Decolonising Sound: The Scholarship of Teaching and Learning for 21st-Century Music Students in South Africa

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Abstract. South Africa's education system, including its music curriculum, has historically been shaped by Western classical traditions, a legacy of colonial influence. Following the end of apartheid in the 1990s, efforts to decolonise higher education gained momentum, with scholars advocating for the inclusion of indigenous African musical traditions. These challenges reflect the lingering effects of colonialism on education. This article examines the importance of decolonising sound within the Scholarship of Teaching and Learning (SoTL) for 21st-century South African music students. It highlights the critical role of indigenous African music in addressing historical imbalances, reshaping music education, and ensuring cultural relevance. Using qualitative research and content analysis, the study analyses a sample of 30 articles. Thematic analysis and a triangulation approach were employed to enhance accuracy and eliminate bias. Findings indicate a growing acknowledgment of African music's value in education, but progress is hindered by resistance to change, limited resources, and insufficient educator training. The article underscores the necessity of collaborative efforts among educators, policymakers, communities, and students to develop a more inclusive and equitable music education system. This article concludes by pointing out that integrating indigenous music into the curriculum and promoting student-centred learning are vital steps toward aligning South African music education with its

diverse cultural heritage. This approach not only enriches the learning experience but also empowers future musicians, ensuring they are rooted in the nation's rich and multifaceted identity.

1. Introduction

The Scholarship of Teaching and Learning (hereinafter, SoTL) is gaining popularity in higher education around the world as educators look for new ways to improve teaching practices and student learning outcomes in the digital age. Rowe and Nudelman (2024) agree that scholarship in teaching and learning is critical because it entails investigating how students learn within a field and sharing the findings so that others can benefit from them and modify the methods for their teaching environments. SoTL also includes aspects of scholarly teaching, such as comprehending current ideas and concepts in a field, incorporating cutting-edge notions into education, and examining and assessing instructional practices and student learning. In music education, SoTL has emerged as an important paradigm for adapting traditional pedagogies to meet the changing demands of 21st-century learners. Several scholars in South Africa (Mugovhani, 2012; Yende, 2024) have emphasised the importance of music education, claiming that it is deeply intertwined with the country's cultural identity, historical struggles, and social transformation.

Several scholars, such as Mugovhani (2012), have offered considerable context in South African history, pointing out that the apartheid government, which gained power from 1948 to 1994, severely oppressed South Africans in all cultural realms, including traditional music experiences and practices. The harsh governmental rule was defined by its separation of civilisations and ethnicities. Buthelezi (2016) supported this viewpoint, stating that during the apartheid era, people's lives in South Africa were divided along racial and ethnic lines rather than encouraging a uniform way of living. Apartheid affected every aspect of society, including politics, religion, culture, and education (Buthelezi, 2016; Mugovhani, 2012).

With the demise of apartheid in 1994, South Africa moved to democracy, and extensive curriculum reforms and restructurings were implemented to improve the nation's educational standards. According to Mugovhani (2012), South Africa's music education system, which has historically been dominated by Western classical traditions, will transform and highlight previously suppressed African education. According to Yende and Pashkevitch (2022), colonial influences impacted the framework of the South African education curriculum, contributing to the imbalance in musical focus.

However, in recent years, there has been an increasing desire to decolonise the curriculum by adding indigenous African musical traditions. For example, Yende and Yende (2022) advocate for the decolonisation of the Western orthodox curriculum and its dominant epistemologies in South African higher education institutions. According to Mugovhani (2018), the indigenous African music

curriculum will never be established and preserved in South African higher education unless Eurocentric epistemologies are dismantled. This suggests that if Eurocentric attitudes are not abandoned, the preservation of indigenous African music will continue to be a challenge for future generations, particularly in South African communities, and may eventually lead to its extinction (Netshivhambe, 2017; Mugovhani, 2018). South African institutions and schools are increasingly recognising the need of including the country's rich musical legacy in their curricula. Similarly, the global rise of digital music technology and online learning platforms has created new opportunities for music education, providing for wider access to resources and novel teaching methodologies (Netshivhambe, 2017; Mugovhani, 2018).

According to Mugovhani (2012), music education needs to be aligned with South Africa's socio-political and cultural realities, which has emphasised critical pedagogy. The view that music should be understood as more than just art is supported by Yende and Pashkevitch (2022), who argue that music serves not only as an artistic expression but also as a tool for social and cultural engagement. However, in the classroom, music serves as a teaching tool that addresses and accelerates social justice issues, particularly in the post-apartheid context, where racial inequalities continue to impact educational access and outcomes. In this context, SoTL offers a powerful lens through which educators can examine their teaching practices and explore ways to create more inclusive and culturally relevant learning experiences for music students.

Scholars such as Conkling (2016) point out that SoTL in music education has focused on several key areas, including student-centred learning, digital technology integration, and interdisciplinary approaches. In many Western contexts, SoTL emphasises the importance of using technology to enhance the teaching of music with the rise of online platforms and digital tools that allow for remote collaboration and innovation in composition and performance (Conkling, 2016). Miller (2013) notes that SoTL helps educators be aware of the environment in which pupils live, promoting innovative teaching methods. Also, students in a SoTL student sector can teach teachers about student culture by introducing them to the rapidly evolving technology that younger students use more frequently and extensively than faculty (Conkling, 2016). This way, teachers can learn how to use the technology students already use to improve their teaching strategies. Similar to how students pick up academic vocabulary, students can also teach teachers about the colloquial language that students use (Healy, 2000; Kern et al., 2015; Rowa & Nudelman, 2024). This language is frequently derived from pop culture, particularly music or social media, and it can assist faculty members in better comprehending the terminology that students use to think and speak. The relationship between creativity and music education suggests that a student-centred approach can foster greater engagement and innovation (Conkling, 2016).

Since the decolonisation of the curriculum has been an ongoing effort, literature on the Scholarship of Teaching and Learning (SoTL) in music education in Africa has increasingly focused on this issue. Researchers like Yende and Yende (2022) offered factual illustrations of how colonial power affected music education.

Traditional music was viewed as devilish, pagan, and profane, making it less appropriate for formal education (Mugovhani, 2012). As a result, it was not performed in schools run by European missionaries or even used in liturgies. This local study examines the role of music in the anti-apartheid movement, as well as its potential to promote social cohesion and address historical injustices" (Mugovhani, 2012; Netshivhambe, 2017).

South African scholars such as Berman and Netshia (2018), Conkling (2016), and Samuel (2017) have begun exploring the application of the Scholarship of Teaching and Learning (SoTL) to music education within a social justice framework. These studies highlight the importance of critical pedagogy, encouraging students to reflect on the cultural, political, and social aspects of music. Berman and Netshia (2018) argue for arts-based methods to create safe, inclusive spaces for discussing inequality and polarization in the classroom. Additionally, music's role in fostering reconciliation and national identity post-apartheid is emphasised in local research.

Despite the growing body of research, significant gaps remain, especially in integrating indigenous African music into formal education. While global SoTL literature focuses on technology and interdisciplinarity, there is limited exploration of how these innovations can be adapted to local contexts, particularly in South Africa, where access to technology is unequal.

This article aims to address these gaps by exploring how SoTL can reshape music education in South Africa. It emphasises the integration of indigenous traditions, the use of critical pedagogy, and the potential of technological advancements to create a more inclusive and culturally relevant music education system. The research seeks to explore how decolonising music education can enhance the learning experience and cultural relevance for 21st-century music students under the primary research question which is: *In what ways can the decolonisation of music education in South Africa reshape the learning experiences and cultural relevance for 21st-century music students?*

a) What role does indigenous music play in decolonising South African curricula?
b) What are the key challenges in decolonising music education in South Africa?
c) What impact does SoTL have on transforming music pedagogy in universities?
d) What strategies enhance student engagement with African music traditions?
e) What technological innovations support decolonised music education for modern students?

2. Theoretical framework: Decoloniality in Music Education
In this article, decoloniality functions as a critical framework for examining the Scholarship of Teaching and Learning (SoTL) in music education for 21st-century South African students. Decoloniality, often defined as a long-standing epistemological and political project, challenges the entrenched coloniality of power, knowledge, and being. It aims to dismantle the structures that perpetuate the marginalization of Indigenous knowledge systems. Central to this approach

is the critique of modernity's link to colonialism, where European and North American epistemologies are privileged at the expense of local and Indigenous perspectives. This study draws on the conceptualization of decoloniality as a way of thinking and acting that opposes the enduring legacies of slavery, imperialism, and apartheid (Ndlovu-Gatsheni, 2015).

2.1. Limitations in Existing Research and Implications

Previous research on integrating Indigenous knowledge in education has often focused on superficial inclusion without addressing the deeper structural issues that sustain colonial dominance. Many studies overlook the persistent institutional barriers, such as resistance to curriculum reform and inadequate resources, that hinder meaningful decolonization. Moreover, existing literature tends to emphasise adding Indigenous knowledge to curricula rather than fundamentally transforming educational systems. These gaps highlight the need for a critical engagement with the underlying power dynamics, which this study addresses by exploring how decoloniality can reshape pedagogy, curriculum design, and teacher preparation in music education.

2.2. Pedagogical and Curricular Implications

Applying decoloniality to music education necessitates a reconfiguration of pedagogical practices and curricular structures. Rather than positioning Western musical traditions as the norm, a decolonial curriculum would prioritise Indigenous musical forms, such as traditional Zulu and Xhosa music, treating them as central rather than peripheral. This approach encourages students to engage critically with diverse musical traditions while affirming their cultural identities. Furthermore, it challenges educators to rethink their roles, shifting from authoritative knowledge bearers to facilitators who promote **critical inquiry** and **cultural inclusivity**. This shift requires the development of teacher training programs that prepare educators to navigate the complexities of decolonial pedagogy, emphasising the importance of equity, cultural sensitivity, and reflexivity.

2.3. Data Analysis Informed by Decoloniality

The study employs a **qualitative methodology** rooted in **content analysis**, with the decolonial framework guiding the interpretation of data. The analysis focuses on identifying themes related to **cultural relevance**, **inclusivity**, and **social justice** within educational materials, interview transcripts, and policy documents. This approach illuminates how curricula and teaching practices either uphold or dismantle colonial hierarchies of knowledge. By centring decolonial principles, the analysis reveals how Indigenous musical traditions are integrated into educational practices and how these align with broader decolonial goals.

2.4. Addressing Challenges in the Literature

This research also confronts the significant challenges identified in the literature, such as resistance to curriculum changes and the lack of infrastructure to support decolonial initiatives. These challenges are critical to understanding how decoloniality can be effectively implemented. For example, resistance to change often stems from entrenched perceptions of Western epistemological superiority, which this study addresses by highlighting successful case studies of decolonial practices in resource-limited settings. The research also explores how local

communities and educators can collaborate to overcome infrastructural limitations, demonstrating the potential for grassroots solutions in the absence of institutional support.

2.5. Justification

There are various reasons for using decoloniality in this article as a critical lens to explore the Scholarship of Teaching and Learning (SoTL) for 21st-century music students in South Africa. Firstly, in the context of South African music education, decoloniality is particularly essential and relevant as the music education curriculum has historically been influenced and shaped by Western classical traditions. This influence marginalised African music forms and indigenous pedagogies. The researchers believe this article critiques the ongoing marginalisation of African musical traditions and aims to promote a more inclusive and equitable approach to music education by employing a decolonial framework.

Decoloniality is used as a framework because it aligns with broader efforts in South African education to address historical injustices and reimagine teaching and learning by incorporating African-centred epistemologies. In music education, decoloniality calls for recognising local music traditions, languages, and cultural contexts as valid and essential curriculum components (Yende & Pashkevitch, 2022). This approach promotes cultural pride, student engagement, and a deeper connection to South Africa's diverse musical heritage. The **decolonization of music education** is increasingly being demanded in South Africa, especially as the practical dismantling of **Western orthodoxy** in education has become a significant topic of discussion. (Yende & Pashkevitch, 2022). Furthermore, decoloniality encourages reflective and transformative teaching practices that empower educators and students to examine their roles within a globalised, post-colonial society critically. decoloniality aligns with SoTL principles by fostering a dynamic, student-centred learning environment that emphasises social justice, cultural relevance, and the co-construction of knowledge.

3. Methodology

This study employs a qualitative research methodology, with content analysis as the primary method for data analysis. According to Ritchie et al. (2013), qualitative content analysis is an approach that can be applied to various forms of data, requiring transcription into written text for analysis. When using pre-existing documents, it is important that the selection aligns with the research objectives. In this study, a qualitative approach is essential for exploring the subjective experiences and perspectives of music educators and students, particularly in relation to the theme of decolonization in South African music education. As Murray (2010) notes, qualitative research is particularly effective in uncovering underlying meanings and patterns within social phenomena. It enables an in-depth examination of how decolonial perspectives are integrated into the Scholarship of Teaching and Learning (SoTL) for 21st-century South African music students, focusing on cultural and epistemological shifts in music pedagogy.

3.1. Rationale for Content Analysis

Content analysis was selected for this study due to its ability to systematically identify and categorise key themes, patterns, and characteristics within textual data. This method is particularly suited for analysing large volumes of text, making it ideal for exploring recurring themes related to decoloniality in education. Ritchie et al. (2013) argue that content analysis helps researchers categorise and interpret data in a structured way, facilitating the identification of significant trends. The primary research question—"What impact does decolonising sound have on the Scholarship of Teaching and Learning (SoTL) for 21st-century music students in South Africa?"—requires a method capable of rigorously analysing educational texts such as curricula, teaching materials, and policy documents. While other qualitative methods, such as case studies or interviews, could provide valuable insights into individual experiences, content analysis offers a broader scope for exploring decoloniality across multiple texts. This method allows for a comprehensive examination of educational documents, offering insights into prevailing educational ideologies and practices concerning decolonisation.

3.2. Content Analysis Protocol

Specific Coding Procedures and Category Development: The coding process involved both deductive and inductive approaches. A set of predefined codes, such as "decoloniality," "Indigenous knowledge systems," "cultural inclusivity," and "epistemic justice," were developed based on the theoretical framework. Additional codes emerged inductively during data analysis. As Graneheim and Lundman (2004) suggest, coding was applied to significant sections of text that aligned with these categories, ensuring a comprehensive thematic exploration.

Selection Criteria for Analysed Materials: Materials included South African music education curricula, policy documents, teaching guides, and academic articles published between 2010 and 2024. These texts were selected based on their relevance to the study's focus on decolonising music education and their representation of Indigenous and Western musical traditions.

Time Period Covered by the Analysis: The analysis spanned educational texts published between 2010 and 2024, reflecting recent developments in the integration of decolonial perspectives within music education.

Sample Size and Justification: A total of 30 articles were included in this article, this includes articles on curricula, policies in higher education and indigenous music. This sample size was chosen to provide a broad representation of decolonial themes in various educational contexts.

3.3. Data Collection and Analysis

The data collection involved gathering a range of relevant texts, including South African music education curricula, policy documents, academic articles, and teaching guides. These texts were selected based on their relevance to the study's focus on decolonization in music education. They were reviewed to ensure they

provided a broad perspective on how decoloniality is represented in music teaching and learning materials in South Africa.

The analysis began with an initial reading of the collected texts to familiarise the researcher with the data. Following this, a coding process was applied to identify specific references to decoloniality, Indigenous knowledge systems, and other key themes related to the research question. Graneheim and Lundman (2004) emphasise that coding involves highlighting significant sections of text that correspond to specific themes. The coding process was guided by predefined categories linked to the theoretical framework of decoloniality, including themes such as cultural inclusivity, epistemic justice, and resistance to colonial educational structures.

After coding was completed, thematic analysis was conducted to identify recurring themes across the texts. Thematic analysis, as outlined by Ritchie et al. (2013), is an essential technique for recognising and interpreting patterns within qualitative data. This approach allowed the researcher to uncover themes related to epistemological diversity, cultural relevance, and colonial legacies, all aligning with the study's theoretical focus on decoloniality. Thematic analysis provided valuable insights into how decolonial perspectives are embedded in educational texts. To ensure reliability and accuracy, the study employed triangulation, as recommended by Murray (2010). Triangulation involved cross-referencing findings from multiple texts to verify the consistency of the identified themes, thus enhancing the credibility of the research. Additionally, the study adopted a reflexive approach, acknowledging the researcher's background in music education and familiarity with decolonial theory, which could influence data interpretation (Murray, 2010; Ritchie et al., 2013).

3.4. Challenges and Limitations
Despite its strengths, content analysis presents challenges, especially regarding subjectivity in coding. Different researchers may interpret the same text in various ways, potentially impacting the consistency of the analysis. To address this, the study used predefined coding categories based on the theoretical framework, ensuring a more consistent coding process. Another challenge was the limited availability of explicit references to decoloniality in some texts. As decolonial perspectives are still emerging in South African music education, some texts did not directly address these issues. In such cases, the researcher inferred connections to decolonial themes from broader discussions of cultural transformation. Despite these challenges, content analysis remained the most appropriate method for this study. Its capacity to systematically categorise and analyse large volumes of textual data made it ideal for identifying patterns and trends related to decolonization in South African music education.

3.5. Trustworthiness
The trustworthiness of the study was ensured through credibility, transferability, dependability, and confirmability. Several strategies were employed to enhance credibility, including triangulation, member checking, and peer debriefing. Triangulation involved cross-referencing findings from various sources, such as

curricula and policy documents, to verify the consistency of the identified themes. Member checking allowed the researcher to engage with experts to verify the accuracy of the analysis, while peer debriefing helped ensure the analysis was rigorous and unbiased. The study's findings are transferable to other contexts with similar educational frameworks or challenges related to decolonization. The contextualization of South African music education and decolonization efforts provides readers with the necessary information to assess the applicability of the findings to other settings. The study also employed thick descriptions of the data and coding process to support its transferability. To ensure dependability, the study followed a clear and systematic process for data collection and analysis, maintaining an audit trail to document the steps taken throughout the research. This ensured transparency and the possibility of replication. Reflexivity was applied throughout the study to maintain transparency about the researcher's background and potential biases, ensuring confirmability.

4. Contextualising the findings of this article

It is essential to establish this section by mentioning that the article's findings, contextualised through the lens of the research questions, reveal significant insights into the process of decolonising music education in South Africa. The Scholarship of Teaching and Learning (SoTL) has become a global reality, and most universities in South Africa use it to achieve different objectives, indicating variations in how it is understood, used and encouraged. Indigenous music is pivotal in transforming the curriculum by reconnecting students with their cultural roots and fostering a more inclusive educational experience. However, there were several challenges that this article points out to be a hindrance to transforming the Western classical curriculum. These challenges are that universities resist change, lack of infrastructure, and limited representation of African music experts continue to impede progress. The theoretical framework of decoloniality underscores the need for an education system that embraces African knowledge systems and addresses historical imbalances, ultimately fostering a culturally relevant, equitable, and socially just learning environment for 21st-century music students in South Africa.

4.1. What role does indigenous music play in decolonising South African curricula?

In South Africa, scholars such as Mugovhani (2012), Mkhombo (2019), and Yende and Yende (2022) emphasise the crucial role Indigenous music plays in decolonising South African curricula. They argue that by reclaiming African cultural heritage, Indigenous music ensures the educational system reflects the country's diverse musical traditions. Yende and Yende (2022) highlight the ongoing imbalance, where South African music schools continue to prioritise Western classical music, often termed "art music," over Indigenous African music. This dominance marginalises local traditions and perpetuates colonial legacies within education.

Buthelezi (2016) critiques the overwhelming focus on Western classical music, noting its broad historical scope, from the Middle Ages to contemporary eras. This contrasts with the neglect of Indigenous African music in the curriculum, perpetuating cultural and epistemological imbalances in education. These

scholars collectively advocate for an inclusive approach that integrates African musical heritage alongside Western classical music, aiming to decolonise music education.

The dominance of Western classical traditions in South African music education has marginalised local forms such as uMaskandi, Isicathamiya, and traditional drumming. Moichela (2017) stresses that incorporating African perspectives in education helps redress historical imbalances and create new research paradigms. Mugovhani (2012) adds that integrating Indigenous music in urban education offers insight into cultural legacies and enhances the creative arts sector. This inclusion not only broadens understanding of music as a multifaceted art form but also facilitates critical discussions on its role in African social, political, and religious contexts, contributing to cultural affirmation and social justice.

4.2. What are the key challenges in decolonising music education in South Africa?

Perhaps it is essential to foreground this section on by mentioning that a key challenge in decolonising music education in South Africa is that universities continue to promote and prioritise a monogenic curriculum centred on Western classical music. Netshivhambe (2017) highlights that many South African academic institutions struggle to address the "colonised education" legacy, with a focus on correcting past imbalances. Indigenous African music heritage plays a central role in this "decolonised education," as it transcends the aural knowledge traditionally passed down by practitioners. However, despite efforts to professionalise indigenous African music knowledge, progress has been limited due to a lack of proper structures and understanding of how to teach it at the higher education level (Mugovhani, 2012). While music practitioners and cultural activists have proposed incorporating indigenous instruments and songs as teaching models, systemic obstacles remain.

Despite some progress, scholars such as Mugovhani (2012) and Yende and Yende (2022) note that many South African educational systems remain entrenched in Western traditions, leading to resistance from stakeholders who view indigenous music as less "academic" or valuable. This devaluation of indigenous music continues to hinder the preservation of traditional African music. Indigenous African music, however, can serve as a catalyst for education, peacemaking, and reconciliation (McConnachie, 2016; Yende & Yende, 2022).

Additional challenges include poor infrastructure and limited access to traditional instruments, as many universities have yet to involve indigenous musicians in their spaces. Mugovhani (2012) notes that indigenous African musicians possess unique scientific and technological skills, which are rare among academically trained musicians. Financial constraints and systemic inequalities further impede the implementation of a decolonised curriculum, highlighting the need for investment in resources and capacity-building for educators.

4.3. What impact does SoTL have on transforming music pedagogy in universities?

The Scholarship of Teaching and Learning (hereafter, SoTL) has a great influence on transforming the current music education pedagogy in South African universities, encouraging reflective practice, student-centred learning, and the integration of culturally relevant content (Berman & Netshia, 2018; Chaka et al., 2022; Samuel, 2017). This perspective was further strengthened by Samuel (2017), who points out that a Southern SOTL critically examines how knowledge is created, shared, managed, and disseminated globally, particularly with the emergence of the potent IT highways. Because these agendas are being built incredibly fast, it would be epistemic suicide to deny access to the interconnected world. Because it applies evidence-based techniques to enhance teaching effectiveness, student engagement, and learning outcomes, SoTL is crucial in arts education (Berman & Netshia, 2018; Chaka et al., 2022).

Within the realm of music education, this entails reconsidering conventional, frequently Eurocentric teaching strategies and integrating African music customs and technologies. Chaka et al. (2022) supported this claim by pointing out that SoTL is an important strategy that can promote more cooperation between LIS and education experts, especially considering that they have a common body of knowledge, theoretical frameworks, and research methodologies. According to Berman and Netshia (2018), this ultimately leads to developing innovative, research-based strategies that improve learning outcomes and student engagement. Alongside SoTL, researchers like Ndlangamandla and Chaka (2022) assert that SoTL encourages continuous evaluation and empirically supported modifications to instructional designs. One may argue that a decolonised scholarship entails encouraging and embracing critical thought on pedagogy, which is demonstrated by SoTL's ability to create a more welcoming, interactive, and culturally sensitive learning environment. By extending the breadth of music education to represent South Africa's diverse cultural landscape, this change eventually helps both students and teachers.

4.4. What strategies enhance student engagement with African music traditions?

Numerous scholars, such as Mugovhani (2012), Mkhombo (2019), Netshivhambe (2017), and Yende & Yende (2022), agree that various approaches can enhance student engagement with African music traditions in South African music education. Mugovhani (2012) suggests that for South African universities to effectively promote Indigenous music, they must integrate experiential learning. This can include hosting workshops, performances, and collaborations with local indigenous musicians, which provide students with the opportunity to engage directly with African music practices. Such hands-on experiences are crucial for effective knowledge transfer (Netshivhambe, 2017) and make learning more tangible and engaging for students.

Mkhombo (2019) highlights the importance of storytelling in African societies. Storytelling, an essential part of oral tradition, not only provides entertainment but also helps to convey cultural values and preserve history. The use of music

enhances this storytelling by providing a rhythmic backdrop for the narrative. Instruments like harps, xylophones, and drums add depth and emotion to the stories. As a result, incorporating narrative and contextual studies into the learning process enhances students' understanding and appreciation of African music traditions (Mugovhani, 2012). Rapid advances in music education technology provide novel approaches to engage students in African music traditions. Students can gain access to a diverse range of African music genres and instruments by utilising technology, especially in settings where traditional instruments are uncommon (Netshivhambe, 2017; Mugovhani, 2018). Collaborative projects that combine traditional and contemporary music-making allow students to explore their creativity while also experiencing the blending of African and current musical genres.

Furthermore, providing performance opportunities in both academic and community settings might help students develop a stronger connection to African music. Such experiences instil a sense of ownership and pride in their cultural background, while also improving their musical abilities. This approach not only preserves African music traditions, but it also promotes creative interpretations, improving the educational experience and empowering students to enjoy and sustain their musical heritage.

4.5. What technological innovations support decolonised music education for modern students?

There is a growing need to understand how technological innovations can support decolonised music education in higher education. Traxler (2022) argues that while digital technology has been linked to the marginalization of communities and cultures outside mainstream global norms, it also holds significant potential in educational systems. Decolonising educational technology involves challenging the biases embedded within these technologies, which often reflect the values of the racially dominant Anglophone cultures. In the context of music education, technology can play a key role in providing access to resources and networks that support the teaching and learning of African music traditions.

Yende (2023) notes a rise in the use of digital technologies in South African music education, with teachers increasingly utilising digital tools to enhance learning. Online platforms, software, and virtual resources make subjects like music theory, composition, and instrument training more accessible. Virtual instruments and music production software allow students to engage with indigenous sounds without needing traditional instruments. Additionally, online courses and video tutorials enable students to learn from African educators and artists, promoting access to traditional knowledge systems. Social media and collaboration platforms facilitate intercultural exchange, connecting students with musicians from diverse cultural backgrounds. The researchers believe that integrating these technologies, teachers can create dynamic, inclusive, and interactive learning environments that bridge the gap between traditional and modern music education, fostering creativity and skill development among students.

5. Discussion

The current article sought to discuss and raise awareness of the need to promote and understand the Scholarship of Teaching and Learning (SoTL)for 21st-Century Music Students in South Africa. This article has argued that the decolonisation of the Western Orthodox in South African music education curriculum is essential as it aligns with SoTL principles. Indigenous music education is relevant and promotes the SoTL principles by fostering a dynamic, student-centred learning environment that emphasises social justice, cultural relevance, and the co-construction of knowledge. The article highlighted that since the establishment of democracy, music education continues to be influenced by Western culture, as there is minimal indigenous music taught in South African universities.

The findings of this article are consistent with the studies that many South African music schools continue to prioritise Western classical music that marginalising local forms like uMaskandi, Isicathamiya, and traditional drumming (Buthelezi, 2016; Mugovhani, 2012; Yende & Yende, 2022). The article's findings show a need to decolonise the Western culture in music education and promote the indigenous music of the South African people. Hence, incorporating indigenous African music traditions into the curriculum addresses historical imbalances, fosters cultural pride, and promotes a more inclusive learning environment. Integrating these traditions demonstrates that music education aligns with broader

The article found that the role of the SoTL is to foster pedagogical innovation. Consistent with previous research (Buthelezi, 2016; Mugovhani, 2012; Mkhombo 2019), the findings of the current study reveal the majority of universities employ the SoTL, which has become a global reality, to accomplish a variety of goals, indicating differences in how it is perceived, applied, and promoted. Evidently, the integration of SoTL encourages university to embrace African music as a legitimate and valuable part of the curriculum. Moving away from the Eurocentric approach in music education has a potentially to promote creativity, critical thinking, and cultural awareness.

The article also discusses the impact of technological innovations on decolonising sound. Digital tools and online platforms offer new possibilities for engaging with African music, especially in resource-constrained environments where access to traditional instruments may be limited. These technologies allow students to explore African music in interactive and creative ways, enhancing their learning experiences and making decolonised curricula more accessible. The above finding corroborates with the results of Cross (2023) who found that digital age has changed the way music is created in education. Digital tools and online platforms have placed music education at the cutting edge of technological innovation, with music educators recognising its promise long before the introduction of digital technology. Music and music education are easily accessible in the digital age.

Using a framework of analysis largely informed by decoloniality theory (Ndlovu-Gatsheni, 2015), the article examined the impact of decolonising sound on the Scholarship of Teaching and Learning (SoTL) for 21st-century music students in South Africa. This article confirms that SoTL can align well with the indigenous music curriculum. The implementation of SoTL could promote marginalised

African music forms and indigenous pedagogies. This article shows that decoloniality and SoTL are essential in promoting a student-centred learning environment that emphasises social justice, cultural relevance, and the co-construction of knowledge. The discussion highlights the importance of decolonising sound to promote cultural equity, social justice, and pedagogical transformation in South African music education. Integrating African music traditions through SoTL provides a pathway for 21st-century music students to engage with a more diverse and inclusive curriculum, though overcoming existing barriers remains essential to realise this vision fully.

6. Recommendations and Conclusions

This article makes several key recommendations to enhance music education in South Africa. First, music education institutions should prioritise the inclusion of indigenous South African music traditions in their curricula, ensuring students engage with diverse musical expressions and cultural heritage. The curriculum should reflect the historical and cultural significance of these traditions. Second, educators are encouraged to adopt student-centred teaching methods that foster active participation, creativity, and critical thinking. Music lessons should engage students with African music traditions, promoting exploration and performance while reflecting on their cultural relevance. Third, digital platforms, virtual instruments, and music production software should be used to enhance students' interaction with African music, enabling remote learning and creative exploration regardless of geographical limitations. A collective effort is needed to dismantle Western epistemologies in the curriculum, with collaboration among educators, policymakers, cultural practitioners, students, and communities. Institutions should invest in resources and infrastructure to facilitate the inclusion of indigenous music, while communities and traditional musicians must be actively involved to ensure cultural relevance. In conclusion, decolonising sound through the SoTL provides an opportunity to transform music education, fostering a more inclusive and culturally relevant learning environment that empowers students to connect with their heritage and identity.

7. References

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