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Exploring African Indigenous Music in Video Game Programming: A Descriptive Case Study of the Lefa Game

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Abstract
There has been limited use of African indigenous music in video games programming in Africa. Within the rising call for the use of indigenous African music in African-themed games, little is known about the pedagogical strategies for realising this practically. Employing Participatory Culture as a theoretical framework, this study focuses on the utilisation of indigenous African music by undergraduate game design students at a South African university, who employed indigenous African music to embed cultural aesthetics into a game prototype, while attempting to imbibe participatory culture. It employed a practice-based, single-case descriptive pedagogical design, drawn from a cohort where students were tasked with transitioning from passive consumers to active creators. Data were collected through a focus-group with the design team, unstructured interviews with four independent peer-reviewers, and a multimodal analysis of the selected Sesotho song, Kulenyane, and the game Lefa. The use of Kulenyane – A Sesotho song, in their video game design, though thematically thin, is an appropriation of its sonic/aesthetic value and cultural familiarity, indicating students' ability to bridge technology with their cultural markers. The use of the instrumental introduction of Kulenyane in the opening scene, and the vocal part in the last scene, is a testament to an understanding of the use of gradual transition from a sparse instrumental texture to a fuller, vocally driven section supported by layered instrumentation, in creating immersive experience. Practically, this study implies that computer science and game design curricula in Africa must move beyond purely technical instruction to include multimodal cultural asset integration, necessitating the development of accessible indigenous soundbanks for student developers.

Introduction
The continent of Africa continues to grapple with colonial remains that threaten the traditions, beliefs, values, and artistic expressions that make up its cultural fabric. This is because Western epistemologies and cultural norms that have found their way into Africa's livelihoods and national matters are deeply embedded in the educational systems of various African countries (Pietersen et al., 2025; Odora Hoppers, 2002; Ngũgĩ, 1986). Although the movement for the decolonisation of Africa has recorded significant progress in various fields of study and aspects of human endeavours within the African continent, there remains a lot of work that needs to be done, especially in respect of shifting

power structures in knowledge production and cultural hierarchies. For instance, studies have continued to explore African indigenous knowledge systems, with the aim of highlighting how these indigenous strategies can drive African-made solutions to African problems (Chrispo, 2025; Sofola & Adedeji, 2025; Bolarinwa, 2013; 2019; Owoaje et al., 2020; Odora Hoppers, 2002). The central focus of these endeavours has always been to recontextualise indigenous epistemologies beyond mere decorative and descriptive engagements, and to explore them within broader, more applicable contexts in contemporary African society. In the field of education, for instance, decolonisation has driven scholarly thoughts and exploration of indigenous contents such as games, songs, philosophy, arts, narratives, and mindset, highlighting their potential capacity to reinforce culturally relevant education (Sofola, 2025; Owoaje & Adegbola, 2022; Owoaje & Sofola, 2021; Nxumalo & Mncube, 2018; Ronoh, 2017; Owoaje, 2015).

As decolonial discourse takes root in the educational context, digital media and interactive entertainment have emerged as important sites for constructing and contesting cultural worldviews. Games form a crucial genre of digital entertainment that has evolved alongside the development of computers and mobile devices. To analyse this effectively, this study relies on specific operational constructs. First, participatory culture is defined here as the pedagogical shift in which students move from passive consumers of Western-dominated digital media to active creators who embed their own cultural worldviews into game design. While games provide entertainment and foster cognitive development, they also shape worldviews by offering virtual realities that reflect the cultural traits of their creators. Because the global digital game industry remains largely influenced by Western aesthetics, creating African-themed games requires thematic alignment. In this study, thematic alignment is operationalised as the symbolic or narrative bridging of game mechanics, visual assets, and cultural artefacts (such as indigenous music) to create a cohesive cultural experience. This reality necessitates decisive efforts towards integrating these aligned elements into the digital space.

In the context of games, studies have explored various aspects in African contexts, such as their use in development strategies (Fisher, 2016; 2017), civic engagement (Fisher, 2020), and cross-cultural and indigenous education (Titus & Ng'ambi, 2023; Randle, 2024; 2025; 2026; Jankowitz, et al., 2026; Kyei-Nuamah, 2026). Despite the growing scholarly attention on digital entertainment in Africa, there is a dearth of literature on the role of music in realising African aesthetics and relatedness in digital entertainment, such as virtual realities and games. In addition, the literature on the role of indigenous African music in the gaming experience of African-themed digital games is scarce, especially with respect to game pedagogy. Given the foregoing, the study explores the aesthetic and symbolic integration of indigenous music. In particular, it approaches the investigation through a descriptive case study of the *Lefa* game, an African-themed game. This study is important to the ongoing decolonial campaign in Africa, as it provides valuable insights into how music in African-themed virtual realities can be better explored as a decolonial tool, thereby promoting African sonic identity in the digital space. In addition, the study's findings provide a technical manual on the creative process and programming involved in such endeavours. All of these contribute to ensuring that Africa's digital future is defined by its unique heritage, not by foreign imitation.

Apart from the justifications provided above, the need for this study is connected to the call for the indigenisation of video games and the promotion of African music through locally produced video games. In terms of value creation and the retention of video game-related revenue, the use of African-themed graphics, scenery, and music can increase consumption of digital entertainment programmes designed by Africans.

Literature review: The role of music in video games

Studies have suggested that the use of music in video games influences players' tempo, movement, and reactions to events in such games. In particular, studies have identified three major roles of music in video games. They include driving immersion, identification, and the creation of a sense of being in the game world (Sherrick, 2024; Haehn et al., 2024; Grasso, 2024; Medina-Gray, 2021; Kamp, 2020). In the context of this study, *immersion* is explicitly defined as the audio-visual synergy that sustains player engagement; it is the mechanism by which synchronised background music and narrative events create a psychological state in which the player feels seamlessly integrated into the virtual environment. As noted by Jia and Sherrick (2025), the use of appropriate background music in video games facilitates greater identification with the characters and events in a game. According to them, using background music to immerse the players in the game maximises game enjoyment. In addition to this, background music and sound effects in video games are used to create ambience alongside character development, reinforcing the flow, fun, and perceived competence of the game player (Haehn et al., 2024; Medina-Gray, 2021).

Grasso (2024) cites examples from Super Mario World, in which music is employed to structure "affective zones," where sonic cues, such as tempo, serve as clues for how the player moves or for the urgency of action in certain scenes. This is synonymous with the use of music to set mood, tension, horror, and comfort in movies, which is similar to video games. As Roberts et al. (2024) note, music with a powerful character, such as heavy instrumentation and a fast tempo, can increase tension in video games and indicate high-risk scenarios where the player is under intense pressure to take a risk. Additionally, studies have shown that using music in virtual reality games can enhance narrative interactivity, provided the music is well synchronised with the virtual experience. It is important to note, however, that a mismatch between music and video games can hinder preference, immersion, and emotional experience (Moon et al., 2025). The role of immersion in African-themed games is therefore to engage the player's mind, where the gamer becomes part of the virtual world or feels the spirit of Ubuntu (We are because you are, we are one) with the game itself. This immersion serves as a bridge between the video game and the player, and can be achieved through music and sound in video games. This could either be background music, in-game music, or even music at the end of the video game. Immersion also serves as a tool to remind the game players of their background or their childhood experiences or the childhood songs they had sung in their formative years.

It has been observed that, in some instances, game players deliberately refrain from playing the game and let the background music continue, simply to serve as a reminder of a part of their past. Video games combine various elements, including narrative and visual stimuli (Bandral et al., 2018), to keep players engaged. In addition, background music removes barriers between the virtual and real worlds and fosters a sense of belonging or oneness in the video game experience (Colline, 2013). Music in video games serves as a vehicle for engagement, creating a global environment, promoting shared aesthetics, and projecting music from diverse, especially minority cultures, to the world through virtual means (Moritzen, 2022). Hatch (2022) has focused on the role of music in video games and how its utilisation has positively influenced students' engagement. Despite these notable roles of music in games, there is a clear gap, given that the literature on the nexus between video games and music is scarce, leaving an understanding of the creative use of music and its role in video games from African perspectives lacking.

While existing literature addresses the mechanical role of music in games, it is vital to conceptualise music's function within a decolonial pedagogical framework. Decolonial music pedagogy posits that indigenous music is not merely an aesthetic background layer; it is an epistemic tool carrying indigenous knowledge, memory, and philosophy (Omodan & Diko, 2021). In the African context, music is inextricably linked to the philosophy of *Ubuntu*—fostering community, shared narratives,

and collective identity. By bringing indigenous music into the digital game space, students are not just scoring a game; they are actively disrupting the hegemony of Western sonic templates (Mukherjee, 2017). This pedagogical approach demands that students critically evaluate their audio choices, thereby transforming the programming environment into a site of cultural reclamation in which indigenous sonic structures dictate the emotional and temporal pacing of the digital experience.

Methodological approach

The study employed a practice-based pedagogical case study in which undergraduate students developing games worked together in groups of five and four, for a total of five groups, and were required to work within the participatory culture framework. This approach allowed the observation of decolonisation in action. It moves the research beyond theoretical discourse, confronting the practical, technical and creative challenges of indigenous knowledge production in real time. To ensure the validity and reliability of the findings, methodological triangulation was employed using three distinct data sources. The students' projects were viewed through a decolonial lens, focusing on how they employed indigenous elements in creating their video games. Upon reviewing the various video games, only one of the five groups had utilised indigenous African music in their game programming as part of employing indigenous African elements in their design. Three groups did not use music at all, while one group used Western-themed music in their video game programming. All the groups, however, designed games based on African-themed plots. It is important to note that the absence or use of Western music by these other groups was not due to African music being hard to source or loop, but rather to a lack of awareness of African music as a tool for engaging with participatory culture in the designs. The findings are therefore drawn from three primary data sources centred on this single-case: a focus-group discussion with the five members of the successful group, unstructured interviews with four viewers of their game – *Lefa* – comprising of three senior game design students and an external independent developer, and a socio-cultural and structural content analysis of the selected Sesotho song, Kulenyane. Data analysis generally employed a thematic, multimodal analytic approach.

Given that the qualitative analysis was interpretive rather than positivist, a statistical IRR figure was not calculated. Instead, rigour was ensured through peer debriefing. The second author, who was not involved in the pedagogical and data-collection processes, led the thematic analysis, and the findings were subsequently audited and debated by both authors until consensus was reached, thereby mitigating single-researcher bias. Ethical considerations included protecting participants' identities and obtaining informed consent. Informed consent was obtained from all participants prior to data-collection, ensuring they understood their right to withdraw at any time without penalty. To mitigate the power differential inherent in the instructor-as-researcher dynamic, participation in the study was strictly voluntary, and it was explicitly communicated that their design choices and interview responses would have no bearing on their academic grading. Regarding intellectual property, the students' use of the copyrighted song "Kulenyane" was strictly limited to a non-commercial educational prototype and fell under fair use guidelines. To address potential researcher bias, a reflexivity protocol was maintained throughout the study, with the researcher actively bracketing personal preconceptions regarding decolonial pedagogy.

Theoretical Framework: Participatory Culture Theory

The process that led to this study is hinged on the Participatory Culture Theory (PCT). This theory, pioneered by Jenkins (2009), describes a shift from passive consumers of media products to active users and participants who contribute to their creation. This framework serves as a tool for decolonisation, especially in the African context. Decolonisation in the African context has largely focused on eradicating colonial remnants from the cultural fabric of Africa, especially through education, given education's role in shaping and reshaping worldviews. Rather than being at the

receiving end of the media, which is largely dominated by Western cultural elements, the theory sees participation from the lens of fans and audiences creating, sharing, collaborating on, and remixing content grounded in their own cultural worldview. This helps to foster community and collective intelligence, resulting in value creation beyond content consumption. Within this framework, a group of students was taught game design, which involves 11 media literacies, including performance, play, simulation, distributed cognition, collective intelligence, multitasking, decision-making, transmedia navigation, negotiation and networking, appropriation, and judgement. Within the logic of participatory culture, all the five groups made use of African elements such as plot, scenery, characterisation, and language, in their game design, with one group including African music in their game design. Although all the groups succeeded in designing Afrocentric games, the use of African music captures the sonic essence of Africa, especially given the importance of music in the lives of Africans.

Alalem (2023) has highlighted the benefits of the participatory culture framework, given its ability to bring different groups of people together and promote the communal nature of African communities, as expressed in Ubuntu, an African term for togetherness. Africa accounts for about 349 million video game players, while the world has about 3 billion, representing about 11.6% of global players (Vbassey, 2025). The utilisation of indigenous African music in video games can potentially encourage the 340 million video game players to play local games extensively and continuously. In this regard, African music can drive participatory culture in various ways. First, it could lead to sustainable income generation for game music composers and producers, just like story writers. Additionally, it creates a game experience that players can relate to, thereby maximising pleasure. Although the creation of indigenous games may not project real historical linkages to any cultural material, the creation of unique virtual materials within the scope of African cultures is a step forward in the realisation of participatory culture, in which revenue generated through this channel can contribute immensely to local economies. In the case of Lefa – an African-themed game, the utilisation of Sesotho music in the background serves to engage players and to teach Sesotho music to young individuals, thereby contributing to decolonial efforts.

Data Presentation

This section discusses the LEFA video game and how music was integrated into the game's design. It also discusses feedback from viewers of the video game and analyses the selected music in the context of the game.

Lefa Game – A Synopsis

This story takes place on an old family farm in the rural Free State. The Mokhethi family farm is small and humble. A good harvest is rare on this farm, and the winters are hard on this family. One day in late April, Musa and his childhood friend Mokhasi come across a seed that will change the course of their families forever. Mokhasi Tlali and Musa have been friends since childhood but the moment they come across the seed makes them become strangers to each other. Upon finding the seed and noticing its luminescent aura, a fight breaks out between the two, with the hope being that one of them can sell the seed to support their family through the harsh winter to come. As Mokhasi lies defeated beneath Musa, he vows through gritted bloody teeth to exact his revenge on Musa and never rest until he has destroyed all his possessions. He disappears, leaving Musa with this luminescent seed in his hand. Musa decides to plant this seed in honour of his old friend Mokhasi.

As winter arrives, Musa realises that his crops grow all the same, unfazed by the harsh weather conditions and blooming as though it is harvesting season. He soon realises that it is because of the seed he plants in honour of his friend that he and his family will not just survive but thrive this winter. He begins to commit himself to supporting not just his family but the surrounding community, and

soon garners a reputation for his family – one of helpfulness and a sense of community. On a sunny spring day, the farm is attacked not by people in the community but by monsters of myth and legend. Musa, in an effort to defend his family farm, takes up arms against these monsters. His community rallies behind him and fights against these monsters as well. Many people die defending the Mokhethi family farm, making Musa vow to defend the farm and its surrounding community from these mythical monsters. And so begins a war that will last generations between monsters and man. It isn't until generations after Musa has passed that it is discovered that these monsters are sent by the descendants of the Tlali family to avenge the death of Mokhasi. And so, a generational war ensues between these two families.

The Use of Music in Lefa Game

The game utilises Kulenyane, a Sesotho song that focuses on betrayal between a couple, where Kulenyane, a presumed soldier, keeps having discreet affairs with the wife. As shown in the lyrical excerpt below, the song is a lamentation by the husband, about the hidden relationship between his wife and Kulenyane, who she claims is her cousin, but upon inquiry, the wife's family does not seem to know him. The husband, whose lamentation is mirrored in the song, can trace the footprint of Kulenyane's boots and notices that he sees his wife whenever he is not at home. The group, in the designing of the Lefa game, felt the song was best for the game, as the story upon which the game is built, is also that of betrayal between two childhood friends – Musa and Mokhasi, who got involved in a fight to the death over the possession of a luminescent seed that could potentially change their fortune. Apart from the story on which the game is built being woven into an African cultural context, the music further situates it within the Seshotho culture of South Africa, thereby fulfilling the quest for participatory culture within a decolonial frame.

The choice of the song highlights the group's groundedness in indigenous musical culture, especially Seshotho musical culture. They utilised the instrumental introduction of the music in the opening scene, as shown in Fig. 1, as a strategic attempt to situate the game player's mind within the song's lyrical context, especially for players familiar with the song. Though thematically thin in its lyrical content, the use of this song indicates an appropriation of its sonic/aesthetic value and cultural familiarity. This aligns with the position of existing studies such as Jia and Sherrick (2025), Haehn et al. (2024), Grasso (2024), and Medina-Gray (2021) on the immersive role of music in video games.

Ke ya ngongorega nna	I am worried
Ke a belaela nna	I am suspicious
Ka Kulenyane	About Kulenyane
Mosadi a re ke ntsalae	My wife says he's her cousin
Mme batsadi ga ba mo itse	But my in-laws don't know him
Ao ruri so se ke botho?	Oh truly, what kind of behaviour is this?
Heela ke dikgakgamatso	These are wonders
Dilo tsa lefatshe lena	The things of this world
Ke dikgakgamatso	They are shocking
A re dilo tsa lefatshe lena	The things of this world
A re setlhako se sa ga Kulenyane	This is Kulenyane's shoe trail
Kulenyane, Kulenyane, Kulenyane	Kulenyane, Kulenyane, Kulenyane
Riffi ye ya ga Kulenyane	This is Kulenyane's boot trail
Kulenyane, Kulenyane, Kulenyane	Kulenyane, Kulenyane, Kulenyane

Figure 1: The opening scene in which the instrumental introduction of Kulenyane is featured

A vocal section of the song Kulenyane appears at the end of the game (shown in Fig. 2), as illustrated in the video template, where the full context of the song is presented to underscore the events in the game.

Figure 2: The ending scene of the Lefa game, which features a vocal section of Kulenyane

The music employs a complex time signature in which two triplet fragments of three crotchets are fitted within the 4/4 rhythmic framework, as shown in Fig. 3 below, which is a 6:4 polymetric hemiola against a 4/4 frame. The compound fragment is maintained by a light percussive pulse created by shakers and augmented with synthesised pad voice that plays the chord progression ii-V-I in the key of G major as shown in Fig. 4 below. Supporting this light instrumental configuration is a thudding percussive sound that provides a bit of depth once the lead artist starts singing. Both the shaker and the chord progression coordinate together to form an ostinato that guides the melodic flow from the beginning to the end. This instrumental configuration serves as the intro to the music and forms the background music to the first scene (Fig. 1) in the Lefa game. The song is rendered in verse-and-chorus form, with the verse taking the shape of a narrative expression given its thematic content. The chorus is performed in call-and-response form, forming a verse-choru-call-and-response structure that results in a rondo form.

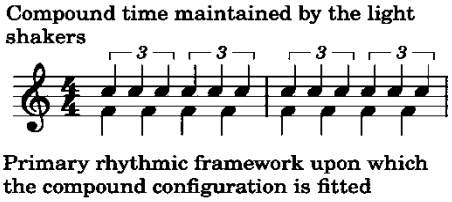

Figure 3: Rhythmic configuration of Kulenyane

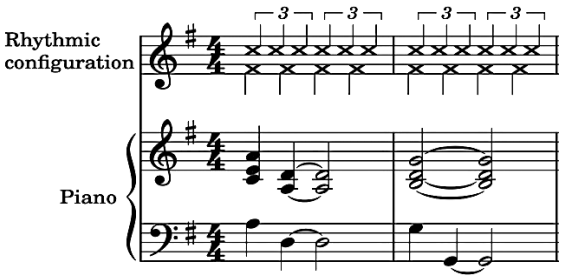

Figure 4: Instrumental configuration of Kulenyane

Although these students were not studying music, the nature of the music, as shown in its rhythmic frame and structural configuration, reflects an understanding of mood and emotional engagement in the use of background music in-game design. The use of the instrumental introduction of the music in the opening scene (Fig. 1), and the vocal part in the last scene (Fig. 2) is a testament to an understanding of the use of gradual transition from a sparse instrumental texture to a fuller, vocally driven section supported by layered instrumentation, in creating an immersive experience.

From a technical programming perspective, implementing Kulenyane required students to move from conceptual alignment to active software integration. The audio assets were managed through conditional scripting in the game engine. The instrumental introduction was programmed to load asynchronously via a scene-start trigger, ensuring the compound 6:4 polyrhythmic frame looped seamlessly in the background of the opening menus and initial exploratory levels without audio clipping. Furthermore, the vocal chorus trigger was programmed to execute upon the collision event that signals the game's climax, dynamically cross-fading from the instrumental loop to the full vocal track. This technical execution was the direct result of a robust participatory process. The group did not select the song passively; rather, the choice emerged from intense debate over the lyrics' narrative fit. Operating as a collective intelligence, the students crowdsourced nuanced translations of the Sesotho lyrics among themselves and their peers to ensure that the thematic concept of "betrayal" was mapped accurately onto the game's mechanics, thereby perfectly illustrating participatory culture in a digital design setting.

Regarding the strategy employed in utilising music in the Lefa game, the doctrine of participatory culture, which operated within the scope of decolonisation, obligated the students to engage more with their culture, in a bid to accurately represent aspects of the culture that inform the video game design endeavour. Having it in mind that their aim was to create something original to their cultural background served as a driving force for the creation of African-themed scenery, characterisation, and clothing design. This exemplifies a mastery of aspects of the 11 media literacy mentioned earlier, such as simulation, collective intelligence, decision-making, transmedia navigation, and negotiation. According to group members, the need for originality motivated the ideas surrounding the creative process. As noted by one of them:

> *"One important thing is that we were able to make a game that feels like our own. It didn't feel like anything else that we had made, seen, or played before."*

This testament points to a learning process that exemplifies critical qualities such as decision-making, cultural negotiation, and reflective practice, all of which resulted in the use of Kulenyane as one of the indigenous elements that formed the game Lefa.

Despite the successful integration of indigenous music, it is crucial to acknowledge a fundamental tension within the students' design choices. While they effectively appropriated African sonic elements, the game itself was conceptualised, programmed, and narrated entirely in English. Engaging directly with Ngũgĩ wa Thiong'o's (1986) seminal argument that language functions as the ultimate carrier of culture, this reliance on a colonial language highlights a notable limitation in the project's decolonial depth. Ngũgĩ posits that true decolonisation necessitates a departure from Europhone languages to fully articulate and centre an African worldview. Consequently, the students' use of the Sesotho song, while a powerful and highly effective act of symbolic decolonisation, does not necessarily equate to a deeper epistemic shift. The cognitive framing and structural narrative of Lefa remain anchored in English, suggesting that the pedagogical outcome achieved was primarily an aesthetic reclamation rather than a complete epistemological restructuring.

Regarding the strategies to be employed in the use of fragments of Kulenyane in the commercial version of Lefa game, participants noted factors such as the geographical location of the story, as well as the intended primary audience of the game, audience reception of the Demo video of the game, the need for decolonisation of digital entertainment, and their own perspectives about the fittings of sections of the music to the game scenes. Their reference to their own judgement in this creative process signals a successful pedagogical process in which reflective practice, cultural negotiation, and decision-making are key.

The audience's reaction has been positive towards using Kulenyane as background music in the game. This is mostly due to their novel experience of their indigenous music in a video game. A few of the responses of the audience are as follows:

"*The utilisation of South African sounds and music gave me an aura of home, I have not been home in a while and it connected me back home.*"

"*As a game player it was nice to see indigenous music utilised within the video game, I hope there will be more of this within the games.*"

"*The beats and music was unique and was African and indigenous, I danced to the beat as I played the game.*"

"*I hope there will be more, and this will encourage indigenous African game developers to use African music and sounds.*"

This feedback indicates a positive reception to familiar cultural aesthetics, rather than a sweeping societal shift. Incorporating indigenous elements, such as music, into game design gives African games a unique identity and helps them become a significant contribution to the global pool of existing and upcoming games. For Africans in the diaspora, this might be one way to reconnect with their roots, despite being far from home.

The use of African music in the Lefa game by these students has signalled a new turn in-game pedagogy, sparking the need to provide a soundbank that enables students to access as much African music as possible in their future design of African-themed video games. Consequently, the Department of Digital Arts at the University of the Witwatersrand has signed a contract with Universal Sounds to enable students to use music from their database in developing their African-

themed games, with the only limitation being that they cannot use such sounds outside the educational space. Although this music database is available only for educational purposes, it will help provide students with an unlimited array of African sounds to experiment with as they continue to explore cultural aesthetics in preparation for the real world of game design and programming for commercial purposes.

Designing and programming video games through a participatory culture that takes the form of decolonisation could emerge as a strategy for achieving long-term, sustainable economic strength for African game developers. This could be achieved when African game developers actively centre indigenous narratives, local languages, and culturally grounded design practices. This is while retaining ownership of intellectual property and building collaborative, community-driven development ecosystems that help gain equitable access to funding, technology, and global distribution platforms. When African music deeply rooted in the historical and cultural life of specific groups is used as background music in African-themed games, it can serve as a unique symbol of Africanism, drawing the player's mind to the consciousness of an African identity, whether or not they are African.

Conclusion

This study provides a descriptive account of how one group of students utilised African indigenous music within a video game design project. Rather than offering a universal template for decolonial pedagogy, the research explores the specific aesthetic and symbolic choices students make when prompted to incorporate indigenous elements into the digital space. The findings highlight how South African music can be integrated to enhance the cultural resonance of the South African gaming industry as it develops. Furthermore, it demonstrates that video games and other interactive digital platforms can serve as alternative media for promoting and engaging with indigenous African music. Ultimately, this study demonstrates that when students are empowered to move from being passive consumers of Western media to active creators of their own cultural content, they successfully exercise participatory culture to decolonise their own design logic. Further studies should focus on the limited representation of African music in the global video game industry, as well as on developing a roadmap for incorporating the works of African musicians into the databases of game studios across Africa to properly integrate indigenous music. Lastly, there is a need for more pedagogical engagements that encourage students to bridge their culture with creativity in the digital landscape. Practically, this study implies that computer science and game design curricula in Africa must move beyond purely technical instruction to integrate multimodal cultural assets, necessitating the development of accessible indigenous soundbanks for student developers.

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