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On Complementarity Between Formal and the Non-Formal Pedagogy: Dance-Musicking[1] in Music and Dance-Music Teaching and Learning Contexts

Abstract

For many generations, music and dance have continuously proliferated from people's ways of life and their communities[2]. Yet, music and dance knowledge/teaching/learning continue to be understood more as institutional phenomena than they are communal ones. As the formal education system continues to evolve, many core aspects of communal non-formal knowledge such as communitarianism[3], notions of *Ubuntu*/*Bedo-Dano[4]* in communal music and dance interactions are not yet given enough scholarly attention that propounds continuous knowledge self-regeneration. This is due to a considerable lack of inter-sectional collaborative approaches, many of which would allow for transformation of higher education institutions into intellectual resources that positively influence, and that are influenced by their communities[5]. How does dance-musicking as a pedagogical tool bridge the knowledge and conceptual gap between the formal and non-formal knowledge bases in cross-cultural contexts of teaching and learning music and dance-music? Informed by continuous research among culturally diverse communities, and a long community dance, music and dance-music practice oscillating between formal and non-formal settings, this presentation will explore *Dance-Musicking* as a non-prescriptive pedagogical tool for teaching, learning, and understanding music and dance phenomena in cross-cultural teaching and learning contexts.

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[1] The process of creating music through doing dance movements; An non-prescriptive engagement with music for dancing before and (or) during dancing.

[2] Wenger, E. (1998). Communities of Practice and Social Learning Systems: The Career of a Concept. New York: Cambridge University Press. Retrieved from https://wenger-trayner.com/wp-content/uploads/2012/01/09-10-27-CoPs-and-systems-v2.01.pdf

[3] By communitarian, I refer to the view of a community/group as a web of interactions for individuals' and communities' artistic growth and development

[4] Kibirige, R., (2020a) 'Dancing Reconciliation and Re/integration: *Lamokowang* and Dance-Musicking in the *Oguda-Alel* Post-War Communities of Northern Uganda. Doctoral Dissertation - Norwegian University of Science and Technology; Østern, T. P. (2017). Developing inclusive dance pedagogy: Dialogue, activism and aesthetic transformative learning. In *Dance, Access and Inclusion* (pp. 12-19). Routledge. Mabingo, A. (2020). *Ubuntu as Dance Pedagogy in Uganda: Individuality, Community, and Inclusion in Teaching and Learning of Indigenous Dances*. Springer Nature

[5] Boyer, E. L. (1996). The Scholarship of Engagement. *Bulletin of the American Academy of Arts and Sciences*, *49*(7), 18–33. https://doi.org/10.2307/3824459; Angelo, E. (2015). The music educator: Bridging performance, community and education—An instrumental teacher's professional understanding. *International Journal of Community Music*, *8*(3), 279-296