Indigenization of the music curriculum: Maskandi Musicians as a possible answer to the shortage of resources at tertiary level

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Student population in most African universities is predominantly black Africans, but the curricula at most of these universities is still dominated by Western epistemologies and Eurocentric approaches. The logic behind this behaviour amongst others has been placed on the shortage of teachers who are able to use appropriate pedagogies derived from viable and reliable theoretical, philosophical performance practices of indigenous music.

The aim of the study was to investigate how can the practices of Maskanda musicians can positively contribute to the development and teaching of an indigenous music orientated curriculum. Indigenizing the music curriculum has the benefit to respond to the economic, cultural and socio-political needs of African communities. It also has the benefit of moving indigenous musical arts from the periphery and bring it to the center stage in music education so it can be placed amongst other knowledge systems.

The study used Ethnomusicology and Constructivism as theoretical frameworks which underpinned the study. Interpretivist paradigm was adopted as an appropriate paradigm. Data was solicited through observations semi-structured interviews and document analysis. The results of the study have revealed that although indigenization has been endorsed in South Africa by the Department of Higher Education and Training, the implementation has been substandard because of various reasons including shortage of resources such as human, financial and infrastructural resources. The study recommended that there is a need for more research to explore other ways to deal with the shortage of resources in order to improve Indigenization.

Key words: **Indigenization, Maskanda, Ingoma, Amahubo, Umakhweyana, Gumboots Dance, Ethnomusicology, Constructivism, Higher Education**