

REINSTATING THE SOFT SCIENCE OF AFRICAN INDIGENOUS MUSICAL ARTS FOR HUMANITY- SENSED CONTEMPORARY EDUCATION AND PRACTICE

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ABSTRACT

The paper argues that the philosophical, theoretical and performative principles as well as proactive humanity intentions, which frame indigenous African heritage in the musical arts (synergy of music, dance, drama and material properties) furnish exemplary knowledge resources, which should inform humanity conscious education policy, curriculum orientation and content as well as knowledge transmission dynamics in modern African classrooms, and beyond. Sample philosophical, humanning and epistemological ideals that mark indigenous African musical arts formulations as a soft science of sublime humanity and societal management, are outlined. They remain contemporaneously valid and viable for cognitive as well as respectful advancement into Africa-sensed classroom education practice that is conscientious about developing sound-humanity as well as equitable society through affirmative classroom education. The researched and discerned uniquely African creative formulations, experiential theory as well as purposive transmission modalities furnish the resource paradigms that have been applied and tested as contemporaneously efficacious in the three different proactive education sites cited in the paper. The cumulative research and practical experimentations have enabled the design as well as knowledge content of model curricula for culture-sensed musical arts education in modern African Primary and Secondary education.

Keywords: Musical-arts. Soft-science. Indigenous. Advancement. Humanning.

RESUMO

READAPTAÇÃO DA CIÊNCIA SIMPLES DAS ARTES MÚSICAS INDÍGENAS AFRICANAS PARA A EDUCAÇÃO E A PRÁTICA CONTEMPORÂNEA SENSIBILIZADA À HUMANIDADE

O artigo argumenta que os princípios filosóficos, teóricos e performativos, bem como as intenções proativas da humanidade, que enquadram o patrimônio indígena africano nas artes musicais (sinergia de música, dança, drama e propriedades materiais), fornecem recursos de conhecimento exemplar, que poderiam informar a

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consciência humanitária voltada para as políticas de educação, orientação curricular e conteúdo, bem como a dinâmica de transmissão de conhecimento em salas de aula africanas modernas e além. São delineados exemplos de ideais filosóficos, humanos e epistemológicos que marcam as formulações de artes musicais indígenas africanas como uma ciência simples da humanidade sublime e da gestão social. Eles permanecem contemporaneamente válidos e viáveis para o avanço cognitivo e o respeito na prática educacional na sala de aula compreendida como africana, permitindo a consciência sobre o desenvolvimento da humanidade que ressoa, bem como a sociedade equitativa através da educação afirmativa em sala de aula. As formulações criativas criticamente pesquisadas e discernidas, a teoria experiencial e as modalidades de transmissão intencional fornecem os paradigmas de recursos que foram aplicados e testados como contemporaneamente eficazes nos três diferentes lugares de educação proativa citados no artigo. A pesquisa cumulativa e as experiências práticas permitiram o delineamento e o conhecimento de conteúdo dos currículos modelo para a educação cultural de artes musicais na educação africana primária e secundária moderna.

Palavras-chave: Artes musicais. Ciência simples. Indígena. Avanço. Humanização.

RESUMEN

READAPTACIÓN DE LA CIENCIA SIMPLE DE LAS ARTES MUSICALES INDÍGENAS Y AFRICANAS PARA LA EDUCACIÓN Y LA PRÁCTICA CONTEMPORÁNEA, SENSIBILIZADA A LA HUMANIDAD

El artículo argumenta que los principios filosóficos, teóricos y performativos, vienen con las intenciones proactivas de la humanidad, que enmarcan la herencia indígena y africana en las artes musicales (sinergia de música, danza, drama y propiedades materiales) proporcionan recursos de conocimiento ejemplares, que podría informar la conciencia humanitaria enfocada a las políticas de educación, orientación curricular y contenidos, así como la dinámica de la transmisión de conocimiento en las aulas africanas modernas y más allá. Son delineados ejemplos de ideales filosóficos, humanos y epistemológicos que marcan las formulaciones de artes musicales indígenas y africanas como una ciencia simple de humanidad y gestión social. Ellos permanecen contemporáneamente válidos y viables para el progreso cognitivo y respeto en la práctica educativa en la sala de aula entendida como africana, permitiendo la conciencia sobre el desarrollo de la humanidad que resuena, bien con la sociedad equitativa a través de la educación afirmativa en sala de aula. Las formulaciones creativas críticamente investigadas e discernidas, la teoría experiencial e las modalidades de transmisión intencional ofrecen los paradigmas de recursos que fueron aplicados y ensayados como eficaces en tres lugares diferentes de la educación proactiva citada en el artículo. La investigación acumulada y la experiencia práctica han permitido el diseño y el conocimiento del contenido de los planes de estudio modelo para la formación cultural de las artes musicales en la enseñanza primaria y secundaria africana moderna.

Palabras Clave: Artes musicales Ciencia Simple. Indígena. Avance. Humanización.

Background

Modernist sense – A person invents a fashionable danger that becomes hailed, promoted, and patron-

ized as supreme brilliance; another person invents a sublime mind-healer, which is ignored, relegated

as ordinary intellect: Destruction strikes; trauma engulfs all, but the modernist world resurges, spawning more impressive disasters. (Nzewi).

I was particularly privileged to have received grounded mentorship on the theory, philosophy and soft scientific underpinnings of African musical arts from five articulate indigenous experts between 1975 and 1977. This was a period of live-in practical research apprenticeship when I studied with them, a unique Nigerian indigenous keyboard instrumental music ensemble genre, which has a performance form in five movements (compartments) that could often last hours. I later published a book deriving there from with them.¹ In South Africa, apart from classroom applications of indigenous epistemology at the University of Pretoria since 2000, I was able to experiment with the soft science underpinnings in a project that reformed the life orientations and social attitudes of street children 2000 to 2009 – the Soccajasco project discussed hereunder. I next conducted the “Mother’s Milk; Mothers Muse” resuscitation project on children’s musical arts, funded by the National Research Foundation of South Africa, 2002 to 2003 (NZEWI, M., 2009). Thereafter I directed the CI-IMDA (Centre for Indigenous Instrumental Music and Dance Practices of Africa) project funded by the Norwegian Foreign Office (2004-2011), which re-orientated and re-trained musical arts educators and learners from nine countries in the Southern African Development Community (SADC) on the philosophy, theory, and performance practices of African musical arts. Since 2000 we have written on various aspects of the indigenous philosophy, theory and soft science (medicinal imperatives) of African indigenous musical arts creativity and practices (NZEWI, M., 2005, 2007b; NZEWI, O., 2007, 2009).

Introduction²

¹ See Nzewi, Anyahuru & Ohiarumunna (2009).

² This discourse derives primarily from applied research and performance interactions with indigenous musical arts manifestations and mother creative artistes. It will not necessarily conform to the scholarly convention of citing literature sources. Any coincidental experiences published or otherwise are hereby respected. (This is a revised version of a paper delivered at the UNESCO 2nd World Conference on Arts Education, South Korea May 25-28, 2010 in the Workshop Topic: Towards a new concept on Arts Education.).

Surnames and place names survive generations, marking the essence of heritage as an intrinsic potent force in the present, globally. When we ignore or discard the meanings or profound wisdoms of contemporaneously imperative heritage in the education of the present and posterity, we nurture brilliant but vagrant mentality. Cumulative indigenous lore furnish a mine of data, which command reinstating the pristine heritage of humanity conscience and thereby consciousness of fellow-human, which has become a rare disposition in modernity humans and religions. There was prodigious humanity logic, evidentially scientific, that permeated the original conceptualization, logic and expression of the musical arts as a creative and proactive unity of sonic, choreographic, mythically/mystically dramatic and material components. The holistic or occasionally discrete configurations as well as purposive applications of the components constituted a soft science knowledge icon rationalized and applied to engineer conscientious humanity dispositions, and thereby sublime societal systems in indigenous societies. The sonic component invariably structured creative-performative expressions in the other components, hence musical arts is a generic, singular term that implicates the scientific underpinnings. The arguments tendered here are anchored on cognitive study of the underlying philosophy, theory and humanity principles of creativity that mark African indigenous knowledge paradigms.

The soft science of the musical arts, unlike the tangible and material (hard) sciences, is an intangible force that produces tangible outcomes in practical performance sites. The effects and affects are perceived in both spiritual and tangible dimensions. Most modern technological inventions as well as the crass promotion of entertainment mentality disable sublime mental disposition. The result is evident in the prevalent extreme self-centeredness (individualism), villainy, and obsessive materialism (economania) overwhelming humanity globally, in the conduct of societal affairs and inter-human/group relationships. Even in educational policies (disciplinary formulations and practices) as much as in democratic/communist governmental ideologies, scarce regard is devoted to inculcating sublime mind in citizenry at all levels. This trend needs to

be reversed for the sake of the survival of humanity everywhere around the globe. Dastardly crimes against humanity and nature, driven by inordinate greed, prejudice, hatred, or ego-tripping, and which are facilitated by technology and hard sciences any place in the globe, invariably traumatize or destroy minds and lives of masses. Persons and populations remote from the places or plans of commission are not often spared. The intervention of age old, mind-sublimating agencies that would attenuate the demonic misuse of technology and hard sciences becomes imperative in education sites, public governance and institutional conscience as well as in ordinary inter-human relationships. Such a countering remedial force has to be proactively intangible. Enabling the spirituality imbuing, thereby humanning soft sciences, which have the capacity to infuse humane conscience into the functioning and inventions or innovations of the human intellect is of the essence. The material and theoretical rationalizations of indigenous African musical arts effectively imbued sound mindedness in the education and management of old societies, and remain contemporaneously viable, given necessary advancement imperatives. Humanity-sensitive contemporary Arts education and experiencing, classrooms in particular, are central to reinstating the direly needed values and virtues. Of the essence, therefore, are humanity-cherishing education policy and proactive curricular as well as conscientious and capable educators. Hence, the opening truism about surnames and place names (noble legacies) being retained as primary identity markers for modern individuals, human groups, and societies globally. This implies recognizing and advancing noble legacies that humanize and accord mind wellness.

Indigenous knowledge productions have never been intellectually static or experientially fixed. They are anchored on systematized frameworks/formulae for replication and experimentally incremental transmission, hence scientific. They boast intrinsic measurement and evaluation indicators albeit memory-archived and performatively evident, regenerated, when recalled. In the cultural arts, for instance, there are structural markers and terminologies for categories, genres, styles, structures, intentions and types articulated as need be.

Down-to-earth scholarship commands us, the inheritors, to respect the profound knowledge that sustained humanity from the past, thereby making possible our births and survival as groups. Thus, shall we be genuinely capacitated to cognitively discern, document, advance, practice and transmit heritage knowledge as viable historical templates for contemporary humanity-sensed science and arts experiencing.

Some humanning³ dynamics

The musical arts was a soft science originally conceived and tersely conformed to generate intangible dynamo that ignites and processes qualitative attributes in cognition, creating, relating, living and dying.

Posited below are some of the conceptual philosophical and theoretical principles, which purposively ground indigenous musical arts of Africa as a scientific design that instilled humanity conscience as well as effectuated psycho-physical and societal wellbeing:

Hard sciences and technological wizardry facilitate easy living, doing and dying. But they also imperceptibly forge “stone heart” in devotees: Non morality-mediated technology has capacity to warp the intellect, misrepresent true self and living, and impoverish humane attributes in contemporary creative enterprises. On the other hand, the purposive soft science of indigenous sonic configurations, choreographed psycho-physiological health as well as dramatized perceptions of cosmos, do infuse humanity conscious attributes. Separately or co-jointly, these creative components of the musical arts engineer sublime spiritual disposition, mind and body wellness and humane instincts. They sometimes also generate proactive states of altered consciousness requisite for accomplishing subliminal and super-ordinary actions and contacts that foster qualitative life and societal wellbeing

The creative philosophy of profundity in minimality (NZEWI, M., 1997) commands ingeniously generating prodigious effects and affects with minimal creative and material resources in the musical arts, food science, medical science, humane relationships etc. Some African musical

3 To make sublimely human (NZEWI, M., 2003).

arts manifestations that are perceived as complex or bewildering often derive from the scientific configuration of modest proactive creative resources (sound, dance, drama and costume) that could be natural or supernormal.

The principle of inclusivity commands that everybody must experience the soft science of psychical and physiological wellness, which frames creative aspirations as well as participation in indigenous musical arts. Dance and dramatic enactments (supernormal or ordinary) accord body and mind health. So, dance or drama in indigenous cultures was not what somebody indulged flippantly for others to merely watch with empathic distance. The degree of obligatory practical participation could vary depending on the category of the dance – mass medley or stylized formation (NZEWI, M., 2007a). Hence a venue for public dances affords ample space for all-inclusive somatic communion (BLACKING, 1987), and in instances of stylized choreography dances, the empathic audience freely interacts in somatic bonding gestures without disrupting the pre-learned dance routine. A non-designated dancer could, for instance, “invade” the space of the specialized dancers for interactive somatic applause, or could contribute spontaneous gestured/verbalized acclamation at the sidelines. A fluid audience is the norm. Spontaneous audience responses (acted out or merely verbalized as per immediate affect) heals the soul while boosting the spirit of the performers and participant observers. Spontaneous audience response is equally a factor of situational creative expression – energizes/inspires or dampens the creative inspiration in “performance-composition” (NZEWI, O., 2009, p. 59) of the specialist performers.⁴ The principle of generating spontaneous audience interaction as a force that promotes creative genius informs the blocking of a presentation venue for any type of performance. The principle of inclusivity as a humanning philosophy also frames the conformation of creative elements. The average capability of

members of a community must be accommodated in exercising creative expertise. This humanity consciousness accounts for the melodic range in African vocal music being of a modest range: everybody can sing along without undue vocal strain, as much as there may be persons capable of unusually expansive natural vocal range. Allowance is then made in inclusive performance configurations for persons with exceptional skills to contribute extra aesthetic flavor or functional impact to the overall outcome by having space to demonstrate such above-the-norm capability

- *Individuality in conformity* Indigenous African philosophy of life in a society recognizes that every individual has some unique attributes. Rigid control or robotizing of human persons and varied intellects to rigidly conform to rules contrived by the privileged elite as in contemporary socio-political and education regimentations is, therefore, not an original African ideology in human upbringing and socialization. The basic customary expectation is that everybody must observe the societal norms in behavior as well as creative activities or environments. But inquiring (experimental) attributes must be legitimately exercised to enrich norms and standards with self-image and imagination. In creative activities this philosophy commands that everybody must express unique intellect, no matter how minimal, in re-creating or interpreting a known framework or template. This enriches and advances, without radicalizing, the known standard. The capability is highly cherished in evaluating performance activities, such that a person who is incapable of mustering original creative intellect while interpreting or reproducing the known is scorned as a “non-person”. For instance, in a choreographed dance of ten artistes, there must be ten individual aesthetic embellishments of the same fundamental choreographic structure. It is humanly necessary in contemporary education that the individuality of learners must not be suppressed, discriminated or over controlled, thereby aborting their eventual

⁴ Israel Anyahuru, an Igbo mother musician asserted that: “If nobody dances when they should, I will conclude that they do not appreciate my music... I would feel dispirited and tire immediately... If, on the other hand, I perceive the (interactive) sign that my music is being well received, I could even create new tunes that I have not played before on the inspiration of the occasion” (NZEWI; ANYAHURU; OHIARAUMUNNA, 2009, p. 53).

emancipation to contribute original creative signature in any future field of endeavor in life. Space for everybody to exercise such unique creative/innovative originality, while recognizing specialists, is a virtue that African indigenous education principles and methodology in the musical arts fosters

- Inter-borrowing to enrich each other's idiom or state of practice was an old African diplomatic forte in inter group interactions and migrations. The musical arts is a science of fostering bonding, and sustaining diplomatic relationships. Comparative knowledge interaction and exchange that promoted mutuality and sharing as virtuous dispositions was the custom. Competition was eschewed because of the psychical injuries it generates: A winner develops an obtrusive Ego that is shattered with traumatic consequences if s/he loses next time around; the loser develops a feeling of human/mental inadequacy with the psychological disorders appertaining. Competition to exclusively win prize money is demonic because it disregards the industry and resources invested by human-designated losers. It often instigates indulging immoral measures in order to win. Winners and losers inevitably project mutual ill will, and incur personality deformity – arrogance or humiliation as the case may be, which generate animosity and a-social disposition. On the other hand, the comparative philosophy of interacting to appreciate as well as exchange or harmonize one another's creative capabilities eliminates the psychical disabilities caused by competition. In indigenous Africa, comparing capabilities for purposes of interacting and exchanging expertise was the norm, and engendered mutual respect among individuals/groups/societies. It boosted knowledge and skill borrowing without trauma, or agony, or shame
- Some peculiar structural configurations in music are purposive – the scientific application of creative inspiration as well

as aspiration and rationalization, which actuate and accomplish designated humanity objectives. For instance, a topos reiteratively sounded (consistent repetition) on the right instrumental timbre could be applied as anesthesia and sleep therapy. In ensembles, **repetition** (recycling) of a topos, which is assigned to a high sounding instrument such as a cast iron bell, acts as ensemble beacon. It provides creative and psychical reference at the subliminal level of perception for everybody, performers and audience alike, throughout the duration of a piece or performance irrespective of the mental or physical demands of contextual/ensemble roles. Hence repetition of such high pitched topos acts as a phrasing reference that guides a soloist who is engaged in extensive external development of a theme in correctly re-joining the Ensemble Starting Point of an **Ensemble Thematic Cycle** (ETC). The ETC is a durational building block for a performance form - the aggregate of the different thematic lengths of ensemble roles, which yields and defines the basic form of an ensemble piece. On the other hand the indigenous African creative principle of **recycling** (internal fission and fusion) of a thematic entity, when self performed, absorbs the mind to the exclusion of external sensations, or otherwise rouses the mind, depending on the situation. **Sharing** of thematic structures psychically connects and bonds participants. Indigenous extended/narrative form in music interplays calm and tense passages or sections to accord a balanced state of mind. There are also intentional micro structural idioms such as the rhythmic-tonal, **shock rhythm** figures, particularly in compound triple time (12/8), which jerks up the mental state and heart functioning when appropriately interpreted in health science dances. These are some soft scientific constructs that promote mind and physiological wellness

- The deportment of the body as well as choreographic idioms in indigenous African

dances purposively generates self-administered body health. **Maternity dances** are intentionally designed to routinely massage reproductive organs in women. The choreographic idioms robustly exercise the waist region in order to keep the reproductive organs fit from early age for conception, pregnancy and child delivery. Sustained vibrations of shoulder and limb muscles in dance are self-administered **massages** that relieve stiffness and tension induced by the physical rigors of labor routines, particularly in men. Exchange of somatic energy occurs in **mass dancing**, and imbues soul and spirit wellness in participants. Indigenous dances generally encoded **cultural texts** (AGAWU, 2003, p. 113) as well as **staged emotions** that could be age-gender peculiar. Traditional dances are, therefore, functional choreographic conceptualizations or/and non-verbal, poetic (soma-linguistic) expressions. Hence indigenous African dances are mainly **poetic dances**

- **Spirit manifest drama** (masking theatre), which is processed musically and choreographically is interacted as transcendental/metaphorical experiences (mystical/mythical dramatization of the cosmos and life). It conjures heightened spiritual disposition to life, and super-ordinary perceptions of the cosmic realm of existence as well as imparts object lessons. Some also interpret and socialize the super normal as well as nature forces active in the cosmos, and which impact life experiences psychically. Meta-dramatic enactment of the perceived spirit essence of some paranormal forces/ occurrences helps in interacting, and thereby coming to terms with their otherwise, extraordinary or traumatic affects and effects. Some metaphysical drama types temper obnoxious temperaments in life.

Advancement Dynamics

Reinstating the agenda of proactive humanity conscience in cultural arts creativity, scholarship and

transmission: Appreciate how the earth sustains life, and there would be scarce need for preferring moon-capturing brilliance to sublime intellectual explorations. Enriched earth sustains nature and nurtures healthy living.

Deriving from the legacy pinpointed above, some down-to-earth, culture-conscious arguments instead of elitist scholarship eruditions and inventions will frame the reinstatement cum advancement measures being advocated in Arts Education conceived as a soft science of humanity/society management. Indigenous cultures categorize musical arts creations using style and type names as well as terms that denote functions. This is testimony to factual theory: systematic, practical theoretical logic and formulaic frameworks mark creativity and performance content. The latent scientific grounding of indigenous knowledge epistemology, creative advancement, and transmission dynamics must first be cognitively discerned. The prodigious knowledge inventions that nurtured humanity on earth up to the current irreverent and reckless moon-conquering theories, would then furnish the model resources and genius for conscientious advancement initiatives. We must resist fanciful or egotistic mind-diverting tricks of genius (modernist theories) that are destitute in humanity conscience. In hegemonic music education, the written compositions of the Western classical music ancestors (heritage) still furnish the foundation knowledge resource for musicological, compositional, and historical eruditions. They equally dominate the preferred repertory for contemporary elitist concert programs. Hegemonic scholarship denigrates the intellectual authority of indigenous African heritage models by proposing irreverent theoretical inventions and creative fancies about African intellectual products. Such terminological inflections subvert the cultural mentality of elite and ordinary Africans. Most modern scholarship and educational inventions are mere Ego inebriations of the inventors. Most, invariably create prodigious problems and then collapse, abandoned as being remote from earth (humanity) sensibility or actuality. Elitist education, scholarship and performance phantoms such as “excellence”, “perfection” and “best practice” may aggrandize the self-conceited

academic minds. Who is the excellent or perfect (God)-human without any blemish? But the arrogations result in intellectually intimidating, discriminating, alienating and de-culturing learners, most of who thereby feel mentally disoriented or inadequate. So, some learners develop vacuous mentality or negative orientation about self, and begin to resent classroom education. Furthermore, the innate creative capability of learners might get perverted, and become channeled towards socially-morally deleterious pursuits.

The argument being insistently proffered is that the philosophy and theory grounding indigenous creative conceptualizations, some of which have been outlined above, demand momentous re-instatement in creativity, education and performance sites. Cognitive advancement is imperative for salubrious, humanity-sensed education that could re-instill sublime spiritual disposition and virtuous social personality starting from early upbringing. Contemporary education policy, curricular content, learning methodology and assessment criteria as well as scholarship aspirations are central to the re-instatement of down-to-earth, and thereby, culture-sensed, humanning and sober society building education. This commands re-synergizing the dismembered artistic/scientific components of the musical arts holism. The intellectually solid and profound indigenous paradigms strongly query current theoretical and aesthetic fancies that celebrate obsessions with elitist education and performance sophistry while disregarding and disabling the ideals of humanning as well as social systems monitoring and servicing.

For emphasis, I wish to re-iterate and caution about the four cankers that deviate humanity ideals while inflicting psychical-spiritual injuries in contemporary humanity milieu globally. They are: **competition mentality, obsession with refinement/purification, the fantasy of excellence**, and the mind corroding Siren of **flippant entertainment** that are currently indulged as primary creative and experiential objectives in the musical arts as much as life generally.

Competition to exclusively win largesse is a beguiling but mind-devastating demon, championing the base dispositions of greed and vanity. There is

scarce other-humanity conscience in competing. Brilliance thrives in dual dynamics:

Comparative brilliance strives for mutual recognition, empowerment and cross fertilization of genius. It is a divine attribute that entrenches fellow-humanity instincts and other-recognition virtues, and above all not subjectively judgmental (RUDDOCK, 2012).

Competitive brilliance on the other hand schemes to undercut, disregard or destroy the genuine efforts and unique competences of others in order to grab all the glory and lucre, attention or fame. It is a demonic disposition that destructs humanity conscience.

There is humanity virtue in comparing capabilities and achievements such as in festival exchanges whereas competitive events for either winning all or losing all, injure and perjure the soul and spirit of the competitors, and incur mental indisposition. The objectivity and infallibility of the judges (often non-cognizant of the true nature and merits of what is being judged), based on virtual criteria, is contestable. In indigenous wrestling events that compare capabilities for example, a contestant, thrown down is not devastated, rather commended for effort. Competition generates loss of self esteem, stress, strain, anxiety, cheating, animosity, loss of self worth and insecurity. It also generates ego syndromes or depression as the case may be in winners, losers and consumers.

Refinement/Purification, whether of humans or natural materials/elements, diminishes virtue or/and health value-content. What is rough or bitter but natural generates robust, enduring healing effects/qualities if ingestible or internalized through the senses. The rigor and process of purifying or refining the natural self, warp the mind; and for substances, deplete salutary efficacy, essence or genuine quality. Same goes for artificial (deceptive) sweetening or coloring that pleases the palate but harms the body imperceptibly over time

Excellence is a chimera, an illusion that distorts reality in the minds that fantasize or pursue its Siren: Who is the excellent human that pontificates or determines excellence without subjective or prejudicial sentiments? In Creation there are standards, and valid individualities that enrich and diversify

standard features of experience. Every genuine effort is worthy of positive recognition.

Entertainment As much as the idea of entertainment permeates indigenous musical arts activities, it was scarcely ever the primary objective of an artistic creation even in the autonomous children's musical arts domain, which to a large extent, transpired as the facilitator of multifaceted life education and life skill acquisition programs. The entertainment facade pervading the culturally purposive intentions and actions of any musical arts conformation was factored in as a lure. It spurred and sustained interest in accomplishing the primary creative/performative objective. Entertainment facade then primes and lubricates the mind as a functional aesthetic device for delivering the indigenous extra-artistic, creative-performative intentions.

Entertainment or fun (as contemporary notion of good or happy life) that is not utilitarian, subverts or aborts conscience, and dims sensibility/sensitivity. Hence flippant or amoral entertainment creativity and consumption are the harbingers of current corruption, dissimulation, delusion, life mal-orientation and ultimately criminality assailing humanity globally. Fantasy entertainment disseminated through technology, media and some educational programs avidly promote value-impooverished and virtue-devoid amusement or fun, which degenerate mentality, and pervert the sensibility and life imagination of tender or impressionable minds globally. I stress that in indigenous African musical arts practices the entertainment facet is purposive, factored into artistic rationalizations and presentations as a pleasurable conduit that facilitates accomplishment of noble outcomes: a condiment or attraction that sustains interest in the attainment of the functional intention of an artistic/scientific creation. Traditional evaluation of aesthetic content emphasizes contextual effectuality and virtue/value benefits as hallmarks of what accrues pleasure, hence functional aesthetics is the indigenous African paradigm.

There are enough resources in the world for every psychically normal person everywhere to access basic social and economic sustenance and spiritual wellbeing, if the indigenous community principle

of sharing were to be re-inculcated. Indigenous ensemble music structures are rationalized to intangibly sensitize and endure the virtues of **sharing** as normative human disposition in group as well as inter-personal activities. In indigenous music practice for instance, a theme that an individual can ordinarily perform alone could be shared with one or more persons. Each companion will improvise fill up patterns after contributing own section of the shared gestalt. The overall result would be a richer texture (as many lines as there are sharers) with the shared theme always outstanding. The philosophy and ideology of sharing permeated indigenous community living to the extent that nobody in a community was abandoned to hunger and utter suffering, for being destitute. The disposition to share should be inculcated in contemporary humaning education and life orientation. An interactive, practical classroom is essential for humanity-sensed arts education bearing in mind the advantages of practical, experiential theory over abstract theories in cognitive knowledge transmission and acquisition. The forte of indigenous pedagogy is practical creative-performative experiencing of theory.

The policy and practice of Arts education that would begin to produce profound humanity benefits in contemporary minds and lives should reinstate the indigenous paradigms that prescribed **group collaborative dynamic** in creative enterprises. Collaborative creativity sobers obtrusive ego and dispels self-isolating tendency without precluding the emergence of leaders. The argument notes that the school and classroom now represent the ideal site for re-constituting the traditional sense of community for learners, particularly in multicultural or urban settings. Group creativity and production that explore mono-cultural as much as multi-cultural themes and resources, is the ideal in contemporary classroom that practices integrated arts education. The group owns the final product, and members share commitment as well as responsibility and benefits for its success. The process socializes and bonds the learners, inter-stimulates creative genius, commands mutual accommodation of one another's capabilities, weaknesses and personalities, exorcises introversion while taming extroversion/self-centeredness, resolves disagreements and ac-

commodates criticism in the spirit of play (MANS, 2002). Group activity also performatively pools differentiated intellectual and practical capabilities for enhanced finished product, instilling the virtues of other-consciousness, fellow-feeling and collaborative spirit. It is particularly inclusive – accommodating handicaps, emancipating personalities and as well mitigating anti-social character traits. Arts education that endorses group creativity and production should encourage learners who are innately, creatively as well as organizationally capable at any level, to independently and responsibly accomplish tasks by collaborative and self effort. The teacher’s primary role would be to offer advice as needed on researching, scripting, composing, choreographing, costuming, directing, acting, reflecting, production management and marketing.

Nobody is born a failure. Sometimes upbringing, rigid control measures, and education policies/methods as well as extrinsic evaluation fabrications directly or indirectly contrive failures out of ordinarily capable persons. A child’s/learner’s failure often reflects the parents’/teacher’s failure. It is inhuman to pronounce or grade a creative product that demonstrates genuine investment of creative and performative effort as a failure. Self-esteem and social personality get damaged when persons and their sincere outputs are categorized as failure, often as per elitist/inflexible fabrications of evaluation criteria. The consequences could be dire, traumatic for life, thereafter. What is flippantly condemned as a mistake/failure, especially at moments of creative stimulation (improvisation/performance composition) or in laboratory experiments, is quite often an unintended divine occurrence/sign. If spontaneously and positively explored, “mistake” could spark a profound experience/discovery/novelty (NZEWI, M., 1997, p. 68). The fear of mistake intimidates effort/genius. Failure or mistake arises in terms of not making sincere effort. It could be, therefore, disastrous to positive humanity upbringing to confront learners at any level and stage/site of education practice or performance task with the demons of win or lose, and fail or pass; and could induce inclination to cheat. The damaging impact on the mind could impair psychical personality, attitude to education, post school engagement with life,

life orientation/aspiration and social conscience. Self-contrived failure is a different proposition that is occasionally encountered, and could be for psychological reasons.

The soft science of African indigenous musical arts was the spirit force that instilled humanity conscience. It also monitored, critiqued, sanctioned, and approved the ethical conduct of societal systems as well as instilled and oversaw normative moral codes. In other words, the indigenous creative personality and the spirit “voice” of the musical arts entity served, and were respected as the impartial, forthright and incorruptible conscience of the human collective. The same constructive societal consciousness could be inspired in humanity-framed contemporary arts education. Learners would then be oriented to research, query and generally reflect about, then stage the state and humor of their societal milieu – political, economic, social, and perceivable morality orientation etc. They should as such routinely be sensitized to be conscious about their human environments as well as global events, and be stimulated to thematically stage perceptions of their immediate world in classroom musical arts creativities and theatre production sites. They should ideally constitute the conscience of their respective communities/societies through undertaking society-/humanity-sensitive creative productions. Purposive education that is sensitive to real live experiences would thus involve the acute sensibility of learners in creative productivity that researches, queries and interacts their realistic human environments. In this education ideology communities and homes will become partners. The learners, who are future workers, leaders and professionals, would ideally be actively involved in education for sustainable overall humanity development. Productions that stage perceived moral template of the society, could be purgative and cathartic, also corrective experiences. Other school subject areas, including the hard sciences should also provide themes for classroom group theatre productions, thereby consolidating knowledge in those subject areas as evidenced in indigenous African epistemology.

Literacy perspective and group reflective discussions or reports on practical experiences

must frame practical, heuristic group activities. Group score is ideal for collaborative production irrespective of the magnitude of roles or in-put by individual members. Reflective individual reports on practical experiences and contributions in group creative output, preferably written, should provide secondary individual evaluation.

How classroom education is transacted could make learning an interesting, or otherwise, tedious, threatening and frightening experience for some, and could prompt positive or rebellious life attitudes. Creativity- and production-intensive Arts education has the potential for generating a vibrant school and classroom environment that would make overall learning a stress-less, self-discovery experience. As much as possible, learners' group productions must be staged for general school and community audiences.

The dynamics of applied indigenous epistemology in contemporary education and community projects

(Humanning education takes cognizance of both classroom and public education sites)

Years of in-depth practical research engagements have enabled the discernment of the indigenous philosophy and epistemology of the African indigenous musical arts as being underscored by a soft science of humanity and society management. Over the years, the knowledge gained has been pragmatically applied to advance and test the viability of the humanning potentials in the contemporary stone-heart age. The research findings that sampled various indigenous musical arts and science practices in Africa south of the Sahara affirm that generic philosophical conceptualizations, theoretical rationalizations and humanity science principles mark creative intention and logic as well as performance grammar. The language of text in vocal music often diverts attention from focusing on the structural and utilitarian commonalities that characterize all indigenous African creative enterprise. Instrumental music configurations provide more reliable data for theoretical studies and musicological analyses. The discernment of the key creative and performative as well as transmission

principles have also enabled us generate generic Africa-sensed curricula for classroom education in the musical arts from Primary to Secondary (High) school, which could be adapted with variant culture-specific illustrations anywhere in Africa.⁵

The **Socajasco Kids** project was started as a reformative community outreach program of the Department of Music, University of Pretoria, South Africa in July 2000. It applied the humanning science of indigenous African musical arts to reform the life orientation and social personality of street children in South Africa as well as equip them with productive creative-performative skills. The project started with 13 street children from two shelters (boys' and girls') close to the University. They received training, one hour a week, in drum-based, Africa-sensed musical arts activities that emphasize other consciousness structures. The participants became proficient African modern classical (generic) drummers as well as acquired transformed sense of self-worth within a year. They were thus able to perform together with the English Chamber Orchestra, the Overture, *Menu of poetic dances*, for the First International Classical Music Festival of South Africa, at the Gala Opening concert on August 11, 2001 in the State Theatre, Pretoria, South Africa. The Overture was written by Meki Nzewi for "Orchestra (European classical) and indigenous (African) instruments". Four Socajasco Kids played the African music instruments section. Thereafter, members of the Socajasco Kids who were formed into an Africa-sensed contemporary musical arts troupe of boys and girls toured in Africa and Europe giving concerts of Africa-sensed contemporary music, performing African instruments for a contemporary choral group (Palissander choir), and conducting drumming workshops for group-bonding and educational concert purposes.

In 2004 the **Centre for Indigenous Instrumental Music and Dance practices of Africa (CIIMDA)**⁶ was established in Pretoria, South Africa, initially under the auspices of the Pan African Society for Musical Arts Education (PASMARE). CIIMDA education mission is to re-orientate,

5 The rationalization of the three curriculum levels plus the junior level curriculum only is attached in the Appendix.

6 CIIMDA is funded by the Norwegian Foreign Office through Rikskonsertene (Concert Norway).

re-train and intellectually capacitate cultural arts educators in the Southern African Development Community (SADC) countries. The current, hegemonic, culturally disoriented policy visions and curricula for music education all over Africa offer both planners and teachers intellectual grooming that predominantly emphasizes European classical music theory and practice. This is primarily because there has been scarce cognitive research, knowledge and text books on what to teach about African indigenous musical arts epistemology. CIIMDA curriculum and instructional methodology re-orientates and trains the participating teachers and school children on the science, philosophy, theory, pedagogy and creative principles of African indigenous musical arts as primary cultural intellect formation and foundation in classroom education and practical activities. The CIIMDA curriculum and creativity-education ideology encourages teachers and learners to establish performing groups in schools to buttress and embed classroom learning. In 2007 the annual SADC school children's musical arts festival resulted. The annual festival has been rotating among participating countries. It brings together school children from various cultural backgrounds in southern African countries with their teachers to interact in comparative creativity and performative communion. Festival presentations and spontaneous group creative interactions feature the learners' autonomous musical arts productions under the supervision of teachers. Over 4000 classroom educators have participated in the CIIMDA re-training program by the year 2011.

CIIMDA educational and creative socialization activities entail running courses and workshops as well as motivating performative creativity for educators, learners and other target groups in society. A course/workshop activity thus includes engineering participants to experience group-creativity productions in ad hoc small teams of persons who may have been total strangers to one another before the course/workshop. Within limited sessions allotted to such group-production activities during a course/workshop program, each team must create, rehearse and present a finished musical arts performance for public appreciation and discussion by the end of

a course/workshop. This has always elicited successful outcomes even in multi-cultural workshop settings. CIIMDA courses within a participating country mix up teachers and learners in small groups for the team creativity and production activity. An exemplary case in Namibia, 25th June 2008, was that of an 11 year old girl who, during two days of various CIIMDA knowledge transmitting activities, competently directed her mixed gender-age team comprising adult teachers and fellow children to produce and present a dance-theatre piece. The example is a testimony that validates the indigenous African ideology of egalitarian creative capability in a contemporary education situation: Creativity is innate in everyone at birth. Creative capability as well as leadership in creative and performative activities is therefore not necessarily a matter of age or level of school education. As such the role of teachers is primarily to facilitate and motivate learners to emancipate and exercise their innate creative, performance, organizational and leadership capabilities in collaborative creativity and performance learning that complement theoretical knowledge classes.

The practical research experiences of the CIIMDA project which has re-trained teachers and learners for transmitting African indigenous musical arts logic, grammar and practice as primary knowledge base in contemporary education, has resulted in the design of a course that leads to an award of the Certificate in African Indigenous Cultural Arts Education (CAICAE). Educators/teachers/professionals are the beneficiaries. The Certificate curriculum has strong practical and applied research components, and emphasizes cognitive knowledge of the indigenous philosophical, theoretical, scientific and epistemological perspectives. Grounded knowledge of indigenous intellectual constructs will serve as a foundation for African minds to interact with hegemonic theories and philosophies of Western art education practices and contents, for instance, without mortgaging cultural-creative integrity. Re-instating indigenous knowledge authority as the core course resource in CIIMDA education initiative implicates prioritizing humanning ideology in the literacy imperatives of classroom Arts education practice.

At the University of Pretoria I have been applying the indigenous concept of humanity-sensed Arts education to coerce interactive creative activities in a module on African music taken by multi-cultural/racial students. Second year students of the Department have over the years been required to form themselves into small units of creative-production teams. Each team must deliver a finished performance product, which earns the primary score in the final Module assessment. Teams present original productions that mandate integrating music, dance, drama and costume arts for evaluation in a public concert site. The result has been astounding in terms of generating creative originality, integration of the components of musical arts (without prior modern elitist education specialization in the dance, drama and costume arts components). The productions also demonstrate inter-cultural creative sensitivity that inter-stimulates and engenders other-culture consciousness. And, of course, productions earn the main group marks while individual reflective reports on the production experiences earn minor

individual scores. Whoever actively participates, succeeds.

The three practical research experiments cited above demonstrate purposive concept of contemporary Arts education policy and practice intended to inculcate salubrious creativity that fosters socialization and cultural/multicultural consciousness in classroom and community education sites. They represent initiatives to re-instate and advance the soft science of humanity that underpinned indigenous musical arts knowledge legacy and transmission ideology. Reinstatement of indigenous epistemology commands engineering heuristic learning that involves learners, at any education site and level, in collaborative creative and performance activities. This is critical for restoring social cum humanity conscience as well as consciousness in the contemporary societal milieu, globally. The scientific limits of such arts education practice will as well routinely engender and sustain psychical-physiological health among learners, teachers and humanity in general.

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APPENDIX

AFRICA-SENSED (COMPOSITE) MUSICAL ARTS CURRICULA FRAMEWORK

Curricula frameworks for Primary and Secondary education were researched and designed by the Centre for African Instrumental Music and Dance practices of Africa (Education, Research and Performance) CIIMDA. This appendix includes only the Lower Primary Grades R-3 and 4-6 curriculum.

The curriculum formats for the three levels, not the arguments and contents, are based on the South African Department of Education model. The curricula are open to adaptation or adoption.

Logic grounding design

Primary education curriculum orientation, design and content in the cultural and life skills knowledge fields in Africa must take critical account of indigenous knowledge as well as prior knowledge of learners. Indigenous African cultures emphasized autonomous children’s musical arts. As such, any average child should already be equipped with prior learning by virtue of cultural upbringing by the time of starting classroom schooling. Sampled indigenous terminologies recommend Musical Arts as a term that encapsulates the symbiosis and scientific underpinning of music, dance, drama, visual arts as a holistic creative concept and performance-practice in traditional Africa. Musical arts thus implicates the holistic African intellectual logic/formulation as a subject area in contemporary classroom education.

Knowledge acquisition and expression in the autonomous children’s musical arts in indigenous Africa exemplified purposive-play mode (edu-play). Edu-play mode performatively instilled creative imagination, self-expression/realization and performance/life skills in the spirit of purposive play. It, thereby, was a very effective epistemological procedure for transmitting knowledge in most knowledge areas such as basic socialization, political awareness, civic responsibility, numeracy, basic sciences including psychical-physiological wellness (physical education), and other life skill education. African children in tradition never indulged play as farcical entertainment or fun. The contemporary culture-sensed classroom in Africa needs to re-strategize the musical arts as a facilitator of knowledge experienced in a sublime manner that inculcates noble creative disposition and humanity conscience. Children’s edu-play pedagogy in contemporary classroom education should then equally be applied to transacting knowledge acquisition in other subject areas such as Mathematics, Basic Physical, Natural and Health sciences, Social Studies etc with the collaboration of the specialist subject teachers, if need be. Any child who shies away from actively participating (or is obtrusively egocentric) in the socializing collaborative creativity and performance activities in the musical arts is easily noted as having psychological problem, and a potential social problem. Such a child needs rescue using coercive structures in the musical arts.

A primary capability and role of the musical arts is to build a socially disciplined mind and

forestall or transform deviant social tendencies; in short, to instill self-confidence, social conscience and public morality. These are some of the original intentions and outcomes of indigenous musical arts knowledge education. The indigenous objectives remain most critical in the contemporary classroom in Africa, given the pressing need for entraining in posterity of citizenry noble social, political and economic dispositions in life. The learners who may wish to continue in the creative arts specialization or become cognitive supportive audience would be intellectually enriched to appreciate inter-specialist connectivity even in the contemporary atomized academic dispensation of compartmentalized music, dance, visual arts and drama studies. The over-arching philosophy and design of the African musical arts curricula proposed here derive from the imperative for Africans to demonstrate originality and cultural intellect in the global milieu of performative creative arts discourse and professional practices. For global, comparative discourse it should be born in mind that the non-graduate European Classical and Romantic opera (integrated music, drama, dance, and costume arts) composers were able to do so because they applied the natural aptitudes that transcend current narrow disciplinary mentality in the creative arts. They demonstrated innate musical arts creativity aptitude, which everybody is capable of mustering. Current narrow disciplinary knowledge of the peculiar idioms in any of the isolated strands of the composite musical arts knowledge system would be taken into account for further academic studies. Any learner who demonstrates advanced or peculiar skill in any one or more of the components (music, dance, drama, visual arts) should be motivated to exercise such accomplishments within group context in order to humanize genius. In the case of specializing on musical instruments, access to private instruction is recommended.

Every human should be sensitized to maintain a healthy mind by experiencing the musical arts as a routine humanizer through life - more effective as active performer or empathic audience. At school, fundamental human rights warrant that all children must partake in the spiritual enrichment

through intellectual and performative classroom experiencing, irrespective of the subject of future specialization. Any learner who gains creative and performance stimulation in the musical arts as a holistic creative conceptualization and production is more creatively informed to focus on only one branch, which the exogenous disciplinary education conventions have imposed on modern imagination of the subject domain. Considering the current inadequate orientation and training of creative arts teachers in Africa, more than one teacher, depending on availability in a school, could collaborate to run classes. A committed teacher should encourage the active contribution of knowledgeable and articulate learners to make the musical arts classroom interactive knowledge transmission and acquisition experiences.

The curricular aims of a holistic approach to education in the performative creative artistic sciences include:

- Developing the innate creative aptitude of learners through the advancement of Africa-sensed epistemology;
- Motivating learners to engage in original productions and performances of holistic and varied creative outputs;
- Enabling respect for culture bearers and cultural lore. Respect enables cognitive understanding, inspired re-creation and sound advancement of heritage;
- Imparting skill, literacy and humanity philosophy in all aspects of artistic expressions that would enable purposive contemporary practice as professionals or amateurs, or promoters;
- Sensitizing human/cultural tolerance by adopting inter-stimulatory, multi-cultural perspective in cultural arts creations and appreciation;
- Mentally and socially equipping learners as viable and confident culture bearers irrespective of careers;
- Developing literacy and classical performance capabilities without negating the

African indigenous humanity values of oral and collaborative creativity dispositions;

- Developing a culture of cognitive supportive audience and patrons through making musical arts compulsory, examinable subject in schools;
- Propagating, thereby empowering skills, aptitudes and consciousness of public issues through school, public and media performances;
- Bonding learners and inculcating healthy social conscience and attributes through the dynamics of group exercises, creativity and production.

Where school leadership is cooperative the last activity in a school week every Friday should be for all teachers, workers and learners to congregate and participate in 20 to 30 minutes of free-medley mass dancing to music played live by capable learners and teachers. This will provide all, mass mental and physical catharsis for any stresses incurred during a school week as in African cultures. It will equally build a communal (*ubuntu*) spirit in the school. Parents who come to fetch learners could join in the mass mind and body healing activity.

GRADES R-3 & GRADES 4-6 Curriculum

Time Allocation: In allotting time in the week for Cultural Arts Policy should recognize the centrality of the musical arts to the formation of attitudes

and creative aptitude, also social cohesion among other positive life attributes that need to be inculcated through school education - the contemporary community site for children.

A teacher will creatively accommodate learners with disabilities

Learning at this age level needs to be activity intensive as much as literacy and reflective imperatives must be taken into account.

Learners and teacher will research and supply autonomous children's musical arts and games from culture for classroom activities.

Level of content in topics will advance progressively through the year; illustrations will sample cultural arts backgrounds of learners.

Discussions and texts of songs will as much as possible emphasize the first language of learners.

DESIGN OF KNOWLEDGE PACKAGE

Deriving from indigenous African philosophy and theory in the musical arts that is underpinned by humanity/societal issues, the Primary school knowledge package is a holistic knowledge system designed to inculcate: **Pulse as coordinating principle of community activities; Creativity and collaboration attributes; Embodying theoretical logic; Secure cultural intellect and public consciousness, morality/social conscience in personal conduct; Contemporary literacy imperatives of musical arts practice.**

**DESIGN AND OVERVIEW OF THE CONTENT AND SKILLS
FOR THE MUSICAL ARTS IN GRADES R-3⁷**

Grade R (Kindergarten)	Grade 1	Grade 2	Grade 3
<p><u>Sensitizing Pulse as</u></p> <p>1. Rhythm sense using vocal sounds, clapping and stepping movement exercises</p> <p><u>Stimulating creativity and</u></p> <p>2. Creative arts activity – performing autonomous children’s musical arts theater and games in groups</p> <p>3. Class discussion of experiences of performances in 2 above</p> <p><u>Embodying rudiments of</u></p> <p>4.. Performing and writing movements of sound in space using the body</p> <p>5. Practical ensemble playing and dancing of instrumental, verbal and choreographed structures</p> <p><u>Instilling Cultural intellect</u></p> <p>6.. Discuss sources of sound – musical and non-musical in life environment and nature</p> <p>7. Discuss personal musical arts experiences of learners</p> <p><u>Instilling social</u></p> <p>8. Reasons for, and values of musical arts creativity and performance in a society</p> <p><u>Capacitating literacy skill in</u></p>	<p><u>cardinal principle of life</u></p> <p>1.Ditto</p> <p><u>collaboration</u></p> <p>2. Ditto</p> <p>3. Ditto</p> <p><u>musical arts logic/analysis-</u></p> <p>4. Ditto</p> <p>5. Ditto</p> <p><u>and Public Consciousness</u></p> <p>6. Discuss types, values and uses of musical arts in society</p> <p>7. Investigate and discuss history of community/local musical arts artists</p> <p><u>conscience in exploring and</u></p> <p>8 Dramatizing topics in other subject areas as well as social, political, economic as well as life experience using music, dance and drama</p> <p><u>performance</u></p> <p>-</p>	<p><u>and action</u></p> <p>1. Ditto</p> <p>2. Ditto</p> <p>3. Ditto</p> <p><u>(Performing Theory)</u></p> <p>4. Ditto</p> <p>5. Ditto</p> <p>6. Discuss why, where and when different musical arts types take place</p> <p>7. Ditto</p> <p><u>acquiring knowledge</u></p> <p>8. Ditto</p> <p>-</p>	<p>1. Ditto</p> <p>2. Re-create and perform folktales as theater in music dance, drama, costume as a class</p> <p>3. Classroom discussion to remark & entrench theory, philosophy& morality</p> <p>4. Ditto</p> <p>5. Ditto</p> <p>6. Discuss types, uses and values of music instruments, indigenous and foreign</p> <p>7. Discuss history of pop music artistes in own African country</p> <p>8. Ditto</p> <p>9. Playing music written for indigenous African and other</p>

⁷ There are available texts while additional text should be developed to suit national and cultural needs.

DESIGN AND OVERVIEW OF THE CONTENT AND SKILLS FOR THE MUSICAL ARTS IN GRADES 4-6 – INTRMEDIATE PHASE

Grade 4	Grade 5	Grade 6
<u>Sensitizing pulse as cardinal</u> 1. Rhythm sense using vocal sounds, clapping and movement exercises	<u>principle of life and action</u> 1. Ditto	1. Ditto
<u>Stimulating creativity and</u> 2. Re-create and perform folktales and own stories about life and society as theater in music, dance, drama and improvised costume as a class	<u>collaboration</u> 2. Ditto	2. Ditto
3. Class discussion of experiences and roles in performances in 2 above	3. Ditto	3. Ditto
<u>Embodying rudiments of musical arts</u> 4.. Performing and writing movements of sound and body in space	<u>logic/analysis- (Performing Theory)</u> 4. Ditto	4. Ditto
5. Practical ensemble playing using body, available instruments and vocal sounds	5. Ditto	5. Ditto
<u>Instilling cultural intellect and public</u> 6. Local names and terms for music, dance and drama activities, performed holistically and separately	<u>consciousness</u> 6. Describe materials, parts and construction of instruments types found in the country/culture group	6. Discuss materials parts and performance techniques of instruments found in the country/culture
7. History of popular music and important artistes in the country	7. Ditto	7. Ditto
<u>Instilling social conscience in</u> 8. Reasons for, and values of musical arts creativity and performance in society	<u>exploring and acquiring knowledge</u> 8. Ditto	8. Ditto
<u>Capacitating literacy and expressive</u> 9. Playing music written for indigenous African and other instruments	<u>skills</u> 9. Ditto	9. Ditto
10. Oral composition of songs using spontaneous or written texts or/and vocables	10. Ditto	10. Ditto
11. Elements of dance, mime and drama	11. Exercises in spontaneous interpretation of music patterns as dance/mime, or interpretation of dance as musical sound	11. Ditto