort (Kenyatta, 1939). Each child is worth the community's care ethically, physically, and epistemologically to produce a fully nurtured *muntu.*

A human being is a primary value in the cultural education. Teffo & Roux makes the following comparison between the Western and African views of education:

> In Western philosophy the starting-point for an account of personhood is usually epistemological and psychological. Knowledge is the 'possession' of a particular individual and the question then becomes how this knowledge can be accounted for, how the knower sees him/herself from the inside. In African thinking the starting-point is social relations—selfhood is seen and accounted for from this relational perspective (Teffo & Roux, 2009, p. 204).

This means that a person in the African view is the center and the end of everything. This cultural educational structure, Kenyatta (1939), "begins at the time of birth and ends with death. The child has to pass various stages of age-groupings with a system of education defined for every status in life. …no school building…the homestead is the school" (p. 99). While, the general focus of education is on the making of a person,

music in particular, plays this educational function (Kaghondi, 2010). As Kenyatta explains, through lullabies, a child is introduced to “the whole history and tradition of the family and clan … by hearing these lullabies daily, [children] assimilate this early teaching without any strain” (p. 99). Songs are given as amusement to the child although a mother is astute as to the child’s preference of songs. From simple melodic phrases, specific teachings are introduced (Kenyatta, 1939).

As a child continues to grow, different learning technics are used, including dialogue both in the family and beyond the immediate family. Children are tested on their memories, for example, of cows in the homestead to see if they have enough knowledge of their surroundings (Kenyatta, 1939). By doing that a child is prepared to be a “cultural archive” where the cultural knowledge and history is stored. Among Arimi, strangers will ask children their names, and they will introduce themselves going backward in history to great-great grandparents for as many generations as they can remember. The same memory technic is used in *Ihonde* music (Kaghondi, 2010). This technique is praised by Kenyatta (1939) for “in this way the history and traditions of the child’s family (maternal and paternal) become a stimulating influence in his life and form of fitting background to his environment” (p. 100).

Children are taught to be astute listeners, and critical observers who are able to communicate both verbal and non-social cues. According to Kenyatta, they are taught “about music, medicine, diseases, bitter fruits, poisonous snakes, dangerous animals,

wild cow, etc." (Kenyatta, 1939, p. 107). These powers of observation and memories will constantly be tested in many ways (Kenyatta, 1939).

The arrival of initiation is the climax for higher learning. This is the period, as Mbiti (1967) puts it, "to be born again" to adulthood (p. 107). To this stage, young men and women are passed to fullness and assume responsibility, access, and identity. Initiations, which come with boys' circumcision or girls' clitoridectomy (in some cultures), "prepare the individual for life in his or her society; it is aimed at producing a complete individual, *Müntü*, a life-long learner who is enculturated, respectful, integrated, sensitive and responsive to the needs of the family and neighbors" (Mushi, 2009, p. 33). Among Akamba, Arimi, Maasai or similar cultures, music is the major part in this function. It does not only strengthen community solidarity, it also plays an educational function (Mbiti, 1967; Kaghondi, 2010). In some cultures, "it is only after this first initiation rite that young people are allowed to join in public dances" (Mbiti, 1967, p. 123). In all initiation processes, music plays a 'full participant' role in the making of *muntu* (Mbiti, 1967; Kaghondi, 2010. The encounter with music at this stage is of a deeper meaning in a non-intellectual sense but rather in a psychological, sociological, and spiritual sense.

On the other hand, cultural education is a responsibility of every person as education itself impacts both the child and the person acting as the instructor. Additionally, Ramose (2003) writes, "African thinking is from the standpoint of interpersonal relations. It is the community which makes the individual, to the extent

that without the community, the individual has no existence" (p. 204). The similar point is made by Mbiti (1967) who expresses it through the phrase: "since we are, therefore I am" (1969, p. 108). As explained, in the African view of "I am" is "We are" and hence each individual wants to see himself or herself partaking in the "I am" of a child. On one side, each individual is a teacher in the African cultures, while in the same context every child learns that his learning is part of the wide responsivities to teach others in the future. This learning is consequential in the making of "being" as a character towards other beings in onto-triadic relations. The philosophy binds sociological as well as theological aspects together, which means whatever one does to a child or others, one is doing to oneself. The status is therefore granted to an individual who contributes to the nurturing process of another individual through sharing or by impacting cultural knowledge. In return, each learner learns with the same responsibility already implied in his or her learning, that they are trained to become future cultural teachers of generations to come.

To conclude, Kenyatta (1939) summarizes that "[the] traditional African education was an integral part of the culture and history of a local community, which was stored in various forms and transmitted through various modes. Such modes included language, music, dance, oral tradition, proverbs, myths, stories, culture and religion" (p. 34). The teaching took place in relation to a "concrete situation" (p. 34). Education was part of individual's "becoming" process; closely relevant with the life of the individual and "not separated out and organized as education" (Mushi, 2009, p. 36). The emphasis was to prepare an individual "to adapt to the conditions which existed in these societies, rather

than transforming them" (p. 39). The education was contextual, orienting the candidates into the context-oriented knowledge, functional, providing "skills and values […] relevant to the socio-economic activities of the individual," and communal, making everyone responsible and inseparable from societal culture and holistic (Mushi, 2009, p. 39). Further, as (Mushi, 2009) adds, "music, songs and dances … played a very significant educational role …" (p. 34). This form of learning is ingrained in the African holistic worldview.

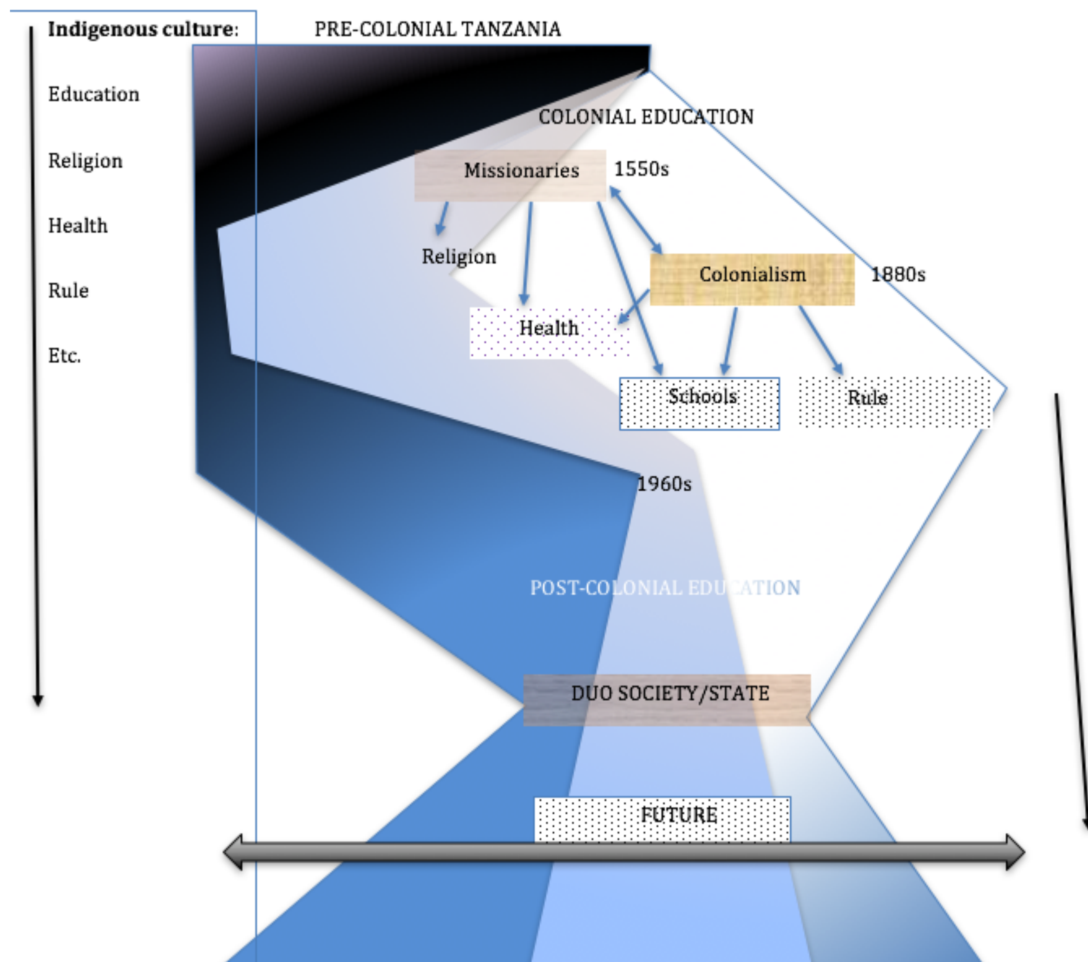
A Survey of a Formal Education

> Without the irruption of Europe, the course of tropical Africa history would have been very different …. But Europeans did come to Africa. They came to explore, to proselytize, to trade, and, in the final analysis, to carve out colonies (Rotberg, 1965, p. 1).
>
> Africa has paid heavily for the change which originated outside and was initially being forced upon her. [The] revolution came by both peace and force, and Africa could not be the same anymore (Mbiti, 1969, p. 219).

The current formal education in Tanzania bears marks of two historical events, the European mission work at the end of the 18th Century followed by the scramble for African colonies in the 19th Century. The motivating factors were mainly religious, economic, political, and social where education seemed to to be subject to circumstances. The aftermath of the intrusion, according to Kiwanuka (1970), was the emergence of "two types of Africans: … the defeated, who resigned themselves to the rule of the imperial conquerors [and] the collaborators" who detached themselves from the indigenous rule (p. 297). The divide would later give rise to a duality pattern in the

education system. This section explores the significance of this colonial legacy in education as well as the persistent interplay between the old-new cultural gap as experienced by music students today.

Figure 1. A historical conceptual encounter of cultural, missional and colonial education systems



Missional education.

Groundwork for mission work in Africa was based on a misconception of the need for "transforming the Native's whole outlook on life" in the "Dark Continent" (Melland, et al., 1939, p. 54). The following missionary's statement highlights that premise:

> Had it not been for British power and British sympathy under the favour of Heaven, Africa to this day, with scarcely one exception, might have had the tri-coloured flag waving on her bosom, bearing the ensigns of the mystery of Babylon, the crescent of the false prophet, and the emblems for pagan darkness, from the shores of the Mediterranean to the colony of the Cape of Good Hope (Moffat, 1845, p. 4).[7]

Moffat's lengthy monograph of hundred pages. First, questioning the native's intelligence, language and physiological outlook, and second, defending the role played by missionaries on the native's affair. In another extensive monography Kenyatta (1939) however, poses the following critique:

> The Europeans based their assumption on the conviction that everything that the African did or thought was evil. The missionaries endeavored to rescue the depraved souls of the Africans from the 'eternal fire'; they set out to uproot the African, body, and soul, from his old customs and beliefs, put him in a class by himself, with all tribal traditions shattered and his institutions trampled upon. The African, after having been detached from his family and tribe, was expected to follow the white man's religion without questioning whether it was suited for his condition of life or not. (p. 260)

Kenyatta (1939) like many other African scholars hold that it was deemed unnecessary that missionaries who were dispatched to Africa must have been educated (read Thwaite,

[7] Davidson (1961) on his *Black Mother: The Years of the African Slave Trade,* documents how Christian leaders in Europe had been involved heavily on slavery since 1505. He writes: "Slaves being a highly perishable commodity, the supply was always running short. Where possible, the European merchants who dealt in chattel slaves were accustomed to buy infidels or Jews…They bought 'believers'. They sold their 'fellow-natives'" (p. 22). In later years in Africa, Christianity would also be seen to take advantage of slavery by imposing the gospel on slaves so they could be set free.

1936; Mushi, 2009). Thus, Thwaite (1936) who writes, “equally to the missionary as to other callings, and until quite recently it was the prevalent opinion that the Gospel could be better preached and interpreted to ignorant and degraded savages by less intellectual and less educated men” (p. 3). Primarily, Thwaite (1936) continues, the missionaries’ efforts were:

> [To] uproot the native’s body and soul from his surroundings, dumping him down in a class by himself with all his old traditions shattered and his beliefs trampled upon … that outraged all that had been sacred to him until yesterday and cut him off from his family and tribe, expecting him to blossom in a day from a raw savage into a black model citizen on a reduced scale of western civilization and white perfection (pp. 2-3; also Kenyatta, 1939).

Thwaite (1936) and Kenyatta (1939) therefore see that the missional approach was due to uninformed knowledge of African cultures and values. According to (Mushi, 2009), mission as well as education work should not be viewed beyond the imperialistic ideology.

There are several reasons to believe that education was not the missionary’s primary agenda. When a Scottish Physician, Dr. David Livingstone, set his foot at the Cape of Good Hope, South Africa in 1841, he was not only carrying the Bible, but also the gun and the pen. As Tomkins (2013a) writes, besides being “struggl[ing] as a theology student” almost to be failed (p. 19) “the way Livingstone’s career actually went [in Africa] is different enough to make one wonder whether he ever had any intuition of doing that at all” (p. 29). In the following years, Africa for the missionary would be “far easier to travel…” (Livingstone, 1858, p. 8). At some point the body was weak (Stanley, 1878) but in his heart, he continued to be willing to return to Africa, not to preach or

teach but “to continue with [his] studies” (Livingstone, 1858; p. 8). In all his voyages, the “medical missionary” took advantage of the mission expeditions to feed his scientific and economic ambitions (Tomkins, 2013b; Livingstone, 1858; Stanley, 1878).

Rotberg (1965) quotes a famous speech by Livingstone in which he bid farewell and, at the same time, attempted to convince the British government to support his work: “I know that in a few years I shall be cut off in that country which is now open; do not let it be shut again. I go back to Africa to try to make an open path to Christianity. Do you carry out the work which I have begun? I leave it to you” (p. 4, also cited in Mathews, 1912, p. 198). As Rotberg points out, after this speech, “the explorer returned to central Africa at the head of an expedition sponsored by the British government. On this occasion, he specifically sought ways whereby Christianity and commerce could most expeditiously be introduced into the heart of Africa” (p. 4). While considered “Africa’s greatest missionary,” the rumors are that “the number of people he converted in the course of his 30-year career vary between one and none” (Tomkins, March 2013b). Livingstone is a good example of what laid behind the missional propaganda.

Rotberg (1964) also provides other accounts of missionaries assuming the role of “Chiefs and Entrepreneurs” (p. 200). In one of the accounts, in a Msoro village in the southern part of Africa “two villagers … having missed a roll-call, orgied at Manokola … were condemned to serve on the road gang under Manoel, for a week. As a merciful concession they were not chained” (p. 200). As if this does not say enough, in another account, a different missionary exchanged the following message with a colleague:

> Without full control of the villages the children would not come to school; the people would not attend Sunday services; the villages would be thoroughly corrupted; missionaries would often be, as in the early days before villages, without servants; if called upon hurriedly to go on a journey it would be impossible to get men as carriers; in cases of emergency…it would be impossible to get them to help" (p. 202).

These accounts support the point Khapoya (2013) makes that "in the early years of both Christianity and Islam, evangelical work was often carried out with military campaigns" (p. 101), making it difficult to distinguish a missionary in Africa from the colonizer who joined him in later years. These accounts simply highlight the theological and pedagogical crisis caused by missionaries' unreconciled ambitions. Whatever the primary motivation was, the current syncretism in education bares marks of this uncertainty. Sivonen (1995) is convinced that missionaries were obliged to introduce the essential reading and writing skills among the natives in order to produce "workers in the service of the church" (p.14). Khapoya (2013) also agrees with Sivonen that education was necessary simply "to ensure that enough Africans were educated to meet the limited need for semiskilled workers" (p. 102). Another role that education was granted, according to Khapoya, was that in order to "disseminate Christian doctrines" missionaries needed the native to help with the Bible translation (p. 101). Ibanga (2016) supports Khapoya's view that the native's ability to read and write was deemed helpful to evangelize their community members by reading them the Bible (read also wa Thiong'o, 1998). The above was the nature of groundwork for the native education in

general, which in Tanganyika was laid down "between 1900-1920"[8] (Beck, 1966, p. 115; Ssekamwa & Lugumba, 2001; and Melland, et al., 1939).

During the colonial rule, the primary role played by missional education was to provide "religious teaching and moral instruction" that helped the colonial administration to function (African education commission, 1925, p. 5). As Khapoya (2013) points out, "the role of Christian missionaries in Africa has been assailed by many writers and social scientists as having abetted and aided colonial oppression and exploitation" (p. 103). In other words, when the colonial government sought obedient citizens, the mission teaching was the tool to achieve the goal (African education commission, 1925). Whenever native blood was flowing due to colonial cruelty and forced labor, the missional schools pointed at the heavenly hope to the oppressed, by spiritualizing the earthly pains: thus all shall come to pass (Kiwanuka, 1970; Khapoya, 2013).

While they taught the native to believe "life on earth was temporary and best used for preparing for eternal life," as Khapoya argues, they continued to occupy land and be involved in economic gain (p. 102). Desmond Tutu sees these teachings as deliberate psychological attempts to detach the native from his earthly treasures. Metaphorically, Tutu is quoted conceptualizing: "[Missionaries] had the Bible and we had the land. They said, 'Let us pray.' We closed our eyes. When we opened them, we had the Bible, and they had the land" (Gish, 1963, p. 101). It is in the same ground that Khapoya argues,

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[8] Missionaries in East Africa according to Beck (1966) had established mission schools before 1900. However, the "systematic approach to teaching began to develop by 1900" (p. 115).

"missionary intentions were not entirely limited to spiritual matters" (p. 103). If that was so, the form of missional education should be subject to scrutiny.

With what Kaplan (1986) considers the "extreme ethnocentricity and cultural arrogance" is that missionaries primarily journeyed to Christianize Africa instead of Africanizing Christianity (p. 166). Kaplan joins African theologians therefore who argue that the initial foundation for missional work was based on cultural imperialism (Idowu, 1965; Mbiti, 1969; Pobee, 1979). Kaplan adds that missionaries were "incapable of or unwilling to fairly evaluate and respect the cultures of the peoples with whom they came in contact" (p. 166). To be admitted to schools and churches, Khapoya (2013) writes, people had "to surrender the elements of their culture and traditions" (p. 103). The other way around was also true, that because "the thing [Africans] wanted above all was literacy" they agreed to be baptized in order to access it (Tomkins, 2013b). If that was so, then education was simply a trap for people to join Christianity. Even so it was offered with a great caution.

Nyerere (1967) condemns both the missionaries and later the colonizers for their attempt in schools "to inculcate the values of the colonial society and to train individuals for the service of the colonial state" (p. 3). By introducing the European values, the native's customs and beliefs were destroyed. In the same manner, the African indigenous cultures, language, and all systems were denounced as "savage" and evil (Sivonen, 1995). The communities crumbled and families fell apart (Sivoen, 1995; p'Bitek, 1966). The missionaries' success was achieved at a price, for the result was a

vicious cultural suppression in the name of "the Savior" and a detachment from being African for the sake of Europeanization (Khapoya, 2015).

In churches, the environment was to exterminate indigenous music and introduce European hymns (Mbunga, 1963; Weman, 1960; Nyerere, 1967a; Strumpf, 2015). The African music was considered a "heathen" practice (Weman, 1960; Mbunga, 1963). Mapaya (2013) recounts "a strict ban on all forms of native music, musical instruments, and rhythmical devices, which were feared would encourage the people in their old practices" and at the same time the promotion of Western music (p. 46). Mbunga (1963) contemplates, "it is a very sad fact indeed to see that almost without exceptions wherever foreign music has been most successful, indigenous artistry has sunk to its lowest levels" (p. 21). The attitude about indigenous music still exists in Tanzanian churches and schools today.

Instead of planting the "pure" seed of education in the African soil, the missional methods and attitudes geared toward proselytization of the European cultural "soil" to replace the African "soil" (Idowu, 1965; Mbiti, 1969; Pobee, 1979). As Mbunga points out, "for over fifty years [missionaries] have led the Bantu to express themselves in an artificial way, in a foreign musical language" (p. 20). Unfortunately, the foreign seed struggled to grow roots in the African soil, which led to religious syncretism. Until very recently,[9] the missional education and religion continued to be foreign in the African

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[9] During the 1970s the debate evolved among African theologians of the need for a theology that addressed the African way of life. This debate led to the formation of African Christian Theology and

culture, failing to adapt to the cultural elements while unable to completely erase them (Mbunga, 1963; Mapaya, 2013)). This battle for self-identity would in later years lead to the emergence of churches such as African Indigenous Churches (AIC) that, according to Mapaya, "systematically placed African cultural sensibilities at the centre of Christianity, thereby decoupling or wrestling Christianity away from its Eurocentric hegemonic origin" (p. 47). Otherwise, it is a sad fact that the gap the system created and attitudes towards indigenous music still transcend beyond religious institutions today and hence a divide.

Colonial government education.

> Force and the prestige which rests on the belief in force are the only way you can do anything with those people, but once beaten and disarmed they will serve you. …These people must learn submission by the bullets … it's the only school; after that, you may begin more modern and **humane methods of education** …. In Africa to have **peace**, you must first teach **obedience** and the only tutor who impresses the lesson properly is the sword (wa Thiong'o, 2018, p. 57-58; also partly cited by Mungeam, 1966, p. 30) (My emphasis).

The above quote is from a dispatch by Sir A. R. Hardinge, a British official in Kenya, on April 5, 1897 (wa Thiong'o, 2018). From these words it is clear what wa Thiong'o (2018) meant by saying "The African was considered an animal…, worse than animals, because they asserted their humanity in the very threats they posed to

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reflected Black Theology in North America. The Church under the native leadership realized that theology and mission were contextual phenomena, and hence they began to use the African cultural lens to interpret the Bible. Despite the move toward "Africanizing" Christianity, many Christian churches in Tanzania still have a negative attitude towards indigenous music (Read also Mapana, 2013).

settlerdom" (p. 56). This raises an immediate question: Was the perpetrator of this cruelty aiming at educating his conquered?

In the 1910s, even though wars had been concluded, and the African military menace had been defeated, peace and obedience were still in demand in the region. In Tanganyika memories of conflicts were still fresh, as were those of legends such as Mkwawa or Kinjekitile, some of the leaders of what a colonial official would recall as "the Bantu…invaders against whom the Colony must be defended" (Melland, et al. 1939, p. 23). The white man had been welcomed as a guest and turned into a settler (wa Thiong'o, 2018). The cultural dynamics, the unrest and blood, and recollections of resistance were still intense to both parties. Edward Hore, a colonial official, is haunted by those memories in his autobiography's dedication: "[This is but] a sadly insufficient memoir of my eleven comrades who lie buried along the line of work" (Hore, 1892, p. vii). For Hore, as wa Thiong'o (2018) confirms, the whites were looked upon as "exonerated" (p.57) and died "along the line of work" (Hore, 1892, p. vii). How likely was it that these circumstances would move the Europeans to introduce "education," which for bell hooks (1994) "is the practice of freedom"? (p. 14).)

In his *Tanganyika: Eleven Years in Central Africa (*1892), Hore provides a hint about the nature of the education provided. His statement comes in the form of a caution, or what he refers to as "circumstances [that] gave us the opportunity and demanded our interference" (p. 5). On the matter, the colonial official had visited the region and come across the enlightening teachings of missionaries among natives about the inhumanity of slavery in their midst. Hore, being threatened by such teachings, believed that natives'

knowledge would backfire on the colonial rule. Hore reports: "[When missionaries] prepared to enforce justice on behalf of the oppressed, [I] was prompt also to urge the persecutions of such Christian teaching amongst the tribes as would bring about their **enlightenment and civilization,** [my emphasis] and strike at the root of the evil among them by a complete change of thought and life" (p. 5-6). If one were to interpret Hore's statement, in the matters pertaining to the colonial affairs, both missionaries and colonial rulers chose inhumanity over true knowledge. If that was the case, what was the nature of the education provided? And what goal did it serve?

A possible answer to such questions is given by Melland, et al. (1939) who observe "while the education of the white child prepare[d] him for a life in a dominant society, ... the education of the black child [was] for a subordinate society" (p. 54). In a well-known Swahili proverb, the expression would be: *Funika kombe mwanaharamu apite* (Cover the plate for the bastard to pass, or do not share the fine meal with undeserving). Education seems to have been one of those values that the colonizer never wanted to honestly share with the "bastard."

As obnoxious as it could be, the colonial education is still worth scrutiny because of its significant impact on the current disconnectedness between village and academia. In Tanganyika the government education can be traced back in the 1910s through the German rule (Ssekamwa & Lugumba (2001). The primary goal was "to prepare the 'native boy' for minor and low-pay jobs so as to reduce the German administration's costs" (p. 85). Until 1913, there were "89 government branch schools in the surrounding African communities" (Buchert, 1999, p. 16; also Ssekamwa & Lugumba, 2001).

Mission centers remained the main education agencies, providing both religious and secular training. At this point, the British government that ruled Kenya and Uganda was completely uninvolved in educating the natives, focusing instead on establishing the military (Beck, 1966).

In 1918, Germany lost Tanganyika to the British as a result of World War I, which led to “the destruction of the German government system of education and the removal of more than 400 German missionaries” (African education commission, 1925, p. 178). In 1919, the League of Nations placed Tanganyika under British rule. And in 1920, Great Britain received a mandate to govern Tanganyika territory, formerly a German colony, with the **mandatory** responsibility that “[The British] under international sanction **give to the education of the Natives as special importance**” [my emphasis] (African education commission, 1925, p. 169). In this year, however, due to the aftermath of the World War, the British Government faced “the reorganization crisis [that] at some level destroyed the [existing] education system” (p. 179). The government authority struggled to reopen some schools without much success.

In 1920, pressure regarding education increased, especially from “the Western-trained African elite,” who demanded “more political rights to determine their [educational] affairs (Bude, 1983, p. 341). Despite the pressure, the British administration in the 1920s had not yet assumed the responsibility of educating the native. Sir Donald Cameron, the Governor of Tanganyika (1925-1939), confessed later that “more public money was spent on the Governor’s establishment than on education for a population” (1939, p. 127). The few remaining schools at this point had

deteriorated. Whitehead (1981) writes, until 1923, the government continued to not only struggle with the education policy but also had a non-working relationship with the Mission. Mission schools that once depended on government aid suffered a funding cuts drama in spite of the fact that the missions were already providing education in the territory on a modest scale (Khapoya, 2013).

The British government attempted to take control of all schools including those owned by the mission, even though British schools suffered from insufficient staffing and inconsistencies in the ways they operated. Discrepancies continued unresolved; for example, some schools were left to use either the native language of instruction, Swahili, or to use English. Bude (1983) writes, the native was coerced into "the acceptance and application of obsolete educational methods from **Europe** and the **United States**" [my emphasis] (p. 341). Nyerere (1967a) recalls "we were taught to sing the songs of the Europeans … to dance the 'rumba', or the 'chachacha' to 'rock 'n' roll' and 'twist' and even to dance the 'waltz' and the 'foxtrot' … How many of us were taught the songs of the *Wanyamwezi* or of the *Wahehe*?" (1967a, p. 186; also Strumpf, 2015; Weman, 1960).

Up until 1925, when the Phelps-Stokes commission's report was published, the education of the native was not "adapted to the needs of the people…" (Bude 1983, p. 341; also read African education commission, 1925). The report indicated that the native education "[has] not been altogether satisfactory" (1925, p.1). It was suggested that the government take native education seriously "conserving as far as possible all sound and healthy elements in the fabric of the social life" (1925, p. 3). The same year similar

recommendations were also laid down by the *Memorandum of the Policy in British Tropical Africa* (1925). This report and the Phelps-Stokes report are two of the documents that are considered the landmark in colonial education in Tanganyika and British Tropical Africa.

To implement the above recommendations, Cameron, on October 5-12, 1925, consulted all educational agencies to discuss matters. Cameron, however, was facing an insufficient number of staff and a shortage of resources, reflecting later "most of the primary school teachers in the Territory had been imported from abroad" (Cameron, 1939, p. 128). While struggling with the issue of staffing, Cameron had a divided policy of education in his mind. In his opinion he writes, "one of the main problems in Tanganyika, [was] to arrive at a definite conclusion as to what is the basic education most suitable to a country in which the **great bulk of the population must remain peasants and small farmers**" [my emphasis] (Cameron, 1939, p. 129). Apparently overwhelmed by the expanded administrative responsibility, Cameron adopted "indirect rule," which would play a significant role on the education thereafter.

From the outside, indirect rule was positive, defined with elegant words by Sir Philip as the effort "to develop the African inhabitants of the country, so that their ancient tribal colonization may be **modernized and adapted** by them in such a manner as to serve the present and the future as they have served the past" [my emphasis] (Kiwanuka, 1970, p. l7). From the inside, Melland et al. (1939) notes, the rule was nothing "but an instrument of British domination" (p. 193). Khapoya (2013) also supports Melland et al that the British instituted indirect rule with the aim of

"civilizing," although "not to the point where the African might claim equality with the British" (p. 116; read also Kiwanuka, 1970). Through indirect rule, the government took advantage of chiefs while creating chiefs for those tribes that had no chiefs (Buchert, 1994). Most of chiefs were therefore perceived by natives as puppets of the colonial rule or collaborators.

For the colonial government, the prevailing belief, as observed by Melland et al (1939), was that chiefs were "valuable in that, because of their prestige, they [could] secure obedience to [the] rule and [government's] ideas more readily than could be done without them" p. 25). They would continue to be referred to "as chiefs, but they tend less and less to be real chiefs, and more and more to be mere agents" (p. 25). Cameron (1939) being proud of this illusion discloses later that "on the one hand we profess that we are endeavoring to preserve native institutions and govern through them, while on the other hand we **are rapidly destroying those same institutions by a blind intrusion of British forms of justice alien to the thoughts of the people, to the exclusion of native law** and custom and all the sanctions on which native society has grown up and has so far existed" [my emphasis] (p. 189). Similar to the missional education discussed earlier, the pattern shows the colonial education persisted through a hypocritical path.

To this point, two forms of education emerged, the Native Administration Schools and Central Schools. Chiefs looked at the Native schools as an opportunity for them to prepare their children for their succession. Now envisioning the revival of their old customs that had been eroded, tribal leaders designed these schools as "an exact replica of that of the native courts of the district tribal history and customs" (Ssekamwa &

Lugumba, 2001, p. 91). Elders of high reputation visited the schools assuming they had the prestige of being in control, but sadly, they were in reality functioning unconsciously as tools of the government (Ssekamwa & Lugumba, 2001).

Regardless of this illusion, as Bude (1983) expresses, "the wealth of traditional tribal stories, proverbs, and music was reactivated and used as a pedagogic instrument" (p. 345). Additionally, "students were encouraged to collect such elements of African culture and preserve them for future generations" while learning materials were translated into the Swahili language (p. 346). As Kenyatta (1939) and other scholars have said, "the education [in Africa], especially reading and writing, was regarded as the white man's magic, and thus the young men were very eager to acquire the new magical power" (p. 272; also Rotberg, 1965; and Tomkins, 2013b). Melland, et al. (1939) however, points out that for the government, the educational system was aimed at producing a student who was "Western in his intellectual attitude towards life, but who remains African in sympathy," whatever that meant (p. 54).

On the contrary, the Central School that was directly led by the government, centered its activities on preparing the white child for a dominant society (Ssekamwa & Lugumba, 2001). This divisiveness became clear in 1939 when the government implemented a clearly segregated policy of education based on the racial basis for Natives, Europeans and Indians (Ssekamwa & Lugumba, 2001; Khapoya, 2013). Through this policy Khapoya draws the conclusion that, to this point, it became clear that the Europeans and Indians were not here to stay but to exploit and leave a desperate Africa (also Ssekamwa & Lugumba, 2001; and Melland et al., 1939). Three types of

education persisted until Tanganyika's independence in 1961 (Ssekamwa & Lugumba, 2001). More than fifty years later, the legacy of unmatched education rationale still persists. Currently, music students on one hand experience the indigenous knowledge offered by their culture, while on another hand they experience the colonial legacy in academia.

So as the Arimi proverb says, *"Heri mchawi kuliko mnafiki"* ("A deadly sorcerer is better than a hypocrite"). For all these years, the missional and colonial hypocrisy had been embedded in the education system, a crisis that would lead to a duo society. Despite the fact that after independence the segregated policy was denounced as being illegal, the phenomenon where the indigenous knowledge continues to co-exist in parallel with the formal education is the result of *funika kombe mwanaharamu apite* (cover the plate for the bastard to pass). When the colonial era was over, it would be apparent that "the bastard" was the Tanzanian student, who was to suffer from the system's dividedness.

Figure 2: The nature of government led school vs native led school

IN TANGANYIKA (1)

(*a*) Government School at Tanga ; Parent-Teachers' Meeting ; (*b*) Government School at Shinyanga ; (*c*) Village Out-school beyond Korogwe ; (*d*) Visiting Mission Out-schools, Usambara.

(Source: African education commission, 1925, pp. 165-166, retrieved from www.hathitrust.org, 10/27/2018).

Section III: Music Pedagogy in Tanzania: A Conceptual and Theoretical Framework for Music-Cultures Reconciliation

Theorizing Music-Cultures Reconciliation

This study derives from considerations of how issues of powers, attitudes, and cultural dynamics have influenced music education in Tanzania. Information from key informants and the reviewed literature demanded aspects of critical indigenous theory (CIT) and deconstruction (post-structuralism) theory (DT).

Both CIT and DT fits a post-colonial discourse in Africa that reflects on the colonial impacts on education (Wandera, 2014; also read Denzin & Lincoln, 2008, Waghid & Smeyers, 2012; Higgs, 2012). Both theories hold an anti-oppressive approach of the classroom space and will be used to examine the relationship between students' indigenous music education and experiences at higher education in Tanzania. The theories will also inform and analyze the pedagogical practices in higher institutions in Tanzania that comprise students from diverse cultures, limited musical resources, and inadequate facilities (Westbrook, et al., 2013; Amineh & Asl, 2015).

While CIT provides a lens for the historical and structural complexities of the post-colonial education as related to tensions between indigenous and Western cultural elements, as well as the colonial influence on the current music programs, DT will guide the dialogue about musical identities reconstruction in the current situation.

The current situation suggests what the Pan Africanist Nkrumah (1964) argued, uneasy co-existence of "traditional, the Western and the Islamic [and Christian views]" (p. 78). Musically speaking, the two histories co-exist; the colonial legacy that was intended to cut people off from their musical past and completely replace it with the Western tradition (Nyerere, 1967a, 1967b), and the indigenous music-culture that forges its reconstruction in the modern space. This fabrication suggests a decolonizing theoretical framework that aims at examining post-colonial experiences and how various variables impacts students' experience of indigenous music in higher education.

Adapting these two theories (CIT and DT) will provide a foundation for my research methods and govern the design and execution of this phenomenological study, data analysis and interpretation on 1) understanding critical influences on the existing music curriculum models in Tanzanian higher education, 2) exploring narratives of Tanzanian music students regarding their indigenous cultural experiences in and with music in relation to their studies in higher education, and 3) investigating changes in values and content of curricula for reconciliation.

Critical indigenous theory (CIT).

What Swadener & Mutua (2008) suggest is that to adopt a critical indigenous theory (CIT) the research must begin by "recogniz[ing] the role of colonization in the scripting and encrypting of a silent, inarticulate, and inconsequential indigenous subject and how such encryptions legitimize oppression" (p. 33-34). The direction of the research through this lens, according to Swadener & Mutua, must be approached from

"an anti-oppressive and decolonizing stance" (p. 32). This statement, however, suggests that CIT is a "political" and also a "moral" lens (Denzin & Lincoln, 2008, p. 2). CIT "values the transformative power of indigenous, subjugated knowledge. [And] pedagogical practices that produce these knowledges" (p. 2). Through CIT the research must "decolonize Western methodologies, to criticize and demystify the ways in which Western [music] and the modern academy have been part of the colonial apparatus" (Denzin & Lincoln, p. 2). By adapting CIT for the case of Tanzania music education, the goal is not only to filter out the colonial damage but also to interrupt the inherent colonial legacies embedded in the education system.

The classroom is not a "neutral space" but a political sphere (hooks, 1994); therefore, in this study, I investigate how music programs reflect "a prejudice in favor of particular styles, methodologies, politics, or worldviews" (Slattery, 2013, p. 120). Knowledge gives people the ability to process their world, but structures through which knowledge is acquired involve power. As Giroux (1988) concurs, "knowledge and power are related" (p.166). It is then necessary to investigate what Giroux calls, the underlining "hegemonic ideologies, … and to deconstruct historical knowledge as a way of reclaiming social identities that give a collective voice to the struggles of subordinate groups" (pp. 164; also, Darder, Mayo & Paraskeva, 2016). In the case of Tanzania, not only indigenous music traditions but also indigenous knowledge is in an endless struggle to find a way out of subordination. As Nyerere (1967a, 1967b) suggests, education should be informed about unrepaired colonial mentality and attitudes to emancipate students from that bondage (Nyerere, 1967a).

My goal for adopting the critical lens in this study is as Leogrande (2014) suggests, “to empower students… [to] question the value and relevance of what is taught” (p. 112). The question is: What is of value and relevance to students? The similar question appeared in Nyerere (1967b) when he asked, “What kind of Society are we trying to build?” (p. 5). In Nyerere and critical pedagogy scholars, learning is not only the process of acquiring new knowledge but also of acquiring skills that could be exercised and transferred to students’ future lives in the community (Shor & Freire, 1987; Freire, 1998; and hooks, 1994). What students choose to study, according to Rendón, “is deeply in [their] identity” (Rendón, 2009, p. 79). In this study, I strive for a model curriculum that creates a space for knowledge emancipation in the Tanzanian education system (hooks, 1994; Sarroub & Quadros, 2015).

Deconstruction (Post-structuralism) theory (DT).

Deconstruction (post-structuralism) is the theoretical perspective that fits my efforts to discern the current situation in music education as it allows me to deconstruct aspects of “essentialism” that have driven the continuing colonialist influences and impeded the reconciliation of music-cultures in Tanzanian higher education. By deconstructing the colonialist “structures” as well as the “norms” of indigenous practice, I will seek to understand inhibitors of a reconciled musical identity and propose a paraxial (pragmatic) approach to overcome those – through which I will operationalize the ontological and epistemological perspectives that must change relative to music study in Tanzania.

Deconstruction is a philosophical analysis derived from a French philosopher Jacques Derrida (1930-2004). Although the philosophy impacted various fields, originally Derrida's arguments radically departed from the idea of "logocentrism" in the Western language and philosophy that continued to privilege from the narrative "centrality" in the academia (Derrida, 1967). The idea of supremacy, hierarchy or epistemological duality that "systematically favors one attribute over the other" is according to Derrida, not inherent (Dyndahl, 2008. p.128) On the contrary, "everything is the text;" not free of the author's prejudices hence must be deciphered (Cahoone, 1996, p. 5).

The meaning in the text, or for my case, the meaning in the offered knowledge, is according to Derrida, "always absent and in need of reconstruction through reading or interpretation" (Britzman, 1992, p.25). Meaning always is masked and requires the process of "encoding and decoding cultural consumption…[in order] to allow the version of [new meaning] to be constructed within various systems of meaning for different purposes (Olivia, 2007, p. 13). Such a process must reject the idea of an objective body of knowledge and question dogmatic assumptions such that the European classical music is inherently and universally meaning than indigenous music in Tanzania. Without 'unpacking' these colonial forms of knowledge, it is impossible to get to the core meaning, value or relevance of music study in Tanzania.

Currently, in Tanzania, the situation reflects "a prejudice in favor of particular styles, methodologies, politics, or worldviews [of colonial knowledge]" (Slattery, 2013,

p. 120). Behind such model is the very colonial legacy that bestowed the centrality position of western music knowledge upon the education system. Slattery argument is supported by the reviewed literature that pointed out how the colonial system upon paring Western education with indigenous education privileged the Western knowledge and marginalized the Tanzanian indigenous knowledge. Slattery, therefore, calls for a space in academia that disrupts principles of "essentialism" to provide diverse and multiple views of knowledge.

The hierarchical relationship of music traditions in Tanzania programs, where the Western classical music is superior, is the manifestation of the centrality of status quo. The theoretical lens that 'decentralizes' the once centralized series of "essentialism" in the Tanzanian education system is needed to discern the situation. The idea, as Kincheloe & Steinberg (2008) point out, is not simply "'saving' indigenous people" (p. 135), but involving "the insight indigenous peoples bring to the study of epistemology and research as colonized peoples" (p. 136). DT is a struggle of ways toward shifting the centrality of Western music in the curriculum for diverse musical experiences. What Slattery (2015) calls, is a "deconstruction of master narratives that impose knowledge through unequal power relations where students must be subordinate and submissive to teachers, and [move]to the emancipation of both teachers and students who have been disempowered by this structure" (p. 28). Deconstruction is such a tool that approaches marginalization of indigenous knowledge and students' prior experiences.

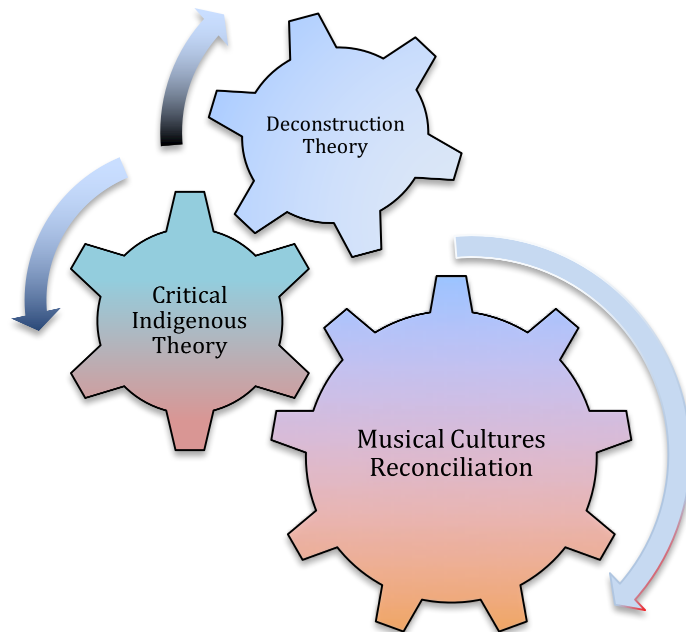
Further, deconstruction theoretical lens operates with African philosophy of learning. Higgs (2012) and many African scholars suggest that "the transformation of educational discourse in Africa requires a philosophical framework that respects diversity, acknowledges lived experience and challenges the hegemony of Western forms of universal knowledge" (p. 37). The African philosophical doctrine, as discussed by Waghid (2014) is "concerned primarily with the explanations, interpretations, and justifications for African thought and practice along the lines of critical and transformative reasoning" (p. 1). African philosophy of education in Africa, Waghid argues, "is aimed at developing a conception of education that can contribute towards imagination, deliberation, and responsibility" (p. 1). Deconstruction, therefore, offers a post-colonial approach to students' narratives for redefining musical identity or as Ramose (1998) calls, "assert and uphold the right of Africans to define the meaning of experience and truth in their own right" (p. 1). Combining both social critical and deconstruction theories (post-structuralism) in this study helps me and students to "construct an authentic and truly African [educational] discourse about Africa" (Ramose, p. 1). Widening the role and presence of indigenous music and students' prior experiences in the classroom increase the possibility of reconciling music-cultures of original with musical identity in the higher education in Tanzania.

Partial conclusion

In this chapter, I reviewed relevant literature around music-cultures, education, and pedagogy in Tanzania. The survey explored the understanding of indigenous music of Tanzania and African in general about students' experiences, the historical accounts

of missional and government education in the colonial era and grounded the study in a reconciliation conceptual-theoretical framework where critical indigenous and deconstruction (post-structuralism) theories provide the guide for music-cultures reconciliation.

Figure 3. Reconciliation conceptual model



Chapter Three

RESEARCH METHODS

In this chapter I discuss methods that enabled data collection. The chapter explains in details the research context and the approach to the fieldwork.

Research Approach

This study on the relationship between students' indigenous music experiences and the experiences at two Tanzanian higher education institutions examines curriculum development in three dimensions, namely, ontological, epistemological, and pedagogical. Westbrook, et al. (2013) argue that the ontological, epistemological, and pedagogical dimensions of the curriculum are most effective for examining all students' learning contexts and conditions. Therefore, the ontological concerns are students' social-cultural interactions, the meaning-making, and how students identify themselves in and with indigenous and western-based music arts; the epistemological focus of this study is forms of knowledge construction and transmission; and the pedagogical aspect includes the methods and principles of music instruction for both indigenous and western education.

A qualitative approach to inquiry was deemed the best for answering the central question: In what way have higher education institutions in Tanzania embraced the indigenous music and reconciled music-cultures in the attempt to offer musical-arts education? Under this question, three sub-questions were designed to guide the procedures for inquiry. The first question explored most influences on the existing

curriculum models in Tanzanian. The second question investigated the narratives of music students and music alumni regarding their indigenous music-cultural experiences in relation to their studies in higher education. And the third question explored changes in values and content of the Tanzanian music curricula as they reflect narratives as well as contemporary/postmodern thinking among informants. In answering the study questions, the qualitative approach created a space for students not only to share their music experiences in Tanzania but also to highlight the (dis)connect between the indigenous music education students acquire from their cultures and the formal music education they receive in academia.

A Phenomenological Method

Phenomenology is both a philosophy and method that began to emerge in early 20th century discourse, particularly in the work of Edmund Husserl and Martin Heidegger (1962). As Bresler (1995) observes, “the beginning and end point of phenomenological research is *lived experience*” (p. 8). Studying the relationship between students’ indigenous music education and their experiences in collegiate programs requires a phenomenological method. In a phenomenological method, as I used it in this study, the focus was on students’ experience to explore the essence or basic underlying structures of the meaning of those musical experiences as the ground for their perceptions of musical events and knowledge in their cultural space.

As discussed in chapter two, phenomenology is a branch of social construction. In Social Construction Theory as Spencer, Pryce, & Walsh (2014) add, people’s

"understandings and knowledge are socially constructed" (p. 8). This study therefore cut across disciplines, such as symbolic interaction, ethnography, phenomenology, ethnomusicology and other anthropology methods, all of which according to Spencer et al. (2014), "fall under social construction umbrella" with an implication for music education (p. 8). Spencer et al. also agree that both of these methods "are particularly relevant for researchers utilizing the phenomenological approach because all of these methods focus on uncovering the meanings individuals give to their experiences" (p. 13). Because of the need to uncover students' meanings of their experiences of music learning in collegiate programs, this study used the phenomenology method with techniques borrowed from the ethnography and ethnomusicology methods.

In phenomenological study, the interest was on "lived experience [itself] based on the assumption that there is an essence or essences to shared experience (Merriam and Tisdell, 2016, p. 26). These essences "are the core meanings mutually understood though a phenomenon commonly experienced" (p. 26). The meanings that students find in music education in Tanzania depend on their musical practices and yet are grounded in their socio-cultural experiences. However, the theory of meaning is based on the assumption that reality is personal, multiple and relative and hence interpretive (read Cilliers, 1998). As Spencer et al (2014) write, in the core of phenomenology is the idea that "we create our own reality through social interactions, relationships, and experiences" (p. 8). They add, "from the ontological perspective, reality is context and socially relative, and therefore many realities can exist simultaneously" (p. 8). The

context through which students construct their reality in Tanzania is within socio-cultural dimensions, such as their cultural lives, their sexual lives, their social lives, and their experiences in families, schools, places of worship, or public sites (also read Berger, 2008).

The study is not intended to be a music critique, but as Berger (2008) points out, the job was "to understand how music works from the perspective of the people who make it and listen to it" and how that model fit the current situation. (p. 64). Since Tanzanian students share their cultural experiences, understanding how they feel about the music they learn required focusing on what Merriam & Tisdell (2016) propose, the "experience itself and how experiencing something is transformed into consciousness" (p. 25-26). Merriam and Tisdell therefore advise researchers to "get at the essence or basic underlying structure of the meaning of an experience" (p. 27). As Spencer et al. (2014) indicated earlier, the essence of people's experience and knowledge is "created while interacting with the social environment" (p. 8). This is because "phenomenology is rooted in the notion that all of our knowledge and understanding of the world comes from our experiences" (p. 12). Among music students in Tanzania these experiences included not only the indigenous music that they experienced through most of their lives, but also their invested thoughts, memories, emotions, fondness**,** imaginations, beliefs, and practices, through which they consciously perceive and understand their lives, events, or objects (Spencer et al., 2014).

The Research Context

The study was conducted with currently enrolled students and alumni from two institutions, namely The University of East Coast (UEC) and Central University (CU) (pseudo names), with varying curricula models to understand how Tanzania is responding to the quest of enculturation continuity of indigenous music in collegiate music education. UEC is a secular state run institution aimed at preparing music teachers, and CU is a privately owned institution aimed at preparing church musicians and music teachers. The phenomenon of interest was their experiences of indigenous music training before and during the formal music training. Since the informants came from different cultural background in Tanzania, I, as a researcher, believed that their experiences would vary across cultures and institutions.

Because the study examined the subject's experiences, the context of data collection was not bound by the institutions' geographical locations. In phenomenology, according to Englander (2012), the "subject-subject versus subject-object relation" is important (p. 15). In this relation, an individual and the phenomenon are given the higher priority than the object of their location. Phenomenological inquiry therefore emphasizes "the phenomenon [as] the object of investigation, not the person [or an institution], although obviously, a person is required to describe the phenomenon" (p. 25). In order to describe their experiences freely, informants in this study were given an option of choosing a comfortable location to be interviewed; most chose their homes, community places, work areas; some chose to be interviewed through a phone call.

Selection and Recruitment of Informants

The research adopted a purposeful selection technique, which according to Palinkas et al. (2015) is "most effective on identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest" (p.2). Englander (2012) insists, the task in phenomenology research is "to find and select subjects who report having had a specific experience(s) of the phenomenon" (p. 20). Both Englander and Palinkas, et al agree that the vague idea of the subject initiates a phenomenological research, thus it is legitimate for the researcher to have a vague knowledge "beforehand [of] what the phenomenon is all about and this is legitimate" (Englander, p. 20). In other words, Englander adds, the researcher approaches the research with "a general sense of the expected parameters of the phenomenon, and an interest in the phenomenon" (p. 20). The question that guides the selection of research informants is therefore less about "representativeness" that is achieved by means of asking, "How many?" but instead by asking, "Do you have the experience that I am looking for?" (Englander, p. 19).

The ultimate goal in phenomenological study as spelled out by Dworkin (2012) is "to create categories from the data and then to analyze relationships between categories while attending to how the 'lived experience' of the research subjects can be understood" (p. 1319). This entails getting access to individuals who share the phenomenon under investigation. Palinkas et al. (2015), therefore, argue that the achievement of "the depth of understanding" more important than the generability of the findings, which is normally stressed in a quantitative study (p. 2). Being familiar with

the research area and music education system in Tanzania, I came to the conclusion that the key informants who held the crucial and relevant information that deepened the knowledge of the phenomenon in this study were students and alumni with an indigenous music background.

Originally, the targeted sample size was 6 informants (4 currently enrolled students and 2 alumni). This number is suggested by Creswell (1998) who recommends 5-25 informants while Morse (1994) suggests at least six informants for phenomenological research. I began the interview process with a few informants whose names were given at the institution's site**.** To identify other cases, I used the snowball technique, which is "sampling people who know people that generally have similar characteristics" (Palinkas et al., 2015, p. 17).) The rationale was to identify individuals who shared an indigenous music background prior to pursuing formal music education. During recruitment, the informants were sent an e-mail with the text: *"Because of your experience in collegiate music education I would like to invite you to participate in a 1-2 hours' interview on the relationship between students' indigenous music education and the experiences in higher education. Please read a consent form and you can ask any questions you may have before agreeing to be interviewed."* Participation was voluntary, and participants were aware that they could decide not to answer any question that seemed intrusive or withdraw from the interview at any time.

The total of 5 informants (3 currently enrolled students and 2 alumni) who primarily had indigenous music experience were interviewed. After that number I was convinced that the point of saturation was reached, which according to Dworkin (2012),

is the point "which the data collection process no longer offers any new or relevant data" (p.1319). However, before "mulling over the sample size decisions" as pointed by Dworkin, I applied a "sampling for variation" technic suggested by Palinkas et all. (2015) to explore the same phenomenon through 3 informants (1 student and 2 alumni) who had no indigenous music experience prior to attending higher education, as well as 2 university educators who were involved with indigenous music in their programs**.**

Three groups made the overall sample size of 10 informants; 4 students, 4 alumni, and 2 music educators. In summary, 3 out of 4 students identified themselves with indigenous music and 1 identified with non-indigenous music (pop/choir/gospel/contemporary), 2 out of 4 alumni identified themselves with indigenous music, and 2 out of 4 identified with non-indigenous music, and both music educators identified with indigenous music teaching. This approach allowed investigating informants from both indigenous and non-indigenous music backgrounds as well as educators as to how they experienced the nature of indigenous music in the collegiate music programs and beyond.

"Accidental" Informants (Adopted from Fujii, 2014)

Besides the primary 10 informants whose data served the central purpose of this study, I also visited cultural music and social events to absorb the nature of socio-cultural soundscape. Besides observing, more data were gathered in these environments through what Fujii (2014) calls "accidental ethnography" (p. 525). In one musical event in particular, the conversation from three informants who were working toward a

Bachelor of Arts degree in theater arts in one of Tanzanian universities. The informants provided the reach information related to the phenomenon of my study. Fujii (2014) validates moments where the researcher might not be engaged in a structured interview but accidentally captures conversations that might deepen his or her research experience. According to Fujii, "accidental ethnography [is] a method that field researchers can use to gain better understanding of the research context and their own social positioning within that context" (p. 525). Fujii therefore suggests that researchers "[pay] systematic attention to the unplanned moments that take place outside an interview, survey, or other structured methods" (p. 525; also read Levitan, Carr-Chellman, & Carr-Chellman, 2017; Basnet, Johnston & Longhurstm, 2018).

Accidental ethnography, as argued by Levitan et al. can also involve data gathered when "practitioners who have become researchers utilize pre-existing data from their prior experience to explore important phenomena" (p. 2). My prior experiences involved local music direction and workshops. During this research process, the information gathered on those occasions proved to be enriching to this particular study. This form of data collection, according to Levitan et al., bridges "research and practice" while providing "a reflexive, reflective, and praxical method of inquiry in which the researcher examines data that were gathered from day-to-day processes in the workplace in order to share important findings and to provide insights into educational practice" (p. 2). Through the conversations with the two theater students at the musical event, I had the potential of informing this study of the education system in Tanzania in particular and providing valuable knowledge of the problem and the wide application of this study

beyond music. The significance of "accidental data" according to Fujii, "lies not in what they tell us about the particular, but rather what they suggest about the larger political and social world in which they (and the researcher) are embedded" (p. 525). In my case, semi-formal conversations were recorded, analyzed, and later discussed along with the primary data.

Data Sources

The primary source for data collection included interviews (guided by the attached protocol), participant-observation, records, field notes, correspondences, artifacts, and audio material about the informants' experience of the phenomenon. Regarding the significance of interviews in phenomenological research, Merriam & Tisdell (2016) write:

> To get at the essence or basic underlying structure of the meaning of an experience, the phenomenological interview is the primary method of data collection. Prior to interviewing those who have had direct experience with the phenomenon, the researcher usually explores his or her own experiences, in part to examine dimensions of the experience and in part to become aware of personal prejudices, viewpoints, and assumptions" (27).

The process through which the researcher explores his or her own experiences is known as *epoche,* which includes placing in parentheses the phenomenon under investigation to avoid prejudiced assumptions of the phenomenon (Brinkmann, 2014).

The Interview Protocol

The interview was guided by the open-ended, semi-structured protocol that was designed to initiate the dialogue rather than comprising interrogative questions (See

appendix for interview protocol). As Ellis & Berger (2003) suggest, open-ended and semi-structured questions are designed to "let the conversation evolve as naturally as possible" (p. 162). About the interview questions Englander (2012) writes, "the questions that are part of a phenomenological interview should meet the criteria of description" (p. 25). This involves posing questions to "the participant for a description of a situation in which the participant has experienced the phenomenon" (p. 25). The first question, according to Englander, should search for the descriptive information. In agreement with Englander, the initial question for this research was: *"Before we establish our conversation, share with me your experience at [school], what do you remember/what do you have in mind?"*

According to Englander, questions that follow the initial question "should follow the response of the interviewee with a focus on the phenomenon being researched" (p. 26). Within the initial question in this study, some informants were able to answer most of the questions that were identified in the protocol. In other words, the phenomenological interview method suggests that the interview protocol is not as important as the flow of the interview and the ability to shift "between the subject-subject relation" following the responses in the interview and the "subject-phenomenon relation (that is, the questions should be geared towards the research phenomenon)" (Englander, 2012, p. 26). In the same manner, some follow-up questions continued to evolve depending on the nature of the conversation.

A dependable instrument needs attention to the essence of the subject, time, and patience (Pett, Lackey & Sullivan, 2003). Various measurements were used to guide the

protocol design before it was administered to selected informants. I prepared the interview protocol that was divided into three main groups, students, alumni, and music professors. The protocol covered ontological, epistemological, and pedagogical issues and were the adaptation of Nzewi's (2007) and Benbow's (2011) protocols. Nzewi's protocol was designed to "discern the human-musical impulse" of music students by requiring them to reflect upon "[their] personal motivation for studying music" (p. 315). According to Nzewi, the protocol was proven to have students freely tell their "stories of their route to choosing music as a discipline of academic study, their experiences of the department, and their visions for post-graduation musical life" (p. 315). Benbow's (2011) protocol also was adapted because it was designed to inquire about the significance of educational reform in higher education in Tanzania hence shares with the current study.

Once adopted, both protocols were modified to fit this inquiry. The instrument was checked by an expert in music education (from the University of Minnesota), peer checked and adjusted before being implemented and then translated into Kiswahili, which is the national language of Tanzania, in order to give interviewees an option between the Kiswahili or English language during an interview. The Kiswahili translation was checked by a linguist at Tumaini University, Makumira, Tanzania for accuracy and reliability as suggested by IRB regulations.

The Interview Process

During the interview, I adapted the post-modern interview approach proposed by Fontana (2003) who believes:

> The interview is a social production between interviewer and respondent [as] it entails collaborative construction between two active parties. Because the interview is situationally and contextually produced, it is itself a site for knowledge production, rather than simply a neutral conduit for experiential knowledge, as traditionally believed (p. 57).

The nature of this phenomenological study supported a collaborative interview that according to Fontana must establish an "'I-thou' relationship or reciprocity of perspectives …to form a personal relationship" between the interviewee and the interviewer that is necessary (p. 56). This approach requires that the researcher maintains a relationship with the informants in order to avoid an objectification of the informants. Hence, during an interview, both the interviewer (I) and the interviewee (thou) become what Fontana calls "co-members of a communicative partnership [that] may blossom into a full 'we' relationship" (p. 56). The process entailed a constant shifting of the position where the experience of the researcher could also be questioned or moved to the center of an interview (Ellis & Berger, 2003). For example, there were moments when the informants made a statement that involved the researcher such as: *In your culture, I know that you have______, in this situation how would you _____?* Or *Your being a music teacher who_____I believe you also experienced______!*

By embracing this shifting position, as Ellis & Berger (2003) also agree "the interviewer might reflect deeply on the personal experience that brought them to the topic, what they learned about and from themselves and their emotional responses in the

course of the interview, and/or how they used knowledge of the self or the topic at hand to understand what the interviewee was saying" (p. 162). The end result is, according to Ellis & Berger, not simply a conversation; it "includes the cognitive and emotional reflections of the researcher, which add context and layers to the story being told about subjects" (p.162). This is situation Gubruim & Holstein (2003) are referring to when they argue that there is a potential for an interviewer to become an interviewee.

The official field interview process began in Tanzania from June –August 2018. Thereafter, I left the country for the United States while continuing to connect with informants through e-mails and phone calls on the subject as well as conducting the phone interviews with informants who preferred this option. The interview process was officially completed in March 2019.

Participant-Observation

Cooley & Barz (2008) define fieldwork as the "observational and experiential portion of the ethnographic process during which the [researcher] engages living individuals as a means toward learning about a given music-cultural practice" (p. 25). The common types of observation are, according to Merriam & Tisdell (2016), participant-observation and non-participant observation in activities that happened in a natural setting. Participant-observation is also known as "being-in-the-world" (Cooley & Barz, 2008, p. 25). The technique is widely used in anthropological and sociological studies in which the researcher maintains the connection with the group or an individual by sharing their activities in the context.

Englander (2012) suggests that, in phenomenology, the "participant observer is not meant in a traditional sense as it applies to data collection in anthropological, ethnographic research or grounded theory research, but instead is meant in a more general sense as a contrast to independent observer" (p. 25). With both students and alumni, I was involved in observation where I was on campus or in the community to understand natural interactions between an individual and the context. I watched informants practicing, rehearsing, or engaging in informal conversations on campus, streets, *daladala* (public minibus), homes or musical events. My intention was to absorb soundscapes, socio-cultural dynamics, interactions and conversations about the nature of music experiences.

Concerning observation, Narayan & George (2003) point the significance of the context on an individual's story. Researchers must understand the position of the informant "in relation to wider social conversions around narrative practices and how a storyteller might be evaluated within his or her own community" (p. 129). For example, some of the informants welcomed me to stay in their homes, visit their work areas, or accompany them in community activities. During the conversations some would make comments such as: *"I am glad you found me here, otherwise I wouldn't be able to talk this way over there," or "I have to slow down my voice for this because we are at___."* The context through which these kinds of conversations emerged was, therefore, the subject of observation and of later critical analysis.

In complete participant-observer mode, I assumed the position of the performer and the performance of the field (Cooley & Barz, 2008). I discussed this position in

chapter four. Nevertheless, in this study I made observations by detaching myself from the active role of the informants and, at the same time, remaining where the observation was taking place. Minimizing my active role helped me to be part of the larger community group to gain objective information about individuals' interactions but also to experience their social world as if I were not part of the space. Cooley & Barz, however, argue that it is naïve to assume that by observation one could embrace "cultural relativism" and "ideological diversity" merely through this technique (p. 4).

Arkinson & Coffey (2003) suggest that, when employed, participant or non-participant observation should help the researcher to learn of informants' behaviors, practices, conversations, and feelings, including individuals' interactions with their community members in the research field. Arkinson & Coffey, however, caution that through a contemporary lens, the relationship between interview and observation must be examined in a way that the researchers do "not assume that 'what is done' should enjoy primacy over 'what is said', and that therefore observation and interviewing stand in opposition to one another" (p. 110). According to Arkinson & Coffey, very often observation tends to assume superiority over the interview where the observation of events in context is granted more credibility to yield more complete understanding than the talk about the same events. According to the scholars, "social life is performed and narrated, and we need to recognize the performative qualities of social life and talk" (p. 110). It is therefore suggested that "observation makes it possible to check descriptions against fact and, noting discrepancies, [one is able] to become aware of systematic distortions made by the person under study; such distortions are less likely to be

discovered by interviewing alone" (Arkinson & Coffey, 2003, p. 113). The observation was therefore aimed at achieving information potentially to add depth to the subject's story.

Two techniques (interview and observation) were used parallel to each other in this study to make possible what Arkinson & Coffey also suggest, checking "against fact and, noting discrepancies, [in order] to become aware of systematic distortions…" (p. 113). All other forms of field notes and memos were also used to serve this purpose. This multiple information was categorized and "restoried" in order to place the stories into the recognizable framework.

Access, informed consent and ethics

After obtaining the approval from the Institutional Review Board (IRB) of the University of Minnesota, I requested documents from Tumaini University Makumira, where I had previously worked. The document that are attached in the Appendix E, introduced me to individuals and institutions that I studied. In order to gather data, however, I traveled across the country to conduct interviews depending on the locations preferred by the informants.

Before any interview, the research requires that the data collected is consistent. I recruited the participants by sending them an invitation message that briefly defined the purpose of the research topic, the requirements for their participation, and the assurance of confidentiality. I explained to the informants that the research was voluntary, and that they could withdraw from participating at any time. Individuals who participated were

also informed of the protections afforded them as human subjects, and they consented to share their information by signing IRB consent forms or verbally consenting. The consent also included their willingness to be recorded as required by the University of Minnesota and law. For privacy, although informants were not concerned about the display of their names, I will use pseudo names to ensure their privacy as advised with IRB.

All interviews were recorded using a digital audio recorder and organized in three groups; students, alumni, and professors. For confidentiality purposes, I labeled all files using coded names that were only familiar to me. I later transcribed the interviews and kept all the raw data in my password-protected computer, which could be made accessible only to the research committee team. After the end of the study all data will be delegated and shredded in the period of six months.

Data management and Analysis

Phenomenological data requires both reliable equipment and management. Zetero management software was used to manage bibliographic data, and NVivo software was used for text-based as well as multimedia data analysis. The two software provided a sophisticated level of data management and analysis. The following section describes the process of recording, transcribing, and later analyzing data.

Data Recording

While interview data was recorded by digital audio recorder, other artifacts were collected by a still camera. The total of ten key informants were interviewed, nine of whom preferred Kiswahili as the language of conversation, and only one preferring English. During the interviews, there were moments when some informants referred to ideas in their native language (besides Kiswahili). Although I am accurate at my native language, *Gërimi*, as well as Kiswahili and English, there are about 158 official ethnic groups and hence native dialects spoken in Tanzania, which makes a perfect translation impossible. In cases where an idea or term was expressed in a native dialect, both the subject and I engaged on a Swahili-English dialogue to search for the closest meaning intended. The challenge of translation and transliteration is discussed deeply by Gunderson (2010) and will be revisited on the limitation section below.

In general, each interview ranged from 1-2 hours.

Transcription

The verbatim transcription of the audio recorded interviews was done alongside the field notes. The transcription was done manually by the researcher by uploading audio files on *Riffstation v1.6.1.0,* which is originally a guitar player software that allows the audio to be slowed down to a comfortable speed without distortion. During the transcription process, contextual information such as idioms, fillers, sighs, stutters or false starts were considered part of emotional context and sharing of experience.

It is important to point out that Kiswahili is the national language in Tanzania and English is the academic language. Although, as pointed, nine out of ten informants preferred to use Kiswahili during interviews, and one informant preferred English, informants were familiar with both languages, and in fact, it was and is common, especially among educated individuals, to switch back and forth between two languages during conversations, something that also happened during an interview process. In the original transcript, these moments were evident. For example, a moment where the Swahili informant emphasized something in English or vice versa. When translated these moments disappear and the only way to indicate that was through a footnote explaining the context of the word.

After the transcription, I proceeded with the coding process by maintaining the original transcript. The researcher's primary language being Kiswahili, this choice promised more intimacy with the data and preserved the informants' tone in its original language during in the coding process. I then translated the categories, themes, and ideas that emerged and that were included in the data presentation and analysis.

Analyzing data

The classical form of phenomenology emphasizes *epoche* via phenomenological reduction, horizontalization, and imaginative variation to describe the essence of the phenomenon. Merriam & Tisdell (2016) define *epoche* as "to refrain from judgment…[where] everyday understandings, judgments, and knowings are set aside, and the phenomena are revisited" (p. 27). This is normally done through the process

known as bracketing, which sets the researcher aside from himself/herself to avoid biases (Merriam & Tisdell, 2016). Acknowledging and bracketing my position in relationship with the field was important in order to minimize my bias. In chapter four I described in detail my relationship with the field, and how I managed my bias.

After bracketing out my bias, I used the phenomenological reduction technique to revisit the essence of a phenomenon by spending time reviewing the transcripts before any data coding. Data were then reduced into a manageable unit in a coding process that makes it easy to understand the experiences of the informants. The process was to gain a conceptual understanding of the phenomenon and identify patterns that informed data organization.

Bracketing was used alongside horizontalization, used to examine and treat data on an equal value before organizing them in emerged themes or categories (Merriam & Tisdell, 2016). Another technic that I used to minimize bias was the imaginative variation technique, which is also suggested and explained by Merriam & Tisdell. In this process, data were viewed "from various perspectives, as if one were walking around a modern sculpture, seeing different things from different angles" (p. 27). These techniques enabled me as a researcher to synthesize field data to make sense of the experience.

This study involved both verbal and non-verbal communication; therefore, although primarily descriptive, principles of "hermeneutic" phenomenological design also applied (Chris & Tanner, 2003). While the traditional phenomenology is geared towards describing the phenomenon, hermeneutic phenomenology suggests going

beyond describing by trying to discover an individual's background that leads to the experience. Through hermeneutics, I was inclined not only to describe the experience but also to understand the meaning of the particular experience (Chris & Tanner, 2003). There are normally several phases in doing so as suggested by Chris & Tanner. In the first circle, I transcribed the initial narratives from Swahili as a beginning of the interpretative process. In the second circle, I used *In Vivo* software to identify the central concern, themes, and meaning as they unfolded from specific subjects. In this stage, two coding systems, namely *In Vivo* and *Versus*, were used. The *In Vivo* coding system was preferred because it is "inductive, verbatim, emic" as suggested by Saldaña (2016, p. 105-106), and hence empowers the voice of the informants. Themes that informants generated were therefore developed.

In the final level of coding the *Versus* coding was used due to a dichotomous nature of the research. This study had several levels of dichotomy such as indigenous versus Western music, students versus alumni, institution versus institution, and so forth. As Saldaña (2016) suggests, *Versus* coding is useful where there are such dynamics across groups that would later require triangulation. By using this coding system, the intention was to look for what Saldaña (2016) suggests "patterns of social domination, hierarchy, and social privilege" (p. 137). The focus was on discovering binding principles that revealed the need for a critical discussion by examining the power that holds patterns in place and how people accepted or struggled against that power.

After observing across stories the shared meanings and the connectivity of patterns that were informed by *In Vivo* and *Versus* coding, I became involved in the

interpretation of experiences and the evaluation of how questions about the concerned phenomenon were answered. I then transformed these experiences into a textual expression of the essence to tell the story in an accessible structure as suggested by Chris & Tanner (2003).

Credibility and Dependability

The phenomenology method is not aimed at achieving reliability of the findings. This is because, according to Cypress (2017), reliability and validity are terms that do not fit the qualitative research. Even when used in a qualitative research context, Cypress suggests, the terms should mean "gaining knowledge and understanding of the nature (i.e, the meaning, attributes, and characteristics) of the phenomenon under study" rather than trying to providing positivistic knowledge through systematic methods of data collection (p. 257).

What Cypress points out is that "a qualitative method seeks for a certain quality that is typical for a phenomenon or that makes the phenomenon different than others" (p. 255; also Sargeant, 2012). This implies that the power of the sample does not apply. The phenomenological study is normally measured on the basis of the credibility and dependability of the data analysis related to the phenomenon.

Sargeant (2012) argues, credibility and dependability "depends upon the number required to inform fully all important elements of the phenomenon being studied" (p. 1; also Dworkin, 2012). For this research, I interviewed 10 informants that fall between the 5-25 informants recommended by Creswell (1998) and beyond 6 informants recommended by Morse (1994). To determine the credibility and dependability, Noble

& Smith (2015) suggest that a researcher, as a professional, should agree on the assessment by making judgments about "the 'soundness' of the research in relation to the application and appropriateness of the methods undertaken and the integrity of the final conclusions" (p. 34). Beck (1994) also stresses "the objective identity achievements constituted by the subjectivity of the researcher within the reduction which can be descriptively expressed" (p. 259). Because of the number and quality of the informants, the information they provided was both credible and dependable for understanding the enculturation disconnectedness phenomenon in the education system in Tanzania.

Both Noble & Smith, and Beck agree that "means of controlled explication" achieve reliability and validity, which for Beck, entails "enlightened awareness in which the constituent elements of a phenomenon are precisely represented" (Beck, p. 259). Beck also uses "rigor and trustworthiness" as variables to consider before making judgments on how reliable and valid the study's findings are (p. 255). According Beck, such "trustworthiness becomes a social agreement" (p. 255). The informants' experiences shared in this study provide the valid knowledge of the phenomenon and raise critical questions for curriculum development. Due to the sincerity of individuals' stories and the dependability or "trustworthiness" of their experiences, these findings put on the table knowledge sufficiently credible to initiate the dialogue about the nature of music education in Tanzania.

Scope and Limitations

I limited my study the higher education by investigating the nature of enculturation continuity in music programs. There are several pre-university music programs in

Tanzania offering a music certificate and diploma that were not central to this study. To investigate the nature of these programs and their curricular models would have provided a general perspective of music education in Tanzania and how those programs prepare students for music career.

Limitations and problems encountered were cultural dynamics and the language barrier. Tanzanian culture is structured in various hierarchies. These entail the dynamic between students and teachers, youth and elders, men and women, or outsider and insider. To some extent, these dynamics interfere, affect, or pose a critical dilemma in conversations and relationships. On several occasions, for example, people would shift their conversation after learning I was a teacher, or groups shifted their musical rehearsals after learning that "*mtaalam*," "the music expert" was there. Very often, students felt uneasy about sharing their feelings with "their" teacher and social conversations stopped after I was introduced. I used my knowledge of such dynamics to create a safe space for a natural flow of interactions, however it would be naïve to believe that my social position or profession or education did not impact social behaviors.

Regarding the language, wa Thiong'o (1998) talks about "the challenges of interpretation" in African literature as the greatest dilemma of data gathering, transcription, analysis and presentation (p. 129). As also discussed intensively by Gunderson (2010), issues of "orthography, translation and transliteration" pose the most challenge in any cultural anthropological study such as this (p. xxi). Most of Tanzanian indigenous languages are tonal whereas Gunderson points out "syllable tones and

stresses shift according to sentence context" (p. xxii). This makes it almost impossible to translate the simple idea in a few words.

Another linguistic challenge is that both Kiswahili and indigenous dialects are full of riddles, proverbs, sayings, expressions, and figurative meanings embedded in language tonality or idioms that are culturally grounded. Due to lack of parallelism between local languages and English, most of these linguistic aesthetics and meanings presented the greatest dilemma of representation in translation and transliteration. During presentation, when possible, the script was presented within its context as much as possible and alongside footnotes if necessary. This will provide the extra information for interested scholars and alternative information that might shape the linguistic discourse in the future. The process, however, informed this study that in a reconciliation framework, the meaning is the subject of negotiation and the manifestation of cultural dynamics and encounters is worth more investigation in academia.

Partial conclusion

This chapter covered the overview of research plan that guided data collection. The study focused on investigating informants' lived experiences through the phenomenological method to address epistemological, ontological and pedagogical issues in music education in Tanzania. The primary data was gathered from a total of ten informants that were grouped into three categories: music students, alumni, and professors from two institutions of higher education. Other data were gathered through observations, and through accidental means during social interactions to enrich the

knowledge of the phenomenon. The tool used comprised open-ended questions that were designed to guide informants' description of the meaning of their experiences of the phenomenon. The responses were digitally recorded, and later transcribed, coded and analyzed before being presented in the following chapters. On collecting data and later organization, issues of privacy and consent were taken into a consideration.

Chapter Four

THE RESEARCHER, THE FIELD AND SOCIO-CULTURAL SOUNDSCAPES

In this chapter, I discuss my relationship as the researcher in and with the field. In the discussion, the field and I are two subjects in the making of each other in interaction. This discussion is followed by the examples socio-cultural sounds experienced in the field. The aim is to capture the nature of music as experienced by students in Tanzania in which this study is situated. By growing up in the field shapes my relationship and on understanding students' relationship with their indigenous music education in the village and at higher education.

The Researcher as the Performance of the Field

Some contexts are chosen and some choose the researcher. For me, Tanzania is the field I have known all my life, which although I am approaching it to perform, in reality, I am its performance. Merriam & Tisdell (2016) suggest that researchers must examine how their relationship with the field might play a role in understanding the phenomenon before undertaking the fieldwork.

Being a Performance

By being a performance, I allow myself to be a product of the field. I see myself in the form of a piece of art that is being carved and moved around in the cultural gallery. My musical backgrounds, experiences, connections, and cultural dynamic

inform my intellectual world. It will be naïve to claim the autonomy of my thinking or my identity on embarking into the field.

I grew up in a village and was raised in a culturally rich community. Both my parents were traditional musicians and dancers. Growing up in the village, *isunga* songs would not be complete in the cultural events without my mother's elegant voice. Whether in local beer events, *Imaa* arena, or political rallies, Nyasema has always dominated the stage. My father was a multi-instrumentalist. *Ndono, Ijeje, Irimba* were just some of the traditional instruments that he owned and used to put us to sleep. In *ngoma*, my father no doubt conquered the crowd's ululations. Because of their prominence in their musical world**,** their star was something I always wanted to be associated with as a child.

I am Kaghondi in my tribe. This is the cultural name that connects me with the clan and ancestors. Traditionally, I am the son of Mwanga, who is of Kaghondi, of Lisu, of Gijeda, of Sintoo, of Muna, of Mwahi, of Huweyaye. My family lineage is what I grew up reciting going backward to infinity (also read Kenyatta, 1939). In the core of our cosmology, we members of the Arimi tribe identify ourselves as "people of the earth," speaking Gërëmi as their dialect (Kaghondi, 2010, p.70). The name Arimi comes from the word "uremi," which means earth" or "land." We believe in the connectivity between ourselves and our ancestors who came before us and the generations who will come after us. This is a group found in Singida District and one of more than 158 ethnic groups in Tanzania. Arimi are also known as Wanyaturu; one of the Nilo-Hamites groups whose origin has been traced back to Abyssinia (Ethiopia) (Mdachi, 1991).

I was baptized into adulthood through *Ihonde* initiation music and introduced to "the life of the living-dead as well as the life of those yet to be born" (Mbiti, 1969). It was during this period that, through music, I was exposed to *mahumo* (secrets), *miiko* (oaths), and *makhamusio* (parables) (Maghina, 1984). I graduated to learn of what my Rimi identity entails. In my tribal name resides my grandfather, and in principle, I am my father's father and my mother's in-law. To some in the extended family, I am their grandfather, or simply *munyampaa*. My cultural name therefore carries not only my cultural identity but also responsibilities not limited to succeeding our fathers (Jellicore, 1978).

Emmanuel, on the other hand, is a name of Hebrew origin, associated with my Christian belief. Through each of my names; Kaghondi or Emmanuel I am shaped to think, behave, and be. Each name comes with the context, memories, responsibilities, and character. A name is a form of documentation, a command to attributes. In the name there are recycled and revived beliefs and beings because names connect and distinguish, provide access, or stand in the way. Through names, people make assumptions, expectations, associations, or detachment with whoever bears them. In my two names, there are two worlds and two identities that sometimes contradict to each other.

After my high school, I attended a theological seminary and later served in the church for several years. In the church I gained a deeper understanding of both Westernized and sacredized indigenous music. Although my musicality motivated me to attend the seminary, working in the church led me to pursue a formal music education.

I later joined the teaching staff at Tumaini University Makumira after finishing my master's degree. My two years of teaching experience enlightened my awareness of the phenomena that I had taken for granted over many years. These experiences have informed my personal feelings and opinions about the education system in Tanzania.

Potential Bias and Bracketing

Rajendran (2001) writes, "while being conscious about the influence of these thoughts on my data collection and data analysis process, I also had to function as a researcher conducting research using 'objective' methods and procedures" (p. 13). It is through these experiences that the researcher is exposed to biases. Galdas (2017) defines bias as "any influence that provides a distortion in the results of a study" (p. 1). The potential bias in qualitative research, according to Gildas, is based on a perception that "the way data have/will be collected or analyzed is too closely aligned with the personal agenda of the researcher(s)" (p. 1). For me, it was not so much the agenda behind the study as it was my connection with the field. Galdas, therefore, asks researchers to affirm that "they are [not] mining for data that will affirm their preconceptions" (p. 1). However, Galdas also acknowledges that "how much of a researcher's values and opinions need to be reflected in qualitative study questions, data collection methods, or findings for it to constitute bias," is still an open question (p. 2).

The Critical Appraisal Skills Programme qualitative checklist makes specific reference to bias in Question 6, asking the researcher to "critically examine[…] their role, potential bias and influence during the formulation of the research questions, data

collection, including sample recruitment and choice of location" (CASP, 2018). This examination process is found in the Greek word, *epoche*, which, according to Merriam and Tisdell (2016) means "to refrain from judgment…[or where] the everyday understandings, judgements, and knowings are set aside, and the phenomena are revisited" (p. 27). By examining his own role, the researcher can bracket "prejudices and assumptions [which are] temporarily set aside so that [he or she] can examine consciousness itself" (Merriam & Tisdell, p. 27). Brinkmann, Jacobsen, & Kristiansen (2014) describe this as "an attempt to place the common sense and scientific foreknowledge about the phenomena within parentheses in order to arrive at an unprejudiced description of the essence of the phenomena" (p. 10). However, Merriam & Tisdell as well acknowledge that "the extent to which any person can bracket his or her biases and assumptions is open to debate" (p. 27).

Although bracketing might suggest that the researcher develops a level of detachment with his or her knowledge of the field, Kisliuk (2008) asks for an establishment of "in-depth and intimate field experiences, [through which] ethnographers and the people among whom we learn to come to share the same narratives" (p. 183). For Kisliuk, "the deeper our commitment in the field, the more our life stories intersect with our subject's until Self-Other boundaries are blurred" (p. 183). For me, the scenario must be reversed; I have embarked into a field that I already have a "blurred boundary" with. So when Kisliuk suggests that the researcher gets to a point where the field "is inseparable from who we are" (p. 184), my stories already intersect with those in the field. The research tools I need must help me to divorce my connection

with the field in order to construct the new relationship and perception of the field. Through my research skills, I am out to "erase the dichotomy between 'experience and scholarship,' between 'fieldwork' and 'writing'" (Kisliuk, p. 184). According to Kisliuk however, the level to which the dichotomy is erased is also subject to debate.

Most of the potential sources of bias in my research came from what Feeley (2002) might call a halo effect. A halo effect can be both a negative and positive. The adverse effects appear when the researcher, by being part of the field, is perceived in a certain way that poses the potential room for a fallacy. The following interview excerpt demonstrates a few cases where bracketing was necessary:

> R: Ng'eni, we talked about your experience at the university, in general, what do you think of the nature of music education in Tanzania, the education system in general?
>
> N: [Before I answer that] Let me ask you something…are you from the Rimi or Nyiramba ethnic group?
>
> R: I am from Arimi
>
> N: Hahahah… I just recognized you… can you tell how I recognized you? I recognized you because of your dialectical accent. So I recognized you by the way you talk, the way you talk reminded me ...I had a Rimi teacher back in college who taught me music. He was from Rimi [ethnic group]…hahahah! I will ask you something, do you know Dr. Zawose?
> R: Yes! I knew Zawose
>
> N: Yes! Because of his level of [indigenous music] performances he was awarded a [honorary] doctorate. He was truly a professor! - right!
>
> R: Right
>
> N: Did he go through academia? - did he sit in the classroom?
>
> R: No he did not.

N: Why do you think they awarded him a doctorate?

R: You tell me what you think?

N: I know you know [but you don't want to answer]…hahahah you are familiar [with the situation], even you, your musical professionalism did not start in academia – is isn't it? – Tell me!...(researcher: no response). Anyway, I don't want to assume I know you, I don't know you, ahahahahah but I know it is true, it is true. We [all] never started with academia, we never did [with emphasis]. So why some people [in the village] are not recognized [in the education system] while they are way better than educators in academia?

R: And why do you think that is the case? (Ng'eni, transcribed interview, 2019).

Englander (2012) suggests, a phenomenological researcher "during the interview the researcher will have to shift between being present to the phenomenon under investigation and being present to the subject-subject relation" (p. 25). Understanding that I shared the knowledge of the phenomenon, the informant likely tried to spin my questions around to me in a dialogic structure. In order to avoid the crisis of answering my own questions, I had to constantly rephrase my response to his questions by using divergent follow-up questions. It was through this way that I could decenter myself from being the subject of inquiry while encouraging the conversational continuity.

By confirming my culture of origin, my informant used my knowledge of my Rimi culture when formulating his arguments and reflections. This was done by using my cultural lens to draw out my thinking on the phenomenon about which I was interviewing him. In one way, this situation is what Kisliuk says happens when "our life stories intersect with our 'subject's'" (p. 183), and when individuals in what Fontana (2003) calls "I – thou" relationship to achieve co-membership "of a communicative partnership [that] may blossom into a full 'we' relationship" (p. 55-56). The positive

aspect of a dialogic model of an interview is that "the conversation can be used to reveal 'the true self' of the interviewee [and] the essence of [his or her] experience" (Brinkmann, et al., 2014, p. 282).

Accordingly, the dialogic model is "postmodern and performative" in nature, and "aim[s] at bringing new kinds of people and new worlds into being. The interview is depicted as a chance for people to get together and create new possibilities for action" (p. 282). It is in this way that an interview can be looked upon as a negotiation process to get at the meaning of the phenomenon rather than a concrete description of the phenomenon from the interviewee. The danger present in the "shared story" between me and my interview informants lies in the impacts my understanding of the phenomenon might bring on the interviewees' responses. However, although my technic of asking divergent questions or being drawn into the shared experiences with my informants was effective to some degree, it is still impossible for me to scientifically measure how my resistance to answering direct questions impacted my informants' responses.

Feeley (2002) also talks about the question/response bias between student-professor/supervisor due to power dynamics, which might lead to "general impressions of targets bleeding into other theoretically independent dimensions of the same target" (p. 584). The difference in power between a student and a teacher in Tanzania is great, and I used that knowledge to get access to my informants' experiences although to some degree my position as a former university educator stood in my way. In one interview, when I asked the student to talk about how the university prepared him for a career in music in his current environment, he looked at me and responded, "You know, I am glad

you found me at home, [because] if you had found me on campus, I would not be able to speak these things, but ‘home’ aaa home I am free to say anything.” The subject then made a joke: “Otherwise, if you are sent [by the university] to interrogate me - I believe you are not a spy, are you? In any case, I am sharing my opinion.”

In the above case, despite discussing issues of confidentiality prior to interviews, when it came to serious issues of power, I could not help my informant’s sensitivity about my possible relationship with the university authority. This is to say, I had to provide a constant safe space by delinking my position as the researcher with the field that I was related with, even though I was now investigating it. How this process of delinking or neutrality impacted the level of the informants’ response is impossible to evaluate.

In another case, the potential for bias came in the form of an attack. In this case, an informant who identified with traditional music shared with me the following conversation:

> R: What are some challenges of your initiatives?
>
> I: [When I started], I tried to work with church choirs and different churches about indigenous music. You see? Even now, I still encourage the church groups to participate in the indigenous music of a [particular culture]. However, I got myself into so much confrontation with pastors… They still do not understand why church choirs should participate in indigenous music, hahhah you know… you guys [pastors] think this [music] is heretical. Isn’t it?... [He waited for my response.]
>
> R: Tell me how you went about that [confrontation]?
>
> I: Hahahah I have a tough skin; it is a long story….to do this you have to have a very tough skin (Haki, transcribed interview, 2019).

Rajendran (2001) states that “the reactivity of researchers with the providers and consumers of information” can lead to potential bias (p. 5). In my case the informant understood that I worked in a pastoral role before, hence included me in “you guys” to express his feelings and frustration about pastors’ attitude toward indigenous music. Part of this attack was to evoke my knowledge of the church’s attitude towards indigenous music. In this situation, the researcher is likely to be trapped into defending himself or herself against negative connotations, exposing himself or herself for potential bias. Brinkmann et al. (2014) however, insist that the researcher must study the experience “without taking a stand on the issue whether the phenomenon is real, legitimate, or illusory” (p. 10). Aslo Galdas (2017) writes, bias “[is] a problem to be managed during the process and reporting of qualitative research” (p. 2). In my case, most of the potential for biases manifested itself in different forms of my association with the field. To minimize the culture biases, the suggestion is that the researchers are continually cognizant of their cultural assumptions. Galdas (2017) advises that:

> Those carrying out qualitative research are an integral part of the process and final product, and separation from this is neither possible nor desirable. The concern instead should be whether the researcher has been transparent and reflexive, i.e., critically self- reflective about their preconceptions, relationship dynamics, and analytic focus; …about the processes by which data have been collected, analyzed, and presented” (p. 2).

Besides my strong tie with the field, I approached it with a critical lens, questioning not only my view of the field but also the dynamics that my role brings in the field.

Trustworthiness

The purpose for my study was to achieve the level of "trustworthiness," which entails "credibility, dependability, transferability, and confirmability" of my findings (Morse, et al., 2002, p. 5). The level of "rigor" must have been achieved in order to approach a meaningful curriculum model. By understanding the nature of dynamics and my position in the field, my role was more than defending my neutral position; it was also to absorb the informants' experiences of the phenomenon via their feelings and expressions toward me as the manifestation of their reflections of their experiences. In the end both my informants and I had a shared knowledge that we are the performance of the field; swimming in the same river that we were trying to redirect.

The Researcher as the Performer of the Field

> In the bus, I had been squeezed between two passengers in a very far back corner. Buses in Tanzania make use of every space; chickens and hand luggage under seats, and people piled on the seats and into the aisle. The loud music from the buzzing speakers, mixed with heavy air, makes it worse than the Tengeru market. I had told the bus conductor where he should drop me off, but now he was nowhere to be seen amid sweating passengers. Even if he remembered, the question remained, "How will I get out?"
>
> I had no idea where we were at the moment, and my phone battery was almost dying. "Kibati hapa wale wa Kibati…" ("Kibati station here, those for Kibati…") "Shoot!" I thought, "That is my stop!" I grabbed my back park to hurry out. "This guy did not let me know that we were here," I said to myself. "Hey Mister…" I could hear the bus conductor struggling to remember my name. "Where is that guy who wanted to be dropped off here?" he asked while I was pushing my way out. "I am here – I am coming" I yelled out. "What are you doing, we don't have the entire afternoon for you Mister. You should have started walking forward back there, …this is not a private bus," he angrily replied while signaling the bus driver to take off. A furious woman yelled, "Stop the bus you fool. You only care us while we're boarding. After you collected our fares you

> talk shit. When you were packing us in, didn't you know that he would have to come out?" At this point she seemed ready to fight. Before the bus began to leave, I had already made it to the door.
>
> This had been a day-long trip. My informant and I had been in touch via text messages. I finally got off the bus, dusty and tired. "Where is your luggage?" the bus conductor asked. "In that compartment – I think." He walked to the side of the bus to get my luggage out. I looked around and realized that my host was already waiting right at the bus side. When the luggage was pulled out, he was the one to collect it before me: "*Mwalimu*!" ("Teacher") - Welcome!" he greeted with a smile on her face. "Wow! What a journey!" I took a long breath and shook his hand. "This is where we are found *Mwalimu*, warmly welcome!" he replied with a laugher of joy. "*Asante sana –kwa kweli nimefika*" ("Thank you so much, surely I am here") I replied.

In the field, as the researcher, I am also a performer of the field. The field is, however, a powerful piece of a performance and as Savvakis & Tzanakis (2004) write, "the researcher should reflect on the ways s/he enters the field of inquiry" (n.d). This is because according to Savvakis & Tzanakis, "the way the researcher enters the field and is received by the informants/narrators constitutes an integral dimension of his/her analysis for it reveals the way the research field deals with and perceives him/her" (n.d). The field resonates, it occupies, it commands, it moves, it absorbs, and it consumes. Kisliuk (2008) acknowledges that the field has the tendency of framing and delimiting "our inquiries and our identities […] to the point where the edges and borders crumble and we allow our identities and our inquiries to flow between the cracks" (p. 185). This inseparability can turn to a crisis for a researcher who might get lost in the midst of repatriated and diffused self-identity.

Losing control

From this point onward, every step I took was a step towards the unknown. I questioned myself: Where is the fieldwork entry point? My feet are on it now but before I know, I am already performing it. From the bus stop, my host took the lead and from then on I was not sure who was in control, my host who was my informant, or me, the researcher. While I pondered the question, my host's phone rang. "Yes! Yes! He is here….hahahah yes he is here" I could not hear the other voice, but I suspected they were talking about me. "Hahahah let me give him the phone" he responded while passing his phone to me. "*Mwalimu* [teacher] this guy wants to say hello! He is my colleague" I took the phone as if I knew whom I was talking to. "*Mwalimu*!" said the charming voice on the other end. "Hello, *habari ndugu*" ("Hello, how are you, friend") I replied, although we have never met before. "Welcome home *Mwlimu*! I hope you will come to visit us as well!" said the caller. "E'm, I don't know, I hope so" I replied, uncertain about the schedule ahead of me. "*Karibu sana, jisikie nyumbani kabisa* (Warmly welcome, feel that you are really home)," He insisted. "Oh! *Asante sana* (thank you very much)."

News travels like the wind here. In these days, the oral tradition has shifted to a cheap Chinese smartphone; rumors might have found much quicker ways to travel. "I had told them 'my teacher' will be visiting me, hahahah I know they are now envious. You will see!" my informant shared joyfully. I am not "his professor" in a literal sense, but people in this culture "own" their guests. They would speak of a person as "my

leader," "my teacher," or "my friend" even if they had not met that person before. Ubuntu spirit reveals itself in many ways; one is the community-ship of ownership.

From the day I landed at Kilimanjaro International Airport from the United States for data collection, I was the researcher; the performer of the field. Henceforth, I traveled in cities and villages to meet with my interviewees. In the field, my primary role was of the cultural outsider, although as a Tanzanian I have insider access. In my outsider role, I was observing the field as if from a distance, critically, through scholastic eyes, to capture its essence among cultural performers. While at the same time, in my insider's role, I was capturing moments of self-experiences in the field as if one looks at himself in the mirror. What reflection would my new persona bring? What experience did I share with the field? I was the researcher and the cultural performer, and I had to maintain both of my roles. I tried to interpret the meanings as portrayed via cultural interactions, symbols, patterns, and communications as they unfolded in my presence, although I could not claim my total influence.

Prior to earning his collegiate degree, my host was already a traditional musician; with his music degree he had become a school teacher. In a short period after my arrival, he had already shared with me how his status had changed since he graduated from university. "In this area I am the only one with a music degree. This entire region … they respect me. Last week I was with a district cultural officer, and he was trying to organize the musical event…. You know, these folks have no musical training, but they run big offices," he said as we walked. At that moment, I was just following him. "You must be hungry; I want us to get something to eat; then we can talk," he said while we

waited for a motorbike to pass before we could cross another street. As we entered a restaurant, he said, "Let us see what this restaurant has to offer."

The Fieldwork Has Begun

Restaurants are loud in Tanzania. They are places for people to gossip and socialize. At this time, it was the FIFA World Cup season, and the restaurant was even louder and more crowded than usual. There was barely enough space to hold the number of people who were glued to a 17 inch TV screen to watch the next game. "*We dogo lete kiti hapa (*You, young man, bring that chair here)" my host commanded. "My teacher must have a seat." "*Huyu ndo mgeni wetu?* (Is this our guest?)" asked a guy beside me as if he had been expecting my arrival. *"Ndio mwenyewe bwana, ndo amefika* (Yes! This is him, he just arrived)" my host responded while positioning his chair to follow the match on the TV screen. "*Oh! Karibu sana teacher* (Oh! warmly welcome teacher)," the person said while extending his hand to shake mine. "Thank you brother. Who is playing here?" I asked as we shook hands. *"Brazil - Mbrazili ataua mtu leo* (Brazil - A brazilian will kill a person today)," he replied. "*Belgium usibakize mtu, piga chini hao* (Belgium do not spare anybody, take all of them down)," another person shouted while being booed by the majority of the cheering group. People here cheer for the Brazilian team probably more than they do for their own national team.

It is informative to see how people spontaneously connect, expressing themselves and sharing their experiences. Geertz (1974) talks of "experience-near" and "experience-distant" (p. 28). People, according to Geertz, "use experience-near concepts

spontaneously, unselfconsciously… [the] Ideas and the realities they disclose are naturally and indissolubly bound up together" (p. 30). The informants that I typically interviewed and observed were in constant interaction with their places of work, their families, and their socio-cultural communities. As the researcher, I have observed continuously their activities but also joined them in their experiences to be part of them. I experienced the field from "distant," which according to Geertz, is a concept that "various types of specialists – an analyst, and experimenter, and ethnographer […] – employ to forward their scientific, philosophical, or practical aims" (p. 28). I was here to perform this piece of a puzzle, although an interplay between performing and being performed.

At the restaurant our eyes were glued to the TV while we were in a constant conversation. A few minutes later the waitress brought *wali nyama* (rice beef) without asking what I wanted to eat. I am sure the meal was pre-ordered. *"Leta na ile kitu* (bring the other 'thing' as well)," my informant directed her. The waitress disappeared into a hidden kitchen behind us, and when she returned, she was carrying a bowl full of the chicken soup. "Wow! All this for me" I responded with astonishment. *"Mwalimu wangu hapa upo nyumbani* (My teacher you are home here [enjoy])" my host announced with a sense of pride. The waitress, who was arranging the meal on the table, raised her face to me, with a bit of discontent. "This is your teacher?" she asked. "*Mama! Huyu ni profesa, ukisikia wataalam ndio hawa...!* (Woman! This is a professor…if you heard of [music] professionals, these are the ones)," my host responded while I stumbled over the words about myself. Learning this, the waitress interrupted: "*Mi napenda mziki jamani ila basi*

*tu (*I really love music but I ...)" "*Hawa sasa ndio wenyewe (*here you go); these are the ones we talk about)*,"* my informant interrupted, again referring to me in a plural form.

"What music do you like, *dadangu* (my sister)?" I asked the waitress who now seemed very interested in our table. "*Aaa! Mi sasa si wa huku huku kijijini, vya kwenu uzunguni ntaviwezea kweli?* (Aaa! I am the village music, yours is more civilized I can't even attempt it)," she responded showing a discomfort on her face. "That is also music" I said, surprised of her colonial perception of indigenous music. Looking in my host's direction, the waitress asked: "*Sasa mwalimu si ungemleta profesa wiki iliyopita?* (Why did you not bring the professor last week?)" "What was last week?" I asked. "*Oh! Umepitwa vitu sana, ungekuja wiki iliyopita hapa ngoma zilikua zinalia balaa* (Oh you have missed good things, last week *ngoma* were throbbing like crazy.)" I realized I had missed the traditional music festival.

I am less than an hour in the field, and already exposed to many cultural experiences. In one way or another, the value of the information varies depending on being "introduced by the right person" (Fetterman, 2010, p. 36). Even while getting a meal and watching the FIFA World Cup, our conversation circle was expanding, with several of us already involved in a discourse about music. My research tools were still in my suitcase; what I was left with was my power of memory. Everyone around me was the informant at this point. We talked about traditional music, cultural groups, events, performers or artistic places and desires.

The Power of the Field

As I continued to understand the field, I also continued to understand my own behaviors in the field. I was aware that I was not only learning my own behaviors but also influencing others' behaviors. The words of Savvakis & Tzanakis (2004) played in my mind: "Researchers, most of the times, bring in their own social world and think grounded in their own social experiences, which are linked to corresponding practices and interpretive schemes" (n.d). This is also what Cooley & Barz (2008) mean when defining fieldwork as an "experiential, dialogic, participatory way of knowing and being in the world" (p.16). By studying people's behaviors in their daily activities, as well as their artistic and cultural practices, I also found myself navigating to my own behaviors in interaction. I was urged to constantly adjust my identity between formal and informal, outsider and insider, scholarly and unscholarly. I evaluated myself as I evaluated the acts of cultural bearers as they assumed the act of performing themselves in their cultural space. The field allowed me not only to be an audience but to construct it and foster mutual-tuning relationships.

I never expected the field to be static, but I did not expect it to be peripatetic either. Like a shadow, it kept moving, full of dynamism, suspense, uncertainty, curiosity, and astuteness. The field continued to be a space full of questions about me that sought answers. I allowed myself to be challenged by the fact that the field was not monolithic, but capable of taking any shape. Its polymorphic forms impacted my expression and imagination. Its socio-cultural surfaces were reflective and enigmatic in many ways. As the researcher, I looked at the field experiences as my self-reflection in the field. In the

end, it was my understanding of the field that apparently was not the matter of its essence but of my point of view. What Merriam & Tisdell (2016) point out is valid: “Researchers do not ‘find’ knowledge; they construct it” (p. 9). I was not there to discover the “reality out there that is observable, stable, and measurable” but I was there to “develop subjective meanings of [my] experiences,” my own phenomenological imagination (Merriam & Tisdell, p. 9).

I was in the field to engage with what Cooley & Barz (2008) would call, “living individuals as a means toward learning about a given music-cultural practice” (p.16). Savvakis & Tzanakis (2004) would agree: “The understanding of the other is simultaneously self-reflection and every knowledge of the other is always a dynamic process of self-knowing” (n.d). This is simply because of what Geertz (2000) points to, the researcher “[has no] direct access but partly receive[s] understanding from informants” (p. 20). In Geertz (2000) words, I was not in the field trying to “answer [my] deepest questions, but to make available to us answers…and thus to include them in the consultable record of what man has said” (p. 19). I was performing the field that was more interpretative than static.

“So teacher, if I want to master music, how long will it take me?” a person on my other side asked. “By referring to music, what do you mean?” I asked him to learn of his understanding of music. “That is a *ngoma* dancer teacher, ignore him” a friend of his interrupted loudly. Other people laughed. “Shut up you fool, some of us want to produce our own [music] ‘single’ here” he answered back defensively, and the rest of group laughed. These questions in my fieldwork were intentional, and as Fetterman (2010)

writes, data of such kinds must be contextualized by "placing observations into a larger perspective" (p. 19). The Tanzanian music-cultural space is vast and complex. Its performance requires levels of access, prior-knowledge of cultural thinking, structures and even the sonic architecture of the space. As an educator, *Mwalimu*, I have gained access to the field, to people's ways of thinking, natural life and socio-cultural practices. But they also gained access to me; I was their subject of inquiry. My position was crucial, if misused it could mislead the field.

My passion was investigating people's knowledge of their connectivity with their space, their sonic choices, their thinking on music, their perceptions of spatiality, and the proportionality of their cultural space in sonic events. I explored how cultural sounds submit to principles of nature and how in reality are designed to enhance the informants' musical aesthetics. I involved myself with my informants to allow myself to fine tune with these soundscapes, to try to capture all and play only my small part. However, as previously mentioned, my role as the researcher in the field was interrelated to the role of the field to me. I was here to perform the field that was very eager to perform me. In the point of departure, both the field and the researcher were impacted, as the field cannot be arrived in and departed from the same.

Socio-cultural Soundscapes and Practices

When my phone rang, I was in Arusha, the northeastern region of Tanzania, preparing for Dodoma in three days. At Dodoma I was going to attend a traditional musical event as part of my research. The phone call was from my old friend, Shauri,

whom I met many years earlier at the seminary. I did not know he had been a pastor, but what surprised me the most was how he got my new phone number anyhow!

Shauri was the organizer of *Mahindano ya Kwaya*, a choir competition, and asked me to be the adjudicator. Although the request was urgent, I decided to go, not because of its urgency, but to enrich my research work. The Katesh area, where the competition was taking place, is located on the way from Arusha to Dodoma through Singida, which is my home area. So this event was in an ideal location.

Choir competitions in Tanzania are common events. Groups from different local congregations gather together once a year to perform music. The competition itself filters groups from the root to the highest level which is a diocese/synod level. Choir groups practice for months, and some hire professional musicians across the country to train for such an event. Besides announcing the best three winners who would be awarded a small token, the role of the adjudicators is to provide constructive feedback so groups can improve in the future, that is, if they completely agree with the adjudicator's judgement. For the adjudicators, this is an opportunity to build trust in or cause disappointment with their profession. The stakes were high both for me and for the groups.

The following morning, I took the bus from Arusha. With a tarmac road it would take about three and a half hours to get to Katesh. As the bus started moving, I realized how changes are occurring in Tanzania. Fewer than five years earlier, this journey of 150 miles could take eight hours, and that was without getting stuck in the mud somewhere. But today I realized I could just open the window and breathe the green air of the most

attractive touristic regions in Africa, and within about four hours I was almost confident that I would be evaluating the choir competition.

Signs of Change

In the bus, on a mounted TV screen, the credits for a Bollywood movie rolled. The movie was an Indian drama, dubbed in a very low quality. Because most of movies are imported from abroad, people have gone into the business of illegally burning them to DVD and adding a Swahili voice over**.** Looking at the passengers, it was difficult for me to determine whether the movie's storyline or the improvisatory Swahili narrator drew the most attention. After the movie was over, the bus conductor switched from the movie to local music.

One particular tune attracted my ears. The title is *Kisa cha Mpemba,* by *Twanga Pepeta band*.[10] The type of music played is commonly known as "*Mziki wa dance*" ("dance music"). Most of the dance music is a localized pop music that borrows from Congolese and Latin American rhythms such as *soukous, rhumba, salsa* and so forth. Although some combine acoustic instruments, such as conga drums, modern drums, and brass, are used, the dominant set is electrical instruments, which include two electric guitars, bass, and keyboard.

The song started off in a common three chords – I-IV-V progression, played on the rhythm guitar, the keyboard playing the "trumpet" sounds, with the lead guitar

[10] https://www.youtube.com/watch?v=tNb1PB6VaaA

improvising on a high end. Within the first few minutes one realizes that the style is *Sindimba* dance from the *Makonde* ethnic group. *Sindimba* is normally a fast dance, with a complex rhythmic section distinctly kept on four sets of drums and a tin shaker; the first set consists of two medium-size drums, the second set is a small drum – high pitched, also played with a stick. The third set consists of three drums, larger in size than the rest, played by hands to support the rhythmic section, and the last drum is normally a leading drum played by hands to improvise and cue movements.

In the song *Kisa cha Mpemba,* the group adapted *Sindimba* style, but in this tune everything is played on modern instruments. As timbale drums imitate distinct *Sindimba* drums and rhythms, the lead singer shouts "*Sindimba*!" as if to remind the listeners of what they were hearing. This is a phenomenon that I will revisit bellow.

"We Are Glad *Mtaalam* is Here"

The MC grabbed a whistling microphone and hit on its head several times to check if it worked before announcing the beginning of *Mashindano.* "Praise the Lord!" he shouts to get the attention of the crowd of hundreds, some of whom are hanging around nearby trees. "*Tunashukuru* ***Mtaalam*** *amefika sasa vikundi viwe tayari kuingia* (We are glad the **professional** is here, now groups should prepare to process in)," he shouted as if he did not need the help of a microphone. As he spoke, a sound board that the mic is mounted on, raised the voice up and down, responding to a diesel generator running it.

Figure 4. Choir group preparing for a Mashindano (Choir competition)

(Picture by the researcher, 2018)

Fifteen choir groups, if I counted correctly, approached a dusty empty space, each to sing three songs. As I sat to watch every move, I was thinking, “even if transitions are smooth, we will not finish here before sun set.” My co- adjudicator and I were the only ones seated at the table, surrounded by a few Church leaders, as if to protect us from any harm.

Normally in choir competitions, groups are asked to prepare three songs. The first song is based on a Western church hymn or an arrangement from a hymnbook; the second song is normally a traditional song, which is an original tune composed based on traditional tunes, and the third song is a contemporary tune with influences of afro-pop music.

One realizes that mainstream Churches still hold onto their European heritage, something that is salient in an event like this. The aim of encouraging European arrangements of hymns or songs is to preserve that heritage, but also, such music is considered "more professional" or, as it is locally known, *"mziki wa nota* (a notation music)*."* Only a few music directors can read music, so the song is a pain. Trying to win, most groups hire "*mtaalam*" (a professional musician) to spend some weeks rehearsing and memorizing everything from the melody to harmonies and dynamics to the tempo. As I watch groups struggling to match their memorized sections with the score in front of me, I realized how the colonial pains will never put an end to the Tanzanian soil.

One group after another lined up facing the table, trying to stand still to a Swahili version of "And the glory of the Lord" from Handel's *Messiah*. Burying their anxieties under wrinkled attire, they responded to a conductor who was probably picked out randomly from the group. From their Western-imitating line up, it was obvious, if it was not for the goal of a higher score, we would end up watching a dance for an English anthem.[11]

The second song interested me the most. It was a contemporary-original song, although, at the same time, traditional. I call this kind of composition practice "contempotradisation," which I will revisit in the section that follows. Within all these

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[11] A Swahili version of Handel's *And the glory of the Lord,* https://www.youtube.com/watch?v=dcPJizYY2Ao (not from this specific event)

songs, the dynamics of Tanzanian cultural forces were vivid. On one side is a European heritage forcing its co-existence with an indigenous cultural music, while on another side is indigenous culture forging its freedom out of colonial suppression. Above all, is a rise of technology offering a postmodern sonic aesthetics.

Finally, the competition was over, and the dark covered the dust that had been flying on the sky. The winners were announced, and those who lost walked home with disappointed faces. I collected my scattered papers from the table and responded to many hands from people who either were part of the winning groups or admired my job. As I attempted to make my way through the audience, a young music director approached me asking, “Please take a look at our new Yamaha.” Although I already had a long day, I could not resist his request.

Yamaha Keyboards are the best-selling instruments in Tanzania. Previously, the most popular one was PCR-500, but today, the newer versions are not far from a computer. Almost all local groups compete to own such a piece of equipment, not because they can play it, but to create the “beat.” “It has many programs; it can record songs on the flash drive,” said the young man while other choir members surrounded us. “I see!” I responded without being sure whether I should congratulate them or give a lecture about the impacts of the technology.

Due to the rise of technology, local musical groups are moving from acoustic to digital music making. The programming keyboards like this one are increasingly replacing the need for live musicians. During the choir competition, this phenomenon

was significant, especially on the third song that tends to be the most contemporary. Even in the second song that was supposed to be traditional, some groups tended to replace, regenerate, and re-arrange indigenous sounds digitally. I call this process "tradigitisation," which will also be revisited.

Wagogo Music Festival and 4CCP Four Corner Cultural Festival

Two events are worth mentioning to provide a general insight into the nature of indigenous music making in a cultural space. These are the Wagogo Music Festival and Four Corner Cultural Festival.

Wagogo music festival

The following morning, I took the bus to Dodoma for the Wagogo Music Festival. I needed another five to six hours from Katesh to Dodoma. The Wagogo Music Festival is hosted annually by Chamwino Arts Center (CAC) in the Dodoma region. The Centre provides indigenous music activities, with the vision of "preserving and promoting *ngoma* as a focus on identity, culture, and education for a successful transition to a contemporary world" (http://www.chamwinoarts.org/?event=2018-wagogo-music-festival). CAC was started and is directed by Kedmon Mapana, who is a music professor at the University of Dar es Salaam and Mgogo by origin.

CAC's fame has grown not only nationally but also internationally, inviting and hosting a large number of cultural music groups and attracting scholars from around the world. This event was a week of indigenous *ngoma*, which is singing, dancing,

drumming, and social cultural stories. To expand its mission, CAC also has been very much involved on music-culture recruitment, targeting the young by providing cultural musical education and scholarships.

Figure 5: People attending Wagogo festival. Figure 6: The group rehearsing at the festival

Figure 5

Figure 6

(Pictures by the researcher, 2018)

Four Corners Cultural Festival (4CCP).

In the popular Tanzanian culture, there are few events such as the Wagogo Festival. The other one that I had attended a year before is known as the Four Corners Cultural Festival (4CCP) https://www.facebook.com/pg/Haydom4CCP/events/?ref=page_internal), which is located in the Hydom area. Hydom is a central location for four Tanzanian tribes that represent four Tanzanian cultures namely: Bantu, Khoisan, Nilotic, and Cushitic. This event, as is the case with CAC, is part of efforts to conserve and sustain indigenous

music and cultures. The festival takes place every year and is attended by a large number of indigenous music groups. People from neighboring regions such as Singida, Dodoma, and Arusha come in hundreds to join the thousands of community members, not to mention the international participants.

Figure 7: Groups from different cultural backgrounds waiting to perform at 4CCP

(Picture by the researcher, 2017)

Besides music, the performing space also provides a touristic structure where indigenous arts, sports (such as archery and stick fighting), storytelling, food, and four cultural architectural designs that can be observed.

Figure 8. Ngoma performance at 4CCP

(Picture by the researcher, 2017)

A chat with Kedmon Mapana.

In the midst of a Wagogo festival, I met with Dr. Mapana for a brief chat between colleagues. He was still tired when I woke him up; as the director of the Wagogo Festival, Mapana probably had no time to sleep. Knowing that I was conducting my research, he was eager to talk to me. As we talked, themes such as authenticity, philosophical conflict, teaching methods, and the impact of the colonial legacy emerged. I will present an excerpt from that conversations in the end of chapter five alongside other accidental data to confirm and offer new ways to look at students' music experiences. Before closing this Chapter, I want to theorize two phenomena that I observed during my visitations of socio-cultural musical events:

Contempotradisation music practices.

There is an increasingly common phenomenon: local groups such as *Twanga Pepeta* and choirs compose their original songs by attempting to apply principles of indigenous music. In this form of composition practice the contemporary tune is transformed into indigenous music. I theorize that what happens in this phenomenon, which I call "comtempotradisation," is that contemporary music is absorbed to create indigenous music. The practice was very clear in the *Kisa cha Mpemba* song and during the choir competition.

The practice of contempotradisation is therefore a tendency of modern music to influence indigenous music composition, where composers draw and embody contemporary sonic elements to forge the taste of indigenous music. In most cases, we commonly expect the opposite, where the indigenous music influences modern music, but in this case the tune is remotely categorical in a certain cultural group although not distinctly traditional. The level of its traditionality or contemporarity depends on the power of fabrication or juxtaposition, but the idea is to bring a sense of indigeneity in a modern music setting.

Figure 9: A choir singing a 'contempotradized' song

(In "contempotradisation", contemporary musical elements forge the taste of indigenous music). (Picture by the researcher, 2018)

Tradigitisation music practices.

"Tradigitisation" is another word that I use to define a phenomenon where indigenous music is adapted and misplaced musically in a digital form. In tradigitisation**,** there is a desire to translate and bring in contact the archaic and modern sonic materials. The practice is done by providing already known indigenous tunes with a new culture, a digital culture.

This is a mating process in which the indigenous sonic aesthetic is digitally reconstructed and eventually leads to the rebirth of new acoustic aesthetics. In tradigitalisation, indigenous music is completely misplaced and not newly composed. The product is also structurally and culturally compromised to the limits of technology.

By doing so, the indigenous sounds become foreign in the music that is rediscovered in the present context and forced to feel at home in modern equipment.

Figure 10: A group performing indigenous music with a digitized music backup at 4CCP.

(Picture by the researcher, 2017)

Partial Conclusion

In this chapter I aimed at pinpointing the relationship between the researcher and the field, the dynamics of fieldwork, as well as socio-cultural soundscapes and practices. In conceptualizing my experience in the field and socio-cultural musical events through my researcher's view, I found the singularity of a co-existence between diverse cultures in Tanzania is significant. While each cultural group has carried on its own identity, values, and history, these forms of events also manifest some resisting forces against the rage of globalization and technology. Beside that resistance, both contempotradisation and tradigitisation are the signs of socio-cultural transformation, both salient on the

music practices as well as performing spaces. These changes indicate the nature of people's experience of their musical lives and their response towards those changes. In the following chapter, I will present students' narratives of their cultural music experiences in relation to their experiences in higher education. Faculty and community voices add to the discourse conforming and offering new ways to look at the Tanzanian higher education music experiences.

Chapter Five

COLLEGIATE MUSIC EDUCATION PRACTICES AND EXPERIENCES

Introducing the Informants

Informants in this study were divided into three groups: music students, alumni and professors from two institutions. Because these names will appear constantly, this section provides a highlight of their attributes; it also serves as a guide to their narratives.

Music Students

Alfred (Music Student)

Alfred is a music student at Central University working in his third year. He grew up in a rural area surrounded by church music and had no indigenous music experience prior to coming to the university. In his committed Church family, Alfred learned to play American gospel music. He also never heard of classical music before attending the university, and although indigenous music existed around his area, Alfred shared that it was at the university where he was able to participate for the first time. Prior to attending the university, the church environment had led him to despise indigenous music.

Manga (Music student)

Manga is a music student at Central University. He is a third year music student who grew up in a village and learned indigenous music during his childhood. Later, after being introduced to the Church, he became detached from indigenous music. According to him, he became one of the people who did not take indigenous music seriously. After enrolling in the music program, Manga was reintroduced to indigenous music. Currently, Manga considers himself a "hybrid" musician, with both an indigenous and a Western music background. Although Manga had no knowledge of formal music education prior to attending the university, he had taught himself to sight read western music notation and lead Western-based church music.

N'geni (Music Student)

Ng'eni is a first year music student at The University of East Coast who identifies himself as an indigenous musician. He grew up in a village, playing several indigenous musical instruments. Ng'eni taught himself to play electric guitar and piano locally and practiced music for several years prior to enrolling at the university.

Shaka (Music Student)

Shaka is a music student at the University of East Coast in his second year of working toward his music degree. He identifies himself with indigenous music although he is also skilled on playing Western instruments such as piano and guitar, which he claimed he learned to play simply because of the formal education structure that he went through.

Music Alumni

Aisha (Music Alumna)

Aisha is a music alumna at Central University who grew up in a church music environment. She had been a music director for several years prior to pursuing a formal music education. Also, before enrolling in the university, Aisha indicated she had a poor background in indigenous music. Aisha came to the university without any prior knowledge of formal music education and hoped to acquire more knowledge in order to improve her reputation as a musician and increase the community's confidence in her musical abilities.

Mabina (Music Alumnus)

Mabina is an indigenous musician, composer and *manju* (leader). Besides teaching music in primary school for several years, Mabina never attended formal music education before. He has performed indigenous music all his life and did not read music prior to coming at the university. His motivation for pursuing the music degree at Central University was to learn music notation so he could document his music.

Makoroboi (Music Alumnus)

Makoroboi is a music alumnus and an indigenous music multi-instrumentalist. Makoroboi began studying at Central University because he wanted to advance in indigenous music but could not get such lessons. He never played any Western music

prior to coming to the university although, due to the curriculum structure, he had to take trumpet for his primary instrument.

Mtungi (Music Alumnus)

Mtungi is a music alumnus who identifies himself with contemporary music. Mtungi had a "passion for music" although he studied science subjects. He sang in a few Church related groups but never learned any music formally. Mtungi currently plays the Keyboard at a moderate level and teaches private lessons. However, Mtungi explained that at The University of East Coast he had to take extra initiatives to be good, otherwise he was not good at "theory and practice."

Music professors

Haki and Mfaume are music professors who teach music at the university level. Haki teaches at The University of East Coast and Haki teaches at Central University. Both Haki and Mfaume had rich indigenous music backgrounds prior to the formal training abroad.

Data Analysis, Bracketing and Trustworthiness

Phenomenological method and qualitative research in general, requires that the researcher maintains objectivity and avoid bias as much as possible throughout the research process (Rajendran, 2001). Do to that, three biases I accounted for were; procedural bias, reporting bias, and cultural bias. The following discussion details how I bracketed my biases.

Procedural Process and Member Checking

From the initial stages of the interview process, I used a constant and continuous member checking technic to account for bias. The interview instrument that consisted of open-ended and semi-structured questions were designed as suggested by Ellis & Berger (2003) to avoid subjectivity in questions and leading questions. The instrument design included peer checking, testing and adjusting questions prior to the data collection process. During an interview, the follow-up questions emerged alongside the primary questions and were bound by what Ellis & Berger (2003) suggest, “let the conversation evolve as naturally as possible” (p. 162).

During interview process, although Fontana suggests that qualitative researcher attempt to achieve the level of a “partnership [that]may blossom into a full ‘we’ relationship” (p. 56), as a Tanzanian who shares some experience with informants, to distance myself from the experience as much as possible was necessary. I therefore applied a constant shifting of my position to limit the centrality of my personal experience that could questioned and influence the direction of an interview (Ellis & Berger, 2003). I discussed the details of how I applied this technic in chapter three.

Data gathering also involved some analytical approaches such that, the interview process sometimes took a form of a dialogue to get to the heart of informant’s meaning. There were two reasons to adopt this approach. Firstly, as discussed in chapter three, although the language of the interview was Kiswahili, in most cases, to explain or emphasize some cultural idea informants chose their native language other than

Kiswahili. Because I am not familiar with informants' native language, engaging in the dialogue about the mater helped me to get to the closest understanding of the essence of the experience, which later helped with analysis of their experiences.

Secondly, after each interview, I let informants know that they could add or review their conversations later if after reflecting on their experiences and their responses during interview found the need to do so, most of whom did bring some additional responses. After the data collection process was closed, I transcribed all interviews word by word. The transcripts were sent to four informants for review and they sent back the reviewed copies of their interviews. I applied the same member checking process prior to data analysis and presentation where I sent my analysis of themes to informants. The idea was to check whether my interpretation captured and represented the essence of their experiences.

Triangulation

Triangulation is a process of verifying data from one source with other sources to support the credibility of analysis and interpretation (Merriam & Tisdell, 2016). The danger that my Tanzanian experience posed was to use informants' information to confirm my prior knowledge of the phenomenon. In order to gain confidence about the legitimacy of what I found, I adapted a triangulation technic that is suggested by Merriam & Tisdell (2016). I initially adopted a 'methodological triangulation' by combining multiple methods of data collection such as interview, observation, and

artifacts, then used ‘data triangulation’ that involved interviewing multiple groups to explore the same phenomenon from varied groups.

Further, as discussed in chapter three, to uncover students’ meanings of their experiences of music I borrowed from the ethnography and ethnomusicology methods. These methods helped me to interact with informants for more than once, visiting their work areas, staying in their home spaces or visiting their cultural events to capture the expressions and experiences of the phenomenon from different angles. By doing so, I captured and observed the conscious and unconscious unfolding of informants’ narratives from different views of their conversations. These different views of self provided initial self-triangulation that was later applied for the validity of the gathered data or analysis.

However, this study consists of various levels of dichotomies that guided data triangulation process in a larger scheme. Overall, I applied the “sampling for variation” technic suggested by Palinkas et all. (2015) to firstly, explored and later triangulated intra-group data; thus indigenous and non-indigenous music students’ groups, secondly to triangulate data across two institutions with varying curriculum models, thirdly, to triangulate inter-groups data; thus from across three groups namely: students, alumni, and music professors, and fourthly, triangulate contra-groups data from music informants and theater-arts informants. The results across these groups were consistent and in most cases in agreement to each other, the findings that guided my data interpretation.

Imaginative variation

In qualitative research imaginative variation is a mental process that suggests spending enough time with data and viewing data "various perspectives, as if one were walking around a modern sculpture, seeing different things from different angles" (Merriam & Tisdell, 2016). However, this technic exposes the researcher for potential bias due to subjectivity during a reflexivity process. I used imaginative variation technic along analyzing the phenomena from an etic- (researcher's-outsider's) perspective, and emic – (cultural-insider's) perspective. As a Tanzanian and a member of only one 1 of about 158 cultures, it is questionable whether I can provide the pure etic or epic perspective. Acknowledging this limitation, I involved in a constant comparative analysis between etic and emic views to build trustworthiness as well as accounting for my own biases (which are likely emic perspective).

Research Findings

Three questions have guided this study. In response to the first question, I examined influences of the existing curriculum models in Tanzania. To answer the second question, I investigated the narratives of music students and music alumni about their music-cultural experiences in relation to their studies in Tanzanian higher education. For the third question, I focused on changes in values and content of the Tanzanian music curricula as they reflect narratives as well as contemporary/postmodern thinking among informants.

From answers to these questions, I generated themes that were categorized into

three philosophical dimensions, ontological, epistemological, and pedagogical. The ontological dimension was concerned with issues of curriculum reality in relation to students' interactions and experiences. The epistemological dimension focused on the nature of knowledge, its construction and transmission. The pedagogical dimension focused on issues related to learning conditions, methods, practices, and material to support effective learning. The assumption was that answers to the questions would provide an understanding of the relationship between students' indigenous music experiences and their experiences at Tanzanian institutions of higher education that would suggest the rethinking of the music curriculum. In what follows I will address the themes that emerged in these areas.

Ontological Issues

> "Education without ontological questioning is rather like polishing the tables on the Titanic... while the tables might get shinier, the total endeavor sinks, slowly but definitively" (Roy, 2019, p. 3).

Ontological issues are related to "being," reality and nature of education. The findings show that Tanzanian music students find themselves in curricula that constitute abstract territory. That is to say, whenever they had to define themselves within curricula, students expressed feelings of intellectual displacement and hence a denial of their identity within the knowledge acquired. To gain the depth of these feelings, I embarked on a trip across the country to meet with Makoroboi, a *zeze* player, who was denied access to his indigenous musical instrument as presented at the beginning of this

study. My goal was to learn of Makoroboi's post-university feelings about his university experience.

Where are the Music Students?

It was a sunny day with hot, humid air from the Indian Ocean. I was in the busiest city in the country where to survive a person needs cash, an agile mind, or both. For over twenty minutes, I had surrendered myself to the *bodaboda* (motorbike) rider. I supposed he knew where I was going; otherwise, my cash would not help much. The only advantage I had was that I was "a teacher" – my host had told a guy as a cue to pick me up at *daladala* (public minibus) stop.

With my backpack on, I was in the midst of anxiety and sweating. We had run several red traffic signals at this point, and my driver seemed not to care, complaining, "These will slow us down." As time passed, I became uncertain whether I should worry more about the traffic laws or my safety. With one hand, I held on his waist while my feet struggled to find a spot for support around a spinning wheel. The motorbike made its way between racing cars as if it was automatic.

We headed east against the wind. Without a helmet my eyes and my nose were running. I debated whether I should close my eyes or keep them open so I knew where we were going. "I may be reported as having disappeared the next morning," I said to myself. "One more turn," my driver announced, and I hoped he was right this time. Finally, we approached the gate where Makoroboi worked, and my heartbeat slowed down.

The place was an art gallery, stunning both outside and in. Makoroboi was not there at the time, but his co-worker knew what to do with me upon my arrival. “He told me you are a music teacher,” he said. “Yes,” I replied. *“Karibu! hiki ndo kijiwe chetu* (welcome! this is our gossip place/bedrock.” “I love this place already,” I replied.

“Wow! You guys work here!” I said to start the conversation. “Yes! we try to encourage young artists to bring their works here, and our job is to put them on display,” he said while working on packaging. He continued, “I am sorry you came at such a hectic time; we are getting ready for Nairobi tomorrow, and we have an invitation to China next month.” “It is okay,” I said, understanding that hectic is the daily life in a metropolitan city like this.

The sweat, dust, and smell of the ocean was left outside; in this place, I was refreshed by the scent of watercolors and the beauty of Tanzania conveyed through artistic expression. Within a few minutes, Makoroboi walked in with two glasses of mango juice on his hands. “He dressed very sharp,” I thought. He is the boss; his co-worker had told me before. “Sorry teacher I am late. We needed this mango juice. It is the best juice in town,” he commented, showing his white teeth. “Let’s go outside. It’s too hot in here; we need fresh air. Did this guy give you a tour?” he asked. “Yes, but he is working. I am fine. I already saw some….” “Yes! This is where you will find us, let me show you.” The tour started from Makoroboi’s office, which was the office and an art store at the same time. The office was full of artworks that waited to be hung on the walls. “This is very impressive.” I said. “How did you get this position?” He laughed without answering my question.

The building was modest, but it's content impressive. Makoroboi walked me around different artwork, collected from all parts of Tanzania, mostly from young artists: from *Tingatinga*[12] paintings to more contemporary styles, stone sculptures to wood carvings, steel, clay, watercolor paintings, concrete images to abstract ones. I said to myself, “How beautiful these are, and yet we think these artists have no formal education?”

Figure 11. The Art gallery where music alumnus works

(Picture by the researcher, 2018)

“You will always find me here, this is my main place – home or here,” he said as we grabbed two stools and headed out to sit by a tree. The more I learned about Makoroboi’s work place, the more I became curious about where other music alumni also worked and, more important, how they used their musical knowledge? Makoroboi

[12] Tingatinga is one of the most well-known styles of African paintings that were named after the author ‘Edward Tingatinga’ in 1960’s in Tanzania. The “paintings are composed in a square format, and generally feature colorful animal motifs against a monochrome background” (https://www.tingatingaart.com/blogs/ourblog/facts-about-tinga-tinga-art).

had the potential of being included in this study because, as cited in the introductory anecdote, his story was what triggered this study. When we sat for an interview, I asked Makoroboi to share how the university had prepared him for his job. The following is part of our conversations that reflects other informants' narratives:

"I am not a Briton": Curriculum and Students' (Id)entity

The abstractness of the music curriculum material contributes to students disconnect from their identity. Makoroboi's reflection of his experience at the university reinforces that critique:

> R: Makoroboi, if we talk about your music studies at Central University, first by mentioning Central University what memory do I bring to you? What was your experience like? How would you explain your presence at Central University?
>
> M: Aaa, how would you explain your presence at Central University? (He repeats the question in the second person, takes a long pause, thinking. I am not sure if he wants to answer it since he looks a bit annoyed by these memories and seems to go into a deep reflection.)
>
> R: Yes! (I tried to emphasize the question while he was still thinking of where to start). Tell me about your experience, the time you spent there and what you remember the most. What are your memories like?

He interrupts before I finish clarifying the question. This tells me that he had understood the question, but he was still preparing himself to respond. He begins to mouth the answer on his lips but smiles instead - a fake smile.

> M: First, about my being at Central University, in my discipline - my presence there [pause] briefly and clearly [his voice raises a bit] what I can say is [another pause] really I don't know what to say. [He struggles with how to respond to the question.]

Makoroboi takes another long pause. He breathes in and repeats the name of the university as if to recollect some deep memories. “Anything,” I encourage him, “you can tell me anything that you can remember easily. What memories come in your mind?” I observe his expression. “He is not sad, but he is not happy,” I say to myself. Makoroboi re-positions himself on the stool, gives me another fake smile and replies:

> M: The very first thing in my memories is that I happened to connect with people. This is not academic - I connected with people [stressing with his voice], but connecting with people is something different [his voice rising]. However, if we come back to the academic side aaaaaa I don’t... [He changes the direction of the first thought.] – Well! I can say, I was lucky to learn new things, especially in this system of African music, rhythms – new rhythms. I heard about them before, but I had not been aware of all of them, so I learned those new rhythms. However, there was a time when I saw myself naked, especially in music in general. Because on my side, I had been taught one side, but there was another side of music I was not aware of. So that opened me up in one way or another.
>
> R: What side were you on? What do you mean by that?
>
> M: I was sided on traditional music. Even when I wanted to go for higher education, my primary purpose was to make indigenous music at the higher education level. But after arriving at the university, I found out that the program went in a different direction. *Different!* [he emphasizes in English].

Makoroboi talks with gestures; I wish my audio recorder could capture some of those. He takes a sip from his glass and continues while finishing the juice lump in his mouth.

> M: I now found myself, found myself in a situation where what I wanted to learn through the higher education, I could not get. [He raises his voice again as if I was seated very far away.] What I got mostly were things that were very far from my expectations, I mean things that were more *Western* [emphasizing with his voice] and not based on the side of the traditional music. However, when I asked, I was… I was told… first I think the problem is… what I discovered is that we do not have teachers – no experts on the traditional music at the higher education. [He redirects the first thought.] Because even when I wanted to major in a traditional instrument, that was the case.

R: What instrument did you want to major on?

M: I wanted to play zeze, but there was no teacher. They asked me to choose another instrument, I said *rimba*, and I was told you could not choose *rimba*, because the *rimba* has no music notation, "How will we evaluate you?" Ahahaa! At this point I got lost…I completely lost my direction. [This time he looks very disappointed, although forcing himself to smile. I cannot interrupt his moment.] Because they [university professors] tell you, "The bottom line is you will have to be given a written piece and stand there for the final exam, a recital, using your instrument. Now your instrument has no music score! How will the teacher judge you?" – that question, that question [he laughs very hard] – that question never got out of my head, even up to today "how will we judge you?"…[Name of the professor] is the one who had asked. [He laughs again as if challenging the validity of that question.] Then I said, "Aaa… no way out… *basi*… it's over.

R: And what did you choose for your secondary instrument (if any)?

M: I chose trumpet – yes!

R: Had you played the trumpet before?

M: Aaaa no, I had never played trumpet before, but that is the only instrument that I thought I could probably learn to play. …So if you ask me now, "What instrument do you play?" I will say I play the trumpet.

R: And what does that make you feel?

M: Aaaa! *Mwalimu* [teacher], you have the answers – all answers ….The university did not understand that these people [students] – these people that they teach to play "the music of the world" [said in a sarcastic way] –but what is the position of Tanzania in that music? What is the position of the music of Tanzania?

Makoroboi laughs as he talks, but by hearing these words, I do not trust his laughter anymore. His laughter reminds me of a *Khanga* line that I saw the other day: "*Usinione nacheka, moyoni nalia* (disregard my smile, I am weeping on the inside)." It is evident that behind Makoroboi's smiles are buried unpleasant memories.

M: Mwalimu! (teacher) if I am expected to make music with my fellow Tanzanians – give me the needs of Tanzanians not of the British, because I am

> not a **Briton** [my emphasis]. [He finally spoke his emotions as if addressing his complaints to me.] Those British will not be here soon, who will I play Bach or Beethoven for? (Makoroboi, transcribed interview, 2018).

The wind of the Indian Ocean blew from the east, cutting between us and almost sweeping my audio recorder into the dust. I reached for the recorder and repositioned it to make sure I had a backup copy of what I was hearing. Through this little device, I was capturing only that could be retained in limited audio frames, but with my ears and my eyes, I was capturing what went beyond the spoken words. "I am not a Briton," I repeated to myself.

Makoroboi continued uninterrupted:

> M: Some students, you will find, went back to churches but cannot cope …. [because] churches do not need that kind of music. …of that aaa Beethoven. They do not need those kinds of music. Imagine some will find themselves in a Pare area. Will you play Beethoven among Pare [people], will they understand you?

Makoroboi questioned the system, although through me. "He has a point," I said to myself, but we both ended up laughing to this point.

We adjusted our chairs while facing west to avoid the wind. We talked and tried to keep our mango juice from the rising dust. Makoroboi and I were seated on stools close to each other; a person next to me, Peter, a young co-worker who just arrived, stretched his legs on the ground playing with a phone. For Makoroboi, "these people" meant "music students," and he pointed ahead of us as if he wanted me to travel to his imaginary memory of such a musical scene.

His *zeze* (traditional fiddle) and *Marimba* have been between his legs all the time, and at this time, he puts the empty glass of juice on the ground and lifts the *zeze* in

a playing position. Peter also moves closer and picks up a *marimba*; he does not know how to play but makes a few key strokes. Forcing himself into a lazy laughter, Makoroboi plucks two strings a few times by using his long nails. He pretends to tune it, but he ends up cleaning the bow and adjusting the string's holder near a membrane. He is tender to his instrument, which reminds me of the way Americans are with their pets. "This is Makoroboi's favorite pet," I said to myself.

Figure 12. Informant and his traditional fiddle

(Picture by the researcher, 2018)

At this point, I expected Makoroboi to play something, and he looked like he wanted to play something. He took in a short breath, cleaned the bow again, but this time he was interrupted by the phone. It is the Wagogo marimba ringing tone, I noticed.

"*Huyu nani tena anaingilia mambo yetu ya maana*? (Who is this again, interrupting important things?) " he complained while reaching for the phone in his pocket. "You can take it," I told him. "It's okay to take it," I insisted hoping to provide a sense of flexibility.

He said jokingly, "*Aaaa Mwalimu unaweza kupokea hapa ukakuta unadaiwa, na tunasema ajira hazieleweki* (Aaaa teacher! you can't pick up the phone here without realizing that you owe somebody some money and we are complaining of uncertain job status here)." We all laugh.

"This is my kind of music," he commented, referring to his phone's ring tone that was set to Wagogo marimba.

"Those are marimba I had noticed," I said.

"Yes! Other people cannot listen to what I am listening to. I listen to the marimba, zeze, gourds, sometimes foot bells," he mentioned in a jocular way. "Even my friend here always goes "woi – I cannot listen to your kind of music," he commented, pointing at Peter, his co-worker, who had been following our conversations.

"Aaa that phone of yours is only for you," replied Peter in a Maasai accent implying he is not interested in that kind of music.

"Very good! You see? That is what I am telling you; this is the Tanzanian music… folk music. Folk!" Makoroboi repeated with pride. "I am not like you who listens to that *bongo fleva* of yours," he pointed out with laughter, referring to Peter again.

Makoroboi is right. Most of the city boys carry headphones these days, listening to *bongo fleva* music or hip hop.

After the phone call, Makoroboi and I continued our conversation:

R: Makoroboi, you speak as if you did not learn anything at the university!

> M: No! The classes that I benefited from were only those related to African music – only those" [He pointed ahead of us as if I could see those classes at the moment.]
>
> R: Why those classes?
>
> M: Because those were classes that spoke about me. I wanted something that represents me and not Peter. [He said this pointing at Peter. At this time, Peter is figuratively mentioned to represent "the Briton," the "otherness" that is not "me." This was another way of saying: "I am not a Briton. I am a Tanzanian."] Those classes that connected me with my past generations – the past I have not even lived myself, but am still a part of" (Makoroboi, 2018).

Makoroboi's conversation points to students' feeling of alienation with the curriculum.

Why Formal Education? – Students' Motivation

Makoroboi and other informants were motivated to attend the university by their personal values. Students' motivation to learn is attached to the long term value of such learning to their community. What lies behind motivation are factors and cognitive processes that affect students' attention to learning and achievements. When asked about their motivation to pursue the music degree at the university level, informants pointed at three main factors namely: to teach others, to abide with the formal education policy and to gain voice in the community.

"To help others…".

Aisha has been a music teacher for a long time. The only formal music training she received was when she was a girl living abroad with her parents, who were international students. After graduating from college, Aisha took a job unconnected with

music although music remained her passion. She continued to be involved in music as a choir director at a church and through workshops in the community. As a music director, Aisha saw a passion, especially among young people. “These were the shining talents that depended on me,” she said. That was the strongest motivation for Aisha to pursue music in higher education. She said:

> I wanted it [so I could] go out and start doing music, getting involved with the young people, starting some small organization for teaching music to young people because in my society there were many people around and many talented kids that I used to even support. Of course they do not have anything (Aisha, transcribed interview, 2018).

Manga also saw the need to “continue to advance indigenous music,” especially among the young, believing indigenous music has the potential for them to succeed musically.

Similar ambitions are shared by Makoroboi, Alfred, Manga, and Shaka, all of whom envisioned themselves to be educators of others in the community. Coming to the university is limited to few, but those who attend and return to their communities can help others to gain access to the knowledge of university professors and to advance their knowledge of music. Alfred has been in their shoes, and comments, “I have been in there, I know their struggles and their needs. So when I applied to attend the university, I hoped to achieve a level of professionalism. Then I would go back to create a ‘platform’ to help those who cannot access musical knowledge formally.” Similar to Alfred, Shaka also tries to make a bridge between his “fellow Tanzanians” in the community and music professors and academia. For all informants, their university achievements

aligned with the desire to support other talented musicians in the community, most of whom cannot access formal music education.

[Cheti] – To play by the policy.

The passion to teach others requires abiding by the requirements of the formal education system in Tanzania. Makoroboi, for example, explains that "in order for me to come back and sit there [as a teacher], I must play by the rules, to acquire a certain level of education, which means *cheti* [a diploma]." At some point, Makoroboi indicated that even when he was disappointed by the nature of the curriculum to the point of quitting, he told himself, "This piece of paper [the diploma] will help me in the future."

Most of the interviewed informants claimed to have had skills that equaled some advanced diploma level, but in order for their skills to be recognized, they had to attend the university. Ng'eni for example comments:

> I have had advanced musical skills that surpassed the requirements. I can teach music at the college level, but the criteria for the Tanzanian [education] system is that I have to have a certificate that shows on my CV. I have skills, but I don't have the certificate, so I must pursue the certificate in order to be in the system (Ng'eni, transcribed interview, 2019).

A diploma for Ng'eni and others was achieved to give them legitimacy to practice their indigenous music formally, even though that certificate might be inconsistent with their real skills.

To gain voice.

Shaka hopes to teach indigenous music at the university level. The skills he gained in the cultural setting are advanced, but without certifying them, he cannot access

teaching at the university. At the university, Shaka believes that he needs to raise his voice for the fair inclusion of indigenous music. For his voice to be heard, Shaka's indigenous music skills must be recognized through means of formal education. For universities the implication of this argument is that thought needs to be given about new ways to include musical artists in the curriculum delivery.

Similarly, Aisha supports the idea that people listen to schooled people rather than to local music practitioners. "I was totally local. I did not have any background in the music, not even any certificate, nothing. So I needed that [voice]," she said. Most of the interviewed informants pointed out that pursuing their musical degree was intended to give them a voice in the academic world.

"What Does a Professional Even Mean?"

One of the questions that informants were asked was for them to share how they defined their professionalism in relation to how their education sets them apart from most other Tanzanian musicians. The question was aimed at scrutinizing students' views of their musical achievements at the university and the role that that knowledge plays within their community. The interviewed informants argued that the way the term "professionalism" is problematic.This expression is presented in Makoroboi's narrative who asks, "A professional! What does a professional even mean? A professional of what? Professional because we speak about a wide range of music here?" According to Makoroboi, even if the term is used for musical skills that he studied at the university, there are some in which he is competent and some he is not:

> I am not competent in the Western music. But even in indigenous music… you can still call me a professional but in reality that is not the proper word; it is a conflicted word, because you will call me a professional [because of my degree] but if we go to the village and meet an elder who is also a "professional" there, I will be disqualified. So there are two [He shows his fingers.] professionals here. So this term "professional," *Mwalimu* [teacher], is not our term (Makoroboi, 2018).

Makoroboi acknowledged that even when he was acquiring his music degree, he understood that he would have to attend "another school" in the village. Passing his university classes might qualify him to be called a professional but for him:

> There are professionals in academia and in the village. If those in the village play an instrument, you will really admire their professionalism, but ask the "book-based" professionals to play something… they will start "oh this mixes with this, you get that…." That is in the book, just play something, stop empty rhetoric [we all laugh] (Makoroboi, 2018).

From this argument, Makoroboi shows he is almost convinced that in Tanzania music professionals in the village are more practically competent that those at the university. Aisha uses almost the same argument:

> Even if I'm a professional musician, I still see so many professional musicians out there that might not even have a degree. Okay. E'm, I've learned to accept that there are some people that even if they have not done their [formal] education, they have knowledge of their music that I might not have (Aisha, transcribed interview, 2018).

There is an agreement among interviewees that indigenous practitioners deserve academic recognition as university professors receive. What Ng'eni argues is that even professors who have knowledge of indigenous music acquired that knowledge from culture, not from academia. Giving examples of Tanzanian indigenous musicians who won international recognition, Ng' eni concludes that "some of the best musicians at the

university did not start there" and yet there are great musicians in the community who are excluded when the term "professionalism" is used simply because they do not possess the formal education and the piece of paper that goes with it.

The above observations indicated that, whenever it must be used, "professionalism" must be inclusive of both academia and community musical spaces instead of being used divisively against the two settings. The findings suggest that interviewees conform with post-structuralism view by defining their professionalism through sharing their musical skills with the community "professional" musicians. As it will be interrogated in Chapter six, acknowledging high quality music learning both in academia and in the village must be guided by principles of redefining "professionalism" in order for those in academia and in the village to collaborate. High quality in a sense that an integrated approach would yield broad music learning in the educational as well as in the community settings.

Music industry, Technology, External Supports and Politics

Besides colonial influences on the current curriculum, other influences include the music industry, technology, external supports, and politics.

Music industry.

The growth of cosmopolitanism in Tanzania has brought cultural mixing, hybridity, multi-linguity, and economic pressure. Within the juxtaposition of cultures and musical material, there is a changing culture as well as music value. In these

conditions, music such as indigenous is likely to fall victim to misplacement in the global market. In the struggle for a musical language that could communicate beyond Tanzania, there is a significant shift of indigenous music from serving a community function to a commodity worth value exchange.

Reflecting on the music industry in Tanzania, interviewed informants commented that musicians are in a constant search for diverse sounds. Mtungi for example, explains how, due to the economic pressure, "musicians want to adopt as many diverse sonic flavors as they can to create unique music." In the process, modern musical practice is less concerned about "losing the originality" than about capturing the broad market. Mtungi points out:

> Something that we are witnessing in the [Tanzanian] popular music is that people are not concerned about losing the originality of music that much. So people want to adapt it [indigenous music] and proceed forward [with it], to come [up] with something new, something different (Mtungi, transcribed interview, 2019).

These changes in values impact how both indigenous and Western music are practiced beyond the academic setting and suggest informed curriculum content, teaching philosophy, and practice. The appropriate solution to the needs of students is suggested in the pedagogical issues section.

The rise of technology.

In this study, although two institutions have well-developed music technology classes, due to the growing fast-paced music industry, music technology at one university was reported to compete with indigenous music. Ng'eni shared that music technology was offered as an alternative to indigenous music, forcing most of the

students to choose music technology due to the pressures of the industry. Ng'eni, who identifies with indigenous music, complains that all Tanzanian students need both indigenous music and technology, and that placing the two in opposition of one another diminishes the value of indigenous music and limits those like him to have skills in technology that could be integrated in indigenous music.

External support.

External support from donors has been mentioned as an influence on curricula. Most of the programs receive the material as well as financial support from external donors, some of which impacts the content of the curriculum. Aisha, for example, talks about piano repertoire and playing skills that were based on books. She recounts, "We had a lot of those books. I do not know if it is because many of the donors gave [them] out." The books taught students to sight read music and play it as it was written, something that Aisha characterized as "boring." According to Aisha, Tanzanian musicians have active ear training rather than sight-reading skills and improvisation skills rather than following the musical score. On playing using the European methods Aisha comments:

> This kind of um, [playing] made it boring [because] I wanted not just [to be playing] all voices as written. Um, I wanted this finger doing this, and that doing that… And that's what I would do. And eventually I look at the whole song. It's boring. I would later say, let me play my own. And people would actually leave with joy when I played in my way, [more] than if I played with the music because that, that makes it… you get stuck with someone's own playing and expressing themselves" (Aisha, 2018).

The material influence in the curriculum also means the influence on students' skills, their motivation, or both.

The influence on the curriculum is related to financial supports, and forms of international sponsorship indicate that whenever there are "Caucasians visiting," indigenous music is more seriously taught. Shaka says, "When there is a Caucasian in the classroom, *ngoma* learning takes place in a more serious way than if we were only us Swahili people. You ask yourself, 'Why are we not taught this way?'" Haki's observation is similar to Shaka's. He says that frequently at Central University, "when visitors from Europe come, students are told to perform *ngoma* for them, but after they leave, students are sent back to pianos in classrooms" (Haki, transcribed interview, 2018). These expressions indicate the amount of the donors' influence on the content, performances, and view of indigenous music, which in this context is meant only to attract outside donors.

Politics.

Although Tanzania has statutory and regulatory organizations that oversee university education, political positions, especially the ministry of education, still have a significant role in influencing the curriculum policy. Most of the changes that occur in education in most cases, according to Haki, are motivated more by a political agenda than by research. To convince political powers, Haki, who has experienced that "energy draining" during his university teaching years, shares his opinion, saying:

> To be honest, Mr. Kaghondi, to get something to happen, you must have someone in a political position because many of our decisions [in the country]

> are not guided by research. We conduct research, but nobody reads it. What if you have a minister of education [who shares an interest]? Then you can lobby. [But currently] if it happened that one person [in the government] was able to eliminate all forms of sports [or art or music] in [primary] schools, arguing they waste students' time [and said instead,] "We want all students to learn science," and all forms of sports, arts and music classes were banned for ten years, what do you expect? In order to reverse [the policy], we need another person with different interests (Haki, transcribed interview, 2018).

This demonstrates how unguided politics impact the education system in Tanzania. In other words, since being a minister is an elected position, policies are subject to change depending on who gets elected, and those changes may or may not have a positive impact on the education policy.

"Indigenous is OUR music"

Responses regarding indigenous musical experiences in higher education indicate that students have a better grounding in indigenous music than in other kinds of music. All informants pointed out both the significance of indigenous music in higher education and the need for the music curriculum to focus on indigenous music. Among the informants is Manga, a third-year music student, who said he came to the university as a church-based musician, but he would be graduating as a "hybrid" musician.

Manga grew up in the village where he learned indigenous music, but he later was detached from that music due to his Christian religion. "From that time, I became one of the people who did not take indigenous music seriously." He later moved to the city where he worked as a Church choir director for many years. After attending the

university and being re-introduced to indigenous music, Manga decided to go back to his home village to research his cultural music for his final research project.

It was on a Thursday that I was supposed to interview Manga. I woke up in the morning, but I did not check the weather. On the way to the bus stop, the slight rain coming by Kilimanjaro Mountain caught me unprepared. It was supposed to be wet and cold because people on the muddy road with me were bundled up in heavy jackets. However, after surviving the Minnesota winter, I was fine on a simple T-shirt. It surprised me how our bodies are flexible to different conditions.

After a hectic morning, I settled in an office space right on campus where Manga and I had arranged to meet. From a distance, polyrhythmic African drumming could be heard from students' rooms, blending with the chatting of a large group of students taking a break. I was tempted to leave the door open to enjoy the drumming, but the loud students would not allow my audio recorder to record anything.

Student reconnects with the past.

In a short moment, Manga knocked at the door, and I let him in. He looked very excited, and from the beginning, I realized he was eager to talk about his field trip.

"I just got back myself from fieldwork," he said.

"What are you writing on?" I asked.

"Why not guess!" he tested me.

"Tell me," I said.

"Hahaha! I am writing about traditional music."

"What about it? – What is your focus?" I asked.

"You know! In the church, we have these songs that we use …they are traditional songs, but adapted for the worship. I have been curious about how much they have been changed from their original tunes. So I went to the village to ask the elders."

"Nice! Are you tracing the change then or …?"

"I think it is just important to learn of the originality of songs; their use, function, text… you know, some songs had a function, but when we adopt them sometimes we misplace them….I think that is not good," he said, giving several examples he found from the field.

For almost forty minutes, Manga and I talked about his research and its significance to his musical career. His passion indicates a sense of renewal; he speaks with determination. "What did you experience in the village that is the highlight of your work?" I asked.

> M: In the village, after I got to the village…you know! All aspects of life are contained in music—family ideas, the whole culture—so when you sing, the teaching captures all aspects of the community life. In indigenous music is people's lives, you see! People's ways of life are carried within [indigenous] music. We can learn to sing other [none indigenous] songs to entertain ourselves; now I believe that indigenous music is more powerful than any other music (Manga, 2018).

In the middle of his responses, Manga drifts to talking about indigenous religion versus Christianity, indigenous knowledge versus the Western. He skips the music story and starts sharing the story of Chief Mkwawa, a Tanzanian historical figure who led a resistance war against the German colonial invaders. He later shot himself before he was

captured by the German soldiers. The story is in official historical books and Mkwawa's museum, but Manga shares how the real story is carried by the legend of the elders who argue it conflicts with the official narrative on the papers. According to Manga, elders hold the story on the papers is a forgery, Western-influenced to serve a political purpose, while those who keep the real legend are excluded from serving in a museum.

After spending time with the village elders and cultural stakeholders, Manga shares how the elders' arguments put him in confrontation with his formal knowledge. He talks about parallels in two systems, pointing out inaccuracies and misrepresentations of indigenous knowledge and culture in academia.

Using village elders' arguments, Manga poses difficult questions about religion, politics, and music. He refers to one elder who criticized him for using the term "old music" for indigenous music.

> M: [The elder] told me every music is 'old,' and attached to a particular culture." [He said this while laughing; we both laughed.]
>
> R: Which is true!
>
> M: Yes, it is true! That elder challenged me. He told me, "You call our music old because you opted to abandon what comes from your home and follow the stranger. But indigenous is our music; that one you call 'new' to you, is also 'old' in its place of origin.'" [We laughed again]
>
> R: Interesting.

"My power resides there".

> M: You know *Mwalimu* [teacher], what I have discovered is that our history is being demolished. That's why I think it is important to keep our tradition,"

To me, this is a revival to a student who has been detached from his indigenous music since teenage.

> R: What is next now?"
>
> M: My goal now really is to advance my knowledge of indigenous music, because you know, I realized indigenous is our music. My power resides there. I am telling you if anyone tells me that "indigenous music is outdated now" I will think they are outdated themselves (Manga, 2018).

In his narrative, Manga acknowledges the amount of indigenous music taught at the university, but he still believes that it is not given the priority. He argues that the university could be a better place to convey knowledge of indigenous music so that teachers can spread that knowledge in schools.

Currently, Manga sees that most students who go through formal education do not take indigenous music seriously because they lack enough knowledge of such music. He argues, "If [indigenous] music could be taught at the higher institutions, even educated [people] would have acknowledged its importance." According to him, indigenous music learning plays a significant role in building the nation that is self-conscious and proud of its culture. Manga observes:

> We will be destroying the nation by abandoning our music. We will be producing a generation that will later come to ask: "where is our indigenous music?" By then, it will be too late. But if we, who are educated, can grasp it now and find the way to document it in its entirety, …because of you know… if you get to a point where you completely lost your musical direction, that means you are utterly self-lost in the community (Manga, 2018).

By placing indigenous music in parallel with the life of the nation, Manga wants to believe that indigenous music is more than sounds; it is "people's lives" as he pointed

out before, the heart of the nation, and the cultural identity of Tanzania. Shaka, who is also a student but from another university, supports Manga by also building his arguments around the cultural and national identity. Imagining Tanzania without indigenous music, Shaka, who is music student from East Coast University cites the famous speech given by Julius Nyerere, the father of the nation, who once said: "[The] culture is the essence and spirit of any nation. A country which lacks its own culture is no more than a collection of people without the spirit which makes them a nation" (also available in Nyerere, 1967a, p. 186).

"I remember those words of the father of the nation," he said. By citing this speech, Shaka, as well as Manga, want to send a message that indigenous music is the essence of Tanzania and that Tanzanian students define themselves with indigenous music more than with other music.

A student's reborn.

As conversations unfolded, I became interested in how these sentiments echo those of other informants. I scheduled the interview meeting with Alfred, a music student whose Church music also surrounded him. "My dad was a pastor, and I grew up listening to the church hymns and the black gospel music from the United States," he said. For Alfred, his intimate relationship with indigenous music was at the university where he was currently attending.

Although growing up in a church setting, Alfred confessed, he never heard of "classical music." "I did not know anything about the classical music [before coming to

the university], but after being introduced, I came to realize that aaa there is something called "classical." In a lengthy interview, Alfred talked not only about the impact of the Church teachings on his attitude towards indigenous music but also how the amount of the African music he got at the university shifted his perspective. I asked Alfred to highlight what was the most meaningful experience at the university, and the following is an excerpt of our conversations:

> A: Now…aaa after being involved with African music, aaa I discovered that the music of Africa is a big forest just like Western music. [I became aware] that even us Africans have great music. So what I am thinking is, if there were the best opportunity to learn more about African music, maybe I would have gained more knowledge of our music than what I have now. That would have fulfilled my vision.
>
> R: You speak as if you feel something is missing in the curriculum – do you wish something different could be done?
>
> A: Aaaaa what I wish should improve is those classes regarding the African music…I think it should be given enough space [in the curriculum]. I mean they should have more space than the way they are taught now. In my opinion, I would suggest that aaa the focus [of the curriculum] should be more on teaching African music (Alfred, 2018).

This was not an argument I expected from a student whose piano skills are extraordinary. Having taught himself to play, Alfred had probably risen to being one of the top pianists in the country. I wanted to hear more about this intimacy with indigenous music.

> R: [Out of curiosity, I ask him,] Do you think there is a need for universities to teach African music, in any case? Why do you think that is necessary?
>
> A: Aaaa because that is our thing of origin. [He uses the word the Swahili word "*asili*" which can be translated as "origin" or "nature" although he is talking about the "traditional" music.] That is the music that we grow up with…if we

> cannot give it the priority …eee if we cannot put a special emphasis on it, at some point this e'm this Western music will gain more power than our traditional music. Then, if we do not take it seriously we are likely going to lose our identity as Africans (Alfred, 2018).

Alfred's point reminds me of a Swahili saying: "*Jasiri haachi asili* (a brave never abandons his origin/roots)."

> R: So you mean other music should not be taught at the university?
>
> A: No, I do not mean other music should not be taught, what I mean is it should be taught, but the focus should be on the African music because that is our area that identifies us (Alfred**,** 2018).

"Identity! Students establish their identity of being Tanzanian through indigenous music," I said to myself.

> R: Tell me more. What is your opinion?
>
> A: For example, you cannot find schools in Europe, in their universities there – [there is] nothing like – nothing like African music – they teach their music.

Alfred has a point; no African music dominates music programs abroad. Before I comment anything, Alfred continues with his argument:

> A: Yes! So why not take that and flip it to our side? Why, when it comes to our side, we want to teach everything in their style as if we are in America or Europe? I think this is very wrong – very wrong to rely on our universities in European ways. … If we do not take initiatives to transform [this system] in the end, we will be producing people with no identity. People that depend on imitating the music from outside while the music that identifies us is deteriorating (Alfred, 2018).

Currently, indigenous music is not given equal value in the program. Agreeing with Alfred is N'geni who complains, "This traditional [music] of ours is only a topic [He peruses the curriculum], it is taught this semester and…. let's see, compared to how many we have that are Western? [counting]." The above arguments not only indicate

students' search for identity in the curriculum but also demonstrate their sense of patriotism in being pro-indigenous music. The findings also indicate that music students are in a search of their musical identity.

"Kama tukiwa na cha kwetu (If we Have What is OURS…)"

Although music students prefer indigenous music to be in the center of the curriculum, the results of the interviews show that they also prefer other music traditions to be taught. These findings are consistent with what Mapana (2013) who had found that music teachers prefer indigenous music to be the center of the curriculum. The idea of a curriculum that supports students' indigenous music experiences is not intended to erase other music traditions in the curriculum but to provide students with competent skills that support their needs. Manga, for example, calls for a curriculum "balance" where each music is given a deserved "equal value" in the curriculum.

It is in Manga's opinion that the issue is beyond a power shift between two music traditions, but is to focus on what is of the most value to students, while envisioning the broadened music identities. Manga argues: "We cannot say students must learn only indigenous music because that will mean we want them to be only local. What I am saying is we need balance because if we have what is ours, it will give us respect." The call for "balance," according to Manga, however, is in a non-mathematical way. He still sees that within that "balance" indigenous music should be the primary knowledge where other music knowledge can be built upon. Manga explains this way:

> You know! If you want to work within any particular society, they will tell you this is our tradition, and they will want you to adapt to their tradition. I was hoping that universities would emphasize traditional music so it is compulsory for every student because this is our tradition. There should be a way that people must understand our tradition, and we should be patriotic about it (Manga, 2018).

Behind the need for harmonious balance in the curriculum, is the focus on indigenous music through which students are competent due to their prior experiences. Moreover, behind such competence is the idea of transcultural collaboration. This is to say, Manga envisions the position of a Tanzanian music student from a global perspective. According to him, indigenous music can realistically be acquired and shared with the world. Collaboration, relation, and negotiation are central to articulate a curriculum that is Tanzanian.

The need to collaborate.

The sense of intercultural collaboration is also articulated by Mtungi, who argues that it is important to teach indigenous music at the university level so it is given importance on the world stage. Mtungi sees the need is beyond identity pointing:

> Besides arguing: This is our traditional music and that and that… we do not have one particular music that defines us. So the future needs people that are exposed to diverse music from different traditions. When [Tanzanian] musicians get together…they should be able to draw from these different styles, including our own, which they grow up with and can apply easily. This is something that the world needs (Mtungi, 2019).

The idea of collaborating goes along with the ability to equip students with diverse skills. As articulated by Makoroboi, although students can still learn Western music, it should not acquire a dominant position in the curriculum, but should be taught for the sake of exposing students to diverse music traditions. In doing so, Makoroboi argues,

other music should not be taught at the expense of indigenous music. "They can still learn how to read music notation, as the language of that music, but people need to be taught their music [as their primary language]."

The need to relate.

Makoroboi and Mtungi are on the same page. According to Mtungi, the need for diverse musical skills must go along with the student's musical identity. It is essential for Mtungi that "if we are saying for example: 'let us send our students in the world,' they will not take with them jazz and become more effective; they will not bring Chopin and be effective. The question should be: 'What will they present?'" The question presented has aspects of the "home meal" that was discussed earlier. For Mtungi, Tanzanian students are likely to advance their indigenous music skills more compared to their Western music skills due to their prior experiences. For Mtungi, therefore, the idea of competence must go beyond identity advocacy. Mtungi adds, "This is a practical question –apart from arguing: 'this is our tradition…' music should be taught as a need for sharing our culture with the world." It is by equipping students with indigenous music that Mtungi believes they will become "ambassadors in the way that they can speak from us that 'this is our music.'"

Mfaume on his side conceptualizes indigenous music within principles of relationships. According to him, there is a need to teach indigenous music at "another level to serve the whole world." For Mfaume, in order to secure its global space,

indigenous music must be a way where students are brought to a relationship with themselves and with the world, serving the public good.

The need to negotiate.

Within relationships are elements of compatibility that are the product of negotiations. Mfaume argues this is the trend in intercultural dialogue that "suggests that I should collaborate with somebody from Finland and relate with [that person]." In order to collaborate and to relate, compatible musical elements must bring people to a meeting point or negotiation. Mfaume is not concerned about experimenting with all music traditions for unified identity, but that, what contributes to the decline of indigenous music is the conservative stand, "We want the Makonde to perform Makonde music." This comment can be viewed as so liberal that it tends to ignore the need for the authentic music in the classrooms, but Mfaume does not see it that way. For him, "*Makonde* and *Mwera* [people] are just neighbors that share many things, why not collaborate?" While "authenticity" is not a primary concern, Mfaume understands that the power of collaboration is achieved by each musician sharing his or her "pure" musical tradition. For example, with multi-music traditions and students' ethnic groups, negotiations have to take place for those groups to share their music.

"Tusidharau vya Kwetu (Let's not Despise What is Ours)"

Music students feel that the unequal position of indigenous music in academia is due to a despising tendency among stakeholders. Referring to this attitude, Shaka uses a

harsh phrase: "*ni ujinga*" ("It is foolish"). He continues, "I will not use the word 'ignorance' because we have knowledge, but I use the word "foolish" because we are contemptuous." By "we" Shaka refers to those in charge of curriculum policy. For him, behind despising attitudes is the idea that indigenous music is primitive and not worth focusing on in higher education. Shaka, however, argues that continuing to advance Western music in higher education, at the expense of "our music" "is like children who despise their home meal while praising the meal they eat at the neighbors' house." The "home meal," according to Shaka, is the definer of a person, and denying home is denying oneself.

Shaka carefully uses the metaphor of the "home" meal versus the "neighbors' meal." If observed critically, Shaka is not arguing about the quality of the "meals," but he is referring to the intrinsic value of each meal to its people. In Tanzanian culture, despising the "home meal" is insulting not merely to one's parents but one's roots. This is figurative language that is consistent with the Swahili proverb: "*Mkataa kwao mtumwa* (A person who despises his or her home is a slave)." As Shaka puts it, "People have forgotten home." By "people" he refers to the stakeholders, curriculum developers, administrators, or professors, who became "wanderers" in the Western music while despising their "home meal," their cultural music and knowledge. In other words, Shaka's perception of the current state of music in higher education is of intellectual savagery, where students are left to wander as if they have no home.

As Shaka shares this metaphor, I hear echoes of the Swahili poem by Shaaban Robert: "*Titi la mama ni tamu hata likiwa la mbwa* (One's mother's breast is the

sweetest, Canine though it may be)**."** Echoes of this poem can also be heard with Mabina, who commented, "I love Western music, but you cannot compare it with our indigenous music. Our music is in my inner heart." Makoroboi's concern is with what he considers contemptuous attitudes towards "our music." Contemplating his experience of denial of indigenous music at the university, Makoroboi argues:

> Mwalimu! [Teacher!] Let me tell you, [in the village] there are some people who [have] a special [talent] for playing foot bells, these foot bells we despise, and they are proud about them. A person plays a gourd, pu-pu-pu, and he is known for that. I travel abroad where a musician will be playing a daf [hand drum], this daf that we undervalue, but that is a person's primary instrument! However, when it comes to us, we despise our music; we despise our things! (Makoroboi, 2018).

Makoroboi's sentiment regarding contemptuous attitudes carries feelings of segregation and intimidation. For him, these attitudes are nothing but "*ukoloni maomboleo* (neo-colonialism)" in the education system. To make his point about the colonial image in higher education, Makoroboi asks:

> Do you want to tell me that we cannot teach people to play Marimba at the university simply because Marimba has no music notation? Where do these ideas come from? That we cannot teach zeze because of the way it looks! These are prejudicial ideas; they are colonizing ideas, not supportive (Makoroboi, 2018).

Similar emotions are shared by Shaka in his metaphor of "home" (indigenous music) as an idea for *muntu* (person, identity and freedom), without which one's being is wiped out among others in the global culture. To emphasize his argument, Shaka poses the questions: "You have no name, how do you stand with other people? Who are you?" These questions agree with Makoroboi, who also poses a question: "What is the position of Tanzania in that music [of the world]?" Manga adds, "Indigenous music is what

defines the African person. It is to us a significant element of the culture that defines the African person in the world. That is our identification, but indigenous music is ignored at home." These narratives suggest that students are not content with the unequal place of indigenous music in the higher education curriculum. Additionally, students see the denial of their indigenous music experiences as a display of contempt for those students.

Epistemological Issues

This section presents epistemological issues that were raised by the narratives. The themes that emerge in this section include issues of locality, belonging and becoming, knowledge priority and students' self-esteem, students' competence and self-efficacy, the need to relearn, and students' meaning making.

"That's Where my Heart Belongs to": Student's Locality, Belonging and Becoming

Issues of students' intellectual emplacement and belonging in the curriculum material has not been studied in Tanzania. Narratives around locality, identity, and belonging in relation to student's interaction with curriculum material in their academic endeavor revealed in this study that music knowledge is detached from students' cultural experiences. To understand how students express their attachment with that territory, I explored Mtungi's narrative of his music learning experience in higher education. Mtungi is the alumnus of one of the studied institutions who came to the music program without a prior formal music background. He shares his learning struggle bellow.

Belonging as becoming.

I asked Mtungi to share his immediate memories of higher education as a music student. Upon responding, Mtungi opened by recollecting the process of learning and describing his musical learning expectations:

> Aaa, the big thing, you know… there… what I knew was that I would learn nothing further than to "play play" instruments and sing. That is something I expected… but an issue is that I am a lover of reading books, so during the journey I came to discover [that] there are subjects related to, there are things that are related to ethnomusicology and what and what, ... and, after getting into music culture, that became the area that I studied during the first year and [from there] on. I came to see [that] is the place where I see myself, that's where my heart belongs to, more than playing [instruments], because to play, I know how to play, I can do – I can do...but I saw that the area concerning musicology and music-culture and such and such, [I told myself that] "here" is where the "me" is, and I can do things in the right way (Mtungi, transcribed interview, 2019).

A few things must be put into perspective regarding this conversation. First, the use of the words "I knew" seems to denote Mtungi's preconceived notions of "what music education entails," which for him involves to "play play." In Kiswahili, the word *kucheza*, when used once, means to "play" as in playing children's games, or playing soccer, or playing an instrument. However, when the word is repeated "*kucheza kucheza*" (to play play), in Swahili it would have the connotation of a lack of seriousness, playfulness, doing something childishly, or doing something to "kill time." If musicians speak of *kucheza cheza*, they would typically mean jamming or hanging out as opposed to a serious musical learning or rehearsal. Mtungi's statement implies that "learning how to play" at the university was of less significance.

The conversation then shifts dramatically, addressing issues of "locality" and "belonging." The way this next thought is introduced also requires attention. There is a

disconnect between the original idea and what follows. Transitioning to the second thought, Mtungi begins with, “but the issue is that” and continues “I am a lover of reading books, ...I came to discover…” What “but the issue” means requires more scrutiny. The way the word “issue” is introduced may translate as “the problem,” so the sentence might suggest, “But the problem is that I am a lover of reading books, … I came to discover…” I ask myself, “Why is it a problem or an issue for a student to read books?”

Mtungi uses the word “discover” alongside the word “journey” on the path that will take him where he belongs. However, by using the phrase “the problem is” Mtungi demonstrates that the area in which he has the most interest is not the area emphasized in academia. It is as if one were saying, “The main focus of the curriculum was this, but because I love reading books, I discovered this that was not emphasized, but that was my locality of belonging.”

Students’ sensitivity to locality and belonging is due to the perspective they provide on the knowledge and defining one’s becoming of that knowledge. Within one intellect is identity and being in a global perspective. According to Mtungi, the role of academia is to provide shelter for students’ intellectual sense of locality and belonging. He references this argument with the use of the words “the place” and “belong,” indicating not metaphysical-territorial locality and belonging, but a psychological emplacement of oneself in the curriculum’s substance. On explaining, Mtungi articulates: “I came to see that is the place where **I see myself”** [my emphasis]. In other words, Mtungi uses the word “the place” to locate the intellectual territory where the

being "myself" is consumed in a self-image as if one looks at oneself in the mirror: "where I see myself."

Mtungi points to another aspect of "locality" in his explanation. For him "locality" is not the point of arrival, but a search for becoming. He uses the phrase, "there is where I belong" instead of "this is where I belong." The Swahili word is "*pale*," which means "that place" or "there." The use of "that/there" affirms the distant image of Mtungi's "being" in academic space while at the same time trying to locate his "homeness" locality in that space.

There is a hopeful tone as Mtungi imagines a reconnection with himself or a restored relationship with his learning. These hopes play out again in another Mtungi's observations:

> So in the journey when I continued, that is when I came across a package, which I realized, "I think this is where my life will be..." so that is something that I came across and that changed even part of my thinking... I started loving to read scholars like ..Merr... [Merriam?], different scholars ...and I said to myself, "Okay, yes! This is good, and I think I belong here" (Mtungi, 2019).

There is, therefore, in Mtungi's arguments a sense of becoming, that is, coming into being through his relationship with his knowledge. This intellectual being grants him not only an obligation to choose ideas that he can associate with but also an ability to orchestrate his identity in that intellectual locality.

Issues of intellectual belonging, especially in the Tanzanian music education system, should be understood alongside knowledge transitioning from one locality to another during an enculturation process. In Tanzanian higher institutions, a transition

entails the connectedness between village, pre-collegiate and collegiate learning experiences. A smooth transition in academia lies in how education connects rather than uproots students from their prior experiences, which entails their socio-cultural experiences. Transitioning is an aspect of enculturation continuity that in this case can be defined as a continuous process wherein the orienting knowledge provides students with a comfortable territory without bringing a sense of loneliness within that material. On the contrary, Shaka sees himself in a new territory, merely in the music curriculum. He shared:

> I had wished that indigenous music [studies] would comprise many more courses than the stranger's music. Just as the stranger's music courses currently have been more dominant than indigenous music. That [music] "of our home" is less, you see! I am learning a stranger's music, you see? But I have only one course in African music, only one. You see! Why not flip [the coin], so we have many African [music] courses on this side? (Shaka, transcribed interview, 2018).

There is a sense of longing in Shaka's expression, "I wished" as if he is interrupted from what would enable him to excel. For him, the curriculum structure seems to place him too suddenly in the stranger's intellectual land. Shaka does not understand the reason for such imbalance, and he poses, "You would expect the university such as East Coast, a local university, to be biased toward our home music, but this is the opposite." Shaka's arguments manifest his sentiments in a fictitious intellectual territory due to an unprepared transitioning process. Although physically in home territory, in the music curriculum, Shaka sees himself in a strange land. The similar emotions were shared by Alfred when he pointed out, "I was hoping e'm - the more emphasis should have been on teaching the African music because aaa first, it is our thing of the origin… That is the

music that we grow up with." But the tone indicates that the sense of origin-ness and home-ness is lacking.

Belonging as originality.

If Shaka's and Alfred's points are closely examined, it will be realized that belonging is not detachable from originality. In the previous statement, Shaka uses the term "stranger's music" instead of "Western music," as well as "our home" to position himself in reference to the academic locality. Also, the term "mziki wa asili," which is translated as "indigenous music" literally means "the music of origin," similar to what Alfred used. Shaka could have used the term "*mziki wa utamaduni*" which is commonly used and translates as the "traditional music" or "cultural music," but instead, he uses "music of origin" to concretize the particular music with the particular Tanzanian territory. This indicates his reclaim of loyalty to the land and hence knowledge.

In other words, Shaka does not understand why people of "origin" (Tanzanians) need emplacement, while the strangers (Westerners) enjoy the "homeness" in the native land (university curriculum) through the dominance of their classical music. So it is as if Shaka asks: "Why are we strangers in our own land while the strangers enjoy all rights of homeness merely through their music?"

Alfred also shares similar concerns. His feelings are reflected in the form of a distant image as if he were looking back at the locality of his belongingness. When Alfred talks about indigenous music, he uses not only the same word "origin" used by Shaka, but also moves away from a sense of "here" to "there" as a pointer to the desired

locality. This is on his rephrasing of “that environment there where we have **that music of ours**.” The use of “that” and “there” points to the same distant image picked up in Mtungi’s reflection discussed above. It is as if one stands on the edge of exile to recollect memories of his homeland: “there where we have that music of ours.” These feelings emphasize the materiality connection with students’ emotional-intellectual home.

Students’ expression of their intellectual detachment with their land of origin is a voice to claim the allegiance to that place. This sense of homeness and memories are brought intact in Manga’s interview. Manga grew up within indigenous music, but in later years, due to his joining the Church, he was detached from that music. The amount of indigenous music experienced at the university, however, brought Manga back into contact with his memories of the past. He recalls, “[In the village] if you say, ‘[Let’s go] to *ngoma*,’ you all go. To *ngoma*, the entire village goes. You go there to spend almost the whole day [he remembers in an excited voice.] So music was part of people’s lives. [At the university level indigenous music] gets lost in between things. If we were taught [our music] we would be familiar with our tradition.”

The way Manga constructs his ideas put two places in comparison; the village and academia. While Manga celebrates distant memories of the musical past in the village and longs for that time, he also points out, “After coming from the village to school, most [students] are missing those things; we wish we could be taught those in schools, but they are not taught” (Manga, 2018). Manga’s feelings transfer him across the university to reconnect (re-member) with his past through memories.

Belonging as re-membering.

While belonging brings one in touch with one's memories (remembering), those memories have aspects of re-membering; the form of a reunion of thoughts and an act of reconnecting with roots or ancestors. During re-membering, the role of people's connectivity with their locale cannot be taken for granted. In Tanzanian academia, students' memories (remembering) seem to be the reminders of their dispossession and lead to their constant search for reconnecting (re-membering) with their rootedness. Re-membering therefore, goes along with reconstructing, restoring, and resurrecting the link with students' roots that are buried in the formal education.

The findings manifest a call for students' need to reconnect with their ancestors from which the education system kept them apart. Supporting this argument is Makoroboi, who asks, "The Whites are no longer here. I am now with my fellow Swahilians and Zaramo and Ndengereko, so what do I do?" According to Makoroboi, a Tanzanian music student needs a musical language to connect with his or her roots. For him, the primary purpose of education was to prepare him to communicate within his community. Makoroboi argues, "The higher institutions failed to ask themselves: 'when will these [Tanzanian] boys move to East?'" This question suggests that students' experiences revive memories of slavery via the Indian Ocean where "boys" did not belong to their homeland but to the "east."

Makoroboi's argument also points to how a music student in Tanzania must be re-membered in his or her originality without which he or she cannot communicate with the outside world. He questions:

> You put me to study the Argentinian music! I'm I Argentinian? How will I use that music of Argentina? Okay, it is okay to know it, but the Argentinian music you force me to learn… "eeee you must learn this" [imitating the instructor's voice] for what [purpose] do you make me learn the music of strangers! Why not teach me the music of Wazaramo that I live with here? So when one day we come out and meet with an Argentinian musician we can talk? These are subjugating ideas… subjugating ideas (Makoroboi, 2018).

These arguments highlight the ongoing erroneous localization and deterritorialization of students through music education in Tanzania. The need to re-member is therefore students' claim for their home-ness in the intellectual territory.

Music Knowledge Priority and Students' Self-esteem

The plausibility of the curriculum substance depends on students' belief in themselves within that curriculum. The learning reality is materialized in how students' needs influence the curriculum content. I needed to compare Makoroboi's experience, presented above, with other participants to understand the influences of the current music curriculum and students view of its content. One of those participants is Shaka, a music student from another university.

During an interview, Shaka explained to me that he plays piano and guitar, although he regarded himself as an indigenous musician. There was a little bit of a contradiction to me. "Are piano and guitar not more Western instruments than indigenous?" I asked him. "Yes, I was able to learn those Western instruments because the education system that I came through bowed to the Western music," Shaka said. Upon answering that question, Shaka right away started complaining of the small

number of classes that were related to African music in his program. “Like this year, we only have one class, *ngoma* ensemble,” he said while perusing the curriculum print out. “Students are mostly busied to learn Western instruments and music; bring a piano, bring a guitar… the drum set…all those are Western!” he said in a raised voice.

According to Shaka, the nature of the curriculum “does not allow people to know their traditional music.” “You cannot [learn] because the nature of the syllabus is a challenge,” he insisted. “By ‘challenge’ what do you mean?” I asked him.

> Look! I arrived at higher education with many expectations of [learning] indigenous music, but I am now taught to play classical music! Eee! The music of ***Bach***…I am asking myself, “in my [mature] age you are teaching me, Bach! where will I play it?” [The way he puts it makes me laugh. He laughed with me.] You see! Where will I perform it? So those are some challenges I am facing because there are some things that for me are not “money.” I am here [on piano] playing ku-du-ku-du-kudu-ku-du. [He imitates fast piano playing.] I am chasing my fingers as if I am riding a *bodaboda* [motorbike]. [We all laugh again, although it should not be funny.]
>
> I am telling you, I am assigned a classical piece here [by my professor] and I am supposed to practice for the final exam this semester. The tempo is Presto – Presto, and I am asking myself, “this guy wants me to learn this music for what?” …Because in my thinking, I was hoping to learn my traditional music. I want to perform my cultural music so that I can sell it to the world…for me knowing [to play] this classical [music] of Bach…[Really!] can I perform this in Germany? Who will even bother listening? (Shaka, 2019).

Although Shaka pointed out that he plays piano and guitar well, still he cannot put himself in a map. Although in a jocular way, Shaka points out how sometimes he receives friends from America and Europe who would introduce themselves as amateur musicians, but they are much better than he (who is supposed to be a professional performer). “Regardless of my good playing, I cannot introduce myself to someone from America as a guitarist because I will sound like a kindergartener to them,” he said. “But

I can take out my zeze or my *marimba*, because I am sure they cannot defeat me on that side" Shaka adds.

Although Mtungi attended a different institution, Shaka's tone and comments echo what Mtungi pointed out, "I cannot identify myself as a musician, with the classical music…I cannot take a tour, let's say go to the United States, to perform [a piano piece] to people who started playing when they were in second grade…" (Shaka, 2018). The bottom line is that the level of achievement on the Western music is not meant to prepare a Tanzanian student to perform anywhere.

But the degree of academic success is measured on how local realities and knowledge are central to the curriculum. The search for a relevant music curriculum must go along, adapting to the needs of students. To this argument Manga, who is a music student, adds "All these instruments from Europe, for example, we have been introduced to [play] Oboe, Clarinet, [these are] instruments that we cannot apply in our context [because] they are only available at the universities" (Mtungi, 2018). According to Manga, this is the knowledge that "ends at the university gate." Manga supports Shaka and Mtungi that being mandated to learn European musical instruments is a waste of students' time as those skills cannot be applied to real life. Manga argues similarly, saying, "So if a person, let us say someone from Europe, comes and says 'Hey I heard that you play Oboe– you studied Oboe – right?' Aaaa! I will do nothing besides [give] a theoretical explanation..." (Manga, 2018). As he shares this argument, Manga forces himself to laugh, and we all laugh at this point.

The above discrepancy that indicates the students' displacement in the Western-based knowledge and denies their indigenous musical knowledge entwines with the colonial attempt to erase Africans' memories of themselves. The post-structuralist perspective and theory that allows the researcher to recognize the inhibiting structures and their origins and to document the change that allows extension and freedom from those structures is needed. Students indicate that they found themselves in a curriculum irrelevant to their socio-cultural needs. Themes of colonialism, curriculum emulation, relevance, and meaningfulness begin to emerge in their arguments. Some of these themes were be addressed under the umbrella of "intellectual locality and belonging" in the preceeded section. However, on trying to understand the thinking behind the curriculum gap, as outlined by students, I asked Mfaume, who is a professor of Indigenous music, "What was the thinking behind the development of such curriculum model?"

According to Mfaume, problems that were faced by most of post-colonial Africa were related to the struggle for self-government. In Tanzania, most of the challenges that education faced were primarily related to making available enough teachers, facilities, and resources to increase students' enrollment. The goal was to achieve education relevance, but the establishment of a suitable learning environment was a primary step.

In order to train enough teachers, Tanzania and most other African countries had to train their scholars abroad. Mfaume puts forth a theory that when scholars graduated with degrees from Europe and America, they brought with them the Westernized understanding of African knowledge. Due to their European knowledge, scholars found

themselves working towards "matching" the African education system with the European system instead of searching for relevant knowledge. Historically, the process of matching included adopting curriculum models from industrialized countries, most of which were their former colonizers, as a way to keep up with the rest of the modern world.

If this analysis is valid, then its implication for Tanzania is that the programs that were put together and the classes that were taught became the replica of the content and structures of a European education system. This argument was implied when Alfred posed the question, "Why, when it comes to our side, do we want to teach everything in their [Western] style as if we are in America or Europe?" (Alfred, 2018). For music curricula, Mfaume believes that, because education policy in Tanzania does not recognize indigenous music practitioners, those who were put in charge of designing the university curriculum lack enough background of the indigenous music. Mfaume argues the point this way:

> When they tried to draft the indigenous music, they were not primarily practitioners of that music. Even if they understood that music, their knowledge was limited. You know! If you asked me to draft a biology curriculum, I would do it on the level of my understanding. [So] they did not get to the point of letting us, say, go in the village to learn from indigenous musicians, spend time among them to research and record songs (Mfaume, transcribed interview, 2018).

This argument is validated by Haki, who is also a professor of indigenous music at another university. Haki acknowledges that the primary problem that the higher institutions have in Tanzania is basically related to the process of adapting the Western music curricula.

Haki, however, emphasizes the impact of the Western music training at the college level and in teacher's programs on teachers' knowledge of their indigenous music, arguing, "Our curriculum is full of Western music because most of us teachers have been trained in the West." According to Haki, even when he attended a teacher's college, he did not remember at any time a teacher asking the students to work on traditional music. Haki maintains:

> Because you go there [to college] with no idea [of the syllabus]; we were just dealing with piano. I remember I took Trumpet as my major [instrument] heeeeheheh! We were dealing with Music theory… Western… because if we speak of theory, even African music has its theory, but we dealt with the Western music theory. We dealt with Western compositions, harmony, and all those chord progressions and forms (Haki, transcribed interview, 2018).

The bottom line for Haki is that teachers taught "what teachers knew," which means a circle of what they were also taught going back to the colonial era.

Makorobi supports Haki in what he calls, "a university education [that] is unfriendly to the Tanzanian environment." The Swahili word that Makoroboi uses for "unfriendly" is "*sio rafiki*," which means "not friendly," but in the context, the term is better understood as "not compatible" or "irrelevant." Makoroboi makes the point that "If you can find a guitarist at the university, but you cannot find a zeze player, it means the curriculum is not compatible with the environment [since a guitar is not a local instrument]" (Makoroboi, 2018).

"We left the university but NAKED" – Students' Competence and Self-Efficacy

"Nakedness" is a crucial theme to explore more in this section. The mysterious nature of knowledge in relation to students' needs in Tanzania is a dehumanizing factor and a detriment to students' musical careers' success. Ways of knowledge transmission and content that do not produce students' competence deprive students' of self-efficacy and prepare them to fail. On reflecting how he feels about himself as a musician, Makorobi says:

> I continued to be naked in the traditional music. That means I left the university naked concerning traditional music. We all left the university naked, and most of us are still naked. …They are naked in their visions. They are naked – very naked. And it will take some years in the village for them to brush off [the dust]" (Makoroboi, 2018).

Somehow Makoroboi uses the word "naked" to convey an extreme image of being exposed, as he views himself, in his knowledge of both indigenous and Western music during his post-university experience. Even when he speaks of the Western music the image reveals his feelings as he points out, "Things that I studied [about Western music] … I have it just as an idea… [Ideal] that I know that, and that – sharps and flat signs on piano are these and that, so I am not "primitive." I mean, to show I just washed my face [to remove "sleep" from my eyes] (Makoroboi, 1918).

In the Tanzanian context, the whole idea of undress points far beyond the peasantry image. When the word "*mshamba*" (primitive) is used, normally it is associated with agricultural laborers' status. Makoroboi uses both words "naked" and "primitive," both requiring to be put in context.

Nakedness in Tanzanian cultures is less about nudity, which would be associated with the sexualized visual imagery of an individual, but it is more of a denial of

personhood, or the "somethingness" of a person. In their ways of life, people in their culture and music stay undressed all the time, and that is not considered naked. To understand Makoroboi's essence of nakedness in relation to his learning experience, I, therefore, must first paint a contrasting cultural image of nakedness as extracted from my interview with Mabina.

In this interview with Mabina, when reflecting on his musicianship, he explained to me about his involvement with indigenous music early in his childhood to the point of fame. Mabina's description involves the community perception of the level of his talent and professionalism in the cultural space. Mabina presents the perception of himself in a duel image, by switching back and forth between two identities, while remaining the same person. In Mabina's narrative below, he speaks of the extrinsic "naked" persona and the intrinsic "dressed" persona. This interplay between two personae briefly highlights the cultural philosophical underpinning of "nakedness" in the cultural space that contrasts what Makoroboi tries to communicate above. Mabina explains:

> For *Wigashe* dance, there are two kinds, namely *Wagaru* and *Wagika*. I grew up on the *Wagika* side. …I was about five or six years old. …Growing up, I became a very fine traditional dancer.[13] My father was a leader of the group, and he started using me to win dance competitions.[14] …I was still young, not yet started in primary school.

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[13] The original text is: Mcheza ngoma mashuhuri – which may translate a very famous *ngoma* performer, which carries the whole idea of musical involvement such as singing, composing, performing, dancing, and so forth.

[14] Traditional groups normally perform in a form of competitions. Groups would normally gather in the arena and all perform at the same time in different parts of the arena with each group trying to attract the majority of the audience. In this manner, group leaders must be creative to attract the audience. By winning the audience, the group gains a high status in the community.

> It got to a point they [the community] gave me a new name: *Mbuga ya ngobo* – which means, "A naked man from outward" – or "I do not have clothes, but I am not empty." I did not know what it meant at the time, but now I understand that philosophy[15]. It meant I was undressed outside, but in the inside *I was mbuga ya ngobo*, which means I was not poor although lacking clothes, but I am *mbuga*, vast in the inside and I could do big things, although I am small-small – *ng'wa do do do.*[16] My actions are *do do do* – small small but I do big things (Mabina, 2018).

Observing the duo conceptualization of "naked but not naked, small but big, no clothes but not empty" raises the question of how Makoroboi defined his "nakedness."

> Later on, I remember composing myself a song [singing in a native language]: *'Mbuga ya ngobo, ng'wa do do do tiishi mbaya ng'wa hurunguruma, vaa vanagaya*, which means, "they call me a naked man, yes! I have few things, small things but I am very rich." I am *Simba hu runguruma* (a growling Lion). *Mbuga ya ngobo ng'wa do do do* (my things are small, but I am undefeatable) –I know things (Mabina, 1918).

To synthesize Mabina's concept of nakedness, it is clear that the presentation of the outward being is a contrast of the invisible being in a non-reflective way. Positioned parallel to each other, demonstrating a cultural conception of a person is the view that "a naked man is not naked." According to Mabina, it is obvious that the concept of nakedness is not the absence of clothing.

The concept of nakedness in Mabina's description is– nude less which can be discussed parallel to the previously discussed Ubuntu concept of emptiness. In Ubuntu, as discussed in chapter two, a person is a non-person by merely being reduced to

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[15] The word philosophy is translated from the Swahili word "*fasihi*," – which is an oral philosophy.

[16] During an interview Mabina continued to switch between his native language and Swahili to try to explain the concept, which was otherwise not easy to do.

"nothingness" inwardly although outwardly intact. This means that there are cultural standards that represent people's "undressedness."

It should be asked why Makoroboi uses the word "naked" to express his feelings of the university experience? How does his nakedness relate to his being? Why is he naked now and not before? And is this nakedness an image imposed by himself or others?

Makoroboi thinks of being naked as a form of being devoid of human status. It seems that he subscribes to the image of unaccomplished (un)learning and hence considers himself neither immature nor fully matured. In this case, nakedness tries to explain a sense of students' denied personhood, of belonging to no group in a musical world. Makoroboi expresses those feelings when says:

> How does it help me to meet an Argentinian [for example] and say "Hey, I know your music. I know… that Tango, aaa that …I know it very well." [He expresses this in a jocular manner.] And when he asks: "Ha! You know my music?" [Again he uses a jocular voice.] "Yes, I do. I can play." [When the Argentinian says], "Okay, can you show me?" you are out! Out!
> [In the contrary] the same Argentinian now comes to you, and has more knowledge of your music than yourself – that is when you will have to call your ancestors to save you! Because you will be on the floor [knocked out]. People a looking at you bleeding, while you are trying to recollect yourself but you cannot. People are like "Hey! Mister, are you okay?" [You answer,] "Yes, I am okay!" "But you're bleeding" – "No, I am not!" ahahhaah, trouble! You are in trouble (a laugh) (Makoroboi, 2018).

Makoroboi's idiomatic expression above is not easy to explain. His metaphor is that although the university teaches the outsider's music, students cannot fully achieve the mastery level to play side by side with the same people where that music comes from. He uses the Argentinian person as an example to argue that, by ignoring indigenous

music, Tanzanian students are likely to be embarrassed by the outsiders who are in a position to perform the Tanzanian indigenous music better than Tanzanian students themselves.

Makoroboi tries to put the weight of his expression by bringing the "ancestral spirits" in contact with humanity, which he almost wants to believe that music students in Tanzania are paralyzed in their musical world as well as that of the outside they are mandated to learn. He carries this through in the dialogic phrase that denotes two realms: "Hey! Are you okay?" "Yes, I am okay!" "But you are bleeding" "No, I am not." This dialogue indicates not only a defeat but also a detachment point between a person with his or her humanness.

To put Makoroboi's argument in a broad perspective, I will position his feelings alongside other informants' narratives about their nakedness.

Ng'eni (Music student):

> Now in the classroom, which is formal, will a person who earns a degree be able to play the *piano like Msinde* [pseudo name] – *the guy in Arusha?*[17] It is impossible. So you will find that this [formal] system, the way it is designed, makes it hard to produce a person who will fit anywhere (Ng'eni, 2019).

Shaka (Music student):

> Why do we [music students] graduate with no skills? An engineer builds bridges and roads in the village [out] there, but in music, we graduate unable even to make *Kalimba*! I cannot even make zeze – zeze I cannot play, and I have a music degree?
> The world wants people with schooling; that is what the system wants. The people listen to a person who is educated, but we educated folks come out [of

[17] Ng'eni in this excerpt compared the formally trained with non-formally trained music performers and argues that those outside academia are better than the students who come out of the music programs.

universities] knowing nothing, then [we perceive] those uneducated as also knowing nothing while they can demonstrate [their skills better than we can]. That will be hard; it is tough; this is very unbearable.

The universities have mixed themselves within the stranger's music [rather] than the music of home, and people [students] also have been confused, they have been strangers in their home, they are half Caucasians – not knowing where to belong to (Shaka, 1918).

Mabina (Alumni):

I used to get confused [at the university]. You will be singing from a score, and the instructor will say "This piece is in C major, and this is 'Do.'" Later on, you take another song, they say it is in the Key of G, again you find the "Do" now has moved to another line - aaa! This "Do" was here, and now you are telling me it moved here, is this "Do" like finding the X in math that we never found? I later was able to find some guy from the Moshi area to help [with private lessons], but it was too late, the time [at the university] was over. It took me a long time to discover, "Oh! When they speak of 'Do' this is what it means."
Universities [really] offer a music degree, but they fail to ask: where are these students who come for the degree made? …Music should not be like that, it's not fair for a student to start afresh here, [otherwise] we will be producing musicians that cannot practice in the community. (Mabina, 1918).

Aisha (Alumna):

First thing when I came, I, I really did not know the whole package… But I also never expected to learn so many instruments. I thought maybe we would start getting to my major instrument and we will continue on it until we really mastered. I would say that is what I was expecting, and I wish we had one more year to actually do our majors (Aisha, 2018).

Mfaume (Music professor):

Many students come to me – they follow me [to my office]. They ask, "Why should we not be spending enough time on African music and *ngoma* ensemble [rather than on other subjects]? We think we could have learned good things that we actually need where we will be going [afterward]." (Mfaume, transcribed interview, 2018).

From the above narratives, it is clear that the nature of knowledge in a music program in Tanzania introduces students to a psychological "uncover" within their musical skills. Nakedness is used to represent students' extreme lack of academic competency and less self-efficacy. These findings suggest the idea that the curriculum sets up students for nonexistence in the musical world as well as in the community that they are supposed to serve. The following section expands on these feelings:

"I need to Relearn" – Music (Un)learning and Relearning

The findings indicate that the nature of knowledge transmission in Tanzania requires students to relearn in order to face their musical world. This is a form of relearning that is intended to re-cover the undressedness of their being as musicians.

University mandate – students' response.

There is an Arimi proverb that says: *Nhaa etigimbiaa mëmiro* (YES! Does not swell a throat). It means, conformity does not necessarily mean concurring. Among Arimi, a statement is a form of wisdom where one suspends one's consciousness as if completely lost in a battle in order to avoid more problems until a chance emerges for that person to recover.

Narratives of students indicated that students were unsatisfied by the value of the knowledge provided at the University although they complied with the program to finish their degrees. Additionally, students understood that they had to undergo a process of

relearning in their real world to justify their degrees. During our conversations, Mabina shared how he felt about learning. He says,

> *Tulikuwa na mawazo tunasema sema lakini unapokuwa kwa mganga unataka upone inabidi hata ukichomwa sindano ndefu namna gani - uvumilie tu*
> (We had our opinions or complaints, and we tried to speak out now and then, but when you are at the doctor's office you simply want to be healed, even if the injection being given is unexplainably long, you must endure" [He laughs.] (Mabina, 2018).

This statement requires a context. The essence of pain endurance is the language Mabina uses to convey his feelings of disconformity. By painting a familiar Tanzanian image of "in the doctor's office," Mabina is providing a metaphor for the teachers-students relationship. Mabina first demonstrates the advanced level of the cultural astute on pressing students' concerns. He cannot say "students were not free or their needs and experiences ignored" because he probably worries that will mean to insult my position as a university educator. He, therefore, uses the phrase *"tulikua tunasema sema"* which is a polite way of complaining in a non-stressed way without being heard.

Second, the matter, according to Mabina, is presented in the form of a dilemma, using a "doctor-patient" metaphor. What Mabina is trying to pinpoint is that the education system is oppressive and that students are conscious of their needs, but the structure of the system is teacher-centered rather than student-centered. On one side, Mabina wants to say the doctor/teacher is normally the one who knows better, and, at the same time, the patient/student is the one who faces the pains or consequences. Within the same expression, there is a doubt that a doctor/teacher knows what he or she is doing to a patient/student, but it would be a challenge for a patient/student to argue with the

doctor/teacher. In Tanzanian culture, a patient does not usually try to pretend to know more than a doctor; otherwise, the patient will be left to die. This dilemma between students' pressing their opinion versus not wanting to jeopardize their university education, is explained in the following continuation of Mabina's conversation:

> R: Did the university prepare for your present or future career?
>
> M: Yes! in general, [at the university] I received what I expected, but they were more expanded? [He laughs.]
>
> R: What do you mean when you say "more expanded"?
>
> M: I would honestly advise…it will be good if this system can be acceptable.[18] Because what we later realized is that, for example, when people from abroad visited, they were musically full, even small children. But what they told us was that music abroad is a compulsory subject,[19] but what about us? How do we benefit from our music?
>
> We have many musicians [in the village], many who play zeze and so forth …those talents, they have skills to play zeze but where can they be advanced? They attended the formal education and were not given[20] that subject, they cannot grab[21] it now in the mature age" (Mabina, 2018).

It is clear that by: "more expanded" Mabina meant the knowledge provided was beyond his level and needs. Mabina is again careful not to use the word "irrelevant." On the other hand, Mabina also suggests that the education system limits access to potential cultural musicians in the village while alienating those in the formal setting from their

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[18] The word used is "kubalika," which means "acceptable," but in a larger context means 'relevant.'

[19] The Subject originally used the English word "compulsory," but in the context he is suggesting that the classical music is part of children's lives abroad or they start from the young age.

[20] From the original text "*hawakupewa hilo somo*" which literaly means "they were not given that subject." This phrase means they were not taught that subject.

[21] The word used is "*daka*" which means "catch" as in a goalkeeper catching a ball

indigenous music. So when he had to speak explicitly, Mabina posed the problem this way:

> R: So, did you achieve your goal then?
>
> M: Honestly, I did not achieve my goal exactly because…Theory! I received only theory[22] practically, honestly I just scratched[23] the surface. Until now, I am still in the process, struggling[24] [at least] for that practical part" (Mabina, 2018).

From this comment, it is clear that the university required Mabina to accept the body of knowledge without questioning, although he was unsatisfied. The irrelevance of such a body of knowledge, however, left him exposed and hence needing to spend years to relearn after university.

Relearn as re-covering.

While Mabina uses "theory" to explain the irrelevance of music learning, Shaka, who is a student in a different institution, explains it this way:

> We are taught more of research-based [material]. Research-based courses take over the program, and we do not have enough time to explore piano or *Kalimba*… there is no time…most of the work is on philosophical issues. I have noticed that even among [students] the third year, no one can demonstrate the traditional music [skills]. …So what I have decided is that I will have to do it on my own; I will take it that way even when there is no time because that is… eeee! Honestly universities need to rethink[25] their curricula" (Shaka, 2019).

The similar disappointment is presented by Ng' eni, who is also still a university music student. Ng' eni is a competent indigenous musician but raises a concern whether the

[22] The word 'Theory' is used here in a general form (not Music Theory), which can mean impractical or irrelevant stuff.
[23] The original text is 'nimepapasa' which means I patted (not realy touching but go over the surface).
[24] The word 'Nahangaika' means a concerning process of working out something to make it right.
[25] The word used here is "kuangalia" which can mean look at, observe, evaluate or rethink.

university diploma on the CV has much significance without relearning. In Tanzanian education system, the issue of the “certificate” requires certain content knowledge that is expected to be taught in schools although Ng’ eni argues:

> But you know, the bottom line is, who will I show the [level of] education that I have merely on the CV? Because if you speak of the formal education, you must have the certificate related to your level. So you will find that this [education] system makes it very hard to find a person that will fit [in the community]. Maybe if a person takes initiatives on his or her own after graduating to learn more about that piano, or the traditional music… [to learn] this is the music of the coastal region, you go to Zanzibar or to Iringa to get this and this… now after [that] then you can sit down (Ng’eni, 2019).

For Ng’ eni, to get to a point where a musician “can sit down’ as a competent professional, students must spend almost the same amount of time in the village to learn their music. He adds:

> That means this person must undergo [indigenous] recruitment, research, and have a good indigenous music teacher…after finishing university. If he is in a good position, then he or she will…I mean after graduating he or she must find ways to fit in [the community] (Ng’ eni, 2019).

Similar feelings are shared by students as well as alumni. I asked Makoroboi who had pointed out that he learned “nothing” at the university earlier:

> R: So you chose trumpet on this side [formal requirement], what about the traditional music side?
>
> M: On the traditional side, this has cost me… it has cost me… because after graduating [from the University] I am still learning. This entire year, I am still learning.
>
> R: What are you learning?
>
> M: What am I learning? I am learning my profession.

> R: Which is what?
>
> M: My traditional music. So, now I have a teacher [indigenous teacher]. I have classes with him for a year now and I pay him the salary - every month [with sadness in his face] …I pay him per class meeting, and I have to travel every week to [place]. Much money…. All this full year, I am still a …I am still struggling… learning things [music] (Makoroboi, 2018).

Makoroboi sees the university as a waste of time, especially for those who want to advance in indigenous music. Even when universities claim to incorporate some amount of indigenous music, according to Makoroboi, it is all Westernized indigenous knowledge. Makoroboi argues:

> So if somebody asks me about the higher education, I will not advise him or her [to go]. Why? Because there are no experts of indigenous music [at the universities]. Even those who claim to teach indigenous music… it is not true! They teach the music of the book, but not the music of the field… [not] music of doing (Makoroboi, transcribed interview, 2018).

Makoroboi's argument seems to be supported by Manga. According to him, music is *ni Sanaa ya jukwaani* (a performative art) that requires no rhetoric but more practical skills. Holding the university curriculum in his hands as I interviewed him, Manga pointed out:

> [If] you have nothing to give, the end of the day they will think aaaa this teacher is incompetent; he or she is rhetoric… your brain is full,[26] but you cannot apply it in practice. So *lazima ujiweke vizuri*, you have to make yourself good (Manga, 2018).

These arguments indicate that if nakedness among Tanzania music students is intellectual undress, relearning is an attempt for them to re-cover from that nakedness.

[26] Which means, you have knowledge.

“All music is music”: Knowledge Transmission and Students’ Meaning Making

> Every music is music. That is where the world is headed. We are in an equal world now. And you cannot make music and say “I am Mhehe and my music will be of Wahehe only.” Will you perform among Wahehe only? You must explore another side as well, right? You must know all [possible] kinds of music, so when you create your own, you are aware of what you have done (Manga, 2018).

Pre and post-university music experiences and practices suggest that students approach music not as complete in itself but as sonic material for their creative process. This conclusion was reached after informants responded to the question: How can indigenous music knowledge be acquired in modern Tanzania?” This primary question was followed up with three more questions:

1. Is there any need for indigenous music in higher education in Tanzania?
2. In what meaningful way, if any, should indigenous music be taught or studied?
3. Deriving from the participants’ experiences and expectations what recommendations regarding knowledge transmission would best prepare students for their envisioned career in the music field?

These questions were informed by the complexities of music traditions in Tanzania where on one side is the indigenous music that is archaic and almost forgotten while on the other side is the new music that is part of the colonial legacy and has been later fueled by globalization. My goal was to investigate the beliefs behind students’ learning and how those beliefs impact their music-making practices. In addition to that, I also investigated why students learn what they learn and the meaning behind that learning. In

responding to the above questions, Mtungi begins by acknowledging the tension between “old and new” generations. He shares:

> There is a conflict between the old and new generation. The old generation is complaining that the new generation is bringing different music, and the new generation argues “This is the music [that] we love.” For me I think this conflict is about identity. And the older generation assumes that identity is static, unchangeable, while identity changes from time to time; that’s why we find ourselves that there is some music that comes and go… some is added some comes this way. So what is the turning point where we can come [to] a conclusion?... [A point] where we can have something that connects us [all]? (Mtungi, 2019).

Mtungi’s argument introduces two schools of thought about indigenous music learning in Tanzania namely; “authentic-based” and ‘hybrid-based’ learning that will be highlighted below:

Authentic-based teaching.

On telling about her piano learning skills, Aisha shares how before coming to the university, she used to learn music by ear. Her skills went along not only with musical memorization skills but also improvisation skills, which she was not allowed to use in classical pieces. This authentic approach of classical music material was for Aisha “boring.”

Similarly, Haki favors students to be exposed to authentic indigenous music, commenting, “When I am teaching the African ensemble, I encourage students to make real traditional music. If it is *ngoma*, of certain ethnic groups, songs, marimba, I want them to use the original equipment (Haki, 2018). Haki is concerned that more experimentation with indigenous music will transform it to *bongo fleva* (modern music)

instead of the authentic music. For "authenticists" like Haki, indigenous knowledge is worth preserving the way it is as part of maintaining authenticity and identity.

Hybrid-based teaching.

The idea behind Manga's argument in the above excerpt, is that music is sound that is equal to another sound. Through this view, Manga sees no reason for favoring either indigenous or classical music as long as they are all taught on the basis of sonic equality. However, learning a particular music tradition for Manga is not an end in itself, but rather is a step towards "creating your own."

Building from Manga's perspective, Mtungi argues that, given the current Tanzanian culture, there is a need for universities to examine knowledge methods to "give the traditional music a sense of continuation." According to Mtungi, the current "absolute" teaching approach suggests that a person must learn "this type of *ngoma* from this culture…, this from that and if that [person] is not here we cannot perform that *ngoma*." For Mtungi, there is a need for students to go beyond "just learning *ngoma*" but to experiment with that knowledge.

In Mtungi's view, music programs need to expose people [students] to traditional music. But the goal should be "trying to find the way that indigenous music can be sustainable in the way that is being taught and learned so that another generation can find something behind it and maybe continue that creativity that goes along with what we have currently" (Mtungi, 2019). These arguments are constructive, which means the

belief in interpretative (as opposed to propositional) knowledge acquisition guides students' learning.

In a hybrid-based knowledge, music identity should go beyond a process of excavation to experimenting with local sonic material by placing images of such musical material within a global identity. Mtungi explains:

> If we suggest something like Afropop, something fusion like…we take maybe *Sindimba* [*ngoma*] then fuse it with jazz, that is something that the world is ready to accept more easily than reviving the same [*ngoma*] and just adding Swahili text. (Mtungi, 2019).

What Mtungi calls hybrid is defined by Makoroboi, who also supports a re-creative process of music, by saying, "It is the mixture between the traditional and modern elements. What is born is the 'central music' It is not there or here, it is in between" (Makoroboi, 2018). From the definition, hybrid is the form of music-cultures' interactions.

The process is creative by nature, although a recreation of identity. Makoroboi puts this way:

> What makes [hybrid] music compelling is that there are … elements [there] that are more African. Even when they sing, you can identify Makonde [culture], you can still depict Pare [culture]. So they [musicians] are still here at home, but they have traveled around the world[27] and bore the hybrid [musical] language. Its root is still us, not them[28] (Makoroboi, 2018).

The above construction is practiced by Alfred who is a current student and Mabina who is an alumnus. Alfred, who upon attending the university confessed that his knowledge

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[27] Figurative language for exploring diverse music traditions

[28] By "us" and "them" he means Tanzanians/Africans versus Europeans/Westerners.

of indigenous music was limited, currently uses that knowledge in his composition processes:

> First, the music that I love to listen to is jazz music. But the way I listen to jazz music these days is different from [the way] other people [do] because I listen to jazz with the second ear. While listening, I always ask myself: "In what way can I take [these] jazz elements and our African music and fuse them, so that when a person listens [to my music], he gets a different taste and different flavors that are strange on the ears?" (Alfred, 2018).

Even when he was introduced to the classical music at the university, Alfred treats it this way:

> I came to discover… this [classical music] will also help me with my compositions. I can apply those classical music elements and bring them in my compositions, then maybe combine them with my style, then produce a certain kind of music that has a different taste (Alfred, 2018).

Similarly, Mabina who grew up in a culturally rich indigenous music environment approaches his musical compositional practices by experimenting with the hybridization process, with a desire to "fascinate the audience's ears." Mabina explains:

> I can, for example, use this Sukuma mode [imitating the mode], and decide to mix with Kiluo. In the chorus, I move from Sukuma to Kiluo and then Kijita [He imitates.]. The audience that knows Sukuma modes will be following [the song] and all the sudden go – "aaa there is no such Sukuma melody, how did he do that!"
> Those aesthetics[29] are unique….So I think students should be taught these skills, that music is not just learning to play the piano; music is every element that we can use (Mabina, 2018).

The above comment suggests that music students in Tanzania favor creative music making while being involved with the authentic music.

Supporting students' creative process above, Mfaume, who is a professor of indigenous music in one of the university, sees the need for music traditions to

[29] The original word is "mvuto" which literally translates as "attractiveness."

“collaborate.” According to Mfaume, students should be exposed to authentic indigenous music prior to attending higher education, while at the university level, “students [should] take the African music to another level to serve the whole world.” The process goes along with the idea of forging a new music identity that might connect with the local as well as international audience. Although providing a solution that provides reconciliation, the hybrid-learning process supports the constructive theory discussed in chapter two.

Pedagogical Issues

Pedagogical questions investigate how curriculum practices support students’ learning in particular contexts and under particular conditions. These include issues of teaching approaches, practices, adaptability, and evidence of learning in certain conditions.

Curriculum Flexibility and Freedom of Choice

Curriculum flexibility means that the curriculum is adaptable and accessible so that it can meet students’ needs, taking into account the level of their skills, and provide effective learning. The findings show that music programs in two universities were limited in terms of what courses students could choose from. There were mixed feelings among students. Most students suggested that the current programs should provide students with flexibility to choose from classes that are practical to their needs. Only one participant proposed two separate curricula.

Makoroboi for example, wanted to select from traditional instruments that were not provided, something that led him to choose a brass instrument to fulfill his degree requirements although did not intend to use it. The same is true of Manga, who argued that instruments such as Clarinet, Oboe, or Flute were impractical in the Tanzanian environment, and therefore the time spent learning them was wasted.

On the choices, Makoroboi supports the idea of students being identified according to their passions and skills. Mabina agrees that there is no need for all students to be mandated to take all courses in the music program if they could focus on what they need. For Makoroboi, "Somebody like Jongo wants to be a producer, why not start him with music production from the first day, rather than assigning him to all classes that he won't need to produce music?" Makoroboi, however, also argues that despite the choice, indigenous music should be compulsory for every student or as he calls: "a dosage that every student needs to take." Mtungi also supports Makoroboi that "whoever wants to play classical [music] should be left to do so, but the general curriculum emphasis should be on the African music." These findings support previous findings that students prefer indigenous music to be the primary focus of the music programs.

Shaka suggests that although music programs in Tanzania are new, the curriculum model is a copy of an outdated European model that is not relevant to the current needs. Research should be conducted to identify the needs as the culture and market change. Only one individual suggested that African and Western music provide a wide range of subjects and therefore require separate programs. Shaka who is in favor of

this model argues that the theory and content of these two music traditions are, in most, cases, incompatible to each other and therefore need to be separated.

Broad or Too Much - Too Short Time?

Students expressed that the current curricula offer no room for students' practical learning and practice. Ng'eni for example compares the effectiveness of non-formal and formal learning and argues, "the most challenging problem in the formal music education system is that it does not give students enough time to practice." According to Ng'eni, the curriculum contains too many requirements so that even if a student's primary instrument is piano, he or she will have no time to practice. Ng'eni even argues that students who graduate with competence are the ones who have had informal or cultural training; otherwise it is difficult to produce a competent musician in the current curriculum structure. Mabina also complains that "although we learned many things, we were being overdosed." The narratives suggest that students prefer depth in important areas over the wide-ranging content for the curriculum to be more meaningful.

The Language of Instruction

The issue of the language of instruction in Tanzania, which is English, is mentioned as a barrier to meaningful learning. On one side the language is a barrier for teachers from abroad to teach Tanzanian students while on the other side English is the barrier for acquiring indigenous music knowledge. Aisha explains the discrepancy between international educators teaching students and knowledge transmission, arguing:

> The language can be challenging to some students because the English [language] that might be spoken by someone from abroad is different from [that spoken by] the local person. Sometimes I feel like because a person who might be teaching [is the outsider], it would be hard for them sometimes to even imagine the beauty of [indigenous music and] to appreciate the music of Tanzania. …some can really convey uh, a biased picture, you know, like certain music is way better than this music and this music is better than that (Aisha, 2018).

Aisha sees language as a limiting factor not only on the communication but also on how the meaning that could be achieved through on insider's language idiom is constructed.

Ng'eni's argument represents the opinions of those who found the use of English is contradicting principles of indigenous music education. For this group, although the education system in Tanzania requires that the language of instruction be English even in teaching indigenous music, when it comes to performances that music will still need to be performed in its original language. Ng'eni asks, "What is the meaning of teaching the *Nyamwezi* song or *Kiwanji*, *Kifipa* in English? Will that music be performed in English as well?" Makoroboi also has the similar argument that indigenous music requires a culturally rooted form of learning, but instead of educators equipping themselves with those skills, they are bound in the English system. Haki also sees English as a barrier to scholarship and action where research about indigenous music does not have much impact, arguing, "After all they are in English, who will read them?" These findings about the language of instruction have many implications in curriculum design.

Indigenous vs. Formal Pedagogy

Although formal teaching methods and standards are more structured, the interviews demonstrated that indigenous pedagogy provides more skill based experiences than the formal pedagogical approach.

Teaching methods.

The main complaint among interviewed students was that the music curricula did not reconcile "theory and practice." Shaka argued that teaching methods involved more theoretical than practical aspects. He argues, learning "even if it is a music scale based on books does not make as significant an impact as if you were to play [on the instrument] to hear how its sounds are organized." Currently students are lectured, which is a teacher-oriented learning (banking model), rather than being led to create a real life learning situation.

The banking model requires memorization of material rather than advancing students' abilities to create their learning goals and processes. On the other hand, there were mixed feelings about academic-based versus performance-based programs. Some students for example, argued to have benefited more from research based classes while others wanted more performance based classes.

Sequencing instruction.

Makoroboi, explains in detail his view of indigenous teaching methods. Indigenous instructors, he says, create a learning environment where although a student

is assigned the learning material, he or she is in control of his/her learning. To explain, Makoroboi shares the following:

> The elder can assign you something [a certain musical idea] and it is up to your efforts to play it. It can therefore take you a month or a few days. He can teach you something that you can master within a day while if you were to learn the same thing at the university, you would spend the entire semester struggling.
>
> We used to learn *ngoma* at the university, let's say *Kibati*, for the entire semester, you are learning *Kibati*, and yet by the end [of the semester] it is not refined! But in the village you cannot learn *Kibati* for three months. *Kibati*... you probably learn for a week… you see? (Makoroboi, 2018).

According to Makoroboi, indigenous educators' ability to sequence their instruction provides effective ways of learning. He argues:

> Sometimes the elder might assign you something that is very advanced. He can give you something else that has the same principles of the original one. You will play that and he will ask you to play something else. He would later ask you to connect those ideas and by connecting, a student will realize that he/she has mastered the first pattern" (Makoroboi, 2018).

These sequences provide learners with an easy way to handle the advanced material in a very short period of time.

According to Makoroboi, it seems indigenous methods are structured in a minimal and additive sequence, where each unit is complete on itself. This argument is also supported by Mfaume who points out:

> Sometimes in the village they teach you [music] through stories, like how the baby is encouraged to walk. They instruct you step by step, they tell you "hold this; observe what I am doing." He plays at that time and you observe what he is playing and imitate. If you play different, he will repeat and tell you "not there … it's here" (Mfaume, 2018).

Alternatively, if a student is a quick learner, Makoroboi adds,

> [The instructor] will use an amazement as a form of motivation "Eee! young man, you have mastered that [advanced pattern] within three weeks? Aaa let me now give you this," and he will add the most challenging pattern so you and he can compete to play. He wants to defeat you….He gives you a pattern… eee very hard… to show you that "I am the teacher..." At that time, he has got his local beer and is laughing at you … "Play that if you are brave!"

This form of competition functions as a motivation for a student to achieve a teacher's level of playing.

An apprenticeship approach.

Mfaume points to the apprenticeship model of indigenous instructors:

> Sometimes [the elder] does not talk, but he wants you to define what he is doing. He would just play over and over until you have it in you…a father [for example] will be practicing; you move close to him. He will then send you to bring that [instrument]…. He knows that maybe his song requires to be supported by another instrument, so he will tell you "play this way." You play while he is playing something different, you see? (Mfaume, 2018)

Makoroboi also endorses the above explanation by sharing his current teachers' approach:

> He would be improvising, playing as I play… we all have our instruments. That means as we are playing he wants you to hear some things from him, things he did not teach you. Those things will stick in my head. Then I will begin to attempt to imitate, and he will tell me, "Aaa I know you are trying to play like this…if you want to play that, this finger of yours must be placed here."
>
> If he gives you something [a musical tune], you are also supposed to give something back. "Play! Play!" he encourages you. "*Mzee* [Elder] but I haven't mastered that one…." "Play" he tells you. He gives you … you play, then in maybe a week he would have taught you different ways of [doing] the same thing, then you start combining [ideas] (Mfaume, 2018).

Makoroboi and Mfaume both believe that the elders' ways are more effective than "paper-based" teaching methods applied by formal educators.

Oral/written - based (conflicting) theories.

Mfaume explains the indigenous theory behind his teaching experience:

> [In indigenous music] if you start looking where "one" [down beat] is, you will get lost. You just need to play! "Play what I am playing… imitate [what I play]." Because if you try to follow the idea of "one," those are the Western music ideas. For them, "one" is not as complicated to find as [it is] in this music of ours. For our music the "one" sometimes is situated where you will also need to breathe [He jokes], so what do you do? Will you stop breathing? You will die [he laughs].
>
> So stop asking [for the theory behind what we play]. [He laughs.] Yes! The place [beat] where you are supposed to breathe is where you are supposed to sing, what will you do? So follow the proper method, if you are given the proper [indigenous] method [and] you try to compromise [it], you will be conflicted (Mfaume, 2018).

On the same topic, Makoroboi also argues that indigenous instructors have developed strong aural skills that go along with their language idiom through which principles of instrumental tuning are drawn.

> He will twist [the string] a little bit and tell you, "yes, you see here, this … this is now perfect." [He laughs] Sometimes [strings] will sound almost the same to me, so what I would normally do is maybe go the to piano. And on the piano you play that note it does not exist… it is not flat or sharp… but it is somewhere in between. [He laughs.] But that is the problem now after graduating from university (Makoroboi, 2018).

Supporting the above argument are Alfred, Shaka, and Haki who feel that the way indigenous music is taught at the universities is affected by the Western based approach. Makoroboi adds, "Elders themselves insist that their methods should be your methods." He says: "[Elders] keep insisting to me: 'my son, these things… these things must be done this way, regardless of who [tells you what]. The time you ignore this road, you will get lost. This is your way. The way I teach you is the way you must also

use to teach." The argument suggests that university needs to explore indigenous methods for effective indigenous music instruction.

The role of feedback.

Mabina talks about how he became *manju* (a music leader) at a young age**.** Mabina says during a performance the audience would be waiting to see him "and at that time I will be hiding behind [the group] to create suspense…. When it was time to come out, aaaa the crowd got very loud…. Everybody stood, up shouting "*mbuga ya ngobooo!*" ["the Lion is released now!"]. And I come out with all *manjonjo* [skills]"[30] (Mabina, 2018).

According to Mabina, the community feedback empowers and motivates learning. For them, Mabina said, "I was like a 'grace note' that requires special treatment." As a boy, he received some other feedback, including acknowledgements and incentives, which might be as small as "being released from attending the cattle," which made him "feel you are very special, and you get motivated to do more in the next performance." Ng'eni supports this recruitment method if it can be structured to fit the university level.

[30] *Manjonjo* is difficult to translate. It is a form of skillful techniques or amusing technics, some personal skills

Learning assessment.

On indigenous assessment, Mfaule says, “[The elder] would be playing his pattern but his mind is on you. Because you must be able to reconcile what he is doing.” It is when patterns are reconciled that one achieves the goal. Makoroboi adds:

> [Elders] won’t give you exams… you will just know that you have mastered your part. For example, how my current teacher does is, he would teach me something, later when I want to play the same thing he will say: “Aaa put that one aside, I want you to try this one.” He gives you another one.
>
> And when I play, he will be listening. Sometimes he will be amazed at something I played and say, “Aaa I heard you play something there! Keep it, that is great!... I can hear it from my soul… play it!” - He gives [teaches] you more stuff and you receive it more and more, because he eventually wants to give you something so you can give it back (Makoroboi, 2018).

According to Mfaume and Makorobi, the indigenous ways of assessment are embedded within the learning sequence rather than being provided at the end of semester in the form of an exam.

Need for collaboration.

Students’ narratives and opinions suggest that they prefer universities to learn from village elders. Manga argues that “the elders’ system supports knowledge or understanding” more than university methods. Some pointed to the need for universities to partner with indigenous instructors or "send students to the village to learn from elders.”

Shaka calls for indigenous music to be taught the way it is taught in the village. He argues, “we can adapt our modern skills that we acquired from the Western system to have a better result, but [indigenous] music should be taught through indigenous

pedagogies." According to Shaka, currently there is a competition between styles of education; where "the one who learned through oral tradition wants to do this and the other one who is book-based wants to read the papers." He argues that the idea that indigenous methods are useless simply because they are not "put in books" is deceitful. Shaka joins others to argue that the music knowledge in the books[31] must also be informed by what is happening in the village.

Community Integrated Learning

Music programs in Tanzanian universities currently have no established model of community integration in indigenous music learning, which makes the learning superficial. Aligning themselves with social constructivist theory, informants called for those in academia and in the field to find ways to collaborate in all forms of knowledge exchange for a meaningful learning experience. The few reported cases where university educators collaborated with indigenous music practitioners proved beneficial to students. Mabina, for example, remembers one time over his years of studies when the cultural group was invited on campus for an indigenous music workshop. Mabina says:

> That was the most meaningful learning experience. We have had some [traditional] instruments at the university but we never played them because we did not know how, but after those elders [musicians], we all wanted to learn the instruments (Mabina, 2018).

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[31] *Manjonjo* is difficult to translate. It is a form of skillful techniques or amusing technics – some personal skills

[31]The word used is "mavitabu," which is an unpleasant way of speaking about books, roughly "nonsense books."

From that experience, Mabina suggests university professors can focus only on theoretical or philosophical aspects of indigenous music, while practitioners provide a "realistic" aspect of that music.

Ng'eni and Manga also support the idea of collaboration, where cultural experts can be invited to spend time with students and answer their practical questions. Ng'eni argues that the current nature of indigenous music learning does not allow one person to know all music traditions. In this situation, universities could benefit from working with cultural experts who are likely able to teach specific music-cultures from their experience. This is also a belief held by Shaka who seems disturbed by formal education's alienation of indigenous practitioners. He argues, "Let them lead the seminars. Let us [students] spend time with them and the professor will come with other blah blah stuff later. But for the seminars, give us these [experts]; we will be highly successful."

The idea of community integration goes with students' outreach. According to Ng'eni, since it is "not easy to find a good traditional music teacher [at the university]" students should be sent in the village to learn. Emphasizing the possibility of such collaboration, Ng'eni poses a question: "We tend to go in the village when conducting our research work, but why not go for the purpose of learning?" To support Ng'eni's argument, Alfred suggests a form of "an exchange program, where somebody from the village comes to share music and university students go to the village to learn."

According to Alfred, on learning about indigenous music, the community should be involved in the front line, as active participants of knowledge transmission.

The narratives also called for Tanzanian higher institutions to co-operate with the community for all types of research and pedagogical material for indigenous music and knowledge. Mfaume, who currently teaches music at the university, shares how as a music student in the college he used to spend his holidays visiting different regions for research among elders. Mfaume came to realize that he gained more knowledge in working with cultural musicians in their context than from learning of such music in an academic setting.

Mfaume argues, “the formal knowledge [of indigenous music] was lacking so much, and it limited how much one could know.” The same is implied by Mabina who also argues, “It is one thing for me to teach a *Nyaturu* dance by learning from somebody’s performance, but without visiting its place of origin to gain enough knowledge, it would be completely different.” According to Mabina and Mfaume, what makes the cultural field important is that in the village things are seen in their natural forms. Mabina also joins other informants to argue that Tanzanian universities can continue to address the theoretical aspects of indigenous music, but “let [students] learn from the reality.” These arguments make it necessary not only for students to be physically present in the musical field, but calls for educators and cultural authorities also to work as colleagues that share rich ontological, epistemological and pedagogical perspectives.

Beyond Campuses: The Chat With Accidental Informants

As I stated in Chapter Three, upon visiting cultural musical events to absorb the nature of indigenous music practices, I was able to obtain unplanned data in a form of what Fujii (2014) calls "accidental ethnography" (p. 525). This form of data from two particular university students who are not musicians, even though they were attending a *ngoma* event, deepened my research experience and helped me to understand the broad implications of the problem in the Tanzanian education system. This section will present the excerpts from those conversations to expand the knowledge of the Tanzanian socio-cultural world through which the research phenomenon is embedded in.

A semi-structured interviews with Samson and Fadhili (not their names), both university students from the University of Dar es Salaam in the Theater Arts department was conducted. I met them at the Wagogo music festival. The conversation was recorded randomly during the Wagogo music festival in the form of a casual chat. Each informant was interrogated at different times, although their names will appear alternatively within discussions of themes. After being transcribed, combined, and coded, these narratives revealed themes such as interrelatedness of music, *ngoma,* and theater, Western-African music theoretical conflicts, a disconnectedness between formal and cultural education and knowledge, and the colonial influence on the current education system. These will echo the narratives of the music students presented above.

One thing that triggered my interest at the Wagogo music event was that many theater arts students attended, but no music students did. This situation has a larger

implication for indigenous music education in the formal education in Tanzania. By using imaginative variation technique, this data therefore provides a divergent perspective that helps to interpret the overall field data and make sense of the problem and the university experience.

Theater-Ngoma-Music Revisited (Inter)sect

This interview took place July 27-29, 2018, at Wagogo Music Festival, Chamwino Village, Tanzania.

Samson:

R: What is your area of study?

S: I am taking theater arts.

R: And why is this event important to you?

S: Music is one of the theater arts. Especially when it is performed live… it becomes more of a theater art. When you speak of the African dance, you speak of music, and when the [African] dance is performed it takes the form of theater.

R: So what is your perspective on an event like this [Wagogo music event]?

S: This for me is a theater art.

Fadhili:

R: Is theater arts and music offered independently or together at the University?

F: They are separate; theater is mostly …of course there is a musical part of it, but we don't go into details. We just talk about performing aspects. We therefore look on how music can play a part in the theater, how to integrate music in acting or how music can be part of a performance. But we don't play any instruments, we look at music as an aspect of a performance.

African vs Western Theoretical Conflicts

Samson

R: How do you understand African theater compared to the Western understanding?

S: A Westerner understands theater differently from the African. In Africa, theater has existed even before colonialism. A white person just views theater as scripted, designed and [things like] artificial stage, special lights, a director and so forth, but by the African theater we are speaking about storytelling… that is theater, dance for us is performed live; during harvesting or initiation ceremonies, rituals, a person singing to gods and to the audience or "heroism," [which is] someone bragging that "all these are my women or my slaves" [and so forth]. Those forms [of theater] cannot make sense to a white person.

So you will realize that we have many things; *ngoma* is *ngoma* but also a tool for a structured event. For us Africans *ngoma* is theater, and **we need to preserve it and make it recognized as theater** [originally said in English].

Fadhili

R: In music education for example, we speak of the adaptation of indigenous music in formal education, what are similar aspects of the Africanness in the theater arts? What does theatrical art adapt in the [Tanzanian] culture?

F: [In theater] there are two aspects; there is technology, such as cameras, lighting and so forth. On that side we use universal equipment; what the Westerner uses, we also use. But the second aspect is the **content** [said originally in English], which is things like the story. That story draws from the [Tanzanian] community. That means we go back in the community. Not for technical and production parts. Those we learn from the West because of their advanced technology. Although we are supposed to learn them [technology] for our communities – you shoot [the movie] but in the Tanzanian context.

R: And what is the cultural response, [for your productions]? For example, if an intellectual person brings a tradition-based storyline back to the village, what is their response?

F: The community as the audience, they respond in two ways; different for something that is of the stranger and that of ours. There are stories that they will say "this is ours," a good example is this [Wagogo] event. It is purely their own performance… authentic. But if you try to mix it, there will be a contradiction, and they will point out that "this is a stranger's [production]."

Whose Story?

Samson:

R: What is the place of Africanness in your curriculum?

S: Personally I am dealing with theater arts to preserve our [African] theater. In the music [curriculum] I am not sure about their aspect of African music. My opinion is that **students must learn more about African music than the western music** [originally said in English]. But [at the university] the African music is optional. I see many more Western musical instruments than African, so most of the students are involved with piano and music production… to sit behind a [recording] machine and so forth, but it is the curriculum that contributes to that freedom.

There are some *Walimu* [educators] who insist on investing in understanding our culture. You cannot sell [another person's culture]; your culture cannot be compared with another person's culture…for them the guitar is part of their family life, piano… you cannot compete with that [with a Westerner], but if you can play *Marimba* you can travel all over Europe and teach or start a school. That does not hinder you from learning the modern technology, but you as you "this [African music] is yours." If I was to study music, I would invest in learning indigenous [musical] instruments [rather than Western ones].

But if we go back [in history], I believe the problem is that we accept everything [handed to us by the West]. There should be a time when we can make "ours" also known for them to come and see what we want them to see. I mean we must present our art and expand its market.

R: I did not see music students here, [at the Wagogo festival] why do you think students from theater were attracted to come more than students from the music program are?

S: In the music [program] they are not concerned much about the cultural [indigenous] music; they deal with production. So [at the university] the musical art is more Western than [indigenous]. Many musicians [music students] do not play this kind of music. And for a class… they only have one, I think, that they study about music-culture. This is different from us [in theater] where we have [African courses] every semester.

R: But why not focus more on the Western-oriented subjects because it can be argued that is the future?

S: Brother! You cannot trade something that somebody has plenty of. A person wants you to bring something that he does not have. The West has their music

already. Now you are studying Western [music], where to send it? ... what does [the Westerner] miss [about that music] that you have? Take the guitar, really will he come to listen to you? But what if you send him your music? He will buy it.

Fadhili:

R: The trend, especially in the modern music such as *bongo fleva*, is influenced by the American music. How does that apply to the story telling within African theatrical works?

F: There is something that affects us. We [in Africa] study [the Western] ways [for our stories], but their ways of telling stories are different. Within that studying process we tend to forget our identity and want to take everything including their stories. There are some people who tend to be like that. So you will find an artist trying to sing like them [Westerners]. That is wrong. But if we come back and use what we learned and bring it home… because our storytelling… our [African] story is told in our style.

R: How do you overcome those external forces then?

F: After you have studied the Western system for a long time, one, two, three years, you [definitely] might start to be influenced. You [find that you] write a story that will give the Tanzanians a hard time to conceptualize because it is something from the "outside." For example, a Western couple can kiss in front of their parents, but the African [person] will think: "How do they get this confidence?" So if I produce something like that and send it to Africans, they will watch and say, "That is not what we do."

We [therefore] need to follow our indigenous stories; how they were structured and narrated. If we can succeed to bring that structure at the university, it will be something very substantial.

R: So in your opinion how would you prefer it be taught?

F: In my opinion, if I want, let's say, to write a movie script for Dodoma people, I must first learn them. But the problem is that now we are being taught to know those out there [Westerners]. I don't know if you got me? What I mean is, I am not trained to understand Tanzanians well and inside out [but] I am trained about famous directors from Europe, America, Russia, Brazil. We watch their films, and read their case studies… everything we learn is from those out there.

Even if I write something very good, a person here will think "This does not reflect me." However, if I had learned the cultural knowledge, like this Wagogo music, for a film score, I would use the Wagogo marimba instead of [Western

sounds] produced in the studio or in Europe – you see! They [Wagogo people] will definitely feel associated with [such a film].

When we are presenting our culture, it is easy to take this [Wagogo *ngoma*] and present it in Europe. But if you copy the European [culture] they will think you are crazy [*kichaa* - a madman)]. And that is what we do. We study, get affected by the western [knowledge] and abandon the African culture. So what is produced by intellectuals is currently understood among intellectuals. But for me, I want more African…. This is my culture.

R: You are trained in the Western system, but you talk like you want to go back to the cultural system!

S: Yes, that is what I am trying to do. In the classroom we learn about something called "marketing." Even if I produce my good art, I must ask myself, who will I trade with. In that case, I cannot sell the Westerner his "Westernness." If I want to trade, I will sell him my culture and traditions [Everyone laughs].

Academia-Village Disconnect and African Scholars' Consciousness

Samson

R: So how do you envision your professionalism?

S: As a professional, I have to learn from the community. I believe that the classroom is not everything, **I need to learn from them in order to make them learn from me** [originally said in English]. I must start from the bottom, to live among them and be part of it. That way you can help them [the community] to acknowledge the importance of doing something professionally.

The goal for an intellectual [person] is not to ruin the originality of the African art. As an educated person, one must do whatever it takes to preserve, not to learn in order to destroy. Many scholars use western education to judge the African way of [creating] art, something that obviously will bring conflicts. But if they were trying to understand the African way of communication and education… [to] put it in a communicative form to pass on African values…that is something that universities need to do.

But currently things are changing; educators do not teach the way they were taught during the colonial system. The colonial education did not value African values, but it did emphasize the European values. Even when the colonizer left, there were left [some] Africans who were westernized. [They were] the African scholars who continued to perceive being Africa as bastard. But new scholars are

writing now to reveal that contradiction and weakness [of the past]. They have gained consciousness, awakened to fill that gap so in the end, we can say, **"We are Africans"** [said forcefully and in English].

Influences of External Support

Samson

R: Why do you think universities are not doing enough?

S: Part of the problem is, [that] our universities tend to adapt the curricula from abroad. And the universities abroad also want to extend their influences, so they come in [in the] form of providing support at the universities. For example, they come with some suggestions that "we want to teach you these courses… we will provide you with facilities, and financial [support]," and we take it as an opportunity. But that is their way of expanding themselves. By letting them teach you, they will have bought you because you will be doing their things. And we cannot refuse because we have signed the contract, so that is one of the challenges.

All this is a colonial influence. The first person to confuse us was a colonizer. His education, classes, culture…before that the African society was [united!], after that he divided us through education. [Today] education is the biggest separator of people with their community. What sits between educated and community members is the [colonial] education. If you look closely, the educated [African] and the Westerner share similar interests [with each other] but not with their [African] community. There is a gap here between educated Africans and people in the culture. The same with artists; we already think about ourselves differently from those in the community. But the reality is that we [the educated] are compromised.

University-Community Integration

Samson:

R: What is the better way to teach [in African universities] then?

S: I wish we could have more integration, that students were integrated in the community. More integration with what is really happening in the village. [Learning] should not be so **superficial** [said in English]. There should be a

classroom part, but the larger part [of learning] should be to send this person to work in the field. Otherwise he or she will be educated in the classroom, but will have no skills to apply. A person who cannot "live the community" cannot serve the community that way.

The Need to Relearn

Samson

S: Why should it be that this person from [the] Zaramo [culture], can play *Marimba* better than the one who locked himself or herself up [at the university] and came out empty? You see! A person comes out of the university but still has to go to study newly at the village "university." But that could be part of the process, to create a learning situation where students can learn from the village [as they learn in the university].

Currently, people graduate and start learning afresh. They start all over again to struggle in the field. They start from the beginning, you see? We need people who are trained to serve in the community. We must integrate people for more experience. So in general the university education is not linked with the one on the ground.

R: Why do you think it is not linked?

S: It is a "theory" [not practical]. It is not informed of the field where we are headed to work. It is relevant but only in theory, in the books. So I graduate with a good certificate, I come in the village with a GPA of 4.5 or 4.8 but I can't deliver. That is not right! But if we had an integrated curriculum, if I scored an "A" at the University, it would mean an "A" in the field.

A Chat with Kedmon Mapana

Kedmon Mapana, whom I also met at the Wagogo festival has an interesting take on the above students' conversation. Being an important figure on indigenous music education in Tanzania, Mapana's view corresponds to the students' view above.

R: Dr. Mapana, did you start CAC [Cultural Arts Centre] as an alternative or a continuation of what is already being taught at our universities?

Authentic vs Hybridized Practice

M: You and I understand that the way we teach indigenous music in our universities has taken out the authenticity of that music. Sometimes we even want to play indigenous music on a modem drum set, keyboards, and guitars. Some want to include the *bongo fleva.* At the time I started CAC here at home, I was hoping to motivate and encourage students.

Indigenous vs Western Philosophical Conflict

M**:** There are [theoretical-philosophical] discrepancies in higher education. Because of the way we teach indigenous music there, first we generalize, for example *ngoma*, which is given the title "African dance." The problem with that is that "dance" is the English name. [He laughs.] By merely defining [*ngoma*] that way, [we understand] dance in the West is distinguished from singing and… so they [in the West] expect the body movement and things of that sort. [I don't understand] why we are stuck with that concept, while in our context we call it *ngoma*?

And remember in the music area, like in the current curriculum, we tried to identify it as "*ngoma* performance." But it is placed in a theater department [instead of music]. Now, music in our traditions is impossible to separate, because for us music is all. But the problem is that for our curricula we followed the West, which tends to particularize. So we [tend to] compromise the originality.

Theoretical vs Practical Training

M: [Teaching] indigenous music, we have placed the emphasis more on writing than on doing. Even in the writing, we only describe instead of dealing with the structure of its sounds and theory. We just generalize "the music of Tanzania," but in that music, what are the specifics? We don't deal with the theoretical aspects and the practical aspects of that music in a deep, analytical way.

M: Why not say, "Let our students do a project like this (CAC), we have not been there yet." Currently [our universities] are just listing music of Africa, music of Tanzania, but in reality we are very limited in the theory of our *ngoma*.

Colonial Legacy

M: But Mr. Kaghondi, my time [in trying to bring about changes] is running out. We still have a long way to go, and my time is out. That energy I had put into

> pushing for changes in the curricula has faced so much resistance. The most resistance is from “us” music educators. We African music scholars, when we write we do favor our African music but when we teach the class we teach Western music. Even if we would say, “Let’s allow our indigenous music to be taught in schools,” with those Western concepts, it is still a challenge. That’s why I have come to believe that those who started these programs [from the West] will persist on colonizing us this way.

The emerged themes from accidental informants (both theater arts students and Dr. Mapana) revisited primary informants’ narratives presented in this chapter. The narratives do not only support the curriculum disconnectedness but also inform the general understanding of the education system in Tanzania, and the complexity of the music education practice in particular.

As a side note, in this Wagogo traditional musical event, only students from theater arts and not from music program were attracted to attend. The absence of music students in an indigenous musical event has a broad implication in Tanzanian music education system and deepens our understanding of the perception of such music in the higher education

Partial Conclusion

In this chapter, I presented the ontological, epistemological, and pedagogical issues that were reflected on informants’ narratives. These issues included the influences of the current music curricula, the form of knowledge transmission and learning methods. The narratives pointed at the abstractness of music curricula in Tanzania and suggested ways through which indigenous music can be central to the curricula. That argument was counterpartyed with the narratives from accidental informants that also

confirmed, broadened the existing problem, while proposing the meaningful curriculum development in Tanzania. In the following chapter, the main themes will be discussed and its implication for the music curriculum development.

Chapter Six

THE DISCUSSION, ITS IMPLICATION FOR THE CURRICULUM DEVELOPMENT AND CONCLUSION

> Education, far from giving people the confidence in their reality and capacities to overcome obstacles … tends to make them feel their inadequacies, their weakness and their capacities in the face of reality; and their inability to do anything about the conditions governing their lives. They become more and more alienated from themselves and their natural and social environment" (wa Thiong'o,1986, p. 56-57).

The purpose of the study was to understand how Tanzania is responding to the quest for musical cultures reconciliation by exploring the relationship between students' indigenous music education and the experiences at higher education. The findings indicated the unresolved tenstions between cultural and formal education that leads to music students leaving these universities "naked" to face the real world. This declaration is supported by Ruyembe (2017) who studied the arts education in Tanzania and observed that stakeholders "have paid far too little attention to [this] knowledge gap" that leads to incompetent learners (p. 110). From the narratives, the music curriculum in Tanzania is a disempowering curriculum, which Maringe (2017) points out does not prepare "independent learners" who can relate their knowledge with the needs of their community (p. 2).

I introduced this central problem in Chapter One by citing a narrative of a student who approached me with the question: "why" was he denied access to the indigenous

musical instrument that he played and required to take Western musical instruments that he never played? I highlighted the problem by pointing at the disconnectedness between two knowledge systems; indigenous and formal education. In Chapter Two, I also traced such "duality" in literature and expanded the knowledge of what Maringe (2017) would call "cultural dissonance which creates obstacles [among Tanzanian students] in the learning process" (p. 4). In Tanzania's case, the dissonance is like that between Lawino and her husband Ocol in Okot p'Bitek's *Song of Lawino and Song of Ocol* (1967). In this poem, an Acoli woman laments over her Europeanized husband, and the ways of Westerners that are imposed on the traditional African values are incompatible and conflicting. Lawino is looked upon as "primitive" in the Western concept, but "she raises most of the issues about Westernisation that an intellectual might have raised" (p'Bitek, 1967, p. 14). The similar critique applies to the foundations of the curriculum in Tanzania, the content values and methods of music knowledge transmission as experienced by students.

To reflect on Makoroboi's question of "why?" I begin this analysis by adapting Maringe's (2017) curriculum question that asked: What is worthwhile knowledge in the context of the African context of university? (Maringe, 2017, p. 7). Similarly, Nyerere (1967b) asked: "What kind of a society are we trying to build?" (p. 5). These questions as well as post-structuralism theory and critical indigenous theory for musical identity guide the discussion of the results of this study on Tanzanian music students' response to the quest of reconciling musical cultures of origin with music identities in collegiate programs.

A Curriculum Disconnect as a Colonial Discourse

The Western-based influences of the existing music curriculum models in Tanzanian higher education and the informants' narratives support what Nyerere (1967a) pointed out, education makes Tanzanian students believe that what they have in their cultures is inferior to the Western culture. For Nyerere, the colonial school was "the attempt to make us believe we had no indigenous culture of our own; or that what we did have was worthless – something of which we should be ashamed, instead of a source of pride" (p. 186). Nyerere arguments support the unlinked historical evolution of formal education in Tanzania, as discussed in chapter two and argued throughout this study.

Re-membering with the African roots, is wa Thiong'o's call for an African renaissance for the global economic, political, and cultural space (WGBHForum, 2014c). According to wa Thiong'o, re-membering entails reconnecting Africans with their cultural roots and plant "African memory" (WGBHForum, 2014a). wa Thiong'o's argument is that education in Africa must work to restore the African with her erased memories of self for an actual democratization process (WGBHForum, 2014b). Both wa Thiong'o and Nyerere's arguments guide the discussion on reconstructing the future of music identity in Tanzanian higher education.

The attempt to reconstruct the music identities must begin by unmasking to its core, the university experience. Critical and post-structuralism lenses highlight how Tanzanian students lose their connection with their roots by being detached by colonial

system of education (also read Brown, 2012). The level of education that flips that situation should relink music students with their faded out cultural past in academia. This process is not only crucial for education democratization but also for deconstructing the Tanzanian cultural identity and ultimately, for reconstructing new music identity that defines Tanzanian students.

By reflecting on participants' narratives, it is clear that the principles that guide the current music curriculum are "non-liberating," 'disempowering,' and create "dependent rather than independent learners" (Maringe, 2017, p. 4). As Maringe (2017) argues, the structure and content of colonial education in the existing curriculum were designed "to cultivate in the minds of the indigenous people, a sense of servitude towards a superior master through the creation of receptive and unquestioning learners" (p. 3). Supported by Shizha (2013) is the assertion that "whatever Africans were taught, it was designed to enable them to internalize their 'inferiority' and to recognize the white man as their 'savior'" (p. 71). Learners in colonial-based education, such as Tanzania are recipients of learning that makes them feel inferior to themselves as to their being cultural beings. The decolonizing curriculum must, therefore, "reinvent and rediscover lost national identities, which became the subject of systematic displacement throughout the years of colonialism" (Maringe, p. 7).

"Naked" as Savagery, Incompetence, and Lack of Self-Efficacy

One way that students defined feelings of non-liberating music education at higher education was that they were left "naked." The expression of "nakedness" goes

alongside the colonial expression of the African native that is associated with savagery. The idea of being undressed is the uncivilized, objectified, and exotified reconstruction of the native. In the imperial imagination, nakedness is a denial of humanity. Roosevelt's (1910) depiction of the African person points to this colonial imagination:

> The dark-skinned races that live in the land vary widely. Some are warlike, cattle-owning nomads; some till the soil and live in thatched huts shaped like beehives; some are fisherfolk; some are ape-like naked savages, who dwell in the woods and prey on creatures not much wilder or lower than themselves (Roosevelt, 1910, p.x).

By comparing the "dark-skinned races" to wild animals," Roosevelt's imagination has more to do with the "nakedness" than with the race itself.

He is consistent on articulating that image of the "unworn of man" (p. 2), who according to him, is "absolutely naked" and "interesting to watch…" (p. 88). Even when they are dressed, for Roosevelt, they are still naked because for him, "they are in most ways primitive savages… even when the blanket is worn, it is often in such fashion as merely to accentuate the otherwise absolute nakedness of both sexes" (pp. 42, 44). When music students in Tanzania referred to their being left naked, their feelings echoed Roosevelt's imagination.

As pointed out in Chapter Five, nakedness in Tanzanian and African cultures is less about nudity than it is about a denial of *utu* (be-ing). Moreover, as discussed in Chapter Two, *utu* (be-ing) is a person's existence with the existence of other beings. In

be-ing with others, most of the African cultures do not necessarily perceive the 'nothingness' of a person through his/her outward look. Typically, people in Tanzanian cultures and music-making stay undressed all the time, and that has nothing to do with being "naked." Nakedness by itself is therefore innocent in most of the African cultures (Bastian, 2005; Beidelman, 1968). "Naked" as informants define it, indicates a denial of humanity.

In Chapter Five, I presented Makoroboi's conceptualization of "nakedness" and tried to ask, "How does he define his nakedness?" Makoroboi and other informants, define nakedness through the intrinsic qualities of a person concerning music education in Tanzania. The nakedness of students is, therefore, symbolic language, and I will try to conceptualize it by putting it in the context of the initiation process as the African form of formal learning as cited in Mbiti (1967). I do that by breaking in parts Mbiti's initiation process to dramatize the essence of nakedness in the music learning process among Tanzanian students:

Table 1: Corresponding initiation symbolism with music education experience

Stage	**Process**	**Initiation learning process (Mbiti, 1967, p. 121)**	**University music learning process (my rendition)**
1	Withdraw	Candidates [during initiation] withdraw from other people to live alone in the forest or specially prepared huts away from the villages	Students in music programs withdraw from their community and other community musicians and live alone in the University that is away from their villages

2	Detachment	They go through a period of withdrawal from society, absence from home, during which time they receive secret instruction before they are allowed to rejoin their relatives at home	Throughout their academic years, students are detached from values around indigenous music and knowledge by being introduced to Western-based music and knowledge before they are allowed to graduate with their degrees
3	“Nakedness” symbolism	This is a symbolic experience of the process of dying, living in the spirit world and being reborn (resurrected)	The university education is a symbol of burying their musical illiteracy, “dying” as amateurs so they can be reborn as professional musicians
4	Connecting with humanness (re-covering)	The rebirth that is the act of rejoining their families emphasizes and dramatizes that the young people are now new, they have unique personalities, they have lost their childhood, and in some societies, they even receive completely new names	As university music graduates, students rejoin their community with expectations that they are competent and skillful musicians. They are supposed to have lost their amateur status and deserve a mastery status although in this case, music students fail to connect either with indigenous music mastery or the western music mastery in a community space

In the above table further; on entering the initiation process, a person withdraws from family and detaches from immaturity to enter into the making of a person in the process (also read Makwa, 2010; Kaghondi, 2010). Before this stage, a person is not considered naked, but merely a child. A candidate then is stripped off clothes to

symbolize the emptiness of being in the culture until installed to full personhood. "Nakedness" means "such a person temporarily exists devoid of ordinary social status; he or she becomes a kind of human tabula rasa able to assume some new status or state he has not previously held" (Beidelman 1968, p. 114). Beidelman's definition of nakedness "contrasts with nakedness, a state of being undressed, which causes shame" as this is a process of achieving the full being of a person (p. 115). In this process, "nakedness" is part of the process of passing a person from one status to another (Beidelman, 1968).

After achieving all initiation stages, a person is installed to a fully human status with full access to cultural knowledge. He or she is re-covered in the fourth stage; in some cultures, this stage is considered being "reborn" and comes with "new names" as a symbol of having acquired adulthood (Mbiti (1967, p. 121). In this framework, in case a person is left suspended at step three and not moving on, the image that that suspense brings is of a naked individual, in the sense that he is still in initiation camp although facing the world. In other words, the process was incomplete and produced a non-person.

The complexity of students' nakedness as portrayed in their narratives is that, although graduating with music degrees, students "do not fit anywhere" (Ng'eni, 2019). In western music, as Ng'eni argues, non-formally trained local musicians are better off the higher education graduates, while in indigenous music Shaka wonders: "we graduate unable even to make Kalimba! I cannot even make zeze – zeze I cannot play, and I have

a music degree?" (Shaka, 2019). The challenge is, therefore, how students go back to fit in the community that perceives them as musically competent although they need to relearn from the same community that through formal education, they had rejected.

The sensitivity through which the re-learning process is achieved is an issue of an identity crisis as well as self-efficacy. As demonstrated in Table 1 above, the "nakedness" of students is defined in the incomplete exit point where the exposed music student must struggle between amateurism and professionalism in intellectual space hence lack the confidence to execute desired results. Its implications is that in order for a student to re-enter the 'village' or 'cultural education' he/she must first deny his/her being in relation to the formal education. How students undergo that process of surrendering their 'emptiness' back to the community that expects more from the schooled person, requires a separate study.

Analyzing feelings of 'nakedness' through critical and deconstruction lenses uncovers underlying denial of students' humanness that as was pointed out in *ubuntu* philosophy in chapter two. The curriculum makes students wanderers with no attachment to other humans because their musical nakedness has denied them their being with other humans in both African and European worlds.

However, influences of the current curriculum as supported by content values and narratives made it clear that this image of undressedness of students is perceived in the context of Western expectations, where the perfection of their musicality must have been achieved exclusively through European ways of learning. At the university, students are

being trained to become "Britons" instead of being taught to be proud Africans (also read Shizha, 2005). By placing the European knowledge content above indigenous content the university denies students access to their being Africans in their intellectual world, let alone unlearning their African music experiences and leave them "naked" in both African and European musical knowledge. Upon their graduating, they look "absolutely naked" in the colonial imagination, and "interesting to watch" (Roosevelt, 1910, p. 88), but in the Tanzanian imagination, they are nonexistent musicians, who as Makoroboi puts it, they completely lose their direction and face the ridicule of the community.

The above image of graduating music students is what suggests the music curricula in Tanzania should be viewed through a critical as well as post-structuralism lenses. Does the music education curriculum prepare students to be conscious of their identities and their communities? Does the curriculum produce students who are independent to think of and address the needs of Tanzanian communities?

The degree of academic success is measured by the ways local realities and knowledge are central to the curriculum that links theory with practice (Westbrook, et al. 2013). Arkorful (2012) writes, "any education that does not take cognizance of the culture of the people and the context of schooling is bound to be problematic" (p. 56). In Tanzania, the connected music curriculum must go along with decentralizing Western music values by adapting and integrating community values. Informants, being aware of this search, have indicated through their narratives the need to "flip" the current

curriculum content and methods, making indigenous music and pedagogies the central focus of the curriculum just as Western music is currently. By understanding Tanzanian students' connectivity with their music-cultures, detaching them with their indigenous knowledge is creating an identity vacuum in their community reality.

A Curriculum Disconnect as a Community Disconnect

There is a connection between students' musical identities and their community identity. In the roots of their narratives is their connectedness with their families, communities and the nation. Disconnecting those roots is to ignore students' motivation to learning and ontological dimensions that define their learning.

Students in a disconnected education system are "disenfranchised from schooling, both in access and content…" (Arkorful 2012, p. 58). Through critical indigenous lens as supported by Arkorful, "if the curriculum is irrelevant to the local community, there is a sense of disconnect between the beneficiaries of the education system and the school process, which invariably leads to disaffection and inadequate learning" (p. 58). For Tanzanian students, disenfranchisement involves blocking their access not only to their traditional knowledge but also to service in that very community.

The function of the curriculum in Tanzania goes beyond benefiting students. As narratives, as well as the body of the literature, indicated, the acquired knowledge in Tanzanian view is supposed to benefit the whole community. Narratives indicated how students' motivation to acquire music degrees was bound by principles of Ubuntu, which

is learning to help others. These binding forces between students and their community are what Herbst et al. (2003) identify: "[The] "classroom [is] an extension of the community and should, therefore, reflect the Ubuntu principle that an individual is only a person through other people" (p. 263). Its implication is that, for Tanzanian students, the core of their learning is "others." Behind their higher education is the community that supported and expects much from such students. The curriculum must, therefore, be informed and guided by the philosophy of humanness and empower students to be conscious of their African roots (Waghid, 2014; Biko, 1996).

Students' awareness of their "self" and "being" in the society supports the discussion in Chapter Two that in Ubuntu-based education, learning is approached with the responsibility in hand, that is, to teach others. This community attachment is significant for students' cognitive processes. How students learn and what they choose to learn is ingrained in socio-cultural values. These values entail their family members, society, and the nation, most of whom supported their education financially and in other ways. If a Tanzanian music student is sent to acquire knowledge as an ambassador who carries a community burden, the expectations are that such knowledge will serve the public rather than individual good.

Implications for Practice: The Reconciliatory Music Curriculum

Curriculum developers need to work collaboratively with indigenous music practitioners to design a curriculum that reconciles indigenous knowledge, content, and pedagogies with any other pedagogies that add to the reality of the Tanzanian music

student. As Wiredu (2005), pointed out, other "truths" can be "domesticated" in the Tanzanian learning culture and add "to the truths that [students] have obtained from [their] own African tradition of thought" (p. 3). In this collaboration, universities must write policies and rethink views that divide scholars from cultural practitioners.

The narratives emphasize the need for a complete re-haul of music teacher education in Tanzania's higher education. Most importantly, their stories inform the guideline for music education curriculum in higher education in Tanzania. A reconciled music cultures curriculum must adhere to foundations that bridge between village and academia as discussed below:

Redefining Indigenous Music and Dance

Part of the argument on conceptualizing indigenous music in Chapter two was that how indigenous music is defined and understood determines the framework through which it is adapted in higher education in Tanzania. The primary issues in the current music programs in collegiate programs in Tanzanian are that there is a discrepancy as to how indigenous music is defined and understood in relation to Western music in the curriculum. Mapana, for example, explained the problem of defining *ngoma* as "dance," for in the West "dance" is distinguished from other musical arts such as singing or instrumental playing. Universities by adapting the Western conceptualization of "dance" for ngoma dismembered and narrowed indigenous musical concept down only to "movements."

Sometimes indigenous music was reported to be identified as "ngoma performance," which found itself in a theater department instead of music. This understanding of ngoma explains why in Wagogo festival only theater arts students and not music students attended. When presented that way, ngoma is studied "as an aspect of a performance", thus as Samson pointed, students merely look at musical elements that are integral to theatrical acts. The discrepancy, however, does not end there. As Samson and other theater arts students indicated, since "a Westerner understands theater differently from the African" and universities have adopted the western model of telling stories, theaters arts students despite being exposed to ngoma are likely to use the Western music than ngoma to accompany their western-oriented storyline.

Why is it necessary to define ngoma through Western principles of theater, music or dance? Music in African traditions is inseparable from related arts and as Mapana argues, "for us music is all." By following the Western concept, indigenous music finds itself aliened in the curriculum. As Nzewi (2007) wonders, "why, it became necessary to dismember the appropriately holistic musical arts into unbodied music studies, de-toned dance studies, dehydrated drama studies, immobilized visual arts manifestations.… Each disjointed branch then strives too stringently to exercise autonomy by being mentally insulted from other disciplinary siblings in the politics of academia [?]" (p. 311).

The particular example of this problem was pointed by Makoroboi who argued he could not be allowed to learn/play indigenous instrument merely because it did not have music notation. "How will we evaluate you?" he was asked. If an indigenous instrument

cannot be studied because it “has no music score” what is its implication to indigenous music that is shared orally? These understandings as Makoroboi pointed are “colonial” by nature, alienating and disempowering.

The culturally informed curriculum entails redefining Tanzanian (African) music and dance and adapting its pedagogy. For Nzewi (2001; 2003) and Nketia (1974), indigenous music is a holistic art form rather than mere sonic events, which when defined through Western conceptualization, suffers from an alienating framework in the curriculum. Therefore, for the broadened musical identity, this study proposes harnessing, the insider’s concept of music must guide such definitions, practices, and processes. The Revised National Curriculum Statement (RNCS, 2002) in post-apartheid South Africa, is an example of such a curriculum that is cognizant of this discrepancy. In the RNCS model, indigenous knowledge systems and outcomes-based education are central to disrupting the colonial legacy in knowledge provision (also read Kaya & Selti, 2013). In the model, music is also “combined with dance, drama, and the visual arts” (Herbst et al., 2005, p. 263). This combination responds to the crisis of defining indigenous music within a Western-based framework that has raised issues of its alienation in academia. Although Tanzanian case might different from South Africa, RNCS provides an example of an informed curriculum of colonial alienation that calls for scholars to invest in research and preparing meaningful adaptation of indigenous music and hence conceptualize its theory and practice from within Tanzanian cultures

Positioning Curriculum in an intellectual Territory

Currently, the response to the question: What are the most critical influences on the existing music curriculum models in Tanzanian higher education? indicated how music programs in Tanzania have not investigated how current students do not belong to the curriculum. Students associated themselves with classes that spoke about them. Makoroboi points "those classes that connected me with my past generations…" were more related that those that were 'British' (Makoroboi, 2018). Mfaume who teaches indigenous music also pointed out how students face him with questions related to the insufficient time allocated in the curriculum for classes such as African music and ngoma ensemble. Other informants such as Mtungi searches for "the place where I see myself" in the curriculum before "discovering" subjects related to "ethnomusicology" and "music-cultures" that seems to lack emphasis on the curriculum.

'Belonging' is in the scholarship the concept that has been defined through an anthropological perspective, which even so Gammeltoft (2018) argues, it is still "inconspicuous" (p. 84). In anthropology, belonging regularly is attached to the geographical territory and a social-cultural association to the group (read for example Yuval-Davis, 2011; Miller, 2003; Brown, 2001; Lovell, 1998). When it comes to the academic setting, belonging tends to explain individuals' emotional expression of social support (Antonsich, 2010; also SIRC, 2007). Defining aspects of belonging within an intellectual locale in the curricula content has not yet caught policymakers' attention, especially in Tanzania.

In this study, I interrogated students' feelings that indicate an intellectual detachment with music curricula material. According to the findings, music students in Tanzania define themselves disconnected from a sense of "home," which in this case, is not only the matter of locality but of identity, freedom, and belonging in their intellectual territory. When it comes to "homeness" in the intellectual territory, students find themselves in curricula as a disconnected territory where their being is displaced in a new intellectual space.

The longings of a disconnected and/or irrelevant curriculum revived colonial memories that make this study a decolonization discourse. In what Maringe (2017) calls "injustice of alienation" is that the colonial education aimed at detaching a native student from their cultural and hence intellectual belonging (p. 3). Resonating with the Tanzanian formal music education situation is Maringe's argument:

> [In] injustice of alienation Colonial education presents a totally new way of understanding the world, which is alien to the indigenous people. Their own language, culture, beliefs, norms, and values are cast aside as uncivilized, barbaric and inhuman, and replaced with new forms which they struggle to internalize and understand (p. 4)

Further, aliened music students such in Tanzania, are not only detached from their being Tanzanians but also are faced with "unlearning what they already know" in the university and relearn afresh upon graduating (Maringe, 2917, p. 4). While 'unlearning' process involves acquiring the Western music that is far removed from their environment, the 'relearning' process involves recollecting themselves in the village before they could face their musical world. The disruption is due to curriculum imbalance that favors European-based content than African content. Historically, this

imbalanced colonial education was “designed to further the interests of the colonial powers” (Maringe, 2017, p. 5 also read Nyerere, 1967a; Ishumi, 1978). From its introduction, the imbalanced education was to engross the African students in Western knowledge and values while uprooting them from their African values and knowledge.

Informants conversations disrupt this colonial education in post-colonial Tanzania by laying down the education framework that will guide Tanzania in the future. They echo with Nyerere’s (1985) education framework that was based on African socialism and self-reliance aimed at “produc[ing] an educated people who can understand their own needs and the actions which these needs imply” (p. 46). One would assume that more than fifty years later, the post-Nyerere Tanzania would have implemented Nyerere’s proposal for relevant knowledge and skills. However, as discussed in Chapter Three, Mfaume and Haki conceptualize and Arkorful (2012) supports, the idea that in most of the African countries “the pendulum swung away from the search for cultural relevance when educational planners and economics decided that the best way for Third World countries to achieve the success of industrialized countries was to emulate their education systems” (p. 57). By emulating European curricula as argued by Mfaume and Haki, the current Tanzanian music curriculum is but the replica of the British music curriculum.

It is clear from my results, that some students come to the university and hear classical music for the first time. To pressure them to acquire the level of “piano mastery” in three years of their studies cannot yield any intellectual benefit. To be

meaningful, the curriculum must be informed by the colonial heritage as well as students' prior experiences in Tanzania to provide a smooth enculturation continuity from village to academia. bell hooks (1994) holds that the meaningful classroom must position students prior experience in its core. In the coined term "authority of experience," hooks argue for a classroom where "experience is valued" (p. 84). This implies that in Tanzania, the gap between the village and academia must be closed by creating a space in a curriculum where students can make easy transitions socially and intellectually. Tanzanian music curriculum must reflect "cognisance of indigenous African epistemologies and values present in the community, for purposes of fostering the communal discourse of that community" (Higgs, 2010, p. 1418; Kaya & Selti, 2013). Using social constructivism, a learning space should nurture students that are actively involved in the curriculum material. Through indigenous critical lens, their learning process must be informed of colonial attitudes through which indigenous music is currently excluded in the academic setting. One of such attitudes as pointed in the narratives is disregarding indigenous music simply because it is not written in the western music forms.

Acknowledging an Intellectual Role of Cultural and Language

Ontological issues raised issues of how students' cultures and language play a role in their learning. When students expressed the feeling of "Indigenous is our music" "if we have what is ours" or "let's not despise what is ours" they indicated the significance situating music education in the cultural-intellectual locale.

Knowledge construction in Tanzania is inseparable from students' cultural experiences. Suggesting social constructivism theory as discussed by Fosnot (2005), learning is the "interplay of the surround (environment), to evolution and to learning" (p. 11). Humans and environment, according to Fosnot, create one another. In Tanzania as pointed in the Section I of Chapter two, people create their cultural environment while they are the product of their creation. "Environment [culture] itself has about the equivalent power and influence as the biota and communicate with each other in equilibrated and successful ways to keep the total system" (Fosnot, p. 11). This theoretical learning approach is informed by Lev Vygotsky's (1978) primary argument against the tendency of underestimating the role of culture in an individual's learning (also read: Hyslop-Margison & Strobel, 2007).

The analysis of informants' narratives suggests social constructivist learning approach, which acknowledges the role of culture in learning music. According to Vygotsky (1978), "every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (*interpsychological*), and then inside the child (*intrapsychological*)" (p. 57). As Vygotsky argues, the mechanism through which "culture becomes a part of each person's nature" cannot be left out in learning psychology (p. 6). These arguments support informants' narratives that expressed how the role of cognitive structures go beyond individual internalization but socially constructed.

In the context of learning, Vygotsky also stressed the role of the language and culture not only on the learners' cognitive development but also on their perceiving their world. For learners, the language and culture are the frameworks through which human reality is understood, experienced, and communicated.

The attitude against indigenous music values go along the use of the English language over the native language on teaching indigenous music. How the education system breaks student's knowledge acquisition through a foreign language is another critical subject requiring a linguistic discourse. This study argues that Tanzanian indigenous cultures and language provide tools of intellectual adaptation. As Atwater (1996) would agree, "knowing [must involve] a process of students constructing new meanings or making meaning about natural phenomena in a sociocultural context instead of students acquiring the meaning of others about natural phenomena" (p. 823). Since the language and culture primarily nurture Tanzanian students, social constructivist approach accompanied deconstruction theory offers an opportunity for students not only to be in touch with their socio-cultural experiences but also to construct meaningful learning experiences in academia.

The foundations of culture in music students are also important for:

- Musical identity and heritage.
- Music ownership
- Need for preservation and reconstruction.
- A search for cultural continuity, and
- The need for intra and intercultural music interactions.

Visualising Indigenous Music in a Glocal Stage

The outward values of the Tanzanian music curriculum, according to the narratives, are bound by the idea of "sharing" Tanzanian music with the world. The narratives indicate that informants are concerned about an equal position was given to indigenous music of Tanzania in the global culture. Different questions asked pointed to that concern. Makoroboi had asked, "What is the place of Tanzania in the world music?" Mabina had asked "How do we benefit from our African music? Mfaume had asked, "How can a Tanzanian and a Finnish musician collaborate?" Also, Mtungi had pondered how Sindimba ngoma, for example, can fuse with something like jazz?

In these questions, informants shared their belief that, in order for music traditions to interact in a diverse world, indigenous music must assume a much more prominent role in the present curriculum. The assessment of the curriculum influences, however, highlights an attempt to emulate Western music curricula. This implies that the thinking behind the design was to achieve intellectual unification of music, bound by the belief that Western knowledge is universal and superior. This thinking is a manifestation of identity denial of a music student in a global musical world and diminishes a broad musical identity.

The idea of collaboration or relate with other musicians is based on acknowledging musicians' skills and experiences of their indigenous music. Currently, the nature of education denies indigenous musicians of those experience and skills. As discussed, in order for the somethingness of a Tanzanian musician to reveal itself, a person has to

belong to that music first. The fact that indigenous music is not given a high value in academia demonstrates the denial of existence, not only of that music but also of its people. This perception of indigenous knowledge conforms with the idea of "naked," "wanderment" or "no home" as referred to in the narrative presentation, where both music and its people are assumed savagery.

A person who is "naked" does not belong because he or she has nothing to share. On the other hand, a "naked" person is denied life among other humans (Bastian, 2005). When students are not equipped with indigenous music that is "our music", they are left musically undressed and denied existence in any musical group in the globe. In

The global musical culture, as Mfaume pointed, suggests that musicians "relate" and "collaborate". Mfaume pointed Tanzanian students should be skilled to "collaborate with somebody [let say] from Finland and relate with [that person]." During the collaboration, Mfaume acknowledges the level of fluidity where diverse sounds are brought together in a dialogue, experimented and compatible elements negotiated. However, in order for indigenous music and musicians to collaborate, they must maintain "home" before engaging in this sonic dialogue. The current curriculum, which emulates Western curricula, is aimed at unifying the "global" musical knowledge by exposing students with nothingness to share.

Integrating Indigenous Pedagogical Methods

What are the narratives of current Tanzanian music degree students regarding their indigenous cultural experiences in and with music in relation to their studies in higher education? Students narratives suggest that the principles of a meaningful music curriculum in Tanzania must be bound by integrating the community into university education. This argument is consistent with Higgs's (2010) argument that the philosophy of education in Africa must be "pragmatic," which means it must "situate itself in the heart of social life and social-cultural conditions" (p. 2418).

The community-integrated learning practice entails the collaboration between academicians and practitioners. With other benefits, the practical approach suggests that community-integrated learning model:

- Offers a balance between theory and practice, orature and literature.
- Bridges the gap between the village and academia as centers for learning.
- Brings together the university intellectuals and village practitioners to collaboration.
- Abides with the apprenticeship model that shares critical theory and pedagogy.
- Offers potential for curriculum flexibility and adaptability hence students achieve high knowledge, high skills, and best experience.
- Is informed of students' prior experiences, hence supports all learners.

In studying indigenous epistemologies, as Higgs (2010) argues, cultural practitioners are "colleagues with critical perspectives on educational practices" (p. 2418). According to Higgs, "elders and other epistemic authorities in communities should be perceived not only as important informants but also as research colleagues

with critical perspectives on education practices" (p. 2418). Higgs' argument is supported by pedagogical issues pointed by narratives that suggested that indigenous pedagogy provides more skill-based experiences. Shaka, for example, complains that university methods are more "theoretical than practical" and that by integrating the community, students would strengthen the "practical" part. Mabina and others suggest cultural groups and practitioners should be invited to teach, conduct workshops/seminars, while Ng'eni suggests an exchange program between academia and village,

Narratives pointed out the successful methods of indigenous pedagogies. As appraised by informants, indigenous material sequencing, additive, student-teacher' competition/dialogic are ways that, if adopted, may result in effective learning. Supporting this argument is Nzewi (1999) who asserts, "pedagogic modes for the teaching of any aspect of African traditional musical practices should be found on authentic African musical thinking, and based thereon, develop modern techniques while accruing inter-cultural sensibilities that would enhance modern, world interaction" (p. 72). As discussed, indigenous modes of teaching are motivational, friendly, and multifaceted. Cultural elders have learned to involve students in "competition structural" modes of teaching-learning music, which position them to achieve advanced skills.

Indigenous methods not only promise higher learning results but also share critical pedagogical aspects such as the teacher and students as learners and "critical agents in the act of knowing" (Shor & Freire (1987, p. 33). Makoroboi used the word "friendly" to

explain the apprenticeship approach adopted by cultural educators. The relationship between the elders and students in indigenous music education as Shor & Freire would describe as the "object to be known is put on the table between the two subjects of knowing" (p. 99). This approach allows students to be in control of their learning; it is flexible and motivates learners to learn advanced skills in a short period, use their local languages and bridges oral and literature traditions.

Indigenous methods also entail what Shor & Freire (1987) describe: "The teacher re-learns the objects through studying them with the students" (p. 101). Mfaume and Makoroboi explained this apprenticeship approach in Chapter five. The gap between cultural educators and students is filled when the teacher initiates the learning process and the student takes over. During playing/learning a teacher encourages a student to explore more possibilities and sounds that might not be familiar to the teacher himself or herself. As explained by Mfaume and Makoroboi, indigenous methods encourage creative learning in a cultural space. The encouragement is done in the form of trading musical material and skills where a teacher "gives," and a student "pays" his rendition or recreation of such material.

It is the model that is dialogic in nature allowing both students and teachers to work collaboratively for musical identity reconstruction. The method supports the literature about indigenous music theory and practices. The nature of indigenous practices as discussed in the first section of Chapter two show what Mapana (2016) calls an "open-ended" or "re-creative and continuing of songs from before" (n.d) or as Nzewi

(2007) calls "giving birth to sonic reality" (p. 309). The power of the cultural space as acknowledged by Mana (2016) and the approach to musical sounds supports the idea that community-integrated provides a constructivist approach to learning and music-making that may result in sonic reproduction.

Adopting indigenous methods also challenges the relocation of students beyond institutional buildings. As indicated in the narratives as well as in Chapter Two, a cultural space must be adopted alongside adopting indigenous pedagogies (also read Kwami, 2010; Kaya & Selti, 2013). The connectivity between indigenous music and its cultural space is a crucial part of knowledge acquisition. In Tanzania, cultural events such as the Wagogo Festival and the Four Corner Cultural Festival provide an example of an authentic learning setting. As pointed, it is important that music students are exposed to cultural musical spaces and given an opportunity to interact with indigenous music practitioners. The curriculum that is situated between these cultural settings exposes students to meaningful learning experiences, which otherwise they would have to undergo as part of a re-learning process after their university education.

Reconsidering "Professionalism"

The level of co-operation between the village and academia challenges the whole concept of "professionalism." Currently, the formal education structure in Tanzania higher education favors individuals with certain diplomas. Most educators who teach indigenous music, for example, depending on the cultural musicians to learn of that

music, but those same practitioners cannot be recognized in the higher education formal teaching.

Instead of an educated versus uneducated paradigm, the model should be looked through post-structuralism view wherein the African context the cultural bearers should be in the heart of African cultural education. Supporting this model, Masoga (2003) suggests African universities “must allow for African music intellectuals and teachers to be criticized (or even “monitored”) by their communities” (p. 7). It implies that universities and policymakers must acknowledge and create a teaching space where cultural/community elders/musicians, most of whose level of musicianship corresponds to an academic level, teach side by side with university professors.

Post-structuralism also informs the recruitment process and admission policies. Cultural music apprentice for example, who in practice is master of indigenous music cannot be recognized within the academic paradigm or be accepted at music programs in higher education without certain structured credentials. Some informants have pointed out how they feel that the university education helps them merely to acquire “diploma” although practically they still needed to learn from cultural masters in the village. It is also true that the apprentice that mastered indigenous music from the village is more skillful than a university student although the system is biased on one side. Observing this issue from post-structuralism perspective, “professionalism” in Tanzania is problematic, divisive, and biased towards those in the academic setting that requires to

be redefined. To train for high knowledge, high skills, best experience, university policymakers must work with village practitioners to develop a meaningful curriculum.

Integrating Technology in Music Education.

Technology provides a vital tool for dealing with indigenous music in Tanzania. Currently, the narratives suggest that technology is studied as a stand-alone subject that competes for a curriculum space with indigenous music. There are many ways that technology can be integrated to provide a meaningful approach to indigenous music.

Indigenous music content is sonic, visual, and kinesthetic. Its structure, content, theory, and memories require all equipment available to access to its best. The musical sounds that are studied in academia are once part of acoustic ecology and technology must help both educators and students to achieve those authentic aesthetic intentions. Narratives indicated that the use of technology provides with equipment that supports the African-based content. This may involve integrating technology for indigenous music research, theorizing, archiving, audio/Video music recording, transcription, copyright and/or sharing.

Experimenting with (Re)construction Philosophical and Pedagogical Approach

As noted, there is the thread of emergent indigenous practice versus traditional music culture practices. Some of these practices blend Western and indigenous practice that suggests the fluid curriculum to accommodate the current and emerging praxis within a historical context but that also acknowledges the Western influences. The

situation as I see it suggest the experimentation, exploration, constructivist, and or collaborative approach of music-making.

Both hybridization, “contempotradisation” and “tradigitisation” practices as discussed in the previous chapter inform musical identity reconstruction and experimentation. Among the research question was about changes in values and content of the Tanzanian music curriculum in collegiate programs that reflect students’ narratives as well as contemporary/postmodern thinking. Some of the questions that interrogated informants of those changes were, “In what way should indigenous music be taught/studied meaningfully in Tanzania?” and “What recommendation regarding music learning could be made so that students were best prepared for their envisioned career in the field of music?”

Responding to these questions, informants indicated that they are already engaged in what Sanga (2010) calls the “politics of music hybridization” (p. 147). Hybridization occurs when “one music genre cannibalizes aspects of the music from another music genre and incorporates those aspects into the former music genre for an extended period of time such that a new identifiable music genre is formed” (Sanga, p. 147). One way that Sanga looks at hybridization is as a manifestation of the colonial mentality in Tanzania “which makes the formerly colonized person over-value foreign things” while on the other side it is “motivated by a desire to get away from [that] colonial mentality” (p. 152). However, informants’ narratives indicated that the practice is more artistic than political in the sense that musicians look at indigenous music through a broadened

identity. In other words, although the university learning environments create tensions between indigenous and Western music traditions, Tanzanian musicians are interested in reconstructing the broadened musical identity through adopting sonic interactions.

The musical identity reconstruction practices above share similarities with what Béla Bartók (1949) discusses of the Twentieth Century music composition practices in Hungary. Composers of the time, according to Bartók, on attempting to "break with the nineteenth century [route]," and reconstruct musical identity, searched for the solution that was provided by the "peasant music" (p. 19). By adopting the "peasant music," the twentieth-century composers pushed to experimentation the archaic sonic material in modern culture.

The example of such experimentation became vivid to the work of such composers as Stravinsky, Bartok, and others who, as Bartok puts it, had "studied not only books and museums but the living music of their countries" (p. 20). This seemed a successful approach because this experimentation was led by the love of the peasant musical material, which for Bartók, served as a "musical mother-tongue" (p. 19). Similarly, Stravinsky's successful Les Noces and Rite of Spring were based on Russian folk tunes (Taruskin, 1980). This tendency of going back musically was led by the question: "What are the ways in which peasant music is taken over and becomes transmuted into modern music?" (p. 20). This question applies to the Tanzanian musical identity reconstruction in the curriculum.

Hybridization, "contempotradisation" and "tradigitisation" in Tanzanian music resembles the twentieth-century practice of composers such as Stravinsky and Bartók who absorbed indigenous sonic materiality and restaged it in modern fashion. That adapted material is juxtaposed, distorted, and fabricated although maintaining the sense of "homeness." What is happening in Tanzania today offer a "backward look" to recovering the indigenous musical memories and restaging in a modern space. By doing so, both archaic and foreign sounds are hosted sonically within indigenous soundscapes.

Both practices invest in the modern memories the inner-fading out sonic antiquity material of Tanzanian cultures as well as marking the re-entry of such indigenous material in the contemporary stage. What Makoroboi had pointed out was that in hybridization, indigenous sound traveled around the world and marked the entry point though embracing foreign elements (Makoroboi, 2018). This conceptualization is also supported by Sanga (2013), who defines hybridization practice as the encounter between sounds, of which indigenous music provides the shelter for other sounds. There is, therefore, a sense of rediscovery, democratization, personification, and revitalization of both indigenous and foreign music-cultures. In my opinion, Tanzanian music students are already engaged in what the twentieth-century practice tried to achieve: "seeking to repair a perceived [sonic] imbalance" Taruskin (1980, 504). These practices are informed by deconstruction as well as the constructivist view of sounds approaches suggesting that the principles of the curriculum in Tanzania must position experimentation practices in its core to explore, rediscover, and construct new musical sounds.

Hybridization, “contempotradisation” and “tradigitisation” offer an example of a form of music-cultures reconciliation through people’s desire to acquire both “past” and “present” sonic material to create a new musical identity. This is what Alfred argues, “listening [to music] with the second ear” thus asking “In what way can I take [for example] jazz elements and our African music and fuse them, so that when a person listens [to my music], s/he gets a different taste and different flavors that are strange on the ears?” (Alfred, 2018). As Perullo (2011) observes that “in creating public identities [in Tanzania], youth attempt to embody elements of being young and old” (p. 89). The embodying process comes with creating a musical contra-identity wherein a new identity is forged through sonic forces that might originally be contradicted within each other (Sanga, 2013).

The current practice supports informants’ argument that, for indigenous music to be successfully studied at higher education, it should be studied beyond the view of “restoration” but of “continuity.” This view supports the narratives that called for the need to “relate” and “collaborate” with other musicians in the globe. These narratives suggest the change in the way music values and echoes what Bartók (1949) spoke of “it is not enough to study [indigenous music] as it is stored up in museums…[It] must find its way into [the modern] music” (p. 20). The idea of Tanzanian students that “every music is music” supports Bartók’s statement above. I consider hybridization (fusion), ‘contempotradisation”, and ‘tradigitization’ phenomena as unstructured examples of students engaging in a sonic dialogue, creating the potential for the music to be recreated, experimented with, or distorted to bring about a new musical identity. Among

African scholars who have studied indigenous music, Nzewi (2006) supports the re-creative characteristics of indigenous music.

A Personal Reflection

Throughout the interview process and writing this dissertation, Nyerere's (1967a) speech continued to linger over my head:

> Of all the crimes of colonialism, there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did have was worthless – something of which we should be ashamed, instead of a source of pride (p. 186).

A better way to respond to Makoroboi's question in the introduction chapter is referring to Nyerere's point above. Acknowledging colonial impacts on the attitudes against indigenous knowledge and music helps one to understand why students such as Makoroboi cannot specialize in the indigenous musical instrument in higher education in Tanzania and instead are forced to take a western-based instrument.

One way to repair these colonial attitudes is "to empower students…[to] question the value and relevance of what is taught…" (Leogrande, 2014, p. 112). The keywords here are 'students', 'value' and 'relevance.' What is of the value and relevance among Tanzanian music students? I believe that meaningful music education in Tanzania must be offered under principles of 'value' and 'relevance.'

Students like, Makoroboi are the victims of "white supremacy" in the education system (Ndofirepi & Cross, 2017, p. 9). Instead of providing "knowledge that speaks to the context of the African condition" higher institutions in Tanzania have continuously

become “a mirror image of western epistemology” (p.9). Harbored segregation characteristics in the offered musical knowledge, supports what Ndofirepi & Cross (2017) argue that African universities act as “agents of the Eurocentric knowledge” than “steer[ing] towards discrete intellectual and research cultures that address African challenges” (p. 9). The puppet role is played through what Freire (1998) calls the ‘banking model’ that perpetuates existing western values of music education (Freire, 1998).

Its implementation in Tanzania music programs is built off the assumption that western music is universal, absolute, professional, neutral and timeless while indigenous music something ‘of which students should be ashamed.’ While students are the victim of these prejudices, the primary focus is given to western canon and not students thus confirm what Shor & Freire (1987) points, “knowledge is handed to [students] like a corpse of information – a dead ‘body of knowledge’ – not a living connection to their reality” (p. 4). A space where students can question this *status quo* requires a liberating pedagogy, where students “critically reinvent knowledge with [teachers] from their place in society” (p. 19). I am proposing an apprenticeship indigenous model because, it provides a framework for such pedagogy, by positing a teacher almost to a per with a student in a community-ship in learning.

The Tanzanian cultural pedagogies offer a place where students engage in hermeneutic musical practices. The learned material is (de)constructed, experimented and recreated in the Tanzanian indigenous music. Indigenous pedagogies should inform the curriculum model where the students’ multiple views are purposively encouraged in

knowledge construction. However, how often the current Western canon classrooms provide a learner with multiple perspectives of music interpretation? On the contrary, the classical (Western) music classroom is a circle of 'essentialism' – where teachers' recycle their Western music expressions and experiences to students and where students memorize 'Beethoven sonatas' that has nothing to do with their community needs.

Within Tanzanian music programs, such circle of essentialism leads to prejudices and systems of domination that controls who gets admitted and succeed in the music program. As Slattery (2013) puts, when "the selection of textbooks [repertoire] and educational media [learning resources] reflects a prejudice in favor of particular styles [classical music], methodologies, politics, or worldviews [of the teachers]" (p. 120). Few students who have prior access to the Western music (such as through Church music) are the only one guaranteed success in higher education in Tanzania, while those who come from indigenous music background are silenced or left to struggle for full access in the music programs (hooks, 1994). There must be a guided dialogue around the content, values, and processes of knowledge transmission in Tanzanian music programs. Space where students are seen "as whole human beings with complex lives and experiences rather than simply as seekers after compartmentalized bits of knowledge" is required (hooks, 1994, p. 15).

Another way to repair the current attitude is by transforming the educator-student relationship. One of the successes of indigenous music pedagogy is how cultural educators relate to their students in what Makoroboi referred to as 'friendly' approach. This indigenous music learning model aligns with *ubuntu* (Waghid, 2017). "Respect for

others" lies in the heart of *ubuntu* philosophy where "educators and students develop a sense of trust whereby they can, at times, take risks in the pursuit of knowledge" (p. 30). *Ubuntu* approach to humanity echoes with Shor & Freire (1987) that both teachers and students are "critical agents in the act of knowing" (1987, p. 33). On the contrary, the current power placed between educators and students imitates the colonial 'master-slave' relationship that as Waghid agrees, leads "to perpetuate the separation of the 'knower' from the 'world to be known' (p. 48). This separation is expanded through means of using the English language instead of indigenous languages to detach learners from the objects to be known.

I observed that the way students engage with sonic material outside the classroom suggests transformative/constructivism than performative aspects. While in the classrooms students are taught to play 'Chopin and Beethoven', outside of the classrooms, as Mtungi argues, students want to claim the ownership of their music identity by experimenting with diverse music traditions simply as sonic material that can be reconstructed than as untouchable. This suggests that the music process is as important as its content and learning should be extended beyond classrooms. The ultimate goal of music education in Tanzania, should be to transform the society, and hence Nyerere (1967b) asks: "What kind of Society are we trying to build?"

Suggestions for Further Research

For this curriculum model to function, I suggest several steps be undertaken:

1. What funding is available to making available indigenous music resources? Currently, universities have invested in the Western music learning material. Music repertoire and curricular material that reflect indigenous knowledge require intense research and archiving initiatives. Music programs must invest financially and intellectually in developing and making available these learning materials such as books, instruments and indigenous music teachers

2. This study sampled few university students and alumni to explore their indigenous music experiences at higher education. Although the sample size meets the phenomenological sample criteria, for the sake of curriculum development the additional research should expand the sample size, explore and compare the nature of pre-university music programs to understand the broadened perspective of the musical-arts education in all formal levels in Tanzania. Although the results of the present study pointed at a gap between two universities and the community, the expanded data will provide valuable findings that can be generally applied to all music education programs in Tanzania. To what extent is the cultural music integrated in all formal education from primary to higher education and how does that data inform the musical-arts curriculum development?

3. Curriculum development is the work that involves different stakeholders in Tanzania not limited to policy makers, curriculum developers, law-makers, educators,

practitioners, and community stakeholders. Although this study triggers a musical-arts curriculum dialogue within these groups, the practical application of its findings includes studying indigenous music and knowledge structure and content that should be tested before being fully implemented in higher education.

4. There is a need for periodic review of the musical-arts curriculum to understand how it meets students' as well as socio-cultural needs.

Conclusion

I explored the relationship between students' indigenous music education and experiences at two institutions in Tanzania to understand how higher institutions are responding to the quest for musical cultures reconciliation. The study purpose was to gain empirical-intellectual insights on the (dis)connect between the system of indigenous music education that students experience from their cultures and the system of modern music education offered in a formal setting. I provided an analysis of the underlying students' views of the music curriculum and their learning experiences by approaching the central question: In what way have higher education institutions in Tanzania embraced the indigenous music attempt to offer musical-arts education? Supporting this question were three questions:

1. What are the most critical influences on the existing music curriculum models in Tanzanian higher education?

2. What are the narratives of current Tanzanian music degree students regarding their indigenous cultural experiences in and with music in relation to their studies in higher education?

3. What changes in values and content of the Tanzanian music curriculum in collegiate programs might reflect students' narratives as well as contemporary/postmodern thinking within the Tanzanian community?

These questions informed the research protocol that interrogated ontological, epistemological, and pedagogical issues related to music education in higher education in Tanzania.

Chapter One dealt with the research background introducing the statement of the problem, which is a gap between the higher education in Tanzania and the community needs. Research questions were posed, the purpose described, and the significance of this research discussed. Arguing that the way indigenous music is embraced in higher education in Tanzania must reflect students' narratives of their socio-cultural values, prior learning experiences for viable changes in the current music curriculum. The smooth enculturation discontinuity from music students' prior experiences is a significant issue to be addressed for curriculum relevance to the socio-cultural needs.

Chapter Two addressed how the extant scholarship reconciles the insider-outsider understanding of the nature of music education in Tanzania. Understanding of the scholarship of indigenous music from available sources, enlightened by more recent African scholarship and my experience. The chapter set the stage in three main sections:

In section one, the philosophical aspects around indigenous music-cultures was explored as lived and experienced by music students.

The second section synthesized historical understanding of the pre-colonial, colonial, and post-colonial education systems in Tanzania as they are linked to students' current students' experiences in higher education. The chapter explored the philosophical depth of traditional African education in preparing *muntu* as a character being. The core values in traditional education of producing music students who are aware of their relationship with other community members and their surrounding natural forces were investigated. Further, the historical aspects of formal education, including missionary education and colonial education, were explored to identify their contribution to the colonial knowledge and the current enculturation disconnectedness. Through this understanding and from my personal experience, I grounded the study in a reconciliation framework, drawing from critical indigenous theory and social constructivism theory that spoke to students' music-cultures experiences in collegiate programs.

Chapter Three dealt with research methods discussing how the research field was approached. Borrowing from ethnography and ethnomusicology methods, the phenomenological method was adopted to explore the underlying meaning behind music students' narratives. While ethnographic technics helped the researcher to absorb the field through which meanings are constructed, ethnomusicological strategies enabled music to be studied as an anthropological aspect where individuals in their musical activities are connected to their environment. The chapter also described the data

gathering for the setting, the research instrument, informants' recruitment, the data collection process, informed consent, as well as data management and analysis. Data were gathered through a snowball technique from the total of ten key informants from two universities in Tanzania. The informants involved music students, alumni, and professors. After being transcribed, data was analyzed in NVivo software to generate categories and themes that were transformed into a textual expression of the essence to tell an accessible story.

Chapter Four discussed the relationship of the researcher with and in the field. The discussion was around the researcher's role and position, both as a performer and the performance of the field. Understanding this role helps the acknowledgment of potential biases and hence the bracketing technic to counter those biases. In this chapter, I also presented the socio-cultural soundscapes to provide the context of music making and complexity in Tanzania.

Chapter Five presented the findings in the form of informants' narratives. These narratives were divided into ontological, epistemological, and pedagogical issues as they related to the current music curricula. The following conclusions were drawn from informants' narratives:

1. That the current music curriculum is influenced by the Western music values that contribute to students disconnect from their music-culture identity. Students learn to play Western classical music although required to work among their socio-cultural groups where classical music is irrelevant. According to the findings, the failure to

situate indigenous music at the heart of the music program in Tanzania appears as an attempt to erase cultural music memories by imposing colonial musical and knowledge values.

2. Students do not feel that they belong to the musical material presented in higher education institutions of Tanzania. A disconnectedness between formal institutional knowledge and students' prior experiences and uncertainty about how their new experiences should be transferred to the real world, creates an "intellectual displacement." The phrase "intellectual displacement" explains how students see themselves now and in the future through the knowledge provided.

3. Music students indicated that the model of the curriculum leaves them "naked" in the sense that the Western influence of the current music curricula leads to students' abstractive learning. Mapana's (2013) affirms that currently no music program in Tanzania is based on the indigenous music, and students who are required to learn Western music through formal education are not competent to teach or perform indigenous music after graduation. The findings were also confirmed by the accidental informants who also pointed at the gap between indigenous knowledge and formal education. The gap created incomplete learning processes that requires music students to "relearn" in the community to achieve the level of indigenous music making competence.

4. Indigenous music adaptation at higher education needs to go beyond restoring a Tanzanian music-cultural identity. Informants indicated the need for

universities to experiment with musical identity reconstruction where indigenous music experiences must encouraged at "home" in order to serve the global good.

5. A community–integrated approach is suggested to provide high-quality learning, where academic institutions work collaboratively with the community to avoid students' relearning after their university degree. Informants indicated the value not only of partnering with indigenous music practitioners in the academic setting but also of designing the model where village and academia can serve as learning locales for authentic and meaningful learning experiences.

6. Learners in their dealing with music knowledge indicated the constructivism approach. Students not only perform music repertoire but prefer to create their music by combining diverse musical elements acquired over time. Their creative processes suggest that creativity should be the core principles of the curriculum.

Chapter Six included a discussion of the major themes by conceptualizing how informants' narratives might inform a curricular proposal. In the discussion, the impacts of emulating the Western music curricula and ignoring the alienation form of knowledge transmission that is the result of colonial education lead to non-practical learning. To address a current disconnectedness between the village and academia, the meaningful curriculum must adopt a community integration model and indigenous methods to provide students with cultural, intellectual, and artistic values. In this chapter, I proposed the music curriculum guideline that is guided by informants' narratives.

This study is intended to be a critique of the current music education system in Tanzania by providing an assessment of the curricula's (ir)relevance and ways through which music learning in higher education is experienced. I intend to engage in dialogue with policy makers, curriculum developers, law-makers, educators, practitioners, and community stakeholders about the need to pay attention to the current knowledge gap in music education and how the persistence of the current gap contributes to students being incompetent learners in their environment. If Tanzania is to position itself as a local and international competitive culture, the curriculum that empowers students with their musical identity is the current need. However, these findings carry significant implications for collegiate music education in a global society as well. The study, therefore, contributes a framework for diverse music-cultures that decentralizes classical music hegemony and presents an essential step towards offering meaningful music learning and an understanding of multi-music cultures experiences in Tanzania.

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Appendices

Appendix A: Consent Forms:

i) English version (a revised research title)

Title of Research Study: *From Village to Academia: The State of Music-Culture Enculturation Process in Collegiate Programs of Tanzania*

Investigator Team Contact Information:

For questions about research appointments, the research study, research results, or other concerns, call the study team at:

Investigator Name: Akosua Addo Investigator Departmental Affiliation: Music Phone Number: 612-624-8516 Email Address: *addox002@umn.edu*	Student Investigator Name: Emmanuel Kaghondi Phone Number: USA: 507-456-3110; TZ: +255787306595 Email Address: kagho001@umn.edu

Key Information About This Research Study

The following is a short summary to help you decide whether or not to be a part of this research study. More detailed information is listed later on in this form.

What is research?

You are invited to participate in a research study about the relationship between students' indigenous music education and the experiences at higher education institutions to understand how Tanzania is responding to the quest of enculturation continuity of pre-collegiate and collegiate music education. The goal of the research is to explore the most influences on the existing music curriculum models, students' experiences of the current models and investigate changes in values and content of the Tanzania music curriculum in universities that might reflect students' narratives.

You have been asked to participate in this study because of your experience or involvement in music education in university as a student, alumni or faculty member. As an individual, you may or may not be benefiting by volunteering for a research study, but you will contribute to professional development in Tanzania higher education. Interviews will take place at a relatively quiet place where you feel comfortable where

you will share with the interviewer about your experiences and knowledge. Interviews will be conducted either in Swahili or English, whichever is more comfortable to you.

Why am I being invited to take part in this research study?

We are asking you to take part in this research study because you have an experience of the music education in Tanzania.

What should I know about a research study?

Whether or not you take part is up to you.

You can choose not to take part.

You can agree to take part and later change your mind.

Your decision will not be held against you.

You can ask all the questions you want before you decide.

Why is this research being done?

Tanzania has varied music-cultures, but no one has studied its place in the formal music education. Also, different institutions have diverse music curricula. While some music programs may have the resources, knowledge, skills, and awareness of students' multi-music cultural background and needs, there is limited information on how students' indigenous music experiences inform the curricula. The purpose of this study is to explore the relationship between students' indigenous music education and the experiences at two institutions with varying curricula models to determine how Tanzania is responding to the quest of enculturation continuity of pre-collegiate and collegiate music education

How long will the research last?

If you decide to participate in this research, you will be asked to reflect on your music learning experiences, and your impressions of those experiences, how you believe will inform curriculum development in Tanzanian universities. Your interview will last approximately 60-90 minutes and may require, with your permission, two sessions which might need 2-3 hours in total.

What will I need to do to participate?

If you choose to participate, you will be asked to answer open-ended questions about your experiences of indigenous music education in the higher education. More detailed information about the study procedures can be found under "What happens if I say yes, I want to be in this research?"

Is there any way that being in this study could be bad for me?

We don't anticipate any risks to you from participation in this study. We will include no information in the records of your interview that would link your responses back to you and recordings of your conversation will be destroyed once the study is complete.

Will being in this study help me in any way?

We cannot promise any direct benefits to you or others from your taking part in this research. However, possible benefits include suggestions for future professional development opportunities that are relevant to the stated needs of music education in Tanzania.

Detailed Information About This Research Study

The following is more detailed information about this study in addition to the information listed above.

How many people will be studied?

We expect about 8-15 people here will be in this research study.

What happens if I say "Yes, I want to be in this research"?

You will schedule an interview with the researcher at your convenient time.

What happens if I say "Yes," but I change my mind later?

You may choose to stop participating in the study any time before being interviewed. No one will be upset by your decision.

What happens to the information collected for the research?

As explained above, we will include no information in the records of your interview that would link your responses back to you and recordings of your conversation will be destroyed once the study is complete. . Efforts will be made to limit the use and disclosure of your personal information from the initial contact list to people who have a need to review this information. Although no information will be used against you, we cannot promise complete confidentiality. Organizations that may inspect and copy your information include the Institutional Review Board (IRB), the committee that provides ethical and regulatory oversight of research, and other representatives of this institution, including those that have responsibilities for monitoring or ensuring compliance.

Whom do I contact if I have questions, concerns or feedback about my experience?

This research has been reviewed and approved by an IRB within the Human Research Protections Program (HRPP). To share feedback privately with the HRPP about your research experience, call the Research Participants' Advocate Line at 612-

625-1650 or go to https://research.umn.edu/units/hrpp/research-participants/questions-concerns. You are encouraged to contact the HRPP if:

- The research team is not answering your questions, concerns, or complaints
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Will I have a chance to provide feedback after the study is over?

The HRPP may ask you to complete a survey that asks about your experience as a research participant. You do not have to complete the survey if you do not want to. If you do choose to complete the survey, your responses will be anonymous.

If you are not asked to complete a survey, but you would like to share feedback, please contact the study team or the HRPP. See the "Investigator Contact Information" of this form for study team contact information and "Whom do I contact if I have questions, concerns or feedback about my experience?" of this form for HRPP contact information.

Can I be removed from the research?

You may choose to stop participating in the study any time before an interview.

By agreeing to be interviewed, you indicate your consent to take part in this research study.

Name of Participant (please print) ____________________

________________ ____________

Signature (Consent of Participant) Date

ii): Kiswahili Version (nakala iliyohaririwa)

Jina la Utafiti: *Kutoka Kijijini hadi Usomini: Hali ya Utamadunisho wa Mziki wa Kiutamaduni katika Vyuo vya Elimu ya Juu Tanzania*

Mawasiliano ya Timu ya utafiti:

Kama una maswali yoyote kuhusu utafiti huu, matokeo yake ama mashaka, tafadhali wapigie simu timu ifuatayo ya watafiti:

<table>
<tr>
<td>Mtafiti Mkuu: Akosua Addo

Idara: Mziki

Nambari ya Simu: 612-624-8516

Anwani ya barua pepe: addox002@umn.edu</td>
<td>Mtafiti mwanafunzi: Emmanuel Kaghondi

Nambari ya simu, USA: 507-456-3110; TZ: +255787306595

Anwani ya barua pepe: kagho001@umn.edu</td>
</tr>
</table>

Habari Muhimu Kuhusu Utafiti huu.

Yafuatayo ni maelezo mafupi yatakayokusaidia kuamua kushiriki ama kutoshiriki katika utafiti huu. Maelezo ya ziada yameorodheshwa baadae chini.

Utafiti huu unahusu nini?

Umealikwa kushirikia katika utafiti huu wenye lengo la ni kufahamu mahusiano yaliyopo kati ya mziki wa asili na mtazamo wa wanafunzi juu ya mziki huo katika ngazi ya masomo ya juu ili kubaini ushiriki wa Vyuo vikuu katika kutamadunisha mziki wa asili kutoka kwenye tamaduni za wanafunzi hadi ngazi ya elimu ya Juu. Lengo mbadala ni kubaini pia misingi ya mitaala iliopo, mitazamo ya wanafunzi dhidi ya mitaala hiyo na mabadiliko ya kiwakati yanayochangia uboreshaji wa maudhui ama thamani ya elimu tolewa kwa kadiri ya mahitaji na matarajio ya wanafunzimahusiano.

Wewe umealikwa kutokana na uzoefu wako na ushiriki wako katika eneo zima la Elimu ya mziki katika Chuo Kikuu kama mwanafunzi, mhitimu wa Chuo au Mwalimu. Hakuna faida ya moja kwa moja utakayopata kwa kushiriki katika utafiti huu, ingawa kwa kushiriki utakuwa umesaidia kutoa mchango katika uboreshaji wa taaluma ya Elimu ya Juu Tanzania. Mahojiano yatafanyika mahali tulivu na ambapo utaona panafaa ambapo utatakiwa kueleza mtazamo wako binafsi kuhusu mada husika. Mahojiano yatafanywa kwa Kiswahili ama Kiingereza kutegemeana na matakwa yako.

Kwa nini nimechaguliwa kushiriki katika utafiti huu?

Tunakualika wewe kushiriki kwasababu ya uzoefu wako katika eneo la elimu ya mziki Tanzania.

Napaswa kujua nini kuhusu utafiti huu?

Kama utakubali ama kukataa kushiriki ni uamuzi wako.

Unaweza kuamua kutoshiriki usipotaka.

Unaweza kuamua kushiriki na baadae ukaghairi.

Maamuzi yako hayatabadilisha mahusiano yako.

Unaweza kuuliza swali lolote kabla hujafanya maamuzi ya kushiriki.

Kwa nini utafiti huu unafanywa?

Tanzania ina aina mbali mbali ya mziki wa asili, lakini hakuna habari za kutosha kuhusu nafasi mahususi ya mziki wa asili katika mfumo wa Elimu nchini. Vyuo mbalimbali nchini vina aina ya mtaala wao wa mziki na kutofautiana rasilimali, utoaji maarifa na utambuzi wa tamaduni za wanafunzi na mahitaji yao. Lengo mahususi la utafiti huu ni kufahamu mahusiano yaliyopo kati ya mziki wa asili na mtazamo wa wanafunzi juu ya mziki huo katika ngazi ya masomo ya juu ili kubaini ushiriki wa Vyuo vikuu katika kutamadunisha mziki wa asili kutoka kwenye tamaduni za wanafunzi hadi ngazi ya elimu ya Juu. Lengo mbadala ni kubaini pia misingi ya mitaala iliopo, mitazamo ya wanafunzi dhidi ya mitaala hiyo na mabadiliko ya kiwakati yanayochangia uboreshaji wa maudhui ama thamani ya elimu tolewa kwa kadiri ya mahitaji na matarajio ya wanafunzi.

Utafiti utachukua muda gani?

Ikiwa utakubali kushiriki katika utafiti huu, utaulizwa maswali yanayokutaka kutoa maoni yako binafsi juu ya uzoefu wako na hisia zako kwa kadiri unavyoamini maoni yako yatasaidia kuboresha maendeleo ya mtaala wa vyuo vikuu Tanzania. Mahojiano yatachukua angalau dakika 60-90 na ikihitajika, kwa ridhaa yako, mahojiano yanaweza kufanya kwa kugawanywa mara mbili. Kwa hiyo angalau masaa 2-3 yatahitajika kwa pamoja.

Nitahitajika kufanya nini ili kushiriki?

Ukikubali kushiriki, utaulizwa maswali ya kiujumla kuhusu mtazamo wako juu ya mziki wa kitamaduni na nafasi ya mziki huo katika vyuo vikuu. Maelezo ya ziada yataorodheshwa baadae chini ya kwenye sehemu inayohusika na “nini kitafanyika nikisema ndio, nataka kushiriki utafiti huu?”

Je inawezekana nikishiriki katika utafiti huu nitajitia matatani?

Hatukusudii kukusababishia matatizo yoyote kwa kushiriki katika utafiti huu. Hatutahusianisha habari zako binafsi na maelezo utakayotoa ili kuepusha kuhusianishwa na majibu utakayotoa. Kumbukumbu za sauti tutakazo rekodi zitaharibiwa mara tu utafiti huu utakapokamilika.

Je utafiti huu utanisadia mimi kwa jinsi yoyote?

Hapana, hatuwezi kukuahidi faida yoyote ya moja kwa moja kwa kushiriki katika utafiti huu. Lakini, ipo faida isiyo ya moja kwa moja kwani utakuwa umesaidia kuchangia maoni katika uboreshaji wa mtaala kwa kadri ya mahitaji ya mziki nchini.

Maelezo ya Kina Kuhusu Utafiti Huu

Yafuatayo ni maelezo ya kina kuhusu utafiti huu kama nyongeza ya yaliyoelezwa juu.

Ni idadi ya watu wangapi watashiriki?

Tunategemea kuhoji watu 8-15 kwa ajili ya utafiti huu.

Nini kitatokea ikiwa nitasema "Ndio, ninakubali kushiriki?"

Utaombwa kukubaliana na mtafiti muda ambao utafaa kuhojiwa

Na vipi kama nikisema "Ndio" halafu baadae nikabadilisha mawazo?

Unaweza kuamua kuacha kushiriki kwenye utafiti wakati wowote kabla ya kuhojiwa. Hautajenga chuki na mtu yeyote kwa maamuzi yako.

Nini kitatokea dhidi ya maelezo yangu binafsi mtakayokusanya?

Kama ilivyoelezwa juu, hatutakusanya maelezo binafsi ambayo yanaweza kuhusianishwa na mahojiano yako na kumbukumbu za sauti tutakazo rekodi zitaharibiwa mara tu baada ya kumalizika kwa utafiti. Tutafanya iwezekanavyo kutoshirikisha mtu yeyote habari zako binafsi isipokuwa kwa watafiti wenza wanaohusika na utafiti huu. Ingawa hatuna nia ya kutumia bahari zako dhidi yako, bado hatuwezi kukuahidi usiri wa moja kwa moja kwani taasisi zinazoratibu utafiti huu hasa Institutional Review Board (IRB), na kamati ya maadili na misingi ya utafiti na wote wenye wajibu wa kusimamia maadili ya kitafiti wanaweza kupitia baadhi ya habari katika kutekelza majuku yao.

Niwasiliane na nani ikiwa nina swali, dukuduku, ama maoni yanayohusu uzoefu wangu?

Utafiti huu umehaririwa na Kamati ya Uhariri ya Taasisi (IRB) ikiwa unakidhi vigezo vya kumlinda binadamu- Human Research Protections Program (HRPP). Kama una maoni binafsi wasiliana na HRPP kwa kuwapigia kwenye nambari yako kama ifuatavyo: Research Participants' Advocate Line at 612-625-1650 ama nenda kwenye tovuti yao: https://research.umn.edu/units/hrpp/research-participants/questions-concerns. Unashauriwa kuwasiliana na HRPP kama:

- Timu ya watafiti hawajataka kutoa majibu ya maswali yako, dukuduku ama malalamiko.
- Huwezi kuwapata timu ya utafiti katika mawasiliano.
- Unataka kuzungumza na mtu mwingine kwa jambo nyeti badala ya timu ya utafiti.
- Una maswali kuhusu haki zako kama mshiriki wa utafiti.
- Unataka kupata maelezo ama una mchango wa ziada katika utafiti huu.

Je nitapewa nafasi ya kutoa maoni baada ya utafiti kukamilika?

HRPP inaweza kukuomba utoe maoni yako kuhusu ushiriki wako katika utafiti. Sio lazima ukubali kufanya hivyo. Ikiwa utakubali kushiriki kwa maoni ziada, habari zako zitabaki kuwa za siri.

Kama hukuombwa kutoa maoni na ukawa na maoni, tafadhali wasiliana na timu ya watafiti ama HRPP. Angalia sehemu ya "Mawasiliano ya timu ya utafiti" kuhusu anwani za namna ya kuwasiliana na watafiti ama kwenye sehemu ya "niwasiliane na nani ikiwa nina swali, dukudukud, ama maoni yanayohusu uzoefu wangu?" kuwasiliana kupitia HRPP.

Je naweza kujiondoa kwenye utafiti?

Unaweza kuambua kujiondoa kwenye utafiti wakati wowote kabla ya mahojiano.

Kwa kukubali kuhojiwa, utakua umeonesha ridhaa ya kushiriki katika utafiti huu.

Jina la Mshiriki (andika tafadhali) ____________________________________

____________________________________ ________

Sahihi ya ridhaa (*Consent of Participant*) Date

Appendix B: Interview Protocol

i) English version (a revised research title)

Research title:

From Village to Academia: The State of Music-Culture Enculturation Process in Collegiate Programs of Tanzania

Research purpose.

The purpose of this study is to explore the relationship between students' indigenous music education and the experiences at higher education institutions to understand how Tanzania is responding to the quest of enculturation continuity of pre-collegiate and collegiate music education. I want to know in what way have higher education institutions in Tanzania embraced the indigenous music and reconciled music-cultures in the attempt to offer musical-arts education.

A: Music students

Adapted and modified protocol from Nzewi (2007); Benbow, R. (2011)

1. First of all, before we establish our discussion, share with me your experience at [*name of the University*], what do you remember?!
2. (What context/ situation has influenced that memory?)
3. What was the nature of your musical experience since childhood until you enrolled in the music degree program at the university?

Follow up/ pointer questions:

a. Tell me more about your Childhood music experiences the various genres, styles and types of music you were directly or indirectly exposed to.

b. Tell me about any opportunities you had to participate in music making and early kinds of ways of experiencing music.

c. What music types appealed to you in early life, and what influenced your preference (family, peers, technology, religion, social life, etc.)?

d. How was learning experience like? How did you learn?

4. What kind of music do you identify yourself with currently? Why?

5. Coming from your music experience, how was it to attend the Collegiate music training?

6. When did you begin your formal music studies in or outside school environment? What did you learn specifically? In what ways (How) did you learn? Was there any (not) favorite way of learning or teachers' approach?

7. What was the motivation for studying music as a subject of specialization at the University level? Are there influences as well as the genres, styles and types of music that interest you as a student or as a social person.

8. What opportunity did you hope for? Would you gain from your education? Do you think these opportunities would be different if you had not studied music?

9. What focus/emphasis of music did the music program offer? Was that what you expected?

10. In what area/music do you consider yourself strong? Indigenous, Choral, Western classical, bongo flava…?

11. What does it mean to you to be a musician now? How do you think your education sets you apart from most other Tanzanian musicians?

12. Tell me about your experience of the current music situation in Tanzania:

a. The music that is available in your environment

b. The music that you pay attention to

c. The music that you participate in as a performer/conductor/producer, etc.

d. The music types you prefer to be studied or do not prefer? (Why you like or do not like that kind of music?)

13. What do you think of your indigenous musical experience and your university musical knowledge?

a. First, is there any need for the indigenous music in the higher education? Why if any?

b. In what way, in your opinion, do you think the indigenous music should be taught/studied?

c. Is there a type of indigenous music/*ngoma* or a way that should be used to learn it? What/Why?

14. Talk about your future career in music: Start about your areas of interests in music studies and reasons why you prefer such area/s of music specialization. Do you consider any alternatives should your preferred career objectives not be possible?

15. How did the university music education prepare you for a career in music and your current learning environment?

16. Deriving from your current experiences and expectations as a music student, do you have any recommendation of any changes you would like to see in the Department of Music that could best prepare you (or other students of your kind) for your envisioned career in the field of music?

B: Alumni [and 1-5 years alumni]

1. First of all, before we establish our discussion, share with me your experience at [*name of the University*], what do you remember?!
2. (What context/ situation has influenced that memory?)
3. What was the nature of your musical experience since childhood until till you enrolled in the music degree program at the university?

Follow up/ pointer questions:

   a. Tell me more about your Childhood music experiences the various genres, styles and types of music you were directly or indirectly exposed to.
   b. Tell me about any opportunities you had to participate in music making and early kinds of ways of experiencing music.
   c. What music types appealed to you in early life, and what influenced your preference (family, peers, technology, religion, social life, etc.)?
   d. How was learning experience like? How did you learn?

4. What kind of music do you identify yourself with currently? Why?
5. Coming from your music experience, how was it to attend the Collegiate/University music training?
6. When did you begin your formal music studies in or outside school environment?

What did you learn specifically? In what ways (How) did you learn? Was there any (not) favorite way of learning or teachers' approach?

7. What was the motivation for studying music as a subject of specialization at the University level? Are there influences as well as the genres, styles and types of music that interest you as a student or as a social person.
8. What opportunities did you hope for? Do you think these opportunities would be different if you had not studied music?
9. What focus/emphasis of music does the music program offer? Was that what you expected?
10. In what area/music do you consider yourself strong? Indigenous, Choral, Western classical, bongo flava…?
11. What does it mean to you to be a professional music student now? How do you think your education sets you apart from most other Tanzanian musicians?
12. Tell me about your experience of the current music situation in Tanzania:
    a. The music that is available in your environment
    b. The music that you pay attention to.
    c. The music that you participate in as a performer/conductor/producer, etc.
    d. The music types you prefer or do not like? (Why you like or do not like that kind of music?)
13. What do you think of your indigenous musical experience and your university musical knowledge?
    a. First, is there any need for the indigenous music in the higher education? Why if any?
    b. In what way, in your opinion, do you think the indigenous music should be taught/studied?
    c. Is there a type of indigenous music/ngoma or a way that should be used to learn it? What/Why?
14. Talk about your career in music: Start about your areas of interests in music studies and reasons why you preferred such area/s of music specialization. Do you consider

any alternatives should your preferred career objectives not be possible?

15. (Now you are in your work area, how do you use your artistic skills? What kind of music are you engaged with, teach/perform…?)
16. How did the university music education prepare you for a career in music and your current learning environment?
17. Deriving from your current experiences and expectations when you were a music student, do you have any recommendation of any changes you would like to see in the Department of Music that could best prepare you (or other students of your kind) for your envisioned career in the field of music?

C: Music professors:

1. What is the focus of your curriculum model?
2. What was your thinking behind the development of such curriculum model?
3. What were the specific influences of that thinking?
4. Who are the key people in the curriculum development?
5. What is your thinking now on how the curriculum is functioning?
6. Do you have any reassurances/ concerns about how or what students learn in your music programs?
7. From what musical backgrounds do your students come?
8. On what areas do you think students are strong? Why?
9. In which areas are your students' weakest? Why? (And how to you address that in the curriculum?)
10. Does your knowledge of student backgrounds, and strengths impact the curriculum? In what way?
11. What aspects or kinds of music would you like students to learn? And why is that preference?
12. What do you imagine seeing your students doing after their completion?
13. Share your approach to the indigenous music learning in classroom?
    a. What is the position of an indigenous music in your curriculum?

b. How do you approach it?
c. How do you choose what to teach?
d. What is your preferred pedagogical approach?
e. How do you access resources, cultural knowledge of the music, etc!
f. What is your Language of teaching? Why?
g. Why do you think that the best approach possible?

14. Is there any challenge you've encountered through using that approach?
15. Is there any approach that you wish could be applicable but unable to use? (What, how?)
16. What particular kind of music or learning situation is more meaningful/significant to you as a teacher?
17. Is there any challenge you are facing as a music program? What if any?
18. Is there anything else that you would like to talk about?
19.

Thank you for your participation

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ii) Kiswahili version

Mada ya Utafiti:

Kutoka Kijijini hadi Usomini: Hali ya Utamadunisho wa Mziki wa Kiutamaduni katika Vyuo vya Elimu ya Juu Tanzania

Lengo kuu la utafiti:

Lengo kuu la utafiti ni kufahamu mahusiano yaliyopo kati ya mziki wa asili na mtazamo wa wanafunzi juu ya mziki huo katika ngazi ya masomo ya juu ili kubaini ushiriki wa Vyuo vikuu katika kutamadunisha mziki wa asili kutoka kwenye tamaduni za wanafunzi hadi ngazi ya elimu ya Juu.

A: Dodoso kwa wanafunzi wanaosoma Mziki

Adapted and modified protocol from Nzewi (2007); Benbow, R. (2011)

1. Kwanza, kabla hatujaenda sana katika mahojiano, naomba niambie uzoefu wako wa Elimu ya Mziki katika Chuo Kikuu …… [ ], Nini mawazo zako?
2. (Ni mazingira/hali gani imechangia kuwa na hizo kumbukumbu hizo?)
3. Hali ya kimziki kutoka unakua hadi unaenda kusomea shahada ya mziki chuoni ilikuaje?

Maswali mbadala?

a. Kwanza niambie kuhusu uzoefu wako wa mziki wakati wa utoto, ulizingirwa na aina gani ya mziki, mtindo ama utamaduni gani wa mziki?
b. Ni fursa gani za kimziki ulizipata wakati huo na fursa hizo ulizipata katika

aina gani ya mziki?

   c. Wewe ulikuwa mpenzi wa mziki wa aina gani hasa? na ni nani alichangia mapenzi hayo (wazazi labda, marafiki, dini, maisha ya kijamii, ama technologia, nk.)?
   d. Hali ya kujifunza ilikuwaje? Na Ulijifunzaje?

4. Kwa sasa wewe unajitambua kama mwanamziki wa aina gani ya Mziki? Na kwa nini?
5. Kutoka kwenye mfumo wa kimziki ulioukulia, hali kujifunza mziki Chuoni ikoje?
6. Ni lini hasa uliamua kusomea mziki?
7. Ni nini kilikusukuma kuamua kusomea mziki kama elimu yako ya kitaaluma. Je kuna mtu? ama aina fulani ya mziki ilikupelekea kuvutiwa kusomea mziki?
8. Kuna fursa gani unategemea kupata kutokana na elimu yako hii ya mziki? Unadhani kama usingesomea mziki fursa hizo zingekupita ama zingekuwa tofauti?
9. Katika Idara ya Mziki unakosoma, ni mambo gani unayojifunza? Je, hayo ndio uliyotegemea au ni tofauti?
10. Huwa mnajifunza kwa njia gani? au kivipi? Kuna namna ya kujifunza unayoipendelea zaidi au ufundishaji unaoupenda kuliko mwingine?
11. Je wewe binafsi sasa unajihisi umebobea au upo vizuri katika jambo gani/mziki wa aina gani? Je, mziki wa asili labda, wa Kwaya, wa Kimagharibi au wa bongo flava…?
12. Kwa mfano sasa unapoitwa mtaalam wa mziki, kwako ina maana gani (kwenye jamii)?
13. Unadhani elimu yako inakutofautishaje wewe na watu wengine ambao hawajasomea mziki lakini wanafanya mziki ndani ya jamii?
14. Kwa uzoefu wako katika mziki, Je, unaionaje hali ya sasa ya katika Mziki nchini Tanzania:
   a. Ni aina gani ya mziki unaopatikana katika mazingira yako?
   b. Je, ni aina gani hasa ya mziki wewe binafsi unaopendelea kusikiliza mara kwa mara?
   c. Aina gani hasa ya mziki wewe unapenda kupiga, ama kushiriki kama mpigaji, kiongozi, produza, nk.
   d. Ni aina gani hasa ya mziki unaoupa kipaumbele ufundishwe au unaodhani haihitaji kufundishwa? (Kwa nini unaupenda mziki huo ama huna mvuto?)
15. Ni aina gani ya mziki wewe binafsi unatamani itiliwe mkazo Chuoni?
16. Kwa jinsi unavyojifunza Chuo kikuu, unafikirije juu ya mziki wa asili unavyofundishwa, nafasi yake kwenye mtaala, umuhimu wake kwa wanafunzi na maarifa uliyoyapata ya mziki huo Chuo Kikuu?
   a. Kwanza kuna umuhimu wowote wa kujifunza mziki wa asili? Umuhimu gani kama upo?
   b. Je, unadhani njia ipi ni bora ya kujifunza mziki wa asili?

c. Kuna aina ya mziki/ngoma au namna ambao wewe ungeipendelea zaidi? Kwa nini?

17. Matarajio yako ya baadae kimziki ni nini:
    a. Anza na eneo unalodhani umebobea na sababu za kuamua kubobea katika eneo hilo.
    b. Je unakusudia kufanya kazi nyingine ya ziada ukikwama katika eneo hilo?
    c. Je kuna vitu ambavyo umejifunza lakini wewe binafsi unafikiri hutavitumia?
18. Ni kwa kadiri gani Chuo kimeweza kukuandaa kufikia malengo ama matarajio yako ya baadae katika kukuandaa kwenye mazingira unayoyatarajia?
19. Ukichukulia, unachojifunza sasa na matarajio yako ya baadae kama mwanafunzi, unadhani ni nini kingebadilika katika Mtaala wa mziki ili kukupa fursa bora zaidi?

Asante kwa ushirikiano wako

Mada ya Utafiti:

Kutoka Kijijini hadi Usomini: Hali ya Utamadunisho wa Mziki wa Kiutamaduni katika Vyuo vya Elimu ya Juu Tanzania

Lengo Kuu la utafiti:

Lengo kuu la utafiti ni kufahamu mahusiano yaliyopo kati ya mziki wa asili na mtazamo wa wanafunzi juu ya mziki huo katika ngazi ya masomo ya juu ili kubaini ushiriki wa Vyuo vikuu katika kutamadunisha mziki wa asili kutoka kwenye tamaduni za wanafunzi hadi ngazi ya elimu ya Juu.

B: Wahitimu waliohitimu kati ya waka 1-5

1 Kwanza, kabla hatujaenda sana katika mahojiano, naomba niambie uzoefu wako wa Elimu ya Mziki katika Chuo Kikuu cha…… [ ], Nini kumbukumbu zako?

2 (Ni mazingira/hali gani imechangia kuwa na hizo kumbukumbu hizo?)

3 Hali ya kimziki kutoka unakua hadi unaenda kusomea shahada ya mziki chuoni ilikuaje?

Maswali mbadala?

a. Kwanza niambie kuhusu uzoefu wako wa mziki wakati wa utoto, ulizingirwa na

aina gani ya mziki, mtindo ama utamaduni gani wa mziki?

b. Ni fursa gani za kimziki ulizipata wakati huo na fursa hizo ulizipata katika aina gani ya mziki?
c. Wewe ulikuwa mpenzi wa mziki wa aina gani hasa? na ni nani alichangia mapenzi hayo (wazazi labda, marafiki, dini, maisha ya kijamii, ama technologia, nk.)?
d. Hali ya kujifunza ilikuwaje? Na Ulijifunzaje?

4 Kwa sasa wewe unajitambua kama mwanamziki wa aina gani ya Mziki? Na kwa nini?

5 Kutoka kwenye mfumo wa kimziki ulioukulia, hali kujifunza mziki Chuoni ilikuaje?

6 Ni lini hasa uliamua kusomea mziki? Ulijifunza nini hasa Chuoni? Ulijifunza kwa njia gani? au kivipi? Kuna namna ya kujifunza uliyoipendelea zaidi au ufundishaji ulioupenda kuliko mwingine?

7 Ni nini kilikusukuma kuamua kusomea mziki kama elimu yako ya kitaaluma. Je kuna mtu? ama aina fulani ya mziki ilikupelekea kuvutiwa kusomea mziki?

8 Kuna fursa gani unategemea kupata kutokana na elimu yako hii ya mziki? Unadhani kama usingesomea mziki fursa hizo zingekupita ama zingekuwa tofauti?

9 Katika Idara ya Mziki ulikosoma, ni mambo gani unayojifunza? Je, hayo ndio uliyotegemea au ni tofauti?

10 Je wewe binafsi sasa unajihisi umebobea au upo vizuri katika jambo gani/mziki wa aina gani? Je, mziki wa asili labda, wa Kwaya, wa Kimagharibi au wa bongo flava…?

11 Kwa mfano sasa unapoitwa mtaalam wa mziki, kwako ina maana gani (kwenye jamii)? Unadhani elimu yako inakutofautishaje wewe na watu wengine ndani ya jamii ambao hawajasomea mziki lakini wanafanya mziki?

12 Niambie juu ya uzoefu wako katika mziki, Je, unaionaje hali ya sasa ya katika Mziki nchini Tanzania:

a. Ni aina gani ya mziki unaopatikana katika Aina gani hasa ya mziki inapatikana

mazingira yako?

e. Je, ni aina gani hasa ya mziki wewe binafsi unaopendelea kusikiliza mara kwa mara?
f. Aina gani hasa ya mziki wewe unapenda kupiga, ama kushiriki kama mpigaji, kiongozi, produza, nk.
g. Ni aina gani hasa ya mziki unaoupa kipaumbele ufundishwe au unaodhani haihitaji kufundishwa? (Kwa nini unaupenda mziki huo ama huna mvuto?)

20. Sasa katika eneo unapofanya kazi, ni namna gani unavyotumia ujuzi wako wa kimziki? Na ni aina gani ya mziki unajihusisha nao, unafundisha ama unapiga?
21. Kwa uzoefu wako, unafikirije juu ya hali ya mziki wa asili na nafasi yake katika Elimu ya Chuo Kikuu?
22. Matarajio yako ya baadae kimziki yalikuwa nini: Anza na eneo ulilotamani kubobea na sababu za kuamua kubobea katika eneo hilo. Je kazi unayofanya inalingana na elimu yako ama ungetamani kazi tofauti?
23. Ni kwa kadiri jinsi gani Chuo kimeweza kukuandaa kufikia malengo ama matarajio yako ya baadae katika kukuandaa kwenye matarajio yako?.
24. Ukichukulia ulichojifunza na matarajio yako ya baadae kama mwanafunzi, unadhani ni nini kingebadilishwa katika Mtaala wa mziki ili kukupa fursa bora zaidi?

Asante kwa ushirikiano wako

C: Maprofesa wanaofundisha Mziki:

1. Mtazamo wa muundo wa Mtaala wenu ni nini hasa?
2. Mlikuwa na mawazo gani wakati mnatayarisha mtaala?
3. Ni mazingira gani yaliletekea ama kushawishi mawazo yenu katika matayarisho?
4. Nani hasa ni wahusika wakuu katika utayarishaji wa mtaala?

5. Mawazo yenu yakoje sasa kwa jinsi mtaala unavyofanya kazi/unavyopokelewa na wanafunzi?
6. Matumaini gani mnayo juu ya ufanisi wa wanafunzi/ama changamoto kuhusu jinsi wanafunzi wanavyopokea mafunzo?
7. Mnapokea wanafunzi kutoka mazingira/aina gani za uzoefu wa aina gani kimziki?
8. Je unadhani ni katika maeneo gani wanafunzi huonyesha ukomavu kimziki? Kwanini?
9. Na ni katika eneo gani wapo chini katika kiwango? (Wanasaidiwaje wanafunzi wa namna hiyo?)
10. Je uzoefu wa kimziki wanaokuja nao wanafunzi ama uwezo wao katika mazingira waliyokulia unachangiaje namna ya utekelezaji wa mtaala? Na ni kwa namna gani?
11. Ni aina gani ya mziki ambao ungependa ama hali ya uanamziki amayo unatamani wanafunzi wako wangejifunza? Na kwa nini unapendelea aina hiyo?
12. Unapowaangalia wanafunzi wako, unatarajia nini baada ya kumaliza elimu yao ya Chuo kikuu?
13. Niambie uzoefu wako jinsi mziki wa kitamaduni unavyofundishwa hapa Chuoni:
    a. Mziki wa asili una nafasi gani katika mtaala wenu?
    b. Ni jinsi gani huwa mnaufundisha?
    c. Huwa mnaamuaje kwamba mziki gani wa kitamaduni ufundishwe?
    d. Ni namna gani ya ufundishaji inapendelewa kutumika kujifunzia mziki wa kitamaduni?
    e. Je huwa mnatoa wapi habari, zana/vifaa ama maarifa ya mziki huo wa utamaduni husika kabla ya kuwafundisha wanafunzi?
    f. Lugha gani ya kufundishia huwa inatumika? Na kwa nini?
    g. Je unadhani ni njia gani bora ya kujifunza mziki wa kitamaduni?
14. Je kuna changamoto yeyote mnazokumbana nazo katika mbinu ulizozitaja za ufundishaji mziki wa kiasili?
15. Je kuna namna nyingine bora unayotamani au unayoona ingefaa zaidi kufundishia mziki wa kiasili?Ipi/Namna gani?

16. Ni aina gani hasa ya mziki ama hali ya kujifunzia yanaweza kuleta mchango mkubwa kwa kuwa na maana kubwa kwa wanafunzi baadae?
17. Kuna changamoto zozote mnazokumbana nazo kama Idara ya Mziki? Kama zipo ni zipi?
18. Je, kuna swali ama jambo ambalo sijaligusia na ungependa kuliongelea?

Asante, nashukuru kwa ushirikiano wako

Appendix C: University of Minnesota IRB

University of Minnesota

Twin Cities Campus

Human Research Protection Program
Office of the Vice President for Research

D528 Mayo Memorial Building
420 Delaware Street S.E.
MMC 820
Minneapolis, MN 55455

Phone: 612-626-5654
Fax: 612-626-6061
Email: irb@umn.edu
http://www.research.umn.edu/subjects/

EXEMPTION DETERMINATION

July 5, 2018

Akosua Addo

763-767-2386
addox002@umn.edu

Dear Akosua Addo:

On 7/5/2018, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title of Study:	From Village to Academia: Reconciling Musical Cultures of Origin with Broadened Music Identities in Collegiate Programs of Tanzania
Investigator:	Akosua Addo
IRB ID:	STUDY00003669
Sponsored Funding:	None
Grant ID/Con Number:	None
Internal UMN Funding:	None
Fund Management Outside University:	None
IND, IDE, or HDE:	None
Documents Reviewed with this Submission:	• En_Recruitment material_From Village to Academia, Category: Recruitment Materials; • Qn_Sw_From Village to Academia, Category: Other; • Swa_consentFrom Village to Academia, Category: Consent Form; • Protocol_From Village to Academia, Category: IRB Protocol; • ConcentForm_From Village to Academia, Category: Consent Form; • Certification of Translation, Category: Other;

Driven to Discover℠

	• Sw_recruitment material_From Village to Academia, Category: Recruitment Materials; • QN_En_From Village to Academia, Category: Other;

The IRB determined that this study meets the criteria for exemption from IRB review. To arrive at this determination, the IRB used "WORKSHEET: Exemption (HRP-312)." If you have any questions about this determination, please review that Worksheet in the HRPP Toolkit Library and contact the IRB office if needed.

This study met the following category for exemption:

• (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that Human Subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the Human Subjects responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects financial standing, employability, or reputation

Ongoing IRB review and approval for this study is not required; however, this determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities impact the exempt determination, please submit a Modification to the IRB for a determination.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the HRPP Toolkit Library on the IRB website.

For grant certification purposes, you will need these dates and the Assurance of Compliance number which is FWA00000312 (Fairview Health Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003).

Sincerely,

Bri Warner
IRB Analyst

We value feedback from the research community and would like to hear about your experience. The link below will take you to a brief survey that will take a minute or two to complete. The questions are basic, but your responses will help us better understand what we are doing well and areas that may require improvement. Thank you in advance for completing the survey.

Even if you have provided feedback in the past, we want and welcome your evaluation.

Appendix E: Introduction Letter

TUMAINI UNIVERSITY MAKUMIRA
P.O. Box 55, USA-RIVER,
Tanzania, East Africa.

VICE CHANCELLOR

25TH June 2018

Our Ref: TUMA/VC/ESK/12

TO WHOM IT MAY CONCERN

RE: REV. EMMANUEL SAMWEL KAGHONDI

This is to certify the Rev. Kaghondi is our *bona fide* member of staff on Ph.D Programme and we should be grateful for any help rendered to him to conduct the research he is required to do.

Yours sincerely,

Rev. Joseph W. Parsalaw
VICE CHANCELLOR
TUMAINI UNIVERSITY MAKUMIRA

TUMAINI UNIVERSITY MAKUMIRA
Vice Chancellor
P.O.Box 55 ·Usa River · Tanzania

Cc: Registrar – TUMA

JWP/fn

Appendix E: Authorization to Quote Dr. Kedmon Mapana by Name

Re: Urgent: Your permission to quote you

From: kedmon mapana (kmapana@yahoo.com)

To: emadebo@yahoo.com

Date: Sunday, June 23, 2019, 05:54 AM CDT

Hi Kaghondi,
Thanks for writing. You did a good job capturing my thinking. I do approve for citations and so on. One minor correction: it should be " an Mgogo by origin" . In addition, I said " we African Music Educators, when we write we do favour our African music but when we to the class we teach Western music". This thinking can raise lots of questions.
All the best on your study.
Kedmon

Sent from Yahoo Mail on Android