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.
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