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Indigenous music learning in contemporary contexts: Nurturing learner identity, agency, and passion

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Abstract

I studied the revival project that involved teaching and (re)learning of a nearly extinct music tradition of the Basoga people from Uganda, to find out what might be learnt about and from those learning processes, and insights that might be applicable in formal educational settings. The revival project activities were documented (with participants' permission) and publicized through a large number of audio and audiovisual recordings, photographs, and reports from community and school settings. Treating this documentation as extant data, I engaged in a qualitative analysis of the social and musical interactions between and among the two surviving master musicians and the youths to understand the nature and meaning of these learning experiences. Emergent themes reflected that nurturing identity, agency, and joy-filled passion among the learners were the main contributing factors that facilitated a successful transfer of knowledge and skills from the elderly master musicians to multitudes of youths.

Keywords

[cultural identity and learning](#), [indigenous educational practices](#), [indigenous music learning](#), [learner agency](#), [learner identity](#), [learner passion](#), [social-constructivist learning and teaching](#)

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