

**The Processes of Learning and Teaching *Cimbveka*: Enhancing Music
Education Practices in Primary Schools of the Southern Region of
Mozambique**

by

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Thesis presented in partial fulfilment of the Degree of
Master of Music

South African College of Music
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January 2021

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Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this thesis from the work or works of others has been attributed, cited and referenced.

Signed by candidate

Signature:

Date: 09/01/2021

Dedication

Borges Filho and Borges Júnior.

For you, my youngest children, who graciously accepted my long absence in your lives while I prioritised studying towards this degree. You are my inspiration.

Acknowledgements

Lord, Almighty Lord, God of Mercy, to whom I owe the breath of everyday living, for Your mercy and love You have made all good things possible in my life. You have made the dream of pursuing this Master's degree become real today. You have been before me in every struggle and challenge. You have put the right people in my path during the journey. You knew every need I had and enlightened those who could help me, and You guided me throughout this journey. Thank You my God.

My family: Stela, Borges Flh., Borges Jr., Honni, Celli, Cinda, Pascal, Nyayito, Vicência, Tagilo, and Heleninha. I know how hard it felt for all of you to go for months without my attention. I believed that taking this step could be rewarding to all of us in so many ways. Thank you for the sacrifices you made, and for the unconditional support during the last two years. You are really very special to me and you mean so much in every step I take.

My lecturers: Rick Deja, Veit Erlmann, Carin Murriss, and Sylvia Bruinders, I am short of words to describe your contributions towards my academic growth and, to some extent, to my personal and professional growth. Each of you have imparted your imprints to what has become my essence. Thank you very much. Even more specially, Prof. Bruinders, as my supervisor, for your guidance throughout the elaboration of this thesis; I know how challenging it must have been to work with me – given my language barriers. You have been very supportive to my studies in many ways. Special and endless thanks to you!

To the South African College of Music – University of Cape Town, my many thanks for the institutional support, I thank you. I extend my warm thanks to Eduardo Mondlane University, my employer. To the Mellon Foundation and NRF, institutions whose financial support was crucial in my journey and, probably, without your scholarships I could not have been able to take this journey, many thanks. I hope to value every institutional support in my community and to the society in general.

My friends, Júlio Sigauque and Milton Chissano, you made me feel home even thousands of kilometres away and in the very stressing conditions of feeling lonely in a foreign place. My words cannot express my gratitude but accept my 'thank you'. Mr. Raymond, Makinde, *putos* Jaime and Stéfano, my flat family with whom the lockdown due to COVID-19 was made less painful, many thanks for your caring and 'mess'.

To all those who have been so helpful to me in so many ways, those who I cannot cite in this space but directly and indirectly have contributed in some way to what I am today and opened the gates to what I can still achieve, warm and endless thanks. I could not come this far by myself.

Abstract

This study investigates *cimbveka* as part of Mozambican Copi people's indigenous music as well as the processes involved in teaching and learning the music. *Cimbveka* is an entertainment genre of traditional reed-pipe music that integrates song ('*ndando*'). The reed pipes are played and the song performed interchangeably, making *cimbveka* a two-part music performance. For this study, I took *cimbveka* to formal education settings with the aim to unveil and to understand its pedagogic potential to music education. I applied ethnographic methods as the main research method in ethnomusicological and educational research. As part of ethnographic methods, the participant observation method allowed me to engage with the participants by closely observing and interacting with the participants. During the observation process I used conversational interviews to collect information both in formal educational settings and in community settings. This was appropriate to gather valuable information regarding aspects difficult to observe. Thus, using open-ended questions, commenting about the events and paying special attention to occasional conversation between participants, triggered the informants to talk about several issues that helped in making sense of the data collected. In addition to conversational interviews, I used the Community of Philosophical Enquiry (CPE) to grasp the participants' thoughts regarding music education, as well as their understanding about traditional music. While participant observation was useful for data collection, the combination of ethnographic content analysis and the constructivist paradigm was useful to analyse the data. The ethnographic content analysis was important in interpreting the information collected through the CPE and conversational interviews as those data carried more of the participants' subjectivity, and the constructivist paradigm was useful to understand the social interactions around the *cimbveka* learning processes. The results reveal *cimbveka* as a holistic concept in music knowledge transmission as its performance features particular musical aspects such as rhythm, melody, pulse, tempo, and so forth, distinctly. The remarkable distinctiveness of these musical elements in *cimbveka* performance makes *cimbveka* practice a scaffolding tool to music learning. In addition, once *cimbveka* is learned mostly by imitation and repetition with the aid of formative assessment, this study concludes that learning and teaching within *cimbveka* practices is constructivist and phenomenological. This makes *cimbveka* a powerful tool to enhance music education in both processes of learning and teaching.

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Chapter One: General Background of the Study

1.1. Introduction

This study resulted from my concerns with music education in Mozambique. The confrontation between the *status quo* of music education as a curricular subject, and the actual teaching of it in the classroom at all levels of basic education in Mozambique triggered me to start the present study. As I discussed in my BMus Honours research, two major issues challenge music education and research in Mozambique: one is the shortage of trained music teachers due to lack of scholarship in music (Eduardo Mondlane University established a four-year Bachelor of Music degree in 2006 only), and the other is the adoption of Western music in the curriculum, which is taught by non-trained teachers. Consequentially, little or no serious scholarly research has been conducted on Mozambican music, particularly traditional music. An exception is the research conducted by students of Eduardo Mondlane University (UEM) as partial fulfilment for the culmination of their Bachelor of Music degree. Conclusions from studies conducted by such students confirm firstly, my earlier statement regarding the challenges to the music education curriculum in Mozambique and, secondly, the need to explore in-depth ways of understanding the challenges, in order to suggest suitable and sustainable solutions. Therefore, this study is aimed at understanding the processes involved in the teaching and learning of traditional musical arts by focusing on *cimbveka* (reed-pipe ensemble) and *'ndando* (song), musical practices of the Copi people. The research involved both primary school pupils and prospective primary school teachers, as well as music students from UEM, who are prospective music teachers. My aim was to sense their responses to the introduction of indigenous music in the education classroom setting.

In this research (on traditional Copi musical practices), I suggest that *local knowledge can work as a metaphor to scaffold musical theoretical concepts and practices in formal education, thereby easing learning and teaching processes of musical arts in formal settings*. According to Maxine Greene (1994:456) “metaphor is at the centre of language and it is the cognitive capacity that allows human beings to construct alternative modes of being and to envisage what might be if things were otherwise. It is metaphor that enables us to make creative sense of what is around us and what we carry in our memories”. In this sense, I contend that musical practices and other communicative strategies to which learners are native can contribute to the learning process in formal music education by providing the learners with ‘images’—from their memories—that can relate what they already know to the new contents taught at school. It is

worth mentioning that in the Mozambican context, there is no investment in musical instruments for primary and secondary schools – except some teacher training centres and UEM have some musical instruments. Thus, the use of locally produced musical instruments could alleviate the inaccessibility of instruments at schools: in this case, reed-pipes can be made available to the majority of pupils at low or no cost. Local songs can also be made available by community members for use in schools. My assumption is that these two options (locally made musical instruments and local songs) offer several advantages: 1) children will learn music, which they are relatively more familiar with (in comparison to Western musical repertoire and its current music education approach); this approach would 2) foster more collaboration between the community and the schools because the community members will contribute knowledge towards their children’s education in schools and 3) allow for the preservation of local musical practices. Therefore, I address the following questions as points of departure:

- How can the traditional processes of Copi musical arts apprenticeship improve learning and teaching of musical arts in institutional and community educational settings in Mozambique?
- What features do Copi musical arts have that can enhance learning and teaching in music education?

1.2. Background to *Cimbveka*: The Reedpipes of Southern Mozambique

I did not find scholarly research on *Cimbveka*, except its mention in Andrew Tracey and Laina Gumboreshumba’s work on transcription of the Venda *Tshikona* reed-pipe dance in South Africa. These researchers’ mention of the term “Chopi *chimveka*”¹ [sic] refers to the fact that this musical practice, like the Pedi *dinaka* and the Valley Tonga *ngoma buntibe*, had not been studied (Tracey & Gumboreshumba 2013). Notably, in Mozambique, *Cimbveka* is practiced by *vaCopi*, *vaTonga*, and *vaMhandla* ethnic groups from the Inhambane Province. Historically, the term “*vaCopi*” derived from the fact that these people are considered to be highly skilled in the use of the assegai and arrows (*wulahu* in *ciCopi*), which is a practice of the Venda people. According to popular tales, *vaCopi* are said to have used assegai and arrows during battles against invaders of their land. Therefore, it is popularly believed that the naming as Copi (sing.), *vaCopi* (pl.) for this ethnic group derived from their way of fighting using assegais.

¹ The spellings of the words “Chopi” and “Chimveka” as they appear do not conform with the spelling suggested by the standardised convention for Mozambican Bantu language orthography and spelling (Ngunga and Faquir 2012; Ngunga 2004). Instead, according to this convention, the correct spellings should be *Copi* and *Cimbveka*, respectively.

The word *kucopa* [verb], from which *vacopi* [noun] derives, literally refers to the act of hurling an object (a stone, an arrow, etc.) with the aid of a bow (normally made of wood and rubber) to hit the targets (see images below: figures 1 and 2, for examples). The research by Tracey and Gumboreshumba (2013) is insightful in that they focused their study on *Tshikona*, the reed-pipe music of the Venda people from the Limpopo Province, South Africa; this province shares borders with Mozambique and Zimbabwe. They emphasised the historical account of *Tshikona* in relation to the music of other South African groups and paid particular attention to the musical analysis focusing on the constitution of reed-pipe ensembles, the construction of the instrument, and the pitch which they consider relevant to reed-pipe music. Their particular attention to analysis focused more on musical notation: first, they considered Western staff notation and following, an attempt to notate the music using a system more specific to the context of *Tshikona*. They suggested a graphical representation that they believe can best visually describe the sonic events of *Tshikona* in more detail.



Figure 1: *Wuhahu* (hunting bow and arrow)²

Figure 2: *Xibhalakatsa*³.

Likewise, Percival Kirby's study on reed pipes mentioned use of the assegai, and the bow and arrow for hunting by the Khoisan. He suggests that possibly the Khoisan transmitted the use of reed flutes to some regions of South Africa, such as Tonga (Kirby 1933). Coincidentally, Tonga is also an ethnic group in Inhambane, and vaTonga share the *Cimbveka* [*Gimbveka* in their

² Source:

https://www.google.com/search?q=arco+e+flecha+imagens&sxsrf=ALeKk03Bgac1v51hpw8PAor7IvQwO3KgVA:1588860531151&source=lnms&tbn=isch&sa=X&ved=2ahUKEwj657nc9qHpAhXcQEEAHVnNCJ8Q_AUoAXoECAsQAw&biw=1366&bih=625#imgrc=wA-ZSnEeGA4xVM&imgdii=SZFZqpnrdYD9UM

³ Source: <https://www.gettyimages.pt/fotos/fisga?mediatype=photography&phrase=fisga&sort=mostpopular>

language, GiTonga] culture. Kirby's study was centred mainly on the reed flute of Korana, Tswana, and Venda. He provided substantial information about reedpipes from sources that date from the 1400s to early 1900s, including his own research that incorporates an in-depth description, an analysis, and transcription of musical pieces of reedpipes of South Africa. His descriptions cover historical and geographical confluence of the usage of reedpipes as musical instruments within the sub-Saharan region. The study also covers the features of reedpipes by regions in different periods of the history in terms of their sonic properties, the material from which they were constructed and socio-cultural settings in which reed-pipe music and dance were performed. The analysis includes pitch, melodic and harmonic aspects that are then illustrated on transcriptions using the Western music notation system.

In general, there has been considerable study of reed-pipe music, which includes dance, for example, contributions by John Blacking, Emmanuelle Olivier, and Morakeng Lebaka, who conducted research on South African music. In his book "How Musical Is Man?", John Blacking referenced reedpipes to demonstrate the sound organisation in Venda musical practices. The book describes the tone and scale relations in *Tshikona*, shows how they are used, and also relates these aspects with the use of the reedpipes. Alongside the description of the sonic relations, the book also paid some attention to the nomenclature of the pipes; the names of the pipes carry a symbolic meaning in Venda societal and cultural life (Blacking 1974, 83–145). From a historical perspective, Emmanuelle Olivier's study of the archives of the Khoisan traces the history of African music. He reviewed the literature of Kirby, among other authors, and critically discussed what concerns reed-pipe music of South Africa. Another author worthwhile to mention is Hoernle. Her iconographic work on Nama reed-pipes shows that these reed-pipes interestingly share similarities with *cimbveka*. Moreover, the work describes Kirby's analysis of the reedpipes' tonal production. Oliver's (2006) main point about this study is the lack of sonic material that can tell the history through music, although some written work—particularly on reedpipes—has been made available and the notion that through hearing rather than seeing people we can make more sense of the history. Morakeng Lebaka contributed considerably to research on Pedi indigenous music with a focus on its transmission and he drew some special consideration to reed-pipe music (Lebaka 2018; Lebaka 2017; Lebaka 2013), which I discuss in the next section of this work.

Finally, the scholarly study of reedpipe music, and of *cimbveka* in particular, is justifiable as the reviewed literature has shown that there has not been much in-depth study on it. Hence, I believe that the research I am proposing will add to the growing literature of reed-pipe music

in southern Africa as well as the cultural connections of the peoples in this region. This study will focus particularly on the processes of learning and teaching *cimbveka*, which in turn intends to inform curricular praxes on the use of indigenous knowledge systems (IKS) in formal education. It will also contribute by adding written and sonic materials to the existing data, thereby preserving these for further study. It is my intention to influence curricular design in Mozambican institutions in order to utilise indigenous knowledges, particularly indigenous musics, to enhance formal education. I intend to develop teaching models and to theorise learning and teaching processes of the musical arts education through indigenous music.

1.3. Literature Review

1.3.1. Transmission of Indigenous Musics and Indigenous Knowledge Systems

Research addressing transmission of indigenous musics in Mozambique is non-existent. However, I found some studies on indigenous knowledge and curriculum by Mozambican researchers. Hence, I will use scholarly works on IKS and its transmission from societies other than Mozambique, like South Africa, which has plenty of research on these topics. The *status quo* of IKS in Mozambique has been considerably discussed in my Honours thesis (Gove 2018, 7–9). Broadly, I stated that the Mozambican Government, through its educational policy has established that the curriculum for basic education should include local knowledge (INDE/MINED 2003). However, such policy does not state clearly how, in practice, the Government's intention of including local knowledge can be materialised. Moreover, the curriculum and other education guiding documents lack content in local and indigenous knowledges education. Possibly, this is because the national education system in Mozambique relies mostly on models inspired by the Western educational system because of Portuguese colonial rule under which the country had been for years. In addition, the effects of globalisation might have significantly contributed to the *status quo* of IKS in relation to formal education, which has consequently preferred foreign cultural products and epistemologies at the expense of local knowledges. Similarly, local social practices, like storytelling and folk music, for example, have also been relegated to uselessness and mostly replaced by modern cultural practices learnt from the TV, social networks, and general media, in disregard of local and family traditional knowledges (Bonde 2016; Capece 2016; Goenha 2014; Ngoenha and Castiano 2011; Mangana 2014).

1.3.2. Indigenous Knowledge Systems (IKS)

Notwithstanding the case of Mozambique in scholarly research on IKS, South African academia offers relevant literature on the subject. From the claim that IKS is challenged to generate bodies of knowledge that have a positive impact on society, Catherine Hoppers states that this challenge calls for approaches that can be applied to the local with proper ideology, philosophy, method, and application opposed to the hegemony of the Western epistemological approaches that have been normalised elsewhere without prior scrutiny (Hoppers 2002a, vii). She contends that relying on Western epistemologies to solve local problems have shown to perpetuate ‘dark shadows’ for example on “identity formation and human development in all societies, wherever colonialism had left its footprints” (ibid). Furthermore, she warns that “Clearly the vacuum in theorisation, in the formation of perspectives on knowledge production, as well as the gap between formal institutions and society, cannot be left to posterity” (ibid). She urges African scholars to be mindful of the need for “a deeper understanding of Africa, its languages and its methods of development” as a way for searching for “new, human-centred visions of development in health, in preserving and conserving biodiversity, in human rights, and in the alleviation of poverty” (Hoppers 2002b, 2).

Hoppers suggests that western-centred pedagogical conceptions should be examined to figure out how their epistemologies contribute to understanding and solving the problems of communities in Africa, compared to local knowledge as a means for competency acquisition. Her remark refers to the notion of “competency” which she believes “could also be linked with identity and values that include the authority to ‘speak’ and to ‘act’” (Hoppers 2002b, 20). Hoppers’ notion of IKS relates knowledge—as a social and cultural heritage—to the rootedness, innateness, and naturalness of something people in a particular society or community can claim. She asserts that in this relation, episteme involves areas such as technology, “economic and philosophical learning, or educational, legal and governance systems.” (ibid, 9). Hence, she posits that indigenous learning and knowledge transmission systems are likely to engage members of society in “recasting the potentialities they represent in a context of democratic, equitable participation for community, national and global development in real time” (ibid, 9). As she puts it, “IKSs enable us to move the frontiers of discourse and understanding sciences as a whole, within which we construct open new moral and cognitive spaces, cognitive dialogue and engagement for sustainable development, so collective emancipation can begin” (Hoppers 2002b, 10). IKS may be a factor of, and for exchange between societies (Western and non-Western) in the globalisation context. It can also be seen as a factor for the perpetuation of

local heritage for the benefit of forthcoming generations and for the representation of the society within socio-cultural, institutional, and organisational aspects of nations. Thus, IKS embed the body of collective history and its shared tangible and intangible features which can be called culture.

Of course, many authors agree that IKS is knowledge created and gathered locally by the community and is learned through oral transmission (see Semali 1999; Hoppers 2002; Settee 2007; Banda 2008; Emeagwali & Dei 2014; MacKenzie 2011; Muchenje 2017; Mutekwe 2015). One of the common points of these scholars is that they challenge African scholars to engage with re-centring research and policy from a culture-based standpoint. Such engagement—as these researchers think—can allow generative, integrative, collaborative, dialoguing, self-reflective approaches to knowledge that could foster the pursuit of knowledge production, dissemination, and acknowledgement circuits of the local and traditional in knowledge (Hoppers 2002a; Emeagwali & Dei 2014; MacKenzie 2011; Muchenje 2017; Mutekwe 2015). In addition, another general and shared belief of these scholars is that the daily lived experiences of generations are key to the embodiment of formal knowledges and to forming the frames of thought that can help in understanding and solving specific problems (social, political, spiritual, cultural, academic, etc.) of particular societies or communities, at given circumstances, and under proper conditions (Hountondji 2002; Terna 2002; Majeke 2002; Fatnowna & Pickett 2002a; Fatnowna & Pickett 2002b). In this thesis I will concentrate on the aspects of knowledge transmission in IKS which debates seem to be more relevant to my study, specifically in regard to cultural consideration in the educational environment. The book “Indigenous Knowledge and the Integration of Knowledge Systems: Towards a Philosophy of Articulation”, edited by Catherine Hoppers offers substantial insights on this matter.

Paulin Hountondji’s discussion about IKS is more inclined towards technology and medicine. His main claim is that although it may seem that the traditional know-how might have fallen into forgetfulness due to the past colonial factors and to the hegemony of the Western knowledge system, the reality proves that traditional knowledges are still being used to solve problems. He mentions, for example, that what he calls the “bearers of so-called modern knowledge” in some cases refer difficult cases to traditional knowledge bearers when they are limited in understanding and solving problems using ‘modern’ approaches (Hountondji 2002, 23). Further, he problematises the emergence of many ethnodisciplines, which in his point of view seem to mostly study the knowledges of indigenous peoples, however, he believes they

do not benefit the people studied because they serve to accumulate data to enrich the Western societies' knowledge systems. In addition, he argues that these ethnodisciplines do not study indigenous knowledges for their own sakes nor do they critically question IKS's status and the modes through which they originally operate to serve indigenous peoples (Hountondji 2002, 36), but merely describe them. In other words, as Hountondji puts it, "we are not studying the so-called 'indigenous knowledge, 'local knowledge', or 'folk-science' for their own sake, from an aesthetic point of view, as if they were just products of fancy" (2002, 35). Therefore, he suggests that "before being applied and in order to be better applied, 'traditional' or so-called 'traditional' knowledge should be tested repeatedly by the people themselves, re-appropriated in a way that allows the indispensable linkage with ongoing scientific and technological research" (2002, 23). Hountondji believes that by doing so IKS will be empowered and can be paired with other existing knowledge systems to blend solutions and understandings of local problems. Moreover, he provokes the African scholars on IKS "to develop an ambitious strategy of knowledge appropriation that will allow us to freely and critically take up anything that can be useful for us in the intellectual heritage now available in the world" and such strategy must also responsibly test, verify and validate such knowledges. In short, he invites these scholars to "a critical re-appropriation of our indigenous knowledge systems" (2002, 37) by reformulating traditional knowledges into modern ones, in a way that allows the development of new forms of rationality, enlarged and more comprehensive than the forms prevailing today (2002, 37). The suggestion of reformulation and converting IKS into modern knowledge systems may sound somehow problematic when the aim of preserving comes into play. However, Hountondji's provocation is valid and resonates with the aims of my research in ways that it intends to understand how an indigenous form of knowledge can be used in and for formal education.

Bothlale Octavia Terna, wrote on education in the context of 'African re-birth'. The research focused on the role of prior knowledge in the acquisition of new knowledge. Hence, Terna sees the people's prior knowledge as the foundation from which educational institutions should think about the curriculum as well as in unpacking new concepts. Terna points out that locating IKS in the actual historical context is crucial for the understanding of current discourses in education, and for the placement of IKSs usability in formal education settings. For Terna, understanding IKS in this perspective, would shed light on further steps towards applying IKS to formal education in science (2002, 128). Thus, Terna believes this moment to be "one that provides an opportunity to re-examine different contextual knowledge systems that so far do

not form part of scientific knowledge” (2002, 128); it is the most suitable moment “wherein the African can examine afresh the indigenous knowledge on its own terms and also in terms of experience and knowledge that have been acquired during interactions with different cultures” (2002, 129). In addition, Terna remarks that it is the moment to examine the possible relations between African indigenous knowledges [my plural] and scientific knowledge. Examining these knowledge systems can allow us to juxtapose them, and to uncover the uniqueness of African knowledges that may not work together with scientific knowledge (2002, 129). Terna suggests, therefore, that by doing this, teachers could “use the environment as a living laboratory”, it could mean teaching “students some practises in danger of extinction with advancing urbanisation”. Terna posits that “accepting the African child’s lived experience into the learning situation has the positive psychological effect of integrating him or her as a whole person in the learning process” (2002, 137). Moreover, Terna suggests the conception and performance of research in which “questions should always guide the selection of research methodology, not the other way round” (2002, 137). She contends that researching with this approach will allow research students to contribute to knowledge that can help their societies by presenting authentic questions, and by responding to statements that result from research that tends to compare African thinking to Western thinking. The study concludes that the facts presented, and the action suggested here “point to the need for the production of such systematic studies. The African scholar also has to take up the challenge of bringing traditional African knowledge into the classroom and to conduct his or her own critical analysis” (Terna 2002, 138).

Abnerson Majeke, in his chapter “Towards a Culture-based Foundation for Indigenous Knowledge Systems in the Field of Custom and Law”, posited that societies whose social structures were built before their independence from colonialism are still dominated by those structures, thought to fit colonialism’s ends (Majeke 2002, 141). Consequently, in such societies, indigenous people are limited in their ability to effectively use their traditional heritages. Although these societies are now liberated from colonialism, this liberation might have added significant changes in terms of land ownership and social and historical narratives. However, the mindset governing these societies’ livelihood remains the same as that produced by colonialism, which makes the former ruler’s models of ‘doing’ and ‘being’ the models adopted for education in such liberated countries. According to this perception, educational systems, cultural heritage and other indigenous values remain neglected in favour of the colonisers’ purposefully-created systems (Majeke 2002, 141). Culture can be understood as a

set of practices that meaningfully represent and identify a society by unifying the society's members through common behaviours, thoughts, beliefs, values and so on. Since each society is unique, conceptions of "wrong and right (moral values)", of "good and evil (ethical values)", and of "ugly and beautiful (aesthetic values)" are specific to each society (Majeke 2002, 142). Thus, this uniqueness determines how members of a society view the world. From this perspective, it is inferable that the normative structures of such societies can balance the "philosophical, social, and psychological" mindset established by the colonial regime and societies' own cultural settings; this can affect the formation of ideologies because ideology is informed by peoples' culture (Majeke 2002, 142).

Moreover, Majeke (2002, 142) believed that "it is known that whoever controls the educational system largely controls the transfer of values, normative structures, skills and knowledge from generation to generation." He warned that if "the contents of curricula and syllabi emphasised the social and cultural rhythms of the settler communities"; then, it means "that the conceptual structures, the paradigms themselves in the structures, and the operational systems to materialize all of these have been borrowed props from European days of the past" (2002, 142). Majeke attempted to justify the fact that educational institutions in such countries have "proved to be unable to penetrate the social veil and interact with the peculiar profile of indigenous African systems doing the same things" and, therefore, called for the need for curricular designs that are based "on the day-to-day experiences of the indigenous communities where they belong" as an attempt to counter the imbalance (Majeke 2002, 143).

Finally, Fatnowna's and Pickett's (2002a and 2002b) considerations on IKS broadly call for African scholars to think about incorporating IKS into the formal education system and, most of all, into communities, by helping them in their attempts to solve their specific problems. I, therefore, situate my research on a multi-informed paradigm that values IKS as suggested by Fatnowna and Pickett (2002a). By taking an IKS-focused paradigm to enlighten my research I believe that I may understand better the phenomena I am researching. I also believe that I will respond to the research-based call for contributions to the African academy through understanding African phenomena using African thoughts and approaches to knowledge.

As Fatnowna and Pickett (2002b, 231) concluded, "It has been important and most effective where time is spent with the families and community in familiarisation, discussion and negotiation that seek to integrate academic and local knowledge and practice, with family and

community expectations and understandings.” Additionally, for this to be achieved, they suggest that:

in order for graduates to meet the aspirations of their families and communities, they need personal management and development skills to navigate these different knowledge systems successfully; they need the skills of appropriate participation in culture maintenance and cultural development; and they need skills related to social change in its many aspects. (Fatnowna & Pickett 2002b, 257)

To better clarify their assertion, they argued that “it is necessary to develop a culture-based infrastructure, and systems, processes and practices that derive from and facilitate the right to practice one's own cultural ways within a multicultural society, without this causing any disadvantage” (Fatnowna & Pickett 2002b, 260). Similarly, they addressed concerns in the performing arts (music cannot be an exception), as they stated:

the performing arts and narrative are much closer to indigenous ways of carrying and transmitting knowledge than academic production; these developments are playing a major role in cultural reclamation and development. The arts provide an avenue for indigenous voice that is having a major effect on increasing awareness, knowledge, contact and positive relations (Fatnowna & Pickett 2002b, 276).

1.3.3. Indigenous Musical Arts Transmission

In his doctoral thesis entitled “Transmission Processes of Indigenous Pedi Music”, Lebaka’s (2017) main aim was to study ways of transmission of indigenous musical arts of Pedi people from South Africa. The study responds to the general call for engagement of African scholars in research on IKS. Therefore, that empirical research sought to underpin “the sociological and religious beliefs and general background of the Pedi people, to gain insight into the cultural-musical context and rationalisations that inform the elements of music making in Sekhukhune district. It also examined various concepts and implications of Pedi music from primordial times to the year 2012 (Lebaka 2017, 19). The methodology applied for data collection was chiefly ethnographic, based on participant observation and interviews as well as literature search.

Among other findings, this study concluded that indigenous Pedi music transmission is grounded in socialisation, where the musical events affect musical learning; therefore, the researcher recommends that researchers take “serious account of the social-cultural and human factors that determine musical creativity and presentation” (Lebaka 2017, 202). Thus, such transmission is based on holistic education by involving imitation, internalisation, creativity,

“retention of musical ideas, storytelling, communal undertaking, collaboration, observation, participation, demonstration, listening, and mastery” (Lebaka 2017, 198). Furthermore, the researcher noted the existence of discrepancies in approaches to teaching between teaching environments, such as between indigenous traditional and formal education. In this regard, the researcher recommended intellectual discussions that can lead to solutions for the discrepancies, considering that most indigenous musical learning processes are stimulated by community settings. He posits that since stimulus for learning indigenous music comes from the communities, teaching this music in the classroom may be a challenge for formal education. However, the researcher believes that formal and informal musical arts education can be inspired by such stimulus to the learning process through, for example, adoption of approaches that encourage less use of a strictly “single idea of the truth, notation, structure, and authenticity, and put greater responsibility on the student” in the process of teaching (Lebaka 2017, 298). More research by Lebaka on the indigenous music transmission process include a study on traditional Bapedi musical instruments such as *meropa* (drums), *dinaka* (whistles and reed-pipes), and *phalafala* (sable antelope horn) (Lebaka 2018) and another that focused on understanding the use of methods applied in formal music education settings to teach indigenous African music (Lebaka 2013).

Lebaka’s thesis provides a detailed and in-depth description of the process of transmission of indigenous musical arts and addresses challenges to formal and informal education which can inspire the conception of approaches based on the ones applied to the transmission and learning of traditional music. However, Lebaka’s study lacks a critical analysis of the process through which indigenous music is traditionally taught in order to help in the understanding of how it can be used in formal and informal education, as well as how they can inform curriculum design. Since the lack of in-depth analysis of the learning and teaching of indigenous music is chiefly the focus of my research, I found Lebaka’s thesis to be a rich source that inspired my research in two ways: first, it offered a substantial description of processes that shed light onto what I could look for in my fieldwork; second, Lebaka’s work offered me material that can help in covering the existing gap in music education teaching and research in Mozambique, by analysing critically the processes of learning and teaching of *cimbveka* and attempting to recommend objective ways in which the process of transmission on indigenous musical arts can inform musical arts education in formal education settings.

More informative studies on indigenous musical arts education are available. One of them is Nota’s (2017) doctoral thesis on introducing marimba music in the school curriculum in

Zimbabwe. This thesis aimed to explore and understand how indigenous African musical instruments can be used in formal schools in Zimbabwe. In addition, the study focused on possible “bottlenecks” on the inclusion of indigenous African musical instruments and performances in the school curriculum, due to the education model that informs its design – the Western education model. Nota’s findings point to the possibility of accommodation of indigenous musical knowledge in the curriculum through “development of a context-based, and culture-sensitive primary school music curriculum” (Nota 2017, 233). He has also noted the fact that most teachers do not have any mastery of traditional musical instruments, which could be one of the bottlenecks and suggested in-service training of teachers to suppress this problem. He further noted that schools’ engagements with surrounding communities that allow pupils and teachers to interact with the bearers of indigenous musical practices can help overcome bottlenecks (Nota 2017, 239). I suggest some further reviews on this topic hereafter. Nompula (2011) argues that indigenous African music should be included in school curriculum, since during her research on the value of African music in music education, Xhosa children showed better engagement with Xhosa music than with Western music. Her research aimed to assess whether the teaching of African music develops significant cognitive, psychomotor, and affective skills in learners as it is believed that Western music does. Furthermore, Nompula was interested in searching for pedagogical approaches and methodologies that can help strengthen inclusive learning in music education. Furthermore, she concludes that young people enjoy indigenous music more than they do Western music. She ascertains that learning African music helped learners learn and internalise different rhythms, also, cross-rhythm and syncopation, which has helped learners develop creative skills. In addition, Nompula suggests that the inclusion of African music in the school curriculum is crucial in voicing marginalised cultures among new generations.

Musakala (2014) explored the teaching of music education in Zambia to evaluate the extent to which African music is used in terms of content and methods in Zambian schools. His study concluded that the colleges in which he conducted the research pay more attention to Western music at the expense of African music. Thus, singing, dancing and information on African musical instruments are the aspects that the colleges should explore more among the few topics on African music in the syllabus since college students show an interest in learning African music, as they believe it is important for teaching children at the early stages. Musakala’s study is highly informative for my research because it departed from a similar problem as I departed since it concerns the use of traditional music to suppress the problems caused by the Western-

oriented curriculum models of music education, but his discussion does not look at how the teaching of traditional music proceeds.

Mapaya (2011) also addressed the process of indigenous music transmission process through generations. He believes that the understanding of the systems and methods applied to perpetuate some forms of indigenous music such as *mmino*⁴ from South Africa could inform the curriculum in order to integrate traditional music in music education teaching in schools. Mapaya's analysis shows that there is interconnectedness of institutions in the process of indigenous knowledge transmission. So, he states that learning occurs through peer-group relationships as the meeting point of all institutions whereas the "modern institutions" in which the knowledge transfer relationship model is between teachers and learners, the community where the relationship in the knowledge transmission is of charismatic leaders to followers; in families, parents relate to their children and, in traditional institutions the relation is between "ngaka and *letwasana*"⁵. Mapaya (2011) concluded that indigenous music learning is part of the "socialisation process" as most practices are learned during rites and the transmission methodologies mostly vary from coercion to immersion and personal attitude of the learners towards learning music is highly relevant as there are no incentives to learning the musical practices. Whilst Mapaya's study informs my research in terms of how the institutions relate to each other and how the learner is led to musical knowledge acquisition, it does not look at the actual process of learning and teaching of particular musical content in a way that it can be planned for a classroom context, which is the concern of my research.

1.3.4. Culture and the Culture-sensitive Approach to Musical Arts Education

The musical arts have long been viewed as part of the cultural mosaic in African societies where they are used in a variety of social contexts. In whichever context, though, musical arts are used to pass on knowledge from older to younger generations. Also, research has suggested that education that is sensitive to peoples' culture is likely to engage more with the learners' expectations and to respond to the community's expectations in regard to their children's education. For, adopting teaching methods and goals that are culture sensitive brings education closer to peoples' cultural identities. Therefore, since musical arts represent mostly the

⁴ *Mmino* is a South Africa's Sotho people musical arts practice. The term *Mmino* is often literally translated into English as music.

⁵ *Ngaka* means traditional healer (teacher), and *letwasana* is one undergoing the process of socialisation through the rites of initiation (learner) in Sotho culture. Such a process of socialisation includes music learning.

societies' cultural features and are also used as the means to transmit relevant knowledge among community members, musical arts education that is informed by local culture can be useful for scaffolding music education in formal education. Below, in this and the following sections, I review literature on culture and culture-sensitive approaches for music education.

Itulua-Abumere (2013), enlightens the reader how sociology relates culture to social structures that determine peoples' identities as individuals and as members of the society. Nevertheless, the briefness of her discussion on the concepts she dealt with and on the concept of culture in particular, do not offer enough information from which one can define culture. The discussion of the concept of culture from a sociological viewpoint makes this work somewhat relevant to my research as it concerns a social and cultural problem: education. Looking at traditional musical practices as sources of music education in formal schools entails some comprehension of sociological thought that can be unveiled through Itulua-Abumere's work. In short, she sees the concept of culture as strictly tied to the concept of identity; one of the most important notions in sociology since it was established. She refers to culture as a galvaniser of the perpetuation of values and norms and she believes that culture represents a gateway for resourcing change, since cultural values and norms are subject to change over time. Ultimately, Itulua-Abumere posits that culture helps shape one's definition of identity, and one's perspective of life as an individual and as a member of a community.

1.3.5. Culture as a component analysis of societies

Michael Minkov used a cross-cultural analysis to discuss the concept of culture. He stated that depending on the context in which it is to be used, the concept of culture can be whatever scholars decide it should be, as long as the empirical application of the approach to research conducted can "explain exactly how they propose to measure culture under their conceptualisations, diverse as they may be", rather than trying to deploy a single theoretical definition of it (Minkov 2013). The richness of the culture definition in this article also relies on the researcher breaking away from the historical viewpoint to scholarly approaches through which the concept is unpacked. The researcher laid out the meaning of the word "culture" and its definition as a concept and discussed culture as a reality, as opposed to what it could ideally be. In addition, the researcher approached classifications of the concept, examined the concept as an independent phenomenon and examined it as a "subjective human construct" (Minkov 2003).

To exploit the concept of culture, Minkov started from a historical viewpoint where through etymological considerations, he enlightened the reader on the meaning of the word “culture” and exposed different perspectives in which the word had been used. Furthermore, he shifted to the conceptualisation of culture through perspectives of different scholarly fields, with anthropology being the foremost field that dedicated much study to culture across different societies in the world.

Thus, human character, education, and affirmation are core elements to which culture is etymologically related. From the anthropological perspective, the definition of culture emphasises patterned, shared, and programmed behaviours, beliefs, values, and symbols, as the layers of living of the society through which members of society can recognise themselves as such and one society’s members can be distinguished from members of other societies. So, both the definitions of culture – based on the etymological perspective or the anthropological perspective of the anthropology – focus on human beings as individuals and as members of a community.

Nevertheless, Minkov also referred to approaches that view culture as a construct or “imaginary models” that may objectively reveal societal phenomena that result from people’s attempts at making sense of their living. From this view, culture can mean the amalgam of crucial interrelations of society’s identifiable features. Minkov (2013) also regards cultural phenomena as ones that require consideration of all their segments and connections. He suggests that phenomena can be viewed subjectively by looking at them either *holistically*—if seen as inseparable—or, *causally*—if seen as specific to the context being studied. As a conclusion, it is inferable from the article that although discussing the concept of culture may look futile, it is necessary for the discussion to contextualise the perspectives in which the characteristics of the people or the society being studied are considered. Thus, it is crucial to not define culture either as a concept or as an identifier but to make sense of the society and/or its members through their collective identifiable common features. Still with regard to the concept of culture, Thomas Turino defines it from the perspective of the habits and identity. He defines culture as the common habits of thought and practice among people from a community. Such habits group people according to what Turino refers to as “cultural cohorts” that consist of particular features of self, such as gender, class, age, occupation, interests and so on. Though, the main point in using habit as a core concept in the definition of culture is that Turino sees it as the “tendency towards the repetition of any particular behaviour, thought, or reactions in similar circumstances or in reaction to similar stimuli in the present and future based on such

repetitions in the past” (Turino 2008, 94). That is, from this perspective, habit explains the process of socialisation that is anchored in repetition which by turn is realised through active learning, influencing, thus, the practices of an individual as a member of a community and the community as a whole (Turino 2008, 94).

Therefore, although I don’t often use the concept of culture in this work, I found it crucial to discuss its definitions because from an ethnomusicological viewpoint I try to explore how teaching music through culture-sensitive approaches can be more appropriate. Thus, Turino’s approach to defining culture is the more adequate for understanding the concept in this work as it also touches on the understanding of the process of active learning, repetition, and imitation as matters of cultural formation.

1.3.6. Culture as aligned with music teaching and society

Barton (2018) addressed various issues related to the role of social and cultural settings in the process of transmission and acquisition of music knowledge. In the first chapter, she posited that, “understanding how culture and society influence modes of transmission and acquisition for music educators is critical for all students, but particularly so if they are from culturally and linguistically diverse backgrounds. She suggested that the use of different teaching “modes and strategies” and the valuing of traditions and the authenticity in teaching music in the classroom may result in equal delivery of knowledge to students from different backgrounds. Therefore, Barton (2018) believes that music educators specifically focus on pedagogies that enact and embed social and cultural responses of learning in the classroom.

Based on her own experience as a music teacher in different teaching environments and extensive, relevant and up-to-date literature, Barton drew on concepts such as culture, society, transmission modes, music knowledge, and knowledge transmission and acquisition as core terms to establish the relevance of comprehension of the concepts of culture and society in settings of music teaching.

Drawing from the definition of music by Blacking (1987), Barton asserted that a particular set of organised sounds and silences will only be meaningful as music if it responds to expectations of such a society based on their “cultural and social norms, rules and expectations around music making in a particular context”, for it should contribute to the identity of a particular society and unify its members. Furthermore, she argued that “people define themselves and are

identified, through their culture and consequently, their society's or group's shared values and characteristics". Therefore, she posited that teaching and learning processes in music education should consider particulars of the cultural and social context.

The concepts of music, culture, and society are strongly connected, and should be understood within the holistic complexity to which these concepts are naturally embedded within one another.

In the second chapter, Barton succinctly explored the links and forms of interplay between music, culture, and society, both as concepts and as intertwined phenomena. She addressed how socio-cultural aspects reflect in the teaching and learning of music, and what implications knowledge learned socially and culturally has on classroom music education practices. She presented consistent data that reflect different approaches to unpacking music teaching processes to different contexts through exploring the literature of non-Western and Western music cultures and personal interviews with people who are professional music teachers (Barton 2018).

So, in this chapter, she stated that a proper and substantial discussion of musical phenomena requires and implies considerations of the contextual environment in which such phenomena are studied. Therefore, the understanding of the concepts of culture and society of particular places is crucial to music teaching. Barton pointed out that considerable research concur that every cultural context surrounding specific music practice influences the music produced within such cultural context or society. Moreover, she signposted beliefs from research establishing interchanging influence between music learning and teaching and socio-cultural features that have had an impact on innovation and creativity in music practices. Furthermore, she highlighted views through which *learned and shared behaviour* are core to defining culture, whereas *musical behaviour* results from such shared learning and, both influence and are influenced by culture. Her literature review also referred to understandings that point to the need for schools to involve communities as the guardians of local knowledge, beliefs, customs, habits and traditions, etc., to engage appropriately in the task of meeting music learning and teaching expectations of the specific culture. Referring to ethnomusicological research, she highlighted that music "as a common element to all cultures, can be the point of contact in determining cultural and social foundations of any given society" and quotes the following statement from Merriam (1964): "Concepts and behaviours must be learned, for culture as a whole is learned behaviour, and each culture shapes the learning process to accord with its own

ideals and values” (Barton 2018, 26). She also quotes Nettl’s (1975) assertion on enculturation. According to Nettl’s understanding, in each social order the process of enculturation entails the development of institutions and artefacts that perpetuate such social order, thus, the presence of music is one of the few things common to all societies.

In summary, the literature I reviewed pinpoints culture as a way of living that can be represented by shared beliefs, values, habits, thoughts, practices, and so forth of a particular society’s members. The literature has also revealed that the definition of culture is crucial and cannot be divorced from research on music, because only defining culture according to the study being conducted is likely to establish boundaries of use of the concept in such a study. Nevertheless, other studies suggest that in music research, the conceptualisation of culture should consider the “self and individual identity”, as, ultimately, it is in the vivid beings where “‘culture’ and musical meaning” gain life whereas music is part of culture (Turino 2008, 95).

1.4. Theoretical Framework

What follows in this section is the discussion of the theories I use in my study. Thus, I discuss theories of metaphor, Community of Philosophical Enquiry, social constructivism, and phenomenology in education.

1.4.1. Metaphor as an Educational Device in Music

In this work, the theory of metaphor was useful to explain the way native *cimbveka* performers creatively used lifeworld encounters and the learners’ prior knowledge to teach *cimbveka* and its related concepts in formal education. Furthermore, I discuss how *cimbveka* practice can be used as a toolkit to teach musical concepts.

Metaphor has been studied since Aristotle in the Fourth Century BC where it was mainly used for aesthetic reasons, seen through the perspective of the theory of comparison (Trčková 2014). For such considerations, metaphor was a means to offer eloquence, and the persuasive power to discourse by using words with similar meanings to concepts one intended to explain to the audience. Still in Aristotle’s time came the theory of substitution approach, believed to be developed by Aristotle and Quintilian (Leino and Drakenberg 1993; Trčková 2014). This second approach to metaphor considered that metaphor could be replaced by synonymous words. The major difference between the two approaches is that the former refers to semantic and/or symbolic meaning of the words in terms of how they relate to the concept in question while the latter, substitution, refers to grammatical meaning of the words. Thus, both the

comparison and the substitution theories of metaphor viewed it as a question of language, ignoring aspects like culture, thought, feelings, emotions, experiences, and so forth that also influence human communication. Only around the middle of the twentieth century did the *interaction theory of metaphor* by Max Black emerge. Black's theory changed the old views by considering ways the metaphor can help in constructing new meaning that goes beyond words but to the imaginary and creativity. In this way, metaphor has become a subject of multi- and inter-disciplinary study, employable for multiple purposes and in different ways.

Hence, the interaction theory of metaphor gave rise to the *cognitive theory of metaphor* that lends its insights to education and makes it appropriate to this study. In this thesis, the *cognitive theory of metaphor*, along with the contemporary theory of metaphor—both emerged from the interactive theory of metaphor—support my argument according to which the use of indigenous music and methods of teaching and learning music can help to scaffold music education concepts in formal education. The cognitive theory of metaphor by George Lakoff and Mark Johnson (1980) sees metaphor as an inherent part of the conceptual system of human beings whereby we think and act metaphorically (Leino and Drakenberg 1993; Mac Cormac 1985; Dita 2014; Kiseleva and Trofinova 2017). In this approach, metaphor is a device capable of combining the biological and cultural evolution of the understanding of concepts. For, not only words but body language can also be metaphorized to mediate the formation and understanding of new concepts. Notwithstanding, the contemporary theory of metaphor—which evolved from the cognitive theory of metaphor—views metaphor as a mapping device that goes across the communication domains of the human being (Yu 1998; Mendoza Ibáñez and Hernández 2011). Through such mapping, metaphor establishes reciprocal connections between the source domain and the receiver domain of conceptual systems.

Interaction, cognitive, and contemporary theories of metaphor may sound similar as the essence behind their concern is the metaphor, they differ in the conceptual coverage although the later ones derived from the former. The interaction theory inaugurated the understanding of metaphor as a useful device for varied purposes, contrary to the first approaches, which considered metaphor limited to the meaning of words. In this light, the interaction theory of metaphor gave birth to the cognitive and the contemporary theories of metaphor. Thus, the cognitive theory of metaphor implicates the understanding of concepts as inherent to the conceptual system of human beings, whereas people interpret everything around through 'images' of other things they already know. Finally, the contemporary theory of metaphor implicates communications between the sources, considering that both the domain and the

receiver contribute in meaning-making of given information. In my understanding, the theory of metaphor is useful for this work because it helps to grapple with the *cimbveka* holistically, in which the learners and teachers interact in the meaning-making of the concepts through the use of creativity and imaging of prior knowledge regardless of its nature whether formal or informal. In this process of interplay between learners and teachers, the contents (concepts) sprout as the result of experiencing the performance as practical actions that can later be translated into theoretical knowledge. Though, as suggested by the cognitive theory of metaphor, phenomena are interpreted through the innate use of images stored in the student's memory taking into account both biological and cultural aspects humans use to make sense of things. Additionally, in the contemporary theory of metaphor, the interactions between both the teachers and the learners—as the domain and receiver sources of information respectively—are reciprocal and the performance is a vehicle that mediates such interactions itself. Looking at the process of learning and teaching *cimbveka* from this perspective allows one to see how teaching resources used by *cimbveka* teachers can be translated into meaningful concepts by the apprentices. Thus, I use the concept of metaphor recurrently as an operational concept throughout this thesis to show how it serves as an educational and cultural device for music teaching.

1.4.2. The Community of Philosophical Enquiry: Space and Method

The Community of Philosophical Enquiry (CPE), also known as Community of Enquiry, can be used to unpack concepts related to music and music education and to scaffold the knowledge required for the understanding of music, both theoretically and practically as it stimulates critical thought. Therefore, CPE can be suitable for music education in classroom settings where usually contents are delivered to the learners without granting them the opportunity to scrutinise the concepts. Therefore, in my research, I try to reveal the features of collaborative and co-creative approaches to learning and teaching borrowed from CPE and apply them to unveil thresholds of music learning and teaching and those of enquiry in fieldwork.

Community of philosophical enquiry is a meeting place in which speaking out and listening to each other takes place to find truths from different ways of thinking, viewing the world and assessing information, as a way of collaboratively and continuously constructing and/or re-constructing knowledge (Gregory & Lavery 2018, 41–44).

CPE emerged as a pedagogy of *Philosophy for Children* established by Matthew Lipman and Ann Margaret Sharp, whose ideal favoured critical thinking, more reasoning and enhanced

judiciousness of students (Lipman 2003; Kennedy 2012; Gregory & Lavery 2018). Lipman suggested that through critical thinking, students should have an opportunity for creating and caring, and thus, proposed a framework for teaching that helps students go through emotional, mental, and thinking exercises (Lipman 2003) as part of learning. This experience, if taken within informal educational environments, could then result in an appropriate teaching approach. Lipman's ideas are materialised through the work of Ann Sharp, among other researchers who worked with Lipman on developing *Philosophy for Children*.

Ann Sharp created and established the concept and practice of *Community of Enquiry* as a space where teaching occurs in an informal environment, and the philosophical dialogue as a gateway that galvanises the process of knowledge acquisition in the Socratic philosophy. In this learning framework, the critical thought and dialogue between participants are the key methods of knowledge sharing and conceptual knowledge creation (Lamberti 2019; Gregory & Lavery 2018; Liptai 2002; Seeskin 1987). Hence, as a pedagogical approach, CPE refers to creation of a democratic environment to deliberately trigger collaborative possibilities of deep and logical thinking. It opens a space characterised by acute awareness of the need for listening to interlocutors, considering the diversity of thought and reasoning that is entailed in the process.

Ultimately, the CPE teaching approach prioritises holistic construction of knowledge through thinking and re-thinking aided by dialogue with peers by sharing one's points of view, or by supporting them, or even by problematizing, rejecting, and/or reformulating one's ideas. In brief, this approach is useful for generating ideas, creating and co-creating new conceptions and convictions regarding what is being learned, through listening as a gateway to knowledge acquisition (Benjamin & Echeverria 1992, 64).

Potter's (1994, 35–41) conception of knowledge accounts for it as the state of awareness of our conscious beliefs, validated as truth by a process of justification, and construed and structured by continuous affirmation and denial of information or facts of the real world that one can sense, perceive, or imagine. In this conception, knowledge can be manifested as an act in both theory and practice, with regard to realities, possibilities, necessities, or contingencies to which evidence must be thought, questioned, and tentatively answered. Such answers cyclically undergo the same process until questioning is no longer justifiable, and the answers are, therefore, accepted and consented as true. Given these ideas about knowledge, Ann Sharp's argument for CPE as an educational approach relies on the engagement of the processes of learning through re-constructions based on experiences as a way of acquiring objective

knowledge. CPE, as seen earlier, advocates and applies a dialogic process in which aspects under study can be exposed, assessed, affirmed, and denied taking into account the “errors, values of our lack of trustworthy knowledge, our many incorrect or limited answers – not as ends in themselves, of course, but as the very means of moving to broader understanding both of ourselves and of our world” (Gregory and Laverty 2018, 51).

1.4.3. The quest for listening as key to learning

In Socratic dialogues, listening is essential for critical thinking. This opposes the classroom contexts where learners are exposed to pre-conceived judgements of experts on subjects. Listening entails one’s acknowledgement about the subject in question and engagement with the subject as the pre-condition for the co-creation of meaning (Lamberti 2019, 261–262). In CPE contexts, participants are encouraged to silently ponder, only talk voluntarily and not-knowing or fallibility is normalised. Thus, the central point for dialogical listening is set on meanings co-created by the community, valuing the interpersonal account rather than trying to convince others “of own opinions or convictions”, thereby restraining oneself to cooperation (Lamberti 2019, 265). From the proposition presented above, it is inferable that CPE has listening as one of its main pedagogic principles for its capability to cultivate such features as openness, reciprocity and awareness in learners, which in turn enables the learners’ acquisition of knowledge through a process of scaffolding of concepts both in theory and in practice by co-creating meaning.

1.4.4. Music Education and the Community of Enquiry

Music education, as a subject, deals with music theory and practice at different levels. As stated by Titon (2009, 4–7), music can be made either by playing a musical instrument or singing or by even other forms of performing, or can be made thinking and consuming it as a social construction. Along with this Titon’s conception, Sarrazin (2016, 18) understands music as a phenomenon that can be made physically or mentally: in the first dimension we make music practically by making the sound product heard and, in the other dimension we make it “with our minds, mentally constructing the ideas that we have about music and what we believe about music”. Formal definitions of music differ with approaches based on purposes for which music is defined, but common aspects shared by most definitions include sound, silence, and human intervention, with humans as either music makers or music consumers. To mention some definitions, philosopher Jacques Attali defined music as “a sonic event between noise and silence”, while musicologist Charles Seeger sees it as “a system of communication involving

structured sounds produced by members of a community that communicate with other members”, whereas from an ethnomusicological perspective, John Blacking referred to music as “sound that is humanly patterned or organised” (Sarrazin 2016, 17). For the purposes of my research, I will, therefore, define music as a sonic event that can communicate in different ways by engaging processes of listening, processing, and responding, for it to be meaningful (Sarrazin 2016, 19).

More insight into conceptualisation of music education may be drawn from the viewpoint of Keith Swanwick, who mentioned that “education is essentially interventionist in character and culturally subversive. Education is about preparing the young for a changing world and is an attempt to bring change in people. That is the intention of education, and any custodial or curatorial activity has to serve that end.” Hence, he believed that music education “has to function within cultural polarity and pluralism” (Swanwick 1992, 137) and should aim to enhance learners’ music responsiveness, as such response to music extends the “ways of making and taking the world through symbolic discourse drawing on deep psychological wells of a universal play impulse” (Swanwick 1992, 138). Furthermore, he declared, “the unique qualities of music lie in its intensity of sensorial impression, its expressive vividness and imagery and the coherence and concentration of its structure. Music expands our universe of thought and feeling; it takes us “out of ourselves” (Swanwick 1992, 138). From these statements, it is deducible that music education is a subject that is preoccupied with social, philosophical, and cultural intervention in the learner’s life through the use of music, with the aim of preparing the learner for change in the ways of viewing world realities and responding to them. For this to occur, imagination, coherence, and concentration—which can also be seen as parts of criticism—are key factors, and music, as seen earlier, is about that. Therefore, Swanwick further remarked that to make meaning of music education one should “extend classroom’s experience into the social fabric of schools as educational communities and indeed into the world outside” (Swanwick 2003, 143). Nevertheless, music involves and causes emotions. Most times, these emotions may be viewed as incompatible with thought or reasoning. Swanwick (2003) warned that “education of the emotions should assist us to develop ‘appropriate appraisals’, that is to say, we should hold well-informed beliefs about the situations in which emotional responses are forthcoming” (Swanwick 2003, 33); this can help the learner to develop the necessary observational, discriminatory, and judgmental awareness (Swanwick 2003, 33).

The foregoing remarks provide meeting points between music education and CPE, chiefly in terms of aims and nature of the two disciplines. Notably, like CPE, music is by nature a communal activity. For both, listening is the most elementary feature that leads to meaning making, and both presuppose criticality: in music, listening is crucial to appraise it. On the other hand, CPE places listening as key to reaching a consensus about ideas or beliefs.

Moreover, although music education, as stressed in the previous paragraph, is concerned with development of critical listening, processing, and responsiveness to and through music (aesthetics appraisal) skills, it has some intersections with the field of ethnomusicology, whose study relies on the understanding of music as humanity's practice in context. Ethnomusicological concerns, therefore, look at music as a standpoint to understand human beings through their shared values, beliefs, thoughts, costumes, and other patterned behaviours within a given society (Turino 2008).

I believe that if one uses CPE to teach music education, students are more likely to grasp musical concepts by critically reflecting on them and thus making more sense of them, rather than having those concepts as ready-made materials for students' use, presented by teachers using traditional teaching methods. Students are likely to be keen to make sense of a musical piece by getting involved in co-creating one, discussing the arrangement of one, expressing how and what they feel when listening or playing a piece of music, as opposed to them being given a piece of music, instructed how to play it, and told about what drove the composer to create that piece of music. Although this may still sound interesting in some contexts, the learner's active participation in the whole process of music making can be even more interesting due to the learning environment where the learners are expected to develop critical thought. Ultimately, I see CPE as a suitable technique for data collection on ethnomusicological study, particularly when children are intended to be informants. One's openness to thought, listening, caring, respecting the other, and to acceptance and/or rejection of other's ideas throughout reasoning in CPE's dialogical method can trigger questions of which the researcher might not have thought. In addition, where research involves children, CPE can help the researcher to understand the children's thoughts, impressions, feelings, behaviours and attitudes towards events going on, much closer to the truth than they could be if children were given direct questions to answer, as in CPE children are allowed to express themselves freely in a more like informal environment.

1.4.5. Social Constructivism as an educational approach

Constructivism has a long history as a learning theory and there is a large body of work around the concept. I have, therefore, selected the literature that relates specifically to learning a musical practice. Constructivism disrupts the idea that knowledge is an absolute and independent representation of the world by the knower (Glaserfeld 1995). Rather, knowledge is the result and representation of the reality that the individual is exposed to and experiences (Glaserfeld 1995, 3). This means that knowledge is “adaptive” as it is created over time through an accumulation and organisation of concepts and actions gathered as useful tools for specific purposes (Glaserfeld 1995, 4). This conception of knowledge suggests that it is ‘made’ rather than given or transmitted. Therefore, if knowledge is a construction, then the learner must be at the centre of the process of knowledge acquisition. Constructivism views knowledge construction as a social and dialogic process where the learner interacts with reality and makes sense of the surrounding phenomena supported by past experiences or prior knowledge (Applefield, Huber, and Moallem 2001, 39; Gupta and Gupta 2017). Constructivism, should not be seen as a teaching method or model but rather a model of cognition that explains the process of knowledge construction by a learner, making it a theory of learning (Laroche and Bednarz 1998, 6; Rockmore 2005, 30).

Within a constructivist approach to learning, the learner or apprentice must be placed at the centre of the process through direct and active participation if meaningful acquisition of knowledge is to take place. The apprentice must be granted the opportunity of taking responsibility and autonomy for learning what is to be learned. This means that the learners’ independence in performing relevant activities is a key feature to learning. The role of the teacher is to support the learners by guiding them. This suggests that teachers are constantly assessing the learners’ achievements and failures, making sure they do not ask the learner to try anything beyond their threshold and providing feedback, which will allow the learner to re-frame their skill or knowledge. So, while the apprentice is at the centre of the process of knowledge acquisition, the teacher is constantly acting as a moderator or facilitator of the same process.

1.4.6. Phenomenology and the knowledge acquisition

Phenomenology is both a philosophy and a method of knowing. It emerged as a contribution to disrupt the traditional way of approaching philosophy, which disregarded the consciousness about the object in study by the one studying it (Kockelmans 1994, 9–10; Moran 2000, 4). For

phenomenologists, practice precedes theory. Life events are understood as they are, without the interference of the dogmatic procedures and principles of the “scientific” methods of positivism. Thus, description of phenomena, as they occur or show themselves, is at the very centre of phenomenology. In this sense, phenomenology places the actual manifestation of the phenomenon as the core means to understanding it through description, rather than draws on any pre-conceptions about the phenomenon. In phenomenology, neither theoretical nor historical knowledge informs better than the present manifestation of the phenomena. What happens, and how it appears to human experience is the basis for drawing insights and constructing knowledge about it. Historically, phenomenology as it is known today, underwent many stages and philosophical interpretations. Edmund Husserl is recognised as the founder of phenomenology. Husserl’s work on phenomenology can be divided into three phases: psychologism, descriptive phenomenology, and transcendental phenomenology (Kockelmans 1994, 7). In the evolution of phenomenology, many other authors have added to and adapted these phases. For Husserl transcendental phenomenology was the highest phase where one could understand the world without the dogma of scientism, which preached rigour and objectiveness thus leaving out the subjective aspects of phenomena. Martin Heidegger made a radical contribution by applying the principles of phenomenology to almost any field of knowledge (Moran 2000), including education. My focus for this study is on phenomenological pedagogy, particularly in the context of music education.

Applying a phenomenological approach to education means placing the human being (or the learner) and the world-life experience of this learner at the centre of the process of knowledge acquisition (Kockelmans 1994, 9). In a phenomenological pedagogy the teacher pays close attention to the particular situation of the learners, by trying to grasp their real world and how they experience it. In this process, self-reflexivity on the part of the teacher is the key to allowing significant learning to occur. In other words, phenomenological pedagogy suggests that the relationship between the object and subject as they occur are the medium for meaningful pedagogic action (Saevi 2016, 4; Brinkmann and Friesen 2018, 596). Meaningful pedagogic action is one that allows support by the teacher in such a way that the learner is free to make sense of the subject matter being taught, so that new learning emerges through the process of knowledge transmission (Van Manen 1979; Van Manen 2007; Van Manen and Adams 2014). In a phenomenological pedagogy there is a ‘knower’ (the teacher or elder), ‘knower-to-be’ (learner) and the ‘to-be-known’ (knowledge) implying that learning and teaching are formative and social. Van Manen suggests that:

Phenomenology *formatively* informs, reforms, transforms, performs, and performs the relation between being and practice. *In-formatively*, phenomenological studies make possible thoughtful advice and consultation. *Re-formatively*, phenomenological texts make a demand on us, changing us in what we may become. *Transformatively*, phenomenology has practical value in that it reaches into the depth of our being, prompting a new becoming. *Per-formatively*, phenomenological reflection contributes to the practice of tact. And *pre-formatively*, phenomenological experience gives significance to the meanings that influence us before we are even aware of their formative value [all italics, mine]. (Van Manen 2007, 26).

Both constructivism and phenomenology centre the knowledge acquisition process on the learner rather than on the content or process itself. On the contrary, centring on the content or process, would neglect the particularities of the learners, assuming the learners all have the same intellectual, emotional, and psychological conditions and capacities. In all instances, formation takes place; in Van Manen's view, the formative action is turned to the knower-to-be in relation to the to-be-known whereas the latter aims to inform, reform and transform the former, while the former will perform the latter through application in the real world. In constructivism, the relation between the learner (knower-to-be) and the content (to-be-known) determines the process of knowledge acquisition, where the learner has the opportunity to appropriate the newly learned matters and use them in real life problem solving. From this explanation, the centring of the knowledge acquisition on the apprentice and the focus on the context and past experiences establish the meeting point between constructivism and phenomenology as theories that inform education, and between the constructivist approach to teaching and phenomenological pedagogy, as teaching methods.

Music, being practical and social by nature, finds itself innately related to both constructivism and phenomenology, as music is a social construction that people experience as a reality. Additionally, African traditional musical practices, despite under the risk of extinction in most cases (like *cimbveka*), are known to be learnt within the community realm of meaning-making, as they are generally learnt as an everyday life activity and are practiced and performed as a lively experience of each present moment in which the musical event occurs. Viewing phenomenology and constructivism as appropriate theories for understanding African musical practices, can respond to the call for culture-sensitive approaches in learning and teaching of music education practices.

Culture-sensitive music education refers to teaching and learning in music education that reflect and express the socio-cultural life of the learner (Van Manen 1979, 14; Akuno 2005, 62; Barton 2018, 5). Within this framework, learners must make sense of their cultural and

social life and education to ensure the personal development by contributing to their social- and self-identities (Minkov 2013; Itulua-Abumere 2013). This endeavour can be achieved through a teaching and learning process that: 1) places the learner as an active and core agent of the process of knowledge construction; 2) understands the teaching and learning environment as a whole composed of intertwined agents that can be understood wholly and separately as influencing phenomena of the world-life; and 3) capitalises the teacher and the community members as scaffolding agents in support and emancipation of the learners. In Chapter Four, I explore how *cimbveka* practice reflects the theoretical aspects discussed here.

1.5. Thesis Structure

This thesis has four chapters. Chapter One is the general introduction and background, where I presented the background, the research question and objectives, the rationale, and the literature review. In Chapter Two, I cover research design and methodology. Chapter Three deals with data collection, i.e., I describe the process of data collection and analysis. Chapter Four critically discusses the data, the study results and, finally, it summarises the work by drawing conclusions from the results.

Chapter Two: Research Design and Methodology

This chapter deals with formal and practical matters covering the methodology, and the data collection and analysis methods and techniques used in the study. I reviewed most of the pertinent literature to this study in Chapter 1. However, I review more of it in forthcoming chapters as concepts arising from discussions or analysis of particular concepts may require contextualisation. The next section contextualises this research in terms of research design.

2.1. Research Design

This study investigates learning of indigenous music (*cimbveka*) in both its natural and formal educational settings using the qualitative research approach. It is exploratory in design and intended to be flexible in strategies of approaching the research problem because of the need to consider a large variety of features embedded in the processes of teaching and learning *cimbveka*, the object of this study. The process of transmission of indigenous musical practices involves direct and strong participation of both the master and the apprentice, which makes it socially constructed. Thus, the present study adopted the constructivist paradigm to analyse interactions involved in this process, in which not only the master and the apprentice but also the community (audience) are actors in the meaning making of the musical activity. In the constructivism paradigm, the researcher tends to rely more on the participants' understanding of the phenomena being studied to grasp the complexity of the phenomena. The researcher addresses open-ended questions so that the participants can express their viewpoints and, this allows the researcher to construct the subjective meaning. In this paradigm, when interpreting the findings, the researcher looks more into the interactions of the participants in regard to the subject being researched but tends also to understand how her/his background and presence in the field influence the results (Charmaz 2006, 131; Creswell 2018, 46).

By adopting the constructivist paradigm, I aim to capture how the participants view and experience events in *cimbveka* and to make my own interpretations of their subjective views and experiences (Creswell 2014). I applied ethnographic methods to comprehend the researched phenomena and to answer the research questions. These methods are mostly used in ethnomusicology and in educational research (Brewer 2000; Creswell 2014) as they provide the immersion of the researcher in the real settings of the research phenomena. Ethnography also accommodates research reporting through in-depth description and analysis of the data gathered, based on the researcher's observations and interactions with the participants, the research environment, and participants' subjectivity towards the phenomena. This study

adopted the multi-sited ethnographic approach to learn from different possible settings in which *cimbveka* can be learnt and performed. The objective for opting for this approach was to identify particular and common features in the process of transmission that can relate to theories and methods of teaching in formal education, so I could infer—by deduction—how *cimbveka* can possibly enhance music education in Mozambique.

2.2. Research Methods

As stated in Section 2.1, this research seeks to produce knowledge by attempting to respond to questions related to how indigenous musical practices can assist in teaching music formally. Ethnography, as a method, is appropriate for this study (Brewer 2000). Brewer distinguishes three types of ethnographies based on subject matters as defined by Gubrium (1988): “structural ethnographies”, “articulative ethnographies”, and “practical ethnographies” (Brewer 2000, 144). Structural ethnography concerns the understanding of the way of living of the group of people or community being studied and generates knowledge about the organisation and classification of the social structures of the researched (2000, 144). Articulative ethnography is more applied in phenomenological research and focuses on how people make sense of the social phenomena around them (2000, 145). Finally, practical ethnography, which is used in research where advocacy is the aim and social change is the core reasoning for the researcher rather than just understanding phenomena (2000, 147). Thus, practical ethnography transcends the understanding of structures and ways of meaning making. In practical ethnography, the researcher acts as a change maker in a particular community where she/he conducts research (Brewer 2000). My study embraces the articulative and the practical ethnographies for they align more with the objectives and the framework of the study. Moreover, combining articulative and practical ethnographies contribute both in the production of new knowledge production and in social change where my concern is with the status quo of music education in Mozambique. In other words, by embracing articulative ethnography I performed an exploratory research (Brewer 2000, 39) that led to the understanding of the complex process of *cimbveka* teaching, while I worked closely with the schools and the community to influence their understanding of the need to use local knowledge to convey formal learning. Finally, where necessary, I will refer to critical theory to examine specific matters of the domain of ‘high/low’ or dominant/subaltern cultures and approaches to curriculum design in primary schools of Mozambique. Critical theory (M. J. Thompson 2017; S. Thompson and Thompson 2008; Wexler 1991; Espen 2017; Rensmann 2017) is concerned with the disruption of established norms imposed and normalised by the ruler’s ideologies to

‘weakened’ societies. Such ruler’s ideologies tend to culturally oppress the receptive peoples, since their indigenous epistemes (Kuokkanen 2017) are suppressed and devalued. In these terms, a conscious disruption—with which critical theory is concerned—implies self-reflection on the status quo as the core means to achieve social justice, a contextualised meaning-making, and positive transformation in those ‘oppressed’ cultures. In this research I used these assumptions to discuss how the learning and teaching of traditional music can be influenced by the Western model of music education and, more specifically, how the Portuguese ruling of Mozambique may influence musical arts teaching and learning processes.

2.3. Data Collection Sites and Demarcation

The fieldwork for this study was conducted in two provinces of Mozambique: Maputo and Inhambane. In Maputo, I focused on formal educational institutions: one primary school (*Escola Primária Completa 19 de Outubro*, 19 October Full Cycle⁶ Primary School), one teacher training centre (*Escola de Professores do Futuro da ADPP*, ADPP School for Teachers of the Future), and a group of students at a tertiary institution (*Escola de Comunicação e Artes, Universidade Eduardo Mondlane*, School of Communication and Arts, Eduardo Mondlane University). In Inhambane, I conducted fieldwork in the District of Inharrime, Nyangaveni locality. Research in the two provinces was pertinent to gathering insights from different settings: in Maputo school settings, *cimbveka* is generally not known (particularly by students), but my intention was to see if and how it can be taught in schools. Inhambane Province is a natural setting of *cimbveka* although youngsters do not know it and the elderly no longer perform it. Therefore, in Maputo, the work comprised arrangements and provision of *cimbveka* classes and performance opportunities to students at schools at different levels where the research took place. Except for the primary school where there was no performance at the end of the planned apprenticeship sessions, apprentices of the other two sites had public performances. In Inhambane, the fieldwork focused on work with former *cimbveka* performers. I conducted conversational interviews rather than formal interviews with the research participants. Conversational interviews allowed me more flexibility and interaction within the fieldwork, for instance, I participated in the construction of *cimbveka* instruments, their tuning

⁶ Primary and secondary education in Mozambique are divided into two cycles each. Primary school: cycle one goes from standard one to standard five, and cycle two goes from standard six to standard seven. In secondary school, the first cycle covers standard eight to standard ten, and the second cycle covers standard eleven and twelve. Some schools teach only one cycle and are named according to the cycle they teach and, other schools cover the two cycles, and they are named as such.

and playing, as well as in the groups and family day-to-day social interactions. This was adequate as it helped me grasp how the participants make sense of their day-to-day world and, also, the absence of any formal procedures during our interactions (except filming) made the participants act more natural probably than what they would act if I had conducted formal interviews – as I explain further.

2.4. Data Collection Methods and Techniques

Since I used ethnographic research methods for this study, I collected the data using participant observation. Participant observation is a technique in which the researcher gets involved in the environment of the studied subject as part of ongoing events in that environment. In the sites where learning *Cimbveka* was directed to school students, I participated as a learner and as a performer, but in some cases, I assisted the *Cimbveka* masters as they were not in their natural work settings. Hence, in all research sites of Maputo I served as the link between the *cimbveka* masters and the schools or the learners. Fine (2003) posits that peopled ethnography, beyond taking notes and/or recording or photographing, the researcher memorises events that happen as the result of partaking within the researched phenomenon, where people's interactions are core sources of data and offer insights for its later interpretation. Fine (2003) contrasts peopled ethnography to approaches that he coins as “personal ethnography” and “postulated ethnography” by defining peopled ethnography as one emphasises on “*theory building, detailed observations and data presentation, a focus on continuing group interactions, and the downplaying of individual actors and individual scenes to fulfil the need for generalisability* (Fine 2003, 54) [author's italics].” For, he sees the personal ethnography as an ethnographic narrative description approach and, the postulated ethnography as conceptual, while peopled ethnography understands the settings of research and the theoretical implications based on a set of particular details, notes taken, interviews, and participants' ideas produced during interactions. Thus, during the interactions of and with the researched it is crucial, in peopled ethnography, for the researcher to pay special attention to conversations because they may tell more than what any interview can collect as data. I, particularly, had conversations with the *cimbveka* masters and with the students when I could. I also tried to learn from the people who were present in the research sites while they were talking about *cimbveka* and other general issues of their communities. This technique was more useful in Inhambane, where I interacted with more people who are experienced in *cimbveka* performance. Additionally, I used an HD Canon video camcorder, with 57× advanced zooming, to capture moving and static images (I either used a short camera stand or handheld the camera). Additionally, I occasionally used my

Sony Xperia XA1 Ultra mobile phone to capture images I thought the camcorder would not capture because it was in the stand or because one of the participants had asked to monitor it, and I had allowed him/her to do so upon instructing them what to film. The mobile phone served as the sound recorder during conversations (with the consent of the participants), in addition to the camcorder. To ensure a backup record, I used an Android audio record application installed on the mobile phone. Except for the public *cimbveka* performances at EPF-ADPP and ECA data collection opportunities were by arrangement. All the participants were aware that the activities taking place were for research purposes. For the public performances, the learners performed *Cimbveka* by chance in the events that took place in the educational institutions to which they belonged. ECA learners performed at the end-of-term ethnomusicology seminar, and at EPF-ADPP, learners performed at their school's graduation ceremony.

2.5. Spatial Description of Research Sites

As stated previously, this research was conducted in the southern Mozambican provinces of Maputo and Inhambane. Mozambique is a Sub-Saharan country located in southeast Africa, covering an area of 800 000 km² of land, with the Indian Ocean on the East, to the West, Mozambique shares its borders with countries such as Malawi, Zambia, Zimbabwe, to the North lies Tanzania and Swaziland and South Africa to the South. Mozambique is divided into ten provinces, from north to south in this order: Niassa, Cabo-Delgado, Nampula, Tete, Zambezia, Sofala, Manica, Inhambane, Gaza and Maputo, comprising the capital of the country. The capital city Maputo also has the status of a province. Mozambique is furthermore divided into three regions: North (Niassa, Cabo-Delgado and Nampula), Centre (Tete, Zambezia, Sofala and Manica), and South (Inhambane, Gaza, and Maputo) (cf. Dominguez-Torres and Briceño-Garmendia (2011), INE (2017); Penvenne and Sheldon (2018)).

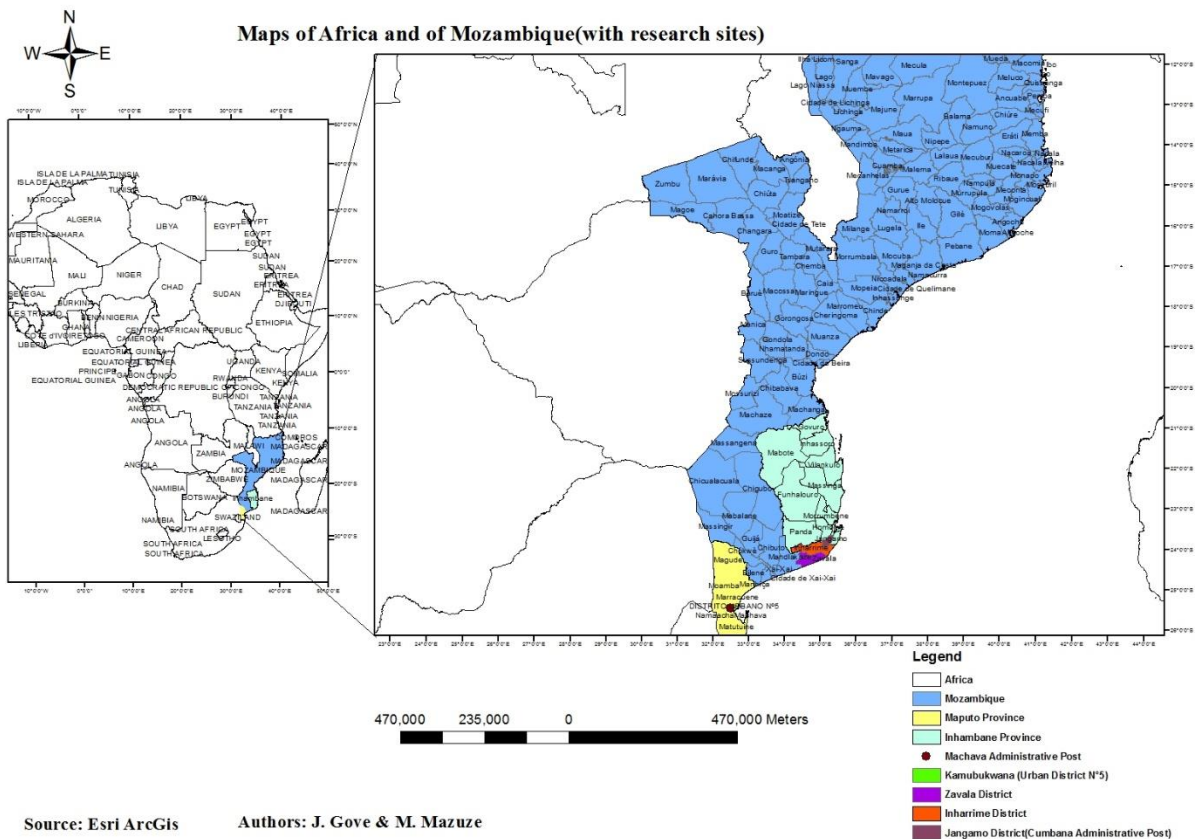


Figure 3: Map of Africa, highlighting the map of Mozambique

In the research sites of Maputo, I concentrated on a primary school located on the periphery and on a university's department (ECA, as mentioned earlier) located at the centre of the town. Although ECA is in the centre of Maputo, it amasses students from different cultural settings and regions of the country. The third site in Maputo is in Machava location in Matola (which is the capital city of Maputo Province). As a centre for teacher training, it also brings together students from different parts of Mozambique. Even though most of the students are from surrounding neighbourhoods, all of them live in campus residences and are allowed to leave once per month. The Inhambane Province sites were primarily in the Cumbana locality of Jangamo District and in the Nyamaneni locality of Inharrime District. Inhambane is approximately 400 km to the north of Maputo by road. Although there are small villages in the two locations in which I conducted the research, the lifestyle is more rural in nature, with people speaking local languages more often, and neighbouring families are at distances of more than 300 metres apart (see the provinces and the districts in Figure 3 and Table 1).

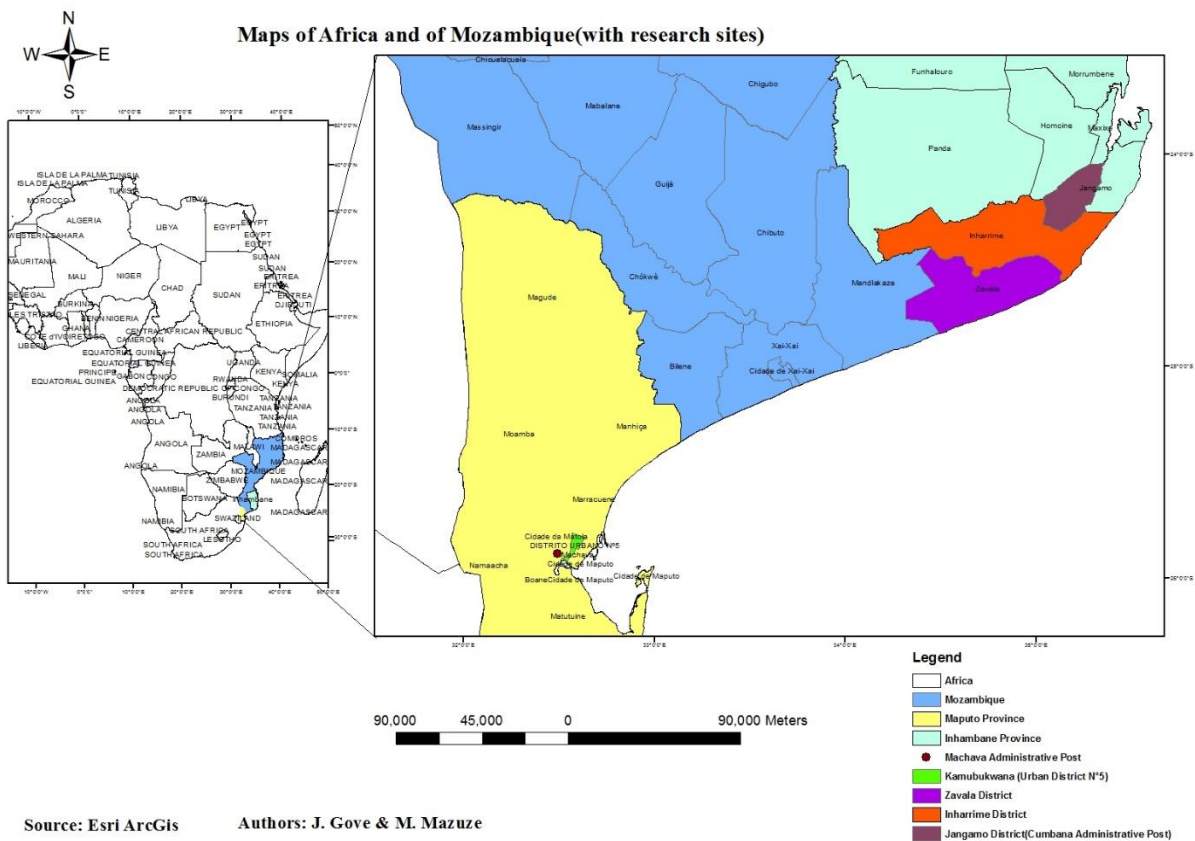


Figure 3: Enlarged map to highlight the research sites of Maputo and Inhambane

Table 1: Distances between research sites

Approximate distances between research sites by road

From Location 1	To Location 2	Distance (km)
Maputo Town	Machava Administrative Post	41
Maputo Province	Inharrime District	390
Maputo Province	Cumbana Administrative Post	440
Inharrime District	Cumbana Administrative Post (Jangamo District)	51

Source: Google Maps

2.6. Participant Selection

The participant learners were selected randomly. The heads of the institutions or their representatives informed their students about the opportunity to learn a traditional instrument and arranged a meeting where I had the opportunity to explicate the project in detail. Those

who wanted to participate freely registered their names on a list that was kept by one representative student. It is worthwhile to mention that I initiated the project in a period when the schools were either conducting end-of-year exams or already starting the holidays. For this reason, a reduced number of students knew about the project and an even smaller number of students participated. The selection of *cimbveka* masters was done through a casual search during the conception and planning of the fieldwork among Copi people I knew. This search led to the first master who eventually could not collaborate (I address this incident in detail later, as it deserves some reflection). Owing to the failure to work with the first *cimbveka* master, I searched for other masters at cultural institutions in Maputo. As a result, I found two Copi traditional musicians (Bernardo Zango and Simão Massangaie) with whom I worked in Maputo. Moreover, I worked with Zango in Inharrime as well, as his family used to be a reference for traditional music and *cimbveka* is part of the kind of music they performed. The masters taught in different schools as follows: Zango (EPF-ADPP and ECA) and Massangaie (EPC 19 de Outubro).

2.6.1. Participant Characterisation

Table 2: Participants in *cimbveka* lessons in Maputo and sample profile

Site	No. of Participants (range)	Ages (range)	Gender		School grade	No. of sessions	Observation
			Female	Male			
EPC 19 de Outubro	17	11–14	14	3	6 and 7		
EPF-ADPP	9	18–26	5	4	First year		One participant is a music education teacher.
ECA-UEM	13	19–28	7	6	First and second years		
Nhamaneni	7	13–70+	2	5	N/A		
<i>Cimbveka</i> masters	2	40 / 55	-	2	Bachelor's degree		
Total	48		28	20			

2.7. Data Analysis Method

Ethnographic content (EC) analysis is the main technique used in this study to analyse and interpret data. EC analysis can be seen as a research method, and an approach and technique for data analysis (Krippendorff 2004, 21). Like all ethnographic methods, the EC analysis technique allows flexibility of the research by favouring interactions of the researcher with the data, the context, and the environment in which the research is conducted. From such interactions, objective and subjective meanings of the phenomena being studied open up room for “constant discovery and constant comparison” (Altheide 1987, 68) of issues arising from the data analysis. This technique is adequate for analysis of educational and cultural phenomena as it looks to describe, document and understand social and cultural aspects of the life of a community (Krippendorff 2004; Hansen 2014; Altheide 1987).

2.8. Language Matters

Mozambique’s official language is Portuguese; this is the normal communication and language used in formal and non-formal educational settings. However, indigenous languages are still common, especially in townships. Therefore, I performed all data collection in Portuguese, CiCopi, or Gitonga and then translated the data into English. In the case of CiCopi, in which my skills are limited, I asked someone who understands the language better than I do to help me transmit or understand the messages. For reporting of the data analysis, I transcribed only the important and useful information for this study in the original languages in which I collected them; thereafter, I translated the information into English (see Appendices and C). In general, the translations were literal. In cases where semantic translation was appropriate, I provided it and indicated that semantic translation was applied. For the analysis of the musical data, music was transcribed in the most appropriate music notation system, considering the fact that different musical systems can be graphically represented using different forms (Shelemay 2008, 24). In this case, since the musical practice researched is African and not all its features can be represented on Western staff notation, the multi-linear graphic system⁷ was applied to represent it graphically, and when necessary, it was combined with the Western staff notation.

⁷ The multi-linear graphic system is a music notation system that consists of a set of horizontal and vertical lines, where the horizontal lines represent pitch, and the vertical lines represent a regular time event. This system is further explicated in the results section (Koetting 1970).

Moreover, where I intended to show video or audio evidence, I inserted QR Codes⁸ for such evidence.

2.9. Ethical Considerations

For the ethical pursuit of my research, I submitted formal requests with consent forms attached to them to the educational institutions where the research took place. In the case of Inharrime and of the master musicians, I obtained oral consent that was video recorded. Despite having the signed consent of the participation of students in the project from the heads of schools, I provided details of the project to the participants. In addition, I advised the minor children to inform their parents or carers about their participation in the project, and should parents or carers need to find out more about their children's participation, they could contact me on my mobile number. Additionally, although I am a member at ECA, UEM, I made sure that I did not compromise the research through bias by explaining the project details to the participants and positioning myself at the same level with them as a participant, while performing simultaneously my researcher role. The detailed procedure towards an ethical approach to fieldwork is in the ethics clearance approved and issued to me by the relevant ethics committee of the University of Cape Town (UCT).

2.10. Research Constraints

The major constraint was finding participants as the educational institutions were heading towards their end-of-year closure. Thus, the availability of students was limited. In addition, as the *cimbveka* performer who had agreed and volunteered to teach two months before I went to Maputo suddenly became unavailable without any notice, although we had met in the week I arrived in Maputo, I had to look for other available *cimbveka* performers, thus delaying commencement of the fieldwork by two weeks. These factors affected the recruitment of participant learners. The gathering of participants and the introduction of *cimbveka* was dependent on the availability of a *cimbveka* master to teach the participants. Moreover, students who became available to participate were also committed to their examinations and other activities pertaining to their educational commitments. For this reason, their participation in learning *cimbveka* was somewhat deficient as most of them missed a considerable amount of learning sessions. However, despite these constraints, the collected data enabled the

⁸ QR Codes is a way that can be used to share and read coded information by scanning a code with a smart phone. The smart phone should have appropriate software or an application that can be freely downloaded from App Stores and installed in the smart phone (<https://www.the-qr-code-generator.com/whats-a-qr-code>).

understanding of the study's phenomena. The next chapter will describe and analyse in-depth the data collected.

Chapter Three: Learning about *Cimbveka*

This chapter presents my data and interpretation thereof. It systematises the materials to be discussed in the next chapter. The main materials presented in this chapter are the construction process of *cimbveka* instruments, the ways in which *cimbveka* is perceived, the way it is taught in the indigenous environment, and my experience with *cimbveka* lessons in school settings in Maputo. The chapter also draws on the fieldwork preparation which deserves some attention in order to contextualise my data collection. Relevant literature is also used to illuminate data interpretation.

3.1. Description of *Cimbveka*

Cimbveka is the name of the reed pipe musical practice from Inhambane Province, Mozambique. It is normally played by men. This reed-pipe music incorporates the music from the reed pipes and the song – i.e., the instrument players both play the reed pipes and sing the song. However, the audience is welcomed to join the singing part. The term *cimbveka* is used by vaCopi while it is named *gimbveka* by vaTonga. VaCopi and vaTonga communities hypothesize that the terms *cimbveka* and *gimbveka* derive from the sound it produces [it sounds close to ‘*mbvee*’, ‘*mbvem*’ or ‘*mbveem*’] (scan QR Code or follow link for sample sound). It is well known that traditionally, people in Africa name things and events based on their function, physical shape, or perceivable sound (Langa 2003, 54) – onomatopoeic naming. For Example, *kughonghondza* (to knock on the door in xiTchangana) it can be said onomatopoeic because when one knocks it sounds like gho-gho-gho; *xipfalo* (door in xiTchangana) because it closes and, in this language, to close is *kupfala* – in this case, it has been named according to its function. *Cimbveka*, in that regard was named based on how the sound feels to the listeners. In linguistics this is known as “ideophone”: the naming of things according to how they sound, look, feel, or their function (Langa 2003).



Link: <https://mevie.love/z4417kkrl0ubvuvawcqnit992c8ox2d7rsgdfvu4/?pw=>

The reed pipes for *cimbveka* music are made from cane plants known as *'nkhandu* (sing.) or *tikhandu* (pl.), (see fig.4) among *ciCopi* speakers. This research has revealed that in the absence of *'nkhandu*, instruments can be made of *misengele* (bamboo in English) instead. While the genre of music is *cimbveka*, the instruments are called *tithsudi* (pl.), and *thsudi* (sing.) which is equivalent of whistle. *'Nkhandu* (as I refer to it throughout this work) is a kind of *Phyllostachys aureosulcata* (also known as Yellow Groove Bamboo), which belongs to the *Paoceae*⁹ cane family. The cane grows naturally in moist and drained soils but can also be planted in chosen places by people. In the case of Inhambane, I came across *tikhandu* that were planted in the family yard many years ago and, according to Mr. Nyamane, they never died in spite of droughts in some years. Inhambane is a coastal province in Mozambique, in the locality of Nyamaneni. The District of Inharrime is between an important river, the Mutamba River, and the Indian Ocean. This may, therefore, be the reason why *tikhandu* grow and defy weather conditions in Nyamaneni. Likewise, in Maputo, Mr. Massangaie mentioned that he found and collected *tikhandu* for *cimbveka* classes in an area close to Mulauze River which is a small river that borders Maputo City and Matola City. This confirms to a great extent that the cane grows in moist soils.

For musical purposes, *tikhandu* are cut from the culm nodes. Each piece that comes out of the inter-nodes makes a single *cimbveka* music instrument (*thsudi*) which produces only one note. Thereafter, *tithsudi* are adjusted to the length at which they can produce a specific pitch – the diameter of the cane culm also plays a role in the pitch production. After adjustments to the tuning, *tithsudi* are assigned to the performers. The construction of *tithsudi* is assigned to one or two people who are believed to be experienced in the construction and tuning of the instruments. One reason for this is to ensure consistent tuning of the set of *tithsudi* for the ensemble. When there are more people available to participate in the construction activity, one experienced person will check the tuning. I witnessed this in the *tithsudi* construction event in which I participated in Nyamaneni. At the event, five of us participated in *tithsudi* construction, including Mr. Nyamane who is known to be an experienced maker and ‘tuner’ of *tithsudi* for *cimbveka*. He is also known to perform it and other local musical arts. Mr Nyamani invited Mr Albino Nharreluga (to whom I refer to as Ngorovane, the nickname he is most known by). Mr. Ngorovane¹⁰ took charge of the tuning of every pipe produced, including the ones produced by

⁹ https://en.wikipedia.org/wiki/Phyllostachys_aureosulcata

¹⁰ Due to his poor health condition, probably related to old age (Mr. Ngorovane is above seventy years old, has shaky hands, not able to stand for a long period of time, has partially impaired vision etc.) Mr. Ngorovane could not participate physically in the processes of collection and construction of instruments.

Mr. Nyamane. His major task was to check the tuning and make recommendations for each reed pipe. Blowing the instrument was challenging for Mr. Ngorovane due to his age and ill health, however, he listened to everyone’s tuning and performance and made corrections where necessary: “This one is out of tune”; “try to crop a bit more”, “this will spoil our music” or “check how you blow that one” and so on. As a result, one would keep trying relentlessly to ensure the sound pleased Mr. Ngorovane.

For performing purposes, each *thsudi* is named according to its function in the *cimbveka* ensemble, and such name defines the performer’s role. The nomenclature is as follows: “*cithulelo*” (the intoner), “*citeketelo*” (the respondent), “*mbengizo*” (the filler), *pembelegho* (fills in by interacting with *pegho*), *pegho* (answers directly to *pembelegho*: the term ‘*pegho*’ results from the first and last syllables of ‘*pembelegho*’)¹¹, and “*dibosa*” (the bass). The first three (*cithulelo*, *citeketelo*, and *bengizo*) are considered the basic instruments that structure the tune by defining the melody and thus are the first to be taught and issued rhythmic patterns, one at a time. The others are considered accompaniment instruments which come later, after the first performers have gained some confidence in performing.

Worthwhile mentioning is that the custodian of the crafted *tithsudi* is also considered the leader of the group. The leader is in charge of crafting the instruments and making them available whenever the group has a rehearsal or performance.



Fig 5: The plants (*tikhandu*) at Zango’s yard. Fig. 6: Mr. Zango showing his grandson how to crop out *thsudi*.

¹¹ For *pembelegho* and *pegho*, Mr. Massangaie was unable to tell their meaning in *ciCopi* language. He conveyed that the nomenclature for these two are related to how they normally interact in performance.



Fig. 7: Mr. Zango (left) suggesting to Mr Bernardo (right) that the dried 'nkhandu should be pruned so it is not wasted.

Normally, each performer plays one *thsudi* however, some skilled performers can play more than one *thsudi* at a time, performing different pitches and rhythmic patterns. *Cimbveka* is meant for entertainment and is competitive in character. In the past, it was usually performed at night for the community or families at life cycle celebrations such as wedding ceremonies, funerals, or just for leisure. *Cimbveka* performance groups could join music events on request or by their free will if they found out about a traditional music event taking place. Many traditional musical arts share the stage to exhibit their musical prowess with no strict rules in place to get on or off the stage. The groups randomly jump onto the stage to claim their turn to perform by starting a parallel performance near the performance area. This happens when a particular group feels the one on stage is taking too long to leave the stage. If starting a divertive performance does not succeed in drawing enough attention to upstage the performing group, the opposing group could start a parallel performance at a different site still within the area of the musical performance, i.e., within the geographical boundaries of the hosting family or organisation. If the opposing group proved strong enough, the audience would move to the new performing spot, abandoning the previous performance.

Informants also mentioned that *cimbveka* is a body-strengthening performance. They remarked that a group could walk long distances—of about four to six hours on foot—to get to where the performance was happening. They emphasised that the journey to the performance site was accomplished by running while playing. For this reason, most *cimbveka* lyrics (*umwimbu*) sung during the journey to performance events reflected encouragement for the group to keep up and also, to warn the adversary groups of their approach. For instance, if there were other *cimbveka* groups, they would start their performance to alert the incoming group of their

presence before they got to the site. Once at the event site, *cimbveka* performance is characterised by running around a tree. In the absence of trees, the performers would arrange a tree-like object around which the performance took place or simply formed a circle – as it was done in Maputo. The tree or object in the middle of the performance circle served as the stage’s centre, decorated with colourful materials just for the sheer purpose of beautification. The song is performed while dancing by the same *tithsudi* players. *Tithsudi* sound and the act of running are paused on the group leader’s command, after which the song starts again. On the leader’s command indicated by the sound of a whistle, the group starts dancing and singing, facing the centre. Most lyrics sung in *cimbveka* performances are related to social life, with more emphasis on love relationships, and mostly about disappointments caused by women. Examples of lyrics can be seen in Appendix C.

3.2. The Preparations for *Cimbveka* Apprenticeship

Two months prior to my departure from Cape Town for fieldwork in Mozambique which happens to be my home country, I started to establish contacts with Copi people in Maputo. My first attempt to connect with a Copi person in Maputo was with a music student from ECA, who also makes and plays *timbila*. He assured me that he was the best person, and I could count on him. Strangely, once I got to Maputo and had some meetings with him, he disappeared, and I never saw him again. I started to search for other Copi traditional music players, as I had participants waiting for *Cimbveka* classes in schools, and the schools were going to close for the end of term in the following weeks.

Through contacts with people from the National School of Music (*Escola Nacional de Música*), and with the Maputo Municipality Cultural Centre (*Centro Cultural Municipal Ntsyndza*), I met Mr. Massangaie and Mr. Zango, respectively. Mr. Massangaie’s participation was more of a personal arrangement between me and him, whilst the arrangement with Mr. Zango was both on personal and professional levels. He willingly agreed to participate, but also needed authorization from his employer to participate, which was granted with the intervention of ECA at my request. Mr. Massangaie, however, needed nothing less than a week to gather materials (*tikhandu*) required to make the instruments before he could start to teach. I asked him where he would find the plant and he told me the plant was somewhere near the Mulawuzi River. After a few days, he confirmed that he had found the plant and so we could schedule the activities. This information confirms that if *tikhandu* can be found in most parts of Mozambique (as long as there are rivers), then probably *cimbveka* can be a resource for musical arts

education since it can leverage the acquisition and use of musical instruments to students in primary schools.

On the other hand, Mr. Zango needed to ask someone to bring the material from Inharrime because he had no idea where to find *tikhandu* in Maputo. Nonetheless, he suggested the use of the bamboo cane to make the instruments and started classes with those instruments while waiting for the ones made of *tikhandu*. *Cimbveka* lessons, therefore, started at ECA and EPF-ADPP with reed pipes (*titsudi*) made of bamboo for the first week and in the following week we had the *titsudi* made of *n'khandu*, the same time the 19 de Outubro Primary School started lessons with Mr. Massangaie. The experience with *titsudi* made of bamboo has proven that *Cimbveka* is practicable and sustainable even in the absence of *tikhandu*. Interestingly, the major difference between the two types of *tikhandu* is in their varying thickness which does not necessarily interfere with the sound production nor blowing technique. We had two sessions of *cimbveka* classes of an hour long each week in a pre-agreed upon timetable between the *cimbveka* masters and the apprentices at all three venues.

3.3. Discussing Traditional Music and Music Education with Students in Maputo

The first contact with all the participants was to inform them about the project and evaluate their understanding of traditional music, and music education in general in the primary school setting. For the information session, I applied the Socratic dialogue, which is the approach used in the Community of Philosophical Enquiry approach (CPE). Socratic dialogue consists of giving an opportunity to each participant to express her/his thoughts about the issue being discussed, agree or disagree with other participants' points but based on critical thinking, as I mentioned in the previous chapter. We discussed how to incorporate traditional music into formal teaching institutions with ECA students. I considered that the participants (students), being tertiary music education students, not only had past experiences with music education in primary school, still deal with music classes at ECA and equally have expectations for their future careers at EPF-ADPP. I also considered the fact that they are being trained to be primary school teachers and one of the subjects for the course is music education, thus I expected that they would have experienced music education classes in primary school. Finally, I considered the fact that the pupils of 19 de Outubro Primary School currently have music education as a subject. Based on these assumptions, I started the conversation about both traditional music and music education, explaining the project, the key aspects of interest in the dialogue with them and the rules to be followed in our CPE. The starting point for all the participants of the

three groups was to share and discuss their experiences with music education, their knowledge and perhaps, involvement in traditional music, as well as their thoughts and their feeling about the possibility of infusing traditional music into music education as a subject.

From the discussion, I concluded that all the participants had not had any experience of music education at primary school. Participants from ECA and from EPF-ADPP also mentioned that they almost never had music education at primary school until they were privileged to learn musical content at their current institutions. For EPF-ADPP trainees, for example, music education consists of a one semester subject in the first year of the programme. The situation regarding ECA students who are music students is different. The participants from 19 de Outubro also mentioned teachers were not teaching music education with a few exceptions where teachers ask pupils to sing songs during music lessons or to read music education students' books and/or they copy the contents of the music education teachers' book onto the blackboard for pupils to copy in their exercise books. One of the participants at ECA remarked that her teacher taught them how to draw the G clef which, sadly, was the only thing she could do before she started her course at ECA. Regarding traditional music, a few participants from 19 de Outubro mentioned that some teachers teach them about traditional music instruments by identifying them in the music education students' book, but they never played any instrument or listened to them in class. One of the participants who had some experience with traditional music was taught by her uncle who has a traditional music ensemble.

In general, this has shown more clearly that primary schools in Mozambique do not teach music education consistently. It is also a general perception of the participants that the reason why teachers fail to teach music education is either because they lack understanding about the subject, or they simply do not find it appealing. In fact, music education is generally assigned to a Portuguese language teacher. Some teachers, as a result, take advantage of the extra time to teach Portuguese language or send students on long breaks during that time.

3.4. *Cimbveka* Lessons in Maputo

As mentioned earlier in Chapter Two, Mr. Massangaie taught children from age 11 to 14 years in a primary school, and Mr. Zango taught the youth of higher music education and intermediate teacher training education. I will deal with each individual's participation in the project separately in the following two sections.

3.4.1. *Cimbveka* at 19 de Outubro Primary School

In his first contact with learners, Mr. Massangaie showed the learners how to correctly blow the *thsudi* to produce the desired sound. However, he did not spend much time on this because he believed learners would master the blowing technique while playing the instrument. Worth mentioning is that in the beginning, some learners felt dizzy as they played, but soon became used to playing without the occurrence of dizziness. Mr. Massangaie, nonetheless, understood that dizziness was a normal phenomenon particularly when learners had not learned to employ the blowing technique correctly. Mr. Massangaie's assumption regarding dizziness in learners resonates with research on wind instrument performance that points out that tiredness and dizziness in beginners occur as a result of higher respiratory demands in sound production for this class of instruments (Mukai 1989, 67; Eckley 2006, 46; Fletcher 2000, 55; Bulut 2015, 230). Just as research recommends a little rest when learners feel dizzy, Mr. Massangaie advised resting when students felt dizzy, until they gained mastery of the breathing technique.

Taxonomy and concepts are of great importance in teaching and learning. In this regard, the naming of the instruments seems to be of great significance as they carry social meaning that, if properly understood, could help in the comprehension of the musical performance. So, *cithulelo*" (the intoner) was the first *thsudi* to be issued and taught to a learner and the other learners followed accordingly. The sequence in issuing *tithsudi*, with the aid of the nomenclature which relates to their function in the play, might be crucial to learning process since it also tells each performer's role. Therefore, after one learner has started practising the taught rhythmic pattern, Mr. Massangaie plays another pattern to the next learner before handing the *thsudi* to such learner, and so on until everyone has been given an instrument. Interestingly, he calls the rhythmic patterns tones when he issues the instrument to the learner and instructs the learner on what to play: "you will play this tone", "this is your tone". This is because each reed pipe plays one note only.

Mr. Massangaie chose not to teach the names of the instruments and other conceptual aspects of *cimbveka* performance explicitly. He assumed that the learners would learn these aspects about *cimbveka* during the practice as he mentioned the name of each instrument to a particular learner. So, learning about the taxonomy could take place at the same time learners performed their roles in the ensemble. He preferred to refer to the rhythmic patterns as voices (first voice, second voice, third voice, and fourth voice). This is also due to the fact that Mr. Massangaie understood that the learners are not Copi language speakers and the use of alternative names

could help the learners make more sense of the terms applied. Metaphor is one of the teaching resources Mr. Massangaie used to unpack important concepts about *cimbveka* performance. He used choral parts to refer to the instruments so learners could relate their roles to those of a choir since most people belong to church choirs. Even though in the choral format the terms first, second, third, and fourth voices are applied to melodic lines and *thsudi* cannot play a melody, the learners translated this terminology to the hierarchical role of the instruments in the performance. By evoking the image of a choir to metaphorise each learner's role, Mr. Massangaie helped the learner understand that *tithsudi* differ in pitch and that each *thsudi* has a specific role in the performance, which helped them to understand their specific roles in the performance.

In terms of teaching strategy for *cimbveka* playing, Mr. Massangaie adopted the combination of voice and gesture to both teach the rhythmic patterns and guide the learners through their performance. He used his voice to verbalise the rhythm with the syllable “*ta*” to indicate the different durations of the sound each learner should play on the *thsudi*. More interesting is the fact that he applied this same strategy—of verbalising the syllable “*ta*”—to teach the song “*Xewe Nyadibhokodhe*¹²” which is in ciCopi. Given the limited time for classes, teaching the lyrics in ciCopi to non-ciCopi speakers could make it difficult for them to learn the lyrics. Mr. Massangaie, therefore, decided not to teach the lyrics as such, but how to play the melody on *tithsudi*. So, he issued a rhythmic pattern to each participant to perform, singing to the syllable “*ta*”. When this process was mastered by the learners, they translated it to their *tithsudi* (see Fig. 8 for the tune *Xewe Nyadibhokodhe*). Notably, during the process of singing to “*ta*”, the learners, apparently, got more engaged and they appraised the learning and the music itself. This is one more example of how metaphor operated for the understanding of *cimbveka* performance. Metaphoric learning here consisted in helping the apprentices to produce a sonic ‘image’ of the tune from which the learners could mirror when playing it with the instruments. Replacing the *tithsudi* sound by singing “*ta*”, “*ta*”, “*ta*” as an aide-memoire drew an image of the real performance in the learners who had no idea of how that music sounds and helped them translate it into the real *cimbveka* sound with *tithsudi*. When the learners verbalised the rhythmic patterns instead of performing them with *tithsudi* they became acquainted with the melody that comes out of the group performance and how each performer-learner contributed to the formation of the actual tune. Singing “*ta*”, “*ta*”, “*ta*” helped them understand

¹² “*Xewe Nyadibhokodhe*” in ciCopi means ‘good day crow’. Metaphorically, the song addresses lazy people (see translation semantic translation in Appendices C).

interlocking as a concept and, thus, as a practice – taking into account that it was their first contact with such kind of making music. The *Xewe Nyadibhokodhe* tune was the third to be learned. Probably for this reason, they learnt it with much ease and excitement during singing to the syllable “*ta*” and passing it onto the instrument. But, I believe the task of singing the tune on the syllable before playing the instrument helped in hastening their understanding of the tune. From the singing of the “*ta*” syllable to when they played the tune on the instrument, their faces exuded expressions of much joy, alongside adding improvised dance movements for the first time since *cimbveka* lessons had begun. I interpret these responses and joyful attitudes as the result of meaning making of the activity on the one hand, and as a sign of the occurrence of significant learning, on the other (Flink 2003, 7, 33).

Massangai (19 de Outubro) - " <i>Xewe Nyadibhokodhe</i> " (only the basic voices)									
Instrument	Pitch: Approximate notes on piano								
<i>Cithulelo</i>	A#5		•		•		•		•
<i>Citekeleto</i>	G#5					•			•
<i>Mbingiza</i>	G5		•		•		•		•

Musical transcription by J. Borges Gove

Massangai Tune 3 (19 de Outubro) - " <i>Xewe Nyadibhokodhe</i> " (with all the voices)									
Instrument	Pitch: Approximate notes in Piano								
<i>Cithulelo</i>	A#5		•		•		•		•
<i>Citekeleto</i>	G#5					•			•
<i>Mbingiza</i>	G5		•		•		•		•
<i>Penbelego</i>	E4		•		•		•		•
<i>Pegho</i>	C5					•		•	•
<i>Dibosa</i>	A#4		•		•		•		•

Musical transcription by J. Borges Gove

Fig¹³.8: *Xewe Nyadibhokodhe* tune with the basic voices (top) and with full voices (bottom).

From my personal experience, I have learned that *aides-memoires* are common in most African music, particularly during the process of teaching drums. I recall no standardised way of teaching drum rhythms even with the use of verbalisation. Still, in this regard, African music scholars suggest that most musical drum performance use *aides-memoires* both in teaching and notating the rhythm of African traditional music (Nzewi 2007, 1:27; Gordon 2011, 54; Hoffman, Pelto, and White 1996; Hoffman 2009). Therefore, I would posit that Mr.

¹³ Music transcription using block notation system. The lines represent the instruments. The instruments are represented by the names of *tithsudi* in the first column. The second column indicates the note or approximate note of the *thsudi* and the following columns represent a pulse each. The bullets indicate the sound occurrence and where the sound comes on the division of the pulse, the block is divided to give an idea of where the sound is placed.

Massangaie’s strategy to teach and articulate rhythmic patterns is an acceptable method for teaching in the context of formal education.

As mentioned earlier, Mr. Massangaie, simultaneously combined verbalized syllable with gesture. As he sang the syllable, he pointed rhythmically with his fingers indicating which learner should play next. In addition, since *cimbveka* compositions use the interlocking technique—each *thsudi* plays a one note rhythmic pattern and the interweaving of the different *tithsudi* produce the melody (see Fig.8 below for the introductory *cimbveka* tune)—learners experienced difficulty mastering their specific roles. To help students understand how to coordinate with each other during the performance, Mr. Massangaie used the concept of question and answer: “she is asking you a question, you must answer”; “you must ask the question, otherwise she will not answer you”; “why are you not answering, you must answer promptly”, “it’s not you who should answer, but the one here”; “listen to this one answering to that before you can ask your question”; etc, are expression Mr. Massangaie used to alert the learners about what and whom to listen to while performing.

Massangai Initiation Tune (19 de Outubro)												
Instrument	Approximate Pitch on Piano											
<i>Cithulelo</i>	G#5	•		•		•		•		•		•
<i>Citekeleto</i>	G				•				•			•
<i>Mbengizo</i>	F#5		•	•				•	•			•

Musical transcription by J. Borges Gove

Fig.9: First tune taught at 19 de Outubro, similar to the one taught by Mr. Zango at ECA and EPF-ADPP.

The interlocking technique in *cimbveka* makes learning *cimbveka* rather complex and requires a high capacity of interaction with the peer players. It is the result of this interactive performance that produces the rhythmic structure and the melody that can be perceived by the listener. Thus, the complexity involved in the performance and the required collaboration imply the ability for deep listening to the whole interplay and to the self (Laske and Drummond 1980, 74; Lamberti 2019, 266–267). This, therefore, confirms Mr. Massangaie’s strategy to convey the need for listening by using metaphor as I described earlier. As explained above, Mr. Massangaie’s strategy was assertive and it produced a positive response from the learners because the words he used were familiar to the learners from their day-to-day life. So, the familiarity of those words helped them make sense of what they needed to do. Metaphoric learning, in this sense occurred because without asking the learners to listen implicitly, the familiar words applied helped students figure out that they needed to listen to their peers. Consequently, on the one hand, the learners’ response to this showed their awareness by

establishing eye contact with their peers seeking to see them play rather than just hearing the sounds played. On the other hand, they simultaneously followed Mr. Massangaie's gestures of cuing them to perform.

Another strategy Mr. Massangaie applied to reduce the stress of learners with the first tune was to introduce another tune with reduced rhythmic complexity. I hardly understood that the second tune was a simplified variation of the initial tune, until I watched the videos I recorded. The simplicity of the second tune rests solely on the rhythmic patterns performed by each individual learner. *Cithulelo*, the commanding voice, plays the pulse. This way, the learner is less stressed with fitting into the musical complexity of the piece. *Citekeleto* and *bengizo*, although they play in counterpoint to *cithulelo*, come in on alternate pulses and so on with the rest of the instruments performing. The difference between the two tunes is that the first *Cithulelo* performs on pulse but has a rest at every third pulse. *Citekeleto* performs on the pulse at every *cithulelo* rest. *Bengizo* plays two short sounds on the pulse at every second pulse in relation to *cithulelo*, and *pembelego* performs with *Cithulelo* at the first and third pulses. As a whole, the interweaving of the rhythm creates complexity in coordination (see Fig.10 for the comparison of the two tunes).

However, despite the second tune's counterpoint and general complexity, it helped the learners to perform with more ease and after it was mastered, they played the first one with less effort compared to the difficulty experienced in the beginning. Thus, the adoption of this strategy of switching from one tune to another of a notable complexity but more manageable, has shown the ability of the teacher to permanently assess the learners' performance, understand the problem, and to find the appropriate solution.

In summary, it has been unveiled that with *cimbveka*, it is possible to establish levels of musicianship and apprenticeship, through a constructive alignment approach to teaching (Biggs 1996; Biggs n.d.; Drew, Klopper, and Nulty 2015, 16). The constructive alignment approach is an outcomes-based one in which the learner stands at the centre of the learning process. In this approach, through the teacher's reflexivity, the learning objectives, assessment, and outcomes are established before the learning and teaching processes take place (Biggs 1996, 349). Still in line with Mr. Massangaie's strategy to overcome learners' difficulty in performing the first tune, though not explicitly pre-planned, his practice has shown that he was constantly checking the progress of the ongoing activities. As a result of his ability to timely reflect in context and for the context (Hale and Green 2009, 29), he assured the learning success

by suggesting a different content that helped learners engage successfully with learning a new skill. (Scott 2012, 32).

Massangai Initiation Tune 1 (19 de Outubro) - simple	
Instrument	Pitch: Approximate notes in Piano
Cithulelo	G#5
Citekeleto	G5
Mbengizo	F#5
Pegho	C5

Massangai Initiation Tune 2 (19 de Outubro)	
Instrument	Approximate notes in Piano
A#5	
Cithulelo	G#5
Citekeleto	G5
Mbengizo	F#5
Pembelegho	D#5
Pegho	C5
Dibhosa	B4

Fig. 10: Comparison of first and second tunes taught at 19 de Outubro as variations of the same tune.

3.4.2. Cimbeveka at ECA and EPF-ADPP

The groups of ECA and EPF-ADPP students were new to *cimbeveka*, but with different backgrounds in music education influenced by several factors. Apart from the fact that Mr Zango is Copi, he also has a degree in theatre, and I believe his academic background must have some influence on his *cimbeveka* teaching approach as we will see in this section.

To introduce the *cimbeveka* practice in both groups, he taught the rhythmic patterns of the tune he intended to teach using hand clapping. After the rhythmic patterns were mastered by the learners, he introduced the instrument. In the process of teaching the rhythmic patterns by hand clapping, instruments also followed the order of appearance in the ensemble as shown in (Fig. 10) below. Mr. Zango played to each participant who had to watch and listen before being issued with the *thsudi*. When a learner plays the rhythmic pattern well, she/he is not expected to stop while the next learner is learning to play a different pattern and so on until every member of the ensemble is attended to. Considering the hocketing character of *cimbeveka* composition, learning by imitation and repetition as earlier described would likely cause coordination challenges for the learners if they had no musical experience. Mastering the performance with ease as they did, clearly indicates they applied their musical skills acquired prior to the *cimbeveka* lessons. It was apparent that most learners only had contact with Western music except for the EPF-ADPP group that performed traditional dances regardless of their formal music education (see Fig. 11 for handclapping rhythmic patterns used at ECA and EPF-ADPP).

Introduction to *Cimbveka* lesson: rhythmic patterns - clapping (ECA)

Patterns	Clapping												
Pattern 1	X	X	X		X	X	X		X	X	X		
Pattern 2			X	X			X	X			X	X	
Pattern 3				X				X				X	

Introduction to *Cimbveka* lesson: rhythmic patterns - clapping (ADPP)

Patterns	Clapping												
Pattern 1	X	X	X		X	X	X		X	X	X		
Pattern 2			X	X			X	X			X	X	
Pattern 3				X				X				X	
Pattern 4	X		X		X		X		X		X		X

Graphical representation by: J. Borges Gove

Fig. 11: Hand-clapping rhythmic patterns taught by Mr. Zango¹⁴.

Like with Mr. Massangaie’s approach, Mr. Zango referred to “first”, “second”, “third” and “fourth” voices—in Portuguese language: *primeira voz*, *segunda voz*, *Terceira voz*, and *quarta voz*. Rather than calling *tithsudi* by their names in ciCopi, he did not mention the proper names of the instruments on any occasion to the learners. Choosing to name the instruments/voices in Portuguese instead of calling them by their Copi names has an undertone of the influence of the Mozambican educational system on him in which Portuguese is the official and educational language. It was prohibited for anyone to speak native languages within the school premises during colonialism and early after independence, until recently. But this can also reveal that Mr. Zango wanted to save learners the stress of learning Copi words which would probably not make much sense to them. The same reasoning applies to why he did not teach the song using Copi lyrics knowing full well that the learners could not learn Copi words and make sense of the lyrics in such a short time.

Ultimately, not placing ‘meaningful words’ in the song has encouraged creativity which in turn made the song more meaningful to the performers and to their audience at the EPF-ADPP graduation ceremony, as explained in the following paragraphs of this section.

Mr Zango chose the same tune as Mr Massangaie for similar reasons, including the simplicity of the tune, making it easy to learn and its popularity among *cimbveka* performers. Worthwhile

¹⁴ I incorporated the greyed parts for the sole purpose of comparison to emphasise the differences between the rhythmic patterns applied in the two venues. Whereas while for ECA participants (music students) pattern two clapped in the second half of the pulse 3, for EPF-ADPP participants (non-music students) clapped at the beginning of the pulse 4.

to mention, I noticed that Mr. Zango also taught different versions of the same tune. In the version taught to ECA students, ‘pattern two’ starts in the second half of the pulse 3 in counterpoint with ‘pattern one’, and in the tune taught to EPF-ADPP, ‘pattern two’ starts in the first half of the pulse 4 in counterpoint with ‘pattern three’ which starts in the second half of the next pulse, and so on (see Fig.11). Also interesting is the fact that after the participants had started to perform using the instruments, Mr. Zango introduced some participants to newer patterns other than the first practiced by hand clapping. In spite of this, learners did not face any difficulties performing the newly learned rhythmic patterns. I assume that learners grasped the new rhythms with ease because they already had some experience in music performance. Some participants started to improvise and to play more than one *thsudi* simultaneously – i.e., they started to perform two to three rhythmic patterns at the same time, adding patterns of their own initiative. In this sense, the learning process in the two groups Mr. Zango taught occurred through collaboration between him and his learners where the previous musical knowledge of the learners contributed to the success of the learning process. Such collaborative learning and teaching processes allowed “performance composition” (Nzewi 2007) frequently found in African music. Performance composition consists of allowing the ensemble members the freedom to perform the suggested piece of music creatively in a way that the end product is more expressive to particular members and meaningful to the group (Nzewi 2007b, 2:41).

From the second day of *cimbveka* practice Mr. Zango introduced the song and dance. The song was made up of a vocable: “hele-le-le-le-le” instead of Copi words. It is interesting that for the reed-pipe tune Mr. Zango taught, I had the opportunity to learn two other melodies with different lyrics using “hele-le-le-le-le”: one with Mr. Massangaie and the other with Mr. Nyamane, Mr. Zango’s father, in Inharrime. Moreover, for the short public performance at the EPF-ADPP graduation ceremony, participants suggested the addition of text to “hele-le-le-le-le” and it was rehearsed one hour prior to the presentation. The text added¹⁵ was in appreciation of the graduates of EPF-ADPP sung in Portuguese, xiTchangana, giTonga, ciTswa, and ciSena. Each soloist in turn sang the solo part in a different language. The rest of the performers sang “hele-le-le-le-le” in response. The process for incorporating dance and singing started with explanations of the way it is normally done in *cimbveka performances*, and an illustration of how it should look. Appropriately, instead of running during the *tithsudi* sound as expected in the proper setting, the students walked in circles and danced while singing. Collaborative

¹⁵ The words added to the song are such as: they have studied, they have strived, and they are now done. Full transcription can be seen in the appendices.

learning, unequivocally, was highlighted in the song as discussed earlier, but the most important aspect to emphasize here is the adaptability of melodies to the same tune in *cimbveka*.

Besides the difference in versions of the same initial tune taught by Mr. Zango and Mr. Massangaie, the melodies of the accompanying song and the lyrics are completely different. Moreover, the words of the two versions are also both literally and semantically different. Mr. Massangaie's version "*Simbiyane*", relates to encouragement to the performers during their running to the *cimbveka* venues and to warn the competitors about the group's proximity while the version by Mr. Nyamane, "*Cighangu Cangu*" relates to the disappointment felt by a boyfriend of his girlfriend and it can be performed during either running to or on stage (see the two lyrics in the Appendix C). The example described above shows the flexibility of *cimbveka* tunes to adapt independent versions. Therefore, *cimbveka* music could be significantly used to fit different learning needs. Looking at all that has been discussed so far, *cimbveka* may embed social constructivist learning principles and features of emancipatory teaching by centring the learning process on the learner and orienting the teaching to outcomes rather than the content (Webster 2015; Jääskeläinen and López-Íñiguez 2017, 779; Shively 2015).

In terms of dance, Mr. Zango started by explaining how it fits in and its relation to song. He explained the dance in the proper *cimbveka* settings, featuring the ensemble leader's role and the two parts that compose the dance in *cimbveka*. While the first part starts with the performers moving around a tree or tree-like object, which is a prop for the dance and they play the instruments while moving, the second part consists of performers not playing their instruments but singing only. I will further refer to the first part as 'A', and to the second one as 'B' (Nzewi 2007b, 2:43). The group leader holds the responsibility of calling each of these two parts by playing a metallic whistle to stop the *tithsudi* performance together with the circular dance movement, and to stop the song and the dance in order to return to the circular dance movement – i.e., the leader calls for part A and part B, accordingly. It seems, from all indications, that there is no strict criterion for the shift from one part of the performance to the other. For example, for ECA and EPF-ADPP groups, the criteria to choose the leader was the one who has longest capacity to blow *thsudi*. As a result, Mr. Zango proposed that leaders should be those who got tired of blowing *thsudi* faster than others, so when the leader felt tired, she/he could call for the switch from *tithsudi* performance to song or from the first part to the second part of the dance. The switch from one part of the dance to the other gives everyone the opportunity to take a break from blowing *thsudi*. In terms of the dance movements, in the first part where they walked in a circle, the feet beat the ground coinciding with the music pulse

(Nzewi 2007, 1:49-50). Whilst in the part B, the foot stomping coincided with the song beat. Regarding beat and pulse, in this work, I refer to musical time divisions. Both beat and pulse are regular and stable time divisions but, while beat refers to the larger time division within the cycle (functioning as the metronome), pulse represents the beat sub-division into smaller parts of time which most times coincide with the fastest sound in the music. The pulse and the beat for the two parts – instrumental and song – are the same and it is the leader’s responsibility to call each part in tempo, otherwise the performers will have to adjust the tempo during the performance. Notwithstanding, this is not a strict rule as particular performers can still improvise and dance solo – as the EPF-ADPP learners did at their performance in the graduation ceremony, for example.

Finally, during all the processes of teaching *cimbveka* for the two groups, I found it interesting that Mr. Zango was always open to accommodate participants’ suggestions to do their variations both on the instrument and in the dance. Every feature of the performance was practiced until all participants were satisfied. The features that seemed to be difficult for some of the learners, on some occasions, were replaced by other versions suggested by Mr. Zango or by the participants and were practiced until they looked acceptable to the group. Allowing participants’ versions in the performances has revealed the possibilities *cimbveka* can offer for creativity and innovation. Thus, learners’ creativity and innovative capacities are some of the core goals of education in general but particularly arts education aim to unveil and to develop the ability to be creative and innovative (Swanwick 2000, 87; López-Íñiguez 2017, 5). The trial-and-error method, imitation and repetition were significant for the learning processes in the two groups until music performance could be embodied by the learners. Thus, for these processes—trial and error, imitation, and repetition—to occur implied cooperation and negotiation between Mr. Zango and his apprentices which resulted in learners being able to flow in their newly learned music. Therefore, *cimbveka* experiences of the two groups revealed the benchmarks of social constructivism (besides the fact that *cimbveka* teaching process is learner centred, it is participatory in meaning-making) and phenomenology in education (it is holistic and values the lifeworld experience in mirroring the new concepts in the process of teaching and learning). Ultimately, *cimbveka* can be seen as embodying the two paradigms through which meaningful education can be better understood (López-Íñiguez 2017; Schiavio 2017; Gallagher and Lindgren 2015), that view embodiment as a core process to meaningful learning.

In summary, in this chapter, I have displayed and analysed relevant ethnographic data collected in fieldwork. The data analysis has shed some light on the results that will be discussed in Chapter Four. Results indicate that *cimbveka* performance has the potential to scaffold students' knowledge and to help students unpack relevant musical concepts through embodiment and metaphor. Also, this analysis has highlighted that the learning and teaching processes of *cimbveka* embeds principles related to constructivism and phenomenology in education, two paradigms that share the ideas of qualitative viewpoint about the learning phenomena and the learner centeredness of the learning process.

Chapter Four: Findings, Discussion, and Conclusions

In this chapter I draw my findings together by discussing the teaching of *cimbveka* practice through the lenses of social constructivism and phenomenology. I explore how, through metaphor, listening, embodiment, imitation, repetition, and formative assessment, all aspects of the social constructivist and phenomenological approaches, learners grasp the concepts of rhythm, tempo, and harmony in the musical practice.

4.1. Constructivism and Phenomenology as Landmark Transmission

Modes of *Cimbveka*

This section briefly describes the social constructivism and phenomenological approaches to education, which I have applied to understand the learning of *cimbveka*.

Traditionally *cimbveka* is orally transmitted. *Cimbveka* practice is an experiential form of knowledge gathering rather than a practice transmitted only orally—in opposition to the written form of knowledge transmission—from one person to another. In other words, no one stands to explain to the other how any part of the process works. Though, considerable part of the transmission in *cimbveka* is through aurality. People make sense of *cimbveka* by experiencing *cimbveka* performance, and learn by trying to perform, imitating others who perform until one is recognised to be a talented performer. Of course, in the process of performing one is advised orally of failures and mistakes which is a normal procedure in any process of artistic rehearsal (including those of written or formal transmission) but orality is not the driving force in the process of learning *cimbveka*. It is the present moment of participation in each rehearsal, observing at each performance, or construction of each *tithsudi*, and so on, where learning takes place. It is the lived experience that leads to learning and understanding *cimbveka* performance. Thus, *cimbveka* knowledge acquisition is phenomenological and is built in consonance within the socially accepted frames for the performance.

In order to be recognised as a good performer, besides the ability to produce musical sound on the instrument, one must be able to run for long distances while playing the instrument or singing. In this process, the new performer absorbs the inherent aspects of belonging to a group by learning from the example of the older performers, absorbing the practice into their life experience. The absorption of the required values, norms and skills that turn one into a *cimbveka* performer such as understanding and mastering of the blowing techniques, engaging with given rhythmic patterns and creating harmonious patterns, are built up slowly over time.

Ultimately, *cimbveka* learning in its indigenous setting is experiential in mode and is phenomenological and social constructivist in approach. In other words, from what I experienced in Inhambane and I have described in this work, people in Inharrime revealed that they have learned *cimbveka* ‘on the go’, as experienced performers played, as tithsudi builders crafted the instruments, and so on, until they built their expertise and recognition on *cimbveka*.

Once in school settings through my fieldwork with native *cimbveka* performers as teachers, their teaching process revealed the presence of formal teaching and learning principles such as learning objectives, teaching methods, resources, strategies, outcomes, and assessment – although they were implicit. As I described in Chapter Three, both Mr. Massangaie and Mr. Bernardo had clear objectives in their teaching and each of them followed a clear method to make their learners learn by making sense of *cimbveka*. The two of them, each using own way, showed an interest in assessing the learners before going to the next and more complex level: this reveals that they might not be aware but they had established clear outcomes. In this way, in formal environment the process of teaching and learning *cimbveka* differed from the one in the native environment in the sense that learning was by guidance in opposition to observation which is the main mode of learning in the native environment. However, phenomenological and constructivist learning, and teaching approaches remained present in the classes, albeit that they operated differently than in the natural settings of traditional *cimbveka* learning because of the unfamiliar environment and the context of school classes and performances. In both contexts learning took place through the learners’ making sense of *cimbveka* by experiencing it.

In the school environment the oral transmission mode was used because the teacher used the spoken word to pass on relevant information regarding *cimbveka* and the key technical aspects related to performance, with no reference to any written work features. In this sense, although teachers always apply oral transmission mode in any classroom environment, what I highlight here is the fact that in the case of *cimbveka* lessons the use of the oral mode was meant to render the traditional way of transmitting *cimbveka*. This use of orality allowed for the use of metaphor, which by nature helped learners to use memory to retrieve already assimilated information and draw an image from it that would help them when grappling and converting the new information into knowledge. In other words, using oral communication, where metaphor is at the centre, the *cimbveka* teachers triggered learners’ prior knowledge of the practice and concepts recorded in their memories. In this way, past experiences from the learners’ culture contributed to help them interpret and make sense of current phenomena.

From this view point, phenomenology and constructivist approaches to teaching and learning are *per se* culture-sensitive as they feature the relevant aspects of the learner and the environment in which the learning process takes place as a means to empower the learner constructing the necessary knowledge (Gay 2000, 21; Shively 2015, 129).

The metaphor, in this case, acted as a scaffolding mechanism that pushed the learners to the next level of practical and conceptual meaning-making for the task. To clarify how scaffolding may have operated in this case, let's take the metaphor of *one player responding to the other*, used by both Mr. Massangaie and Mr. Zango during *cimbveka* classes as seen in Chapter Three. At the practical level this example shows the intention to take the learners to draw an image of a group conversation in which each participant in the conversation has the right to talk. Above all, it conveys that in order to participate one must be a careful listener and must be ready to respond promptly and appropriately. Listening skills are crucial in music making (Laske and Drummond 1980, 82; Christensen 2012, 17; Swanwick 2000), but they are also key in any life domain. This means that by understanding the centrality of listening which goes far beyond ordinary hearing in *cimbveka* learning and performance context—and in any musical practice—the learner gains learning that can be applied to other contexts and other life domains. In the figure below I show how the different factors flow in knowledge construction in phenomenology and constructivist learning¹⁶.

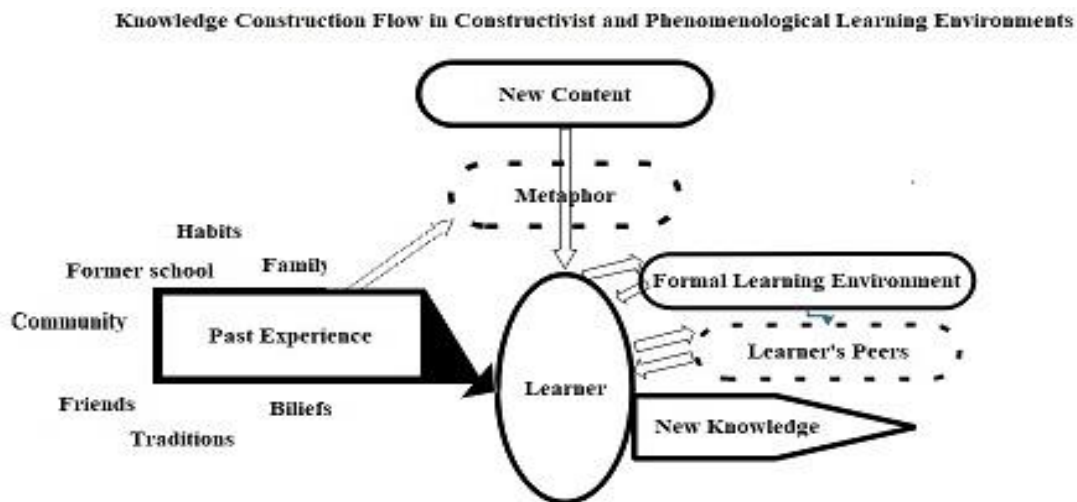


Fig. 12: Illustration of social factors relation in knowledge acquisition, developed by the author.

¹⁶ Fig.12 illustrates how social factors interact in knowledge acquisition. Complex concepts taught in formal education are metaphorised using past lifeworld experiences that surround the learner. With the aid of the teacher and peers the learner makes the concepts meaningful to herself/himself. As the result of this interaction, the learner possesses new knowledge, which becomes the sum of past and present experiences.

At the conceptual level, the same metaphor of *one player responding to the other* takes one to the concept of *call-and-response*, which is one of the major characteristics of African music. Gallagher and Lindgren (2015) call it “a specified process. Enactive metaphors allow learners to transfer understanding of a familiar domain to a new, unfamiliar domain” (2015, 9). Further, they emphasise that “effective metaphors have the potential to dialogically develop a stable sense of relationships by prompting the user to act out of their understanding with their bodies and adapt those understandings via silent channels of feedback” (Gallagher and Lindgren 2015, 9). In the case of my discussion here, learners were driven to the understanding of ‘call-and-response’ as a musical concept as this feature is present at both the micro and macro levels in *cimbveka*. At the micro level one *thsudi* interacts directly with another. At the macro level, a set of pitches playing together to establish major musical structures can be considered as parts A and B of the musical piece, for example, where melodic lines and harmonic structures are perceivable, and they interact in a call-and-response structure (see fig. 10). Also, although implicit, using this same metaphor might be a good way for learners to understand and embody the pulse, rhythm and tempo. Usually, teaching pulse, rhythm and tempo through expository modes—where teachers teach mostly theoretically by explaining these concepts rather than by letting the learners experience these concepts—creates difficulty for learners. Therefore, the idea of dialogical playing, either as *asking a question* or *answering a question*, potentially makes one become more aware of one’s own sound durations and attentive to the sound durations of one’s peers. At the same time, counting the pulses also helps in understanding one’s sound durations as well as the correct time to play the given pattern. In addition, the idea of *asking a question* or *answering a question* makes learners become aware of the need to play in tempo, as they don’t want to ask or to answer out of time. The children from 19 de Outubro revealed that these were aspects they found interesting in learning *cimbveka*.

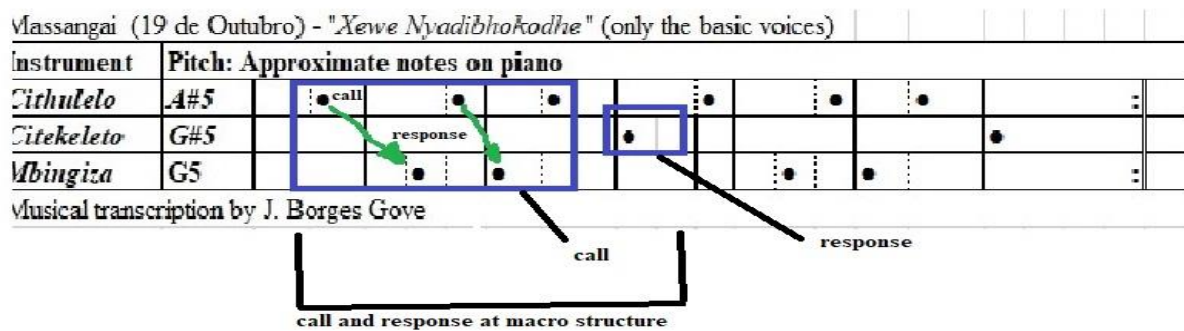


Fig. 13: Illustration of examples on how call-and-response can be understood in *cimbveka*.

4.2.1. Imitation and Repetition as Learning Models in *Cimbveka*

In the traditional setting, *cimbveka* players learn the blowing technique and the rhythmic patterns by imitating the older performers—as there are no specific classes—and repeating them as many times as it takes to master. In the school settings, instead, the teacher occasionally showed and explained the blowing technique when a particular learner had trouble producing sound. However, in the school setting, the learners practiced the blowing technique as they learned the tune until they could perfect the sound like in the traditional context. In addition, the tune was given in parts i.e., single rhythmic patterns performed by each learner before they had heard the complete composition while in the traditional context people have opportunities to hear the *cimbveka* when performed in the different occasions as I mentioned in the description of *cimbveka* on page 44. They learned their own rhythmic pattern by repeating it in the same room as the other learners with other rhythmic patterns. For the *cimbveka* learners in this study, *imitating* the rhythmic patterns was, therefore, challenging because there were many sound events happening at the same time. Also, they did not have much time to observe the teacher playing and to imitate what he did because each learner was issued their part to practice while other learners were doing their own parts at the same time, until the tune became clear. In the traditional *cimbveka* context, like in other traditional African musical contexts, participants mention that there are no classes in which the teacher shows separately how each pattern comes in. Learners observe older performers and when they decide to join the ensemble or when they are invited to do so, they are expected to be able to know how to engage in the performance. Only when they cannot perform acceptably, are they given the opportunity to take another *thsudi* or to follow someone else performing the same pattern. This is the great difference I observed between learning *cimbveka* in the traditional and formal contexts. In the natural context of *cimbveka*, according to my research participants, when *cimbveka* was practiced normally, there are no time limitations to learning nor were there any time demands for mastering as people learn as part of their daily experiences until they reach the acceptable mastering levels. This allows me to conclude that they learned by self-construction of knowledge as they *repeated* the patterns and, with the aid of the teacher, they learned how to engage with each other to make up the tune, which they only came to know once they had performed it. Learning by self-constructing in this sense is due to the fact that each learner became aware of the correctness or not of their own performance by ‘connecting the dots’ until the tune that was novel to them made sense. This suggests that *cimbveka* has the potential to generally enhance learners’ attention and confidence in a particular way. The teacher does not

display the model in such a way that the learner can rely on it by trying to imitate as the teacher plays, rather, the teacher presents the patterns briefly and it becomes the responsibility of the learners to memorise the pattern, reproduce it, and assimilate it amidst all the other sounds occurring, as it normally works in oral transmission. The difference between learning at school and in the traditional context may reside in the time demand for mastering the performance, and on the close guidance to learning (in school) while in the traditional environment the learner grabs the knowledge as others perform. This means that one is required to master one's own rhythmic pattern while keeping awareness of the other patterns played by the rest of the ensemble. Moreover, only when the ensemble can play accurately can the melodic pattern be perceived—as the result of the hocketing technique employed. Perceiving the melody triggers the appraisal of both the whole composition and the part played by each individual participant.

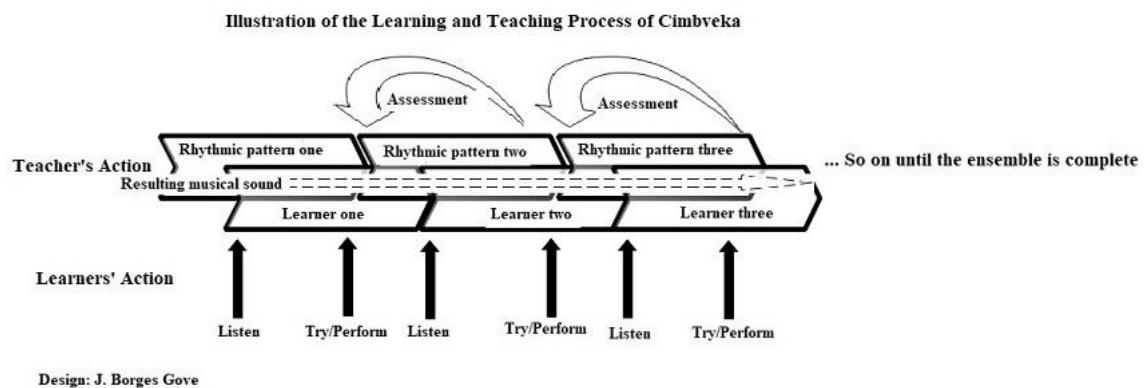


Fig. 14: Illustration of the process of teaching *cimbeveka*, developed by the author¹⁷.

This can also help learners understand the need and the importance of team and collaborative work as it becomes clear that from each individual's sound, a complex piece of music was built. In summary, imitation and repetition in *cimbeveka* function as emancipatory tools for musicianship and for apprenticeship in general. That is, through imitation and repetition, the participants in this study gained the ability to relate the practice to theory without any explicit transmission of such knowledge.

¹⁷ Fig. 14 emphasises the actions by both the teacher and the learner, illustrating that they act in parallel: the teacher performs each rhythmic pattern while the apprentices listen. Once a learner is issued a rhythmic pattern to perform, she/he tries to perform that rhythmic pattern while the teacher plays the pattern to be issued to the next apprentice. If the previous pattern/s issued is/are acceptably performed, then the teacher goes to the next learner. If any pattern is not well performed, the teacher will repeat it until the pattern is well performed before going to the next learner. So, learning is collaborative, assessment is continuous, trial and error continues until the music performance is mastered.

4.2.2. The pedagogical accountability of dance/body movement in *cimbveka*

Inasmuch, as dance is not core to the present study, I do not discuss it in-depth. However, since it is present in *cimbveka*, as I described in Chapter Three, and it is embedded like in many musical practices of Africa as a physical response to the musical sound and—simultaneously— as a stimulus to the musical performance, I will give some accountability to its contribution for the pedagogical endeavour. In the dialogic interrelations between music and dance lay some conceptual sharing and borrowing. In both artistic forms the concepts like rhythm, beat, tempo, etc, are of great importance. Not of less accountability, music and dance also tell tales and narratives relevant to the cultures—whether separately or as a combined unit in the case of African musical practices where music and dance are almost inseparable.

This informs me that dance can also contribute to scaffolding these concepts, as learners deal with them using their own bodies as part of their musical performance. As aforementioned, *cimbveka* performers play while they run on their way to the musical event site—the informants relate the running to exercise. Metaphorically, besides the social meaning of the idea of competitiveness, endurance, persistence, and resilience, the exercise of running implies certain and regulated pace to all the performers. So, running may also serve to control the music pace. In other words, running—in this context—can imply on either tempo, beat, and pulse. During the journey, performers run towards a destiny, once the destiny has been reached, the performance is done in a circular movement where both running and walking can be applied. African music is characterised by circularity. The cyclical nature of the music is imitated by the circular dance movement, which can vary with the number of performers as it determines how wide the dance circle will be and the wider the circle, the more musical cycles. Thus, the dance becomes a metaphor for the music. Furthermore, in the previous chapter, I described how the body movement coincides with the musical tempo, beat, and pulse. By bringing almost in parallel the *tithsudi* playing and the dance/body—movement which does not involve elaborated choreographies—the learning process becomes more ludic and, as far as it is known, the ludic apprenticeship offers rich learning environments. In brief, the dance in *cimbveka* performance revealed to be a pedagogical toolkit to scaffold distinctive musical concepts, and performance discipline. Thus, it plays a key metaphorical role in the whole process.

4.2.3. Assessment, Feedback and Creativity in *Cimbveka*

Assessment during learning and practicing *cimbveka* both in its indigenous settings and in a classroom setting, as with this case study, happens throughout the process. In Inharrime, assessment was present from the collecting of *tikhandu*, to cropping and tuning of *tithsudi*, to the performance. In Maputo, assessment and feedback were done continuously. Assessment and correction of the sound by individual learners was made as they played and listened to their combined sound as feedback. Sometimes feedback resulted in the replacement of the tune where learners were having difficulty grasping it and, in other cases, additions of more rhythmic patterns took place where learners mastered the tune with ease. The feedback by either replacing the tune or by adding complexity reveals an implicit formative assessment. In either case, feedback gave learners the ability to master the rhythmic patterns and contributed to the embodiment of the particular piece and the whole musical practice. As the result of embodying the newly learned musical piece, learners showed more flow in performing by improvising and by voluntarily challenging themselves to play more than one *thsudi* at a time, which implied playing more than one rhythmic pattern at the same time. In this way learning *cimbveka* used formative assessment, which in turn triggered the creativity of the learners, giving them freedom – all characteristics of phenomenological and constructivist pedagogical approaches. Additionally, assessment and feedback also contributed as a means for teachers to scaffold new learning so that learners could make sense of and appropriate the musical pieces for themselves.

Moreover, it is interesting that both Mr. Zango and Mr. Massangaie started *cimbveka* lessons teaching the same tune, which was first performed in Nyamaneni, Inharrime with Mr. Nyamane. Mr. Zango is a Copi from Inharrime District, and Mr. Massangaie is from Zavala District, both are performers of Copi music and reside in Maputo where they don't play *cimbveka* and had never taught *cimbveka* before my project. It is thus inferable that, with slight variations, the tune used to introduce the learners to *cimbveka* can be considered an introductory tune. Having an introductory tune shows the possibility of establishing clear learning levels and objectives in *cimbveka*, which are the basis for class planning.

Conclusion and Recommendations

This study aimed to understand the processes of learning and teaching *cimbveka* as a traditional music practice of the Copi people from Mozambique. *Cimbveka* involves reed pipe playing, dancing and singing, and is meant for entertainment. The focus of the study was to show how

the processes of teaching and learning *cimbveka* can improve general musical arts education, particularly in school settings. I looked at the particulars of this musical practice, and its educational features in the light of educational theories and methods. Findings have shown that rhythm is the driving force behind *cimbveka*, and the melody is constructed as the result of the hocketing rhythmic patterns. From hocketing comes the whole musical complexity with all the musical elements including harmony, which I do not discuss in this work, but it is present and is key in this musical practice, although it is linked more to the leader of the ensemble as the one responsible for tuning each reed pipe by ear.

I discussed constructivism and phenomenology as educational theories and as teaching approaches and highlighted that they centre the learning and teaching process on the learner rather than on the content or the process and they are contextual, and thus, culturally sensitive. Therefore, as emancipatory and outcomes-oriented approaches, constructivist teaching and phenomenological pedagogy should be favoured for significant educational outcomes. This study has shown that *cimbveka* has embedded, within it, characteristics that fit into constructivist and phenomenological approaches to teaching and learning, making it adaptable to formal educational settings. *Practice before theory* is the core strategy of teaching *cimbveka*, and the use of *metaphor, assessment and feedback* are the scaffolding mechanisms in *cimbveka* teaching. While metaphor is useful to link the practical to the conceptual dimensions of the required knowledge, imitation is the main mode through which learners materialise such knowledge necessary to perform *cimbveka*, and repetition allows for the assimilation and the embodiment of the practice. Assessment and feedback constitute the teacher's major task in guiding the learners throughout the process of their construction of mastery in performance.

The choreographed dance in *cimbveka* accompanies singing by the same reed pipe players. Although the body movement while playing the reed pipe differs from that while singing, they move on the beat for both. This indicates that dance in *cimbveka* marks the musical beat. In addition, since one is required to sense the beat and play the rhythm while playing the reed pipe, and to play the beat and sing the melody in the singing part, which is normal in musical performance, it makes *cimbveka* suitable for music teaching for beginners, as a practical and holistic form for teaching music. What this means is that by learning through the complexity of *cimbveka*, learners can easily grasp the musical concepts of rhythm, beat, tempo, melody and harmony as they will sense them before they can deal with them theoretically as in traditional Western-oriented methods of music education teaching. The uniqueness of *cimbveka* for music teaching rests in the fact that although these musical elements come

together in performance like in other musics, they can be shown distinctly in parts as each performer plays single sounds that do not make much musical sense if not part of the whole ensemble performance. The way particular performers/learners engage with others can help them to scaffold the above-mentioned concepts. For example, guitar playing or even drum playing also involve many musical elements, such as rhythm, pulse and tempo. But the guitarist brings these elements together as a soloist where the performer can slow down or rush the tempo consciously or unconsciously and not affect the performance unless it is in an ensemble performance. This cannot be the case in *cimbveka* as one single player cannot produce the music entirely and the tempo is tied to the melody, which becomes clearer with the ensemble's performance through hocketing. While the guitarist combines sound durations and pitches to make up a melody, sound duration and pitch in *cimbveka* are distinct for each player and different players combine them to make up the melody. So, on the one hand, the fact that in *cimbveka* one plays one note at a time makes the learning of these concepts easier, both in practice and in theory. On the other hand, the fact that for musical sense, one must engage with, and rely on others, brings more awareness to how music is made by combining different elements.

This study does not cover an in-depth investigation and theory of learning and teaching of *cimbveka*. This study looked at the process through which learning and teaching of *cimbveka* occur. More investigation is required to establish possible connections between *cimbveka* and other traditional musical practices of the Copi people, as well as with musical practices of southern Mozambique, since the people of the region share many Copi traditions. Research should also investigate developing a theoretical framework for teaching and learning models based on these indigenous musical practices as a way to enable the inclusion of *cimbveka* in music teaching in the Mozambican national curriculum, allowing for a more culturally inclusive approach to music education. Additionally, this study has found that *cimbveka* and other forms of traditional musical cultures are at risk of extinction. Research with a focus on social engagement should, therefore, be conducted to ensure the transmission of learning that would contribute to the revitalisation of this musical practice. This will not only allow for indigenisation and decolonisation of knowledge but also introduce musical practices that can contribute innovatively to educational processes at schools. Besides contributing to new knowledge, indigenising and decolonising education will help to discuss and contextualise colonial theoretical conceptions and methods of teaching music enlightened by the local musical knowledge systems. Consequently, indigenising and decolonising by looking at

contextual and culture-specific demands of music education can help in better adjusting the school curriculum to the real needs of the communities and lead to the appropriation of musical knowledge learned through formal education.

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APPENDICES

Appendix A: Glossary of most used Copi words

Cimbveka – reedpipes musical arts

'Ndando – song

Ti'ndando - songs

Nkhandu – cane plant

Tikhandu – cane plant (plural)

Wulahu – hunting bow and arrow

Xibhalakatsa – a 'Y' shaped wood with a rubber hurling tool

Appendix B: Music Transcription of *ti'ndando*

Xewe Nyadibhokodo

Author: Unknown
Music transcription: J. Borges Gove

Xe - we nyadhi - bhokodhokhanawu - ka! Xe - we nyadhi - bho-kodhokhanawu - ka! Ha-ku-

to-na di-pa-pa - yi! khana-wu - ka! Ha-ku - to-na di-pa-pa - yi! Khana-wu - ka!

Title: Kuwe Maria

Author: Unknown
Music transcription: J. Borges Gove

$\text{♩} = 100$

Ku - we Ma - ri - a! Ku - we Ma - ri - a! Ku - we Ma - ri - a! Ku - we Ma - ri - a!

Ku - we Ma - ri - a! Ku - we Ma - ri - a! Ku - we Ma - ri - a! Ku - we Ma - ri - a!

Cighangu Cangu

Author: Unknown
Music transcription: J. Borges Gove

Cigha - nguca - ngu ci - lambine ku-ta ni so - pe ci-so-ni the-la wu-ka - ra, ku-the lwa

wu-ka - ra ma - yo ngu - si - ho - na-na, ko - ta ca - ni?!

Simbiyane

Author: Unknown

Music transcription: J. Borges Gove

A musical score for the song 'Simbiyane' in 2/4 time. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The score consists of six measures, each containing the lyrics 'ha - ho - ka!'. The first measure starts with a piano dynamic marking 'p' and a fermata over the first note. The melody is a simple, repetitive pattern of quarter notes: G4, A4, Bb4, G4. The piece ends with a double bar line.

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ha - ho - ka! ha - ho - ka! ha - ho - ka! ha - ho - ka! ha - ho - ka! ha - ho - ka!

Appendix C: Lyrics of *ti'ndando* and translation to English language

Title, Performer, and place	Lyrics	Literal Meaning	Possible Contextual Interpretations (examples)
Cighangu Cangu (Mr. Nyamane, Inharrime)	<i>Cighangu cangu cilambide kuta ni sope cisoni-thela wukara, kuthelwa wukara mayo ngucihoranana, kota cani?!</i>	My girlfriend didn't bring me the <i>sope</i> (traditional spirit drink) so, she upsets me. Its tough to be upset by a girl, what should I do?!	<i>Sope</i> represents all valuable things that a woman can promise her man-to-be. So, when a woman does not keep her promises, it is upsetting.
Khuwe Maria (Mr. Bernardo, Inharrime)	<i>Khuwe Maria!</i>	That's you, Maria!	Can be used to flirt women during cimbveka performance without. Maria represents any woman a cimbveka performer may look at with the intention flirt her.
Dibhokodhe (Mr. Massangaie, 19 de Outubro, Maputo)	- <i>Xewe Nyadibhokodhe!</i> <i>Khanga-wuka!!</i> - <i>Haku-tona dipapayi.</i> <i>Khanga-wuka!</i>	- Good morning crow! He has not woken up!! - You are missing the paw-paw!! He has not woken up!!	This a dialogue. The crow represents any lazy people who rely on others efforts to feed themselves. The paw-paw represents goods that require effort and engagement to be gained. So, the message in this dialogue aims to warn those lazy people on the need to stand up for work, otherwise they will miss the

<p><i>Simbiyane</i> (Mr. Massangaie, 19 de Outubro, Maputo)</p>	<p><i>Hahoka, hahoka, hahoka...</i></p>	<p>We're arriving, we're arriving, we're arriving...</p>	<p>essential things they may need for their livelihood.</p> <p>This is used by a <i>cimbveka</i> group to warn the other <i>cimbveka</i> performers, rival groups, that they are getting to the performance site.</p> <p>It is also used to encourage the singing group members to keep up while the run to the performance site as it could be too far and the journey is done by foot and running.</p>
<p>No title (Mr. Bernardo, EPF-ADPP, Maputo)</p>	<p>Heh le le le le leeh, Heh le le le le leeh, le-le, le-le, le-le... <i>Vahokide</i> le-le, le-le, <i>vaghondile</i> le-le, le-le... (ciCopi); <i>Vadhondzile, vahetile,</i> (xiRonga)</p>	<p>They have arrived, they have studied (from ciCopi); They have studied, they have finished (from xiRonga).</p>	<p>The wordsd “Heh le le le le leeh, Heh le le le le leeh, le-le, le-le, le-le...” don’t have any literal meaning. They were improvised at ECA and EPF-ADPP as mentioned in the text. The translated words were improvised by EPF-ADPP participants as a dedication to the ones graduating in the ceremony where the performance took place.</p> <p>The messages says they have completed successfully their studying journey.</p>

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Appendix D: Video QR Codes

QR Code 1: EPF-ADPP *cimbveka* performance



Link: <https://mevie.love/1s4dxmlavah18anhoeh30h80cm67rjiigv5ljm00/?pw=>

QR Code 2: ECA *cimbveka* performance



Link: <https://mevie.love/dv0t32sd2grncbdwpgcpmcn73o3ss69d9jpxrfv4/?pw=>

QR Code 3: Nyamaneni performance



Link: <https://mevie.love/mzr7ug2nzc5o2qgk6tgwi7g1rkkhoiwyc8vurq/?pw=>

QR Code 4: Sample cimbeveka class, 19 de Outubro Primary School



Link: <https://mevie.love/lqle39cd9qzq850alei6zqvjfh6z2a6g5alfze1o/?pw=>