

RESTORING THE PRISTINE HUMANNING POTENCY OF MUSIC EDUCATION ANCHORED ON STIMULATING ASSESSMENT PRACTICE ¹

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Introduction (Extended Abstract)

The human world, globally, is critically exhibiting dissolute fellow humanity conscience in escalating evidences of immoral creative orientations and harmful outputs. The glamorous inventions damage human health, pollute the environment, and out-rightly destroy life. Also, stone-hearted governance and economic actions devoid of basic humanity consciousness, have become overwhelming. Elite to commoner pronouncements of morality diatribes in religious, political, economic and social sites have become flippant. Performatively implanting as well as policing fellow humanity conscience from modernist childhood upbringing to adult societal milieu remains the abiding humanning integrity of heritage musical arts, which remains a feasible mind-management legacy needed in modern classroom education and polity policing sites. Old cultures rationalized educational transmission of critical ideologies and mores as commonplace societal living routines. The practical experiencing strategy interactively instilled instinctual respect for the life and wellbeing of fellow humans within and beyond community enclaves. The human blood was sacred, a tangible

¹ This essay adopts an introspective-questioning narrative style to interrogate the elusive humanity relevance of modern literacy music education. It will interrogate assessment orientation and practice, which should advance into modernity, the functional heritage of musicking as a strong humanning mission that could curb the egomania, technomania and economania destructing the modern world. It is possible that esteemed scholars may have published on any issues discussed herein. Any such contributions, which I am unaware of are hereby acknowledged. The paper was initially intended for the 2019 conference of the International Society for Assessment in Music Education, held in Florida, USA.

metaphysical oath symbol in bonding; the musical arts was sacred, an intangible phenomenon for interactively overseeing spiritual disposition and mind wellness, an effectual oath endorser. Musical practice and sanction alerted consciousness for societal mores and amicable relationships. So, purposeful music education practices overseen by rousing assessment were progressive in all spheres of life. Priming of virtuous humanity disposition was an ideational objective of mass performative music education and assessment practices, which engenders humane cogitations, productions, relationships and actions. Mass mind wellness was assiduously cherished and guarded, because it accorded sober life disposition in pre-modern knowledge inventions and societal practices.

Such a life imperative is no longer a common disposition in contemporary brilliance, inventions, relationships and life imaginations. Explosion of abstract theorizations with few factual outcomes, now overwhelm intellectual imaginations in the academia and other spheres of life. In the public imagination the purpose of music has become subverted into commodity-oriented entertainment rating. In the academic/educational sector there is consumption with abstract musicking and fanciful creativity. The musical arts has become isolated from its functional origins, and diverted from being a veritable, priceless, humanning force. Systematic education in and through music is now primarily accessed through classroom regimens. The media and entertainment sites now handle mass exposure to musical arts creations.

The increasingly humanity-disoriented world can be rescued and reformed by the original mind-sanitizing integrity of proactive musicking, which imbues mind wellness, and would guarantee salubrious societal systems. Such restoring of the impartial, disciplinary roles of music in modern human milieu requires advancing into modern relevance, the musical arts education, creativity, and practice prototype that instills and oversees morality consciousness and fellow-humanity conscience.

Currently the relevance of music education and educators remains confined to in-breeding routines within classrooms, specialist discourses and conferencing, also fanciful concerts that offer elitist entertainment. What was the initial purpose and humanning integrity of music that sustained its educational progression from primeval origins till modern literacy educational fashion? Is there need for

education and assessment in classroom music that would resource and advance the original functional role of music into prestigious modern societal acclaim?

Prelude

Assessment manifesto:

Eradicate the past, and the present is a floating reality, the future a glamorous fantasy about living. Look at self: No naked consciousness of SELF every morning? No ineradicable past in your anatomical inside and outside, in how your human organs function naturally? Ignore or transmute the actual you, and your past-deleted future breeds distorted humanness- from intellection to actions. Hence fantasy is overwhelming synthetic modernism, proliferating absurdist, unemotional thinking, inventing, living, relating, and eliminating. Hope for sanity in modernist humanness? Thrust forward an advanced natural, humanning-music ideology of the past, and the world can re-modernize in amity, with the all-inclusive aphorism: All humans remain inevitably human, irrespective of natural disablements and acquired gorgeous pretensions.

The above reflective testament runs the danger of being dismissed as an unscholarly diatribe because it is designed to situate the past (when to be human is to be soberly disposed and humanely civilized) in interrogating and assessing the present towards a salubrious future. The objective is to assess modernist knowledge fabrications being blitzed by techno-brained wizards, and which mesmerize the virtually techno-inundated world. Nature-framed musical arts is a singular, holism phenomenon, which inspires psycho-physiological consciousness of fellow-humanity. It socialized humane-being and communal living in the qualitatively human era, which became branded as backward, primitive, and outmoded by arrogant modernists. Techno-sonic sophistries are extolled as elegant musicking by modernists. But they isolate and instill the overriding inhumanity dispositions conflicting current techno-obsessed humanoids. A nagging equation: How many modern humans can still really be qualifiable as humane? Can the dynamics of astute assessment in classroom music education help regenerate and restore common-humanity consciousness and conscience globally starting from classroom sites? If schools should serve as the viable communalizing

venues for nurturing mind-wellness in the current socio-cultural milieu, the tentative common-sense answer would be “**YES**”. There are dualistic dynamics in assessing learning: assessing the **what** (subject sense/substance) and **how** (humanning essence/orientation) the knowledge givers transmit; and assessing the **which** (cultural relevance) and **how** (endearing the factual) of the knowledge acquired by the learners. Musical arts education which transpires in play-mode (as serious play), engenders mind wellness by not occasioning stress for both learners and knowledge transmitters. In other words, music learning should interactively compose harmonized humanity and society. This indigenous African conception of music education as a humanning force differs from the current hegemonic scholarship regimentation of music learning, which stresses elusive aesthetics (fashionable entertainment aspirations). Thus, current modernism is eluded by the original conceptual and conformational soft science procedures, which commanded utilitarianism in transmission, creative explorations, salubrious resources, and performative catharsis (play mode). Modern genius appears to have surged into stiff intellection that control with theoretical fantasies. The general humanity of learners as well as the musically viable populace are endowed with the categorically competent genius to partake in ordinary musicking. But this divine, functional humanning essence has become generally elusive, diverted to entertainment fallacy. Irreverent modern genius must reckon with the fact that the early models of the categorically human were definitely not intellectually backward/incapable/invalid or null. If they were, there would have been no rationalized knowledge groundings, which have remained progressively advanced to capacitate the current moon-sage still-humans, who now unleash mesmerizing techno and hard science inventions that are markedly inhumane and robotic, everywhere around the globe. Humanity has ever shared the same brain constitution – no mutation.

It could be deemed unpopular scholarship commitment to urge reactivating the relegated virtues of pristine humanning wisdoms, marked by ideal human attributes. Down to art ruminations about the essence of current classrooms music education urge the resuscitation of the original ideology of humanning music practices and assessment goals. This will reward purposive education content and pedagogic strategies in current classrooms (from elementary to university education) that instills sublime humanity disposition. Such a commitment, although not glamorous, would be re-humanization oriented, thereby guaranteeing reformed

survival of the greed-embattled human species crowding the earth space. In old cultures the functional orientation of the musical arts sensitized sober life imaginations, and oversaw egalitarian societal systems. It endorsed fellow-humanity conscience as the cardinal ideology for living and associating in amity in a society and between societies.

Mental colonization and egocentric imaginations prejudice recognizing and honoring the prodigiousness of the pristine knowledge inventions of Africa. The flamboyant hyper modernism practices stem from cultural archetypes same way modernist humans are genetically rooted in ancient human model- brain and body. The root cause of Inter-cultural/racial/nationhood conflicts and atrocities arise from ignoring the “uncontradictable” truths that all humans, globally, by psychogenic and physiological fiat, are categorically of the same anatomical constitution with only superficial, skin color differentiations. In the whole world, no two humans have precisely the same outward anatomical minutiae (including twins) - only resemblances of common outward features. Similarly, cultures worldwide merely boast peculiar super structural constructs and manifestations of common sub structural human existential practices. Sameness of anatomical essentials mark the sound categorically musical anywhere, any place, any age; there are only cultural differentials in material resources and structuring of common creative elements.

The escalating personal stresses, societal tensions, and conflicts assailing as well as destructing global mankind can be contained by non-traumatic interventions targeting the wellness of the common human mind. Pristine humanning musical arts lore *is* such a soft science agency. It boasts the supra-ordinary capacity to heal the overwhelming inhumanity dispositions assailing modernist humankind. Proviso: The fancifully modern human must resist striving to become a techno-brained mutant of humankind by indulging fiendish genius.

Modern, control-ridden assessment procedure should be contained. Salubrious assessment of others emphasizes down to earth, common-humanity conscience, thereby, yardsticks. Such scholarship orientation may be deemed unsophisticated, of mundane attributes. The current vogue is for elevated modernists to parade lofty, fashionable postures marked by inhumane discriminations, inventions, and actions - Mind-polluting prejudices! Such

manifestations or arrogations of harmful brilliance or warped, supernormal self-imagination should be curbed. A new born human baby does not discriminate being handled and cared for by any skin color. After all, servants and slaves bathe, feed and generally take care of upper-class babies before they grow up to become brain-tuned into discriminating erstwhile care-givers as inferior humans. In assessment practices, derogatory and humiliating attributions, which off handedly negate any capability of genuine effort, or provoke and occasion mortifying impressions of genuine self, or instigate feelings of inadequacy or of inferior humanness should be avoided. Imperative in advocating unbiased disposition in musical arts educators is how we should habitually propagate fellow-humanity consciousness. Discriminating color, race, cultural origin, class, sophistication, public imaging, outward features, glamour, human inadequacies, wealth and poverty backgrounds must be curbed. There are peculiar nuances between peoples and cultures in executing any ordinary human activity. The cancer of prejudice should be expunged in order to attain humanning education. A healthy mind is open-minded.

Practice Anecdote

A class teacher organized her pupils into six separate groups. Each group was encouraged to create a mini musical arts performance of about ten minutes duration. The acts will reflect the learners' impressions about some of their classroom lessons as well as their perceptions about their human environment so far. She then organized a public presentation of the sketches as a public concert lasting about an hour. The outcomes will furnish the site for assessing the pupils' musical class learning creativities for the year. The teacher featured as a participating chorus member in all the six class presentations. A class of ten to eleven years old earners performed the closing item. The teacher had persuaded that the official assessment team comprising a representative of the Ministry of Education who is a non-music specialist, and two music experts also external to the school, should waive the official control assessment prescript for the year-end assessment of both the teacher and her learners' class work. The assessment team reluctantly agreed to base the core assessment of overall learning outcome exercise on the pupils' group creativity and performance output. The team acquiesced upon learning that the teacher had contrived to invite parents and other members of the public as audience to witness their children's autonomous classroom musical arts outputs. The teacher had earlier secured the consent of

the Headmaster of the school for an open public assessment of the children's classroom learning outcome. She argued that she needed such public appraisal to test her unique approach to classroom musical arts education. The Headmaster granted approval for the teacher's unique music learning methodology, which has produced cherished short performance presentations by her learners from time to time during school events. Such previous experiences of her public assessment device are also the reason members of the public, particularly parents, eagerly accepted to attend the end of year gig. The Headmaster, having acquiesced to the teacher's request, persuaded the official external assessors to tolerate the teachers request for a non-regular mode of assessing her normally robust music-knowing interactivities.

Each of the class creations integrated music, dance, and poignantly interpretive dramatic gestures. These were accompanied with body percussion, and affordable instruments such as drums, rattles, knockers and recorders. The last item in the program was by a class of 10 to 12 years old children. The lyrics of their act, presented hereunder, elicited very unusual audience interaction. As evocatively interpreted by the chorus-solo theatricals, it generated spontaneous expressive responses different from the ordinarily withdrawn modern (clapping) audience appreciation.

As the children's performance proceeded, somebody in the audience excitedly exclaimed: "This is instructive!" "Yeah", loudly echoed the overseeing Assessor from the Ministry of Education, who next found herself joyously joining in the symbolic gesticulations of the learners' choruses, from her front seat location. Some other audience members were equally enthused to drop modernist inhibitions, and participate actively from their various audience locations. Many were expressing spontaneous supportive but not interruptive vocalized as well as gestured approvals.

The lyrics of the particular piece, explicitly theatrically interpreted by the learners, and which elicited the unusual, spontaneous audience participation, are as follows:

Chorus: *For we are all fellow humans, high and low, poor and rich, grand and simple. So, let us laugh, cry, touch, play and feel together. Yes. For we are all fellow humans.*

Solo: *You run to the toilet or to the bush. You sit or stoop to release your stomach waste. Then use your hand with a tissue, to wipe clean your bum-bum. Wow, then you are still a fellow human.*

Chorus: *Ditto.*

Solo: *False laughter screeches throat, and harms your health; false smile merely twists your face. Real laughter bounces and heals your heart. Laugh truly to heal yourself and others. Wow! Then you are still a fellow human.*

Chorus: *Ditto*

Solo: *You breathe free air to stay alive, and drink clean water too. You screech and scratch, and seek remedy when insects bite you. These are normal human actions that you perform. So, support the lives and health of others. Why not? Yes, for we are still all fellow humans.*

Chorus: *Ditto*

Solo: *You have so much to eat and drink? Please share with the poor and hungry around you. You have so much work to be done? Please share with others doing little or nothing. Yes, oh yes. Sharing and caring makes us fellow humans.*

Chorus: *Ditto*

Solo: *Human cultures should meet, share and compare ordinary practices. Humans are the same everywhere, though cultures have unique ways of doing the same things. I respect and learn your ways; you respect and learn my ways. Let us trust, share, learn, and respect one another. Yes, for we are all fellow humans.*

Chorus: *Let us all then share life, share joy, share sorrow. Let us joyfully touch lives, touch souls, and touch spirits. You will still be you; I will still be me. Languages may differ, but we still communicate. Humans in all cultures share living and dying. Yes. Share love and feel human. We are still all fellow humans.*

The audience was so enthused that as the performance climaxed and ended, all unanimously and robustly, vocally applauded the all-inclusive experience of the performances. They were actively involved as a participating audience. They mingled interactively with one another as well as the pupil artistes. They joyfully imitated and exaggerated the children's performance antics as they were dispersing in high spirits. In short, the messages of the anecdotes impressed the audience positively. The Assessment Team of three, although clutching the

customized statistical spreadsheets for evaluating classroom teaching and learning outcomes, could not help but be enthused by the practicalized positive outcomes of the unusual teacher's interactive method of creative and performative musical arts learning. Deemphasizing the usual written examination yardstick, the Assessors agreed without reservation that, although the teacher's methods are unconventional, there is indisputable evidence that she is activating the intellectual acuity as well as skill acquisition of the learners. This has been unanimously attested to by the spontaneous, interactive approval of the audience of parents and the general public.

The Assessors recommended the promotion of the teacher for factually awakening original creativity and ethical consciousness in her learners. Learners in every class that performed received equal top-pass grade based on the impressive, group creativity that yielded their original musical arts performances. Evidentially, all the learners collaborated in enthusiastically creating and performing unique roles, contributing natural capabilities that made the group presentations successful. Thus, the official Assessment experts endorsed the positive performative verdict of the non-music-literate audience. The group-scores carried 80 % for every learner in every class irrespective of role. The theoretical and reflective assessment answers written by individual learners will attract personal scores out of the remaining 20%. After all, indigenous African paradigm commands that original humanning music making be evaluated as per the affects and effects its performative experiencing generates: Africa-sensed musical arts is conceived to function as a soft science of mind wellness, morality consciousness, and systems management; thereby serving the intangible overseeing role of humanning citizens, as well as nurturing and ratifying the beneficial integrity of societal practices.

Reflections

The contention posited by the above illustration of performative musical arts learning and evaluation is that there is pressing need to resurrect and conscientiously advance the humanity sense of musical arts roots. The morality ideals are direly essential for modern humanning education in the devastatingly mechanistic mindset assailing world peoples, particularly in leadership posturing. Renaissance of the divine heritage commands splicing off the glamorous inventions of scholarship ego, flashy creativity, and high-tech musicking. These

sophistries divert attention from all inclusive, humanning musicking – the music that engenders mind wellness to marshal wholesome cultural systems. The lyrics of the children's performance, along with appropriate theatrical gestures, vividly evoked images of the pretensions, which conflict persons who pose as special humans while disdaining, oppressing, and depriving fellow-humans they have disadvantaged. The children's performances are intended to serve as memory prompters to the audience members of any social status who attempt to engage with life affairs in the manners theatrically mimicked, in private or public living. The pungent mimicries could routinely prickle the conscience of intending perpetrators of inhumane acts to desist. Instinctively imagining one's self as the possible recipient of intended inhumane inflictions can deter perpetrating such acts. At the same time, experience of the production imprints in the children's minds an instinctive disposition to treat fellow humans fairly. The lesson is that all humans possess creditable emotions and feelings at birth; it is the circumstances of upbringing and living that begin to stifle goodness instinct. Such production lessons prime and engender children's dispositions for life

Deriving from environmental and cosmic sensitizations, human cultures craft their musical peculiarities from a universal sonic template. As such, no culture's music is intellectually null or superior, as already argued. The unique sonic and gestural vocabularies peculiar to cultures are mentally embedded through enculturation. Culture-cogitated musical arts resolutely accomplished beneficial missions in respective cultural milieus first and foremost. The soul-soothing caress of other-cultural music encounters then routinely enriches emotions and mind without need to first analytically unravel the conformational logics. Generally, proactive assessment spurs creative advancements as cultural practices inter-mix and advance in time, as long as the conventional fundamentals of cultural music-ness are not radicalized or undervalued, thereby engineering cultural negation and amnesia.

My field research experiences in Western and Southern Africa over the years attest that to appreciate another culture's music requires just open-mindedness towards fellow-human's sublime sound of the soul. Music naturally flows into the mind as a spiritual gift. God is the Ultimate Creator. Positive creativity moments spiritually enrich humans. To create a tune spontaneously is every talking human's natural capability; to craft music that transacts specific cultural function then

becomes the dedication of extra gifted creative genius. 'To make music is human', is a truth, which commands that critical cultural music genius and intentions be performatively stimulated at every level of modern classroom education. The school has become the modern regular community-sensitizing venue for the young. It is essential that conventional literacy imperatives should now underpin school learning; noting that literacy knowing is enhanced by performability. Imbibing compatible cultural peculiarities increases with progress in education levels; it facilitates instilling fellow humanity recognition and interaction. In multicultural classrooms, learners will voluntarily contribute sample music of their various cultures for performative/literacy sharing. After all, as argued already, super structural cultural, color and class discriminations of humanness occur because of warped human dispositions that discriminate, dominate, exploit, isolate and expropriate others. Performative intercultural communions in classroom education will breed cultural emotions, and enable the appreciation of the human sameness that marks African musical arts ideations at the sub structural level. Diversity as difference should not be promoted. Performance along with analytical discussion of shared cultural music types/styles will enable recognition of the structural commonalities that underground every culture's categorical music-ness. The peculiar features that characterize cultural uniqueness would thereafter be identified and respected. This way, learners and persons of different cultures will begin to first acknowledge their common humanness, as pedestal for respecting the peculiarities in cultural practices occasioned by environment, cosmological factors, and also languages. Classroom learning should then inculcate the commonality of human issues. Other cultures' peculiarities will be identified and adapted as necessary to enhance or expand own cultural uniqueness as happened in indigenous Africa over centuries

Electronically generated and transmitted music is fashionably mesmerizing; but it insulates persons, inducing social isolation. Like social media, it promotes the modernist culture of loneliness/isolation in a crowd, which atrophies other-awareness instincts. The sonic emissions of electronic sound are not always healthy for body tissues and organs, which they imperceptibly disable. Conversely the resonance of nature-sourced instruments subtly infuses tissues-healing sonic vibrancies. Assessment should discourage flamboyance, and emphasize consciousness for mind and body health in classroom music education procedures, materials and productive interactions

Advancing Cultures: No Disrespect, No Dormancy, No Obliteration

What a culture originally thrived on, and created with, depended on the natural resources and cosmic factors marking its environment, and remains authentic for modernity aspirations that boast cultural and humanity integrities. As various African culture groups related in the past, they unconsciously and circumspectly exchanged peculiar inventions and practices. Systematic intercultural borrowing of virtuous practices occurred in indigenous Africa to enrich respective peculiar stylistic resources, hence continental resemblances in cultural living practices. Performatively exchanging one another's prestigious cultural lore enables consciousness and celebration of fellow humanity across cultural minds and geophysical boundaries. Such mutually beneficial exchanges became disabled by hegemonic imposition of Northern thought systems and incompatible life practices. The result, irrespective of fallacious political independence in Africa, is the persisting irrational copycat syndrome besieging African minds. The resulting exogenous mindset embattling Africans has severely eroded pride of cultural integrity and genius.

Prior to modernity swaps, music nurtured life; and navigated wholesome cultural practices. The life-ness and culture-ness of music permeates the livingness of entire human populations globally; the more performatively functional and egalitarian, the more humanning. Assessment of music essence and usefulness is in the context of its capacity to nurture salubrious mind, and thereby godly living. Assessment of musical arts creativity and performance should be in the context of conforming to cultural creative grammar and vocabulary. Assessment in music education context should promote school music that performs proactive role in humanning the young for proper societal living. Music learning that fashions music as fanciful knowledge, which is of interest to a few, and in which what matters is quantitative literacy calculations of abstract creative configurations, or entertainment commodity is under interrogation. How much a learner knows about dissecting the statistical structuring of sound elements may excite the esoteric intellectual drives of a few. It is of subsidiary consequence to knowing how musical creations function to facilitate virtuous living through interacting life affairs for mass benefits. The ignored indigenous mothers of musical kernel intuitively created music that all can partake in; the extolled celebrities of Western classical music genre know and fabricate music abstractly, for elitist listening pleasure. Either way, the audiences (participant and passive) do

not need to undergo control-ridden theoretical routines on musical structuring before naturally appreciating utilitarian effect or qualitative affect. In African traditions, conjoint cultural music sense and music meaning are interactively propagated and imparted in open public sites. Musical knowledge was not to be experienced in exclusive halls and rigid routines, or through self-isolating mechanical gadgets. Facilitation of music learning through assessment designs in academic environments should focus more on how classroom music equips learners to produce live music in open public sites. Assessment should de-emphasize indulging in esoteric quantitative fashions, which have little relevance to music that enables qualitative living and interacting, cultural or multicultural, in a globalizing world.

Modern scientific and technological inventions (High-tech), which facilitate sublime living on earth, are highly cherished. Unfortunately, mankind has also become overwhelmed by the calculated atrocities of mind warping scientific/technological innovations, which often conflict wellbeing. The fashionable attractions that devastate masses are promoted and exploited by self-imagined superhumans in governance, industrial, entertainment, religious, economic, hard scientific, education and technology sites. The privileged, demonic perpetrators imagine selves as super endowed geniuses/personalities, and thereby, overlords who must dictate, without censure, the life and death of fellow humans principally for self and/or material aggrandizement. Meanwhile masses are increasingly disadvantaged by the mesmerizing modernist contrivances and inhumanities. Masses are coerced to inevitably succumb, suffer, and perish. Where is the censuring musical-arts of old? Historically, when humans were suffused with fellow-human disposition, the musical arts oversaw acknowledgement of beneficent intellections, attainments and capabilities; it equally dissuaded unacceptable intellections, productions, and actions. Evaluation of genius endorsed what was beneficial for all mankind irrespective of status or means.

The super ordinary force of purposive musicking is direly needed to again culture mind wellness, and therefrom tame the moon-snaring obsessions and inventions of modern-privileged mankind and at the same time caution the moon-struck consumers who cheer the glamour of atrocious mind-, body-, and life-devastating innovations. Assessment should validate and approve substance, ratifying **value-virtue** actions. It is emphasized that assessment in music

education indigenously transpired to divinely regulate life that is, approving humanning occurrences. In the modernist milieu, socialization in homes and communities has become dysfunctional. School venues, which now congregate the young in viable community environments, local or multicultural, should adequately function as the manageable sites for interactive grooming of stable-minded young people. The musical arts should thus become critical in school learning as the primary humanning subject. The argument being reiterated (African knowledge-embedding style) is that the indigenous musical arts prototype, which was the singular functional soft science of mind wellness, urgently needs reactivation to reassert its humanning role in the modern societal milieu.

Some pressing questions for brief introspection from humanity-inspiring assessment perspectives then arise:

What intellectual disposition will engender humanning classroom musical arts education that is conceptually and proactively African? The classroom subject should be concerned with rekindling mindfulness for fellow-humanity and societal stability as of old. This educational ideology will assiduously curb egomaniac and hurry-hurry mentalities, also hypocritically fashionable inventions, commands, and actions, which are outcomes of modernist sciento-technological obsessions. For instance, when all the jobs normally accomplished by humans in industrial, manufacturing, healing, transportation, education, etc. sites become transferred to robots, artificial intelligence, and other automated inanimate executors, would there still be need for normal humans to reproduce, exist, relate, work, interact, and multiply into sustainable naturally-human posterity? Installing robotic culturing! A re-orientation of education policy-making and syllabus design must focus on assessment design that will oversee knowledge propagation in a manner that makes and cherishes being human - humanizing sentiments, emotions, intellectual dispositions, ambitions, actions, and interactions of learners and education officialdom at all levels of education.

What should be the ideological drive in purposive music education: abstract theorizing or practice-endorsed theory? Theory has become the buzz word in the contemporary imagination of literacy music education as much as scholarship orientations globally. Down to earth humanning, heritage knowledge civilization has become despised and demonized, deemed obsolete or trivial especially when of African origin. And yet, as already strenuously argued,

modernist knowledge eruditions are exponential refinements of historic knowledge originations. Some such modernist intellectual flights of fanciful genius negate humanity conscience in chasing fame and money profits. They produce deleterious outcomes: Are we still sensible and virtuous humans? Hence the steadfast, intangible force, which subtly but capably manages mental wellness needs to be re-activated in its original intention, with only necessary topical advancements. Hence the opening dramatic episode text, the pungent humanning message of which is lined by purposive playful fleshing (as per traditional African musical-arts learning design/theory). The episode, intended to subtly restrain straying or counterfeit minds, dramatically urges performative musical arts learning, as well as proactive assessment that makes noble impact in school and/or public sites. Such interactive presentations, autonomously created and performed by learners, and guided by committed teachers/educators, are bound to be more effective in sensitizing and instilling life virtues in learners as well as the general perceiving public, rather than hollow morality ranting or fanciful theorizing or frivolous musical arts theatre.

What musical arts legacy is relevant at various levels and modern cultural mix of classroom learning? At all levels of education, contemporary advancement of subsisting indigenous musical arts heritage should constitute foundation knowledge in the culture area/s of schools. Progressive incorporation of necessary Western classical music as well as the music of other relevant and compatible world cultures is necessary for open minded intellectual worldview. Is African music tolerated in Northern or Chinese classrooms? But Northern music remains adamantly hegemonic in African classrooms and mentality! As already pointed, the generic idea and logic of the sound musical are common humanity heritage. The knowledge domain was then culturally rationalized and applied in original Africa as sonic stimulator of personal as well as group emotional stability as well as an astute inculcator of fellow humanity consciousness. The modern, farcical entertainment commodification of the musical arts is an incongruous development, which has severely subverted the original conceptualization and intentions of music as an intangible mind wellness tonic and subtle humanizer. And modern isolationist living pressured by the magnetic seductions of hi-tech (social media) increasingly de-socializes the young in particular. Hence the activation of the innate fellow-humanity sensibility of learners in homogenous or culturally mixed classrooms is critically essential. Resourceful and culture-

cognizant educators are vital. They will be inspired to interconnect learners with the humanizing force of the cultural musical arts species. Instinctive musical aptitude as already noted, remains latent in the diminishing cultural minds of parents and other older people in learners' cultural locales. Any still existing practitioners will be an asset in Africa-sensed musical arts education, just to stimulate the capability learners. Schools should respectfully invite such indigenous experts to creatively and performatively interact with the learners'/students' where possible and needed. Adopting culture-sensed orientation automatically commands studying the discipline from its original synergic conceptualization and creative/performative/utilitarian perspectives. Literacy imperative should then underline the research-oriented theory-in-practice activities appropriate in humanning school musical arts education. This will entail oral cum literacy analysis of experienced cultural samples as well as learners' original performative creations, cultural or contemporary. Individual/group reflective assessment of production experiences should be mandatory in senior classes. Tertiary music education must engage students in original group performative creations informed by researched cultural vocabularies and grammar, which will explore cross culturalism, and global mix. This will cumulatively practicalize, thereby inculcate for life, fellow-humanity philosophy in all aspects of living.

What methodological dispositions engender mind wellness in modern education subjects? Emphatically, practical-experiencing embeds factual knowing. This is the African ideology of life skill acquisition. Hence indigenous children's musical arts creations and performances transpired as autonomous knowledge domain, which compared adult models in intellectual and investigative rigors. Morality-infused creativity and production engender mind wellness, and imbue self-confidence. Group creative/performative interactions bond participants, exorcise timidity while curbing egoism. In classroom, interactive, learning exchanges, ascription of mistake, which is a mentally intimidating label, must be avoided in assessment. What is ordinarily or prejudicially deemed a mistake could be a prognostic/chance occurrence that deserves spontaneous exploration. It could be a sign for new or alternative knowledge sense and outcome – a test of mental alertness. Control intimidates, and implants copycat mentality. Classroom learning should inspire explorative disposition and self-expression. Learning or discussing in a circle (including semicircular) formation compels inter-personal

consciousness, an all-inclusivity, all-round perception doctrine. Sitting in parallel lines arrangement that marks classrooms; narrows psycho-physiological presence, unmindful of others apart from the lecturer/teacher or singular objective. In the African ideology, cosmic (rounded) and nature (immediate environment) experiences sensitized cyclic and evolutive ideologies in life, knowledge perception, and advancement quests. The cyclic engenders circumspective/introspective expansion of the known; the evolutive is growth that derives from its parental base, in our instance the indigenous African knowledge legacy in the musical arts that engenders humanity conscience. Tragic crashes often occur in straight line and hurry-hurry developmental mentality, which marks modern, Northern knowledge advancement disposition, and which modern Africans disastrously copy without proper circumspection for humanity merits (Nzewi, 2004). Without consciousness for hindsight, the hurry-hurry adventurer or inventor easily occasions avoidable disaster, which could devastate minds and living. Engendering mind wellness is, and should therefore continue to be a cardinal aspiration in musical arts education ideology. Proactive assessment must drive and oversee progressive evolution of abiding knowledge in musical arts education. Growth in cultural legacy should, of course, evolutionarily accrue other compatible cultural prototypes, advancement initiatives, and purposive performative orality.

Should music performance be experienced as sheer aesthetics without the ballast of effectual results advocated so far? Aesthetic affect inevitably lubricates effectual process. As already emphasized about its African originations, the musical arts was definitely utilitarian, producing prodigious tangible and intangible outcomes in mind and societal management. The aesthetic condiment in creativity served to lubricate the mind pleasantly while focusing on accomplishing the societal commission of a musical arts conceptualization. Indulging absolute aesthetics in creativity for egotistic and commercial pursuits has trivialized the meaning and efficacy of music as well as its educational and public assessment. Music without functional ballast, is now avidly practiced as flamboyant exhibitions. It has elevated the popular music genre and artistes above classical composers and music educators in the farcical public imagination of musicianship reckoning. Hence in some countries, school music, which should be a humanning public service, is down rated in syllabus reckoning. Regimentation and control in transacting classroom music learning generally constitute mind-

stiffening, non-socializing, and intellect-repressing procedure in imparting critical knowledge. Musical arts knowledge is now fancifully transmitted without factoring the building of humanity emotions and mind wellness dimensions. I argue reiteratively that schools should constitute modern community sites for consciously socializing young people, and enculturating worthy, inherited cultural heritage, given mentally secure national aspirations. Some nations are adrift. And the query arises as to whether national anthems (functional music ideation) any longer evoke ardent sense of belonging to a national enclave.

Where does the music educator of any qualification fit into national/public reckoning? Music education as well as music educators; from kindergarten to University levels have very low relevance in national affairs and public esteem. Music is regarded in modern mind set as of little national significance as much as there is the tokenistic standing-respect for the national anthem. Until musical arts practice regains its heritage integrity through a rigorous drive for functional public/media/classroom education practice, its researchers and propagators in classrooms will remain of marginal reckoning in national and public affairs. Modern religious factions are increasingly demonstrating flippant sermonizing, sectionalism conflicts, and materialism-chasing in which literacy educated musicians may be engaged. Overall then, literacy educated musicians of any level and qualification, unlike their proactive indigenous specialists, are of marginal reckoning in modern national, public and education concerns.

What, about philosophy of societal living, should theory-in-practice music curriculum focus on? The original objective of music education, deriving from heritage legacy, which remains viable unto posterity, is implanting as well as overseeing fellow humanity conscience in all societal policies and systems practices. This ideology has become an endangered necessity from modernist childhood upbringing up to adult life. This abiding humanning integrity of musical arts has been performatively tested as effective mind-management agency in modern classroom education as well as polity policing sites, although the experiments did rattle dishonest leadership². There is excessive scholarship focus

² An example is my musical arts theatre production at the University of Nigeria, Nsukka, Nigeria in 1996, “Ordeal for regeneration”, which satirized corrupt leadership in Nigeria. The public production earned me instant dismissal from my academic position for two years pending my court action, before I was recalled.

on coining abstract (floating) theories. Consumption with vacuous theory rather than theory-in-practice continues to ignite unnecessary tension in contemporary education and scholarship arenas; and diverts focusing primary intellectual rigor on achieving factually humanning education and scholarship outcomes. Theory as process in knowledge formulation and transaction is not a modern aptitude or invention. Every knowledge that is replicable in practice over time is overseen by theoretical premise whether performatively demonstrated (theory-in-practice) or first literacy articulated.

What should mark contemporary public imagination and societal validation of successful musical arts education? Modern global humanity direly needs musical arts education, which empowers every learner/student/educator with proactive intellectual disposition. This will reverse the trending public imaginations of the musical arts as mere concert hall and farcical 'pop' entertainment diversions. The humanning subject integrity should rather be assessed as an effective and resilient agency for interactively instilling morality dispositions that should oversee good conscience in discharging societal and inter-human affairs. The discipline has been severely marginalized, and relegated to celebrating esoteric literacy scholarship euphoria, an in-breeding preoccupation. The schooled products have marginal status in mainstream polity and public relevance. The super ordinary role of the musical arts to oversee humanity-oriented cultural living can be re-oriented and revived in modern times through assessment prods, public and classroom. Then it will once again command public attention as a functional, entertainment-underlined, inquisitor of societal probity. To achieve its original divine purpose, classroom musicking must register performative presence in the public space of its societal milieu in synergy with its original siblings of dance and drama. Aware and committed educational policy advisers as well as curriculum designers and scholars generally, are crucial for such a humanity framed crusade. Emphasis would then shift from vacuous, floating-theory scholarship to humanity underpinned theory-in-practice with advancement procedure.

The valid, visible humanly role for Conference of Music Educators in Nigeria (COMEN), Association of Nigerian Musicologists (ANIM) Pan African Society for Musical Arts Education (Pasmae) is to serve as African crucibles that will attract essence for International Society for Music Education (ISME) as an international

overseer of humanning music education. ISME is affiliated to the UNESCO, which is ostensibly set up by the United Nations to promote quality humanity practices in all world cultures. Again, purposive knowledge empowering assessment should entail that the core performative outcomes of classroom music studies should be visible in public space, stimulate learners' fellow-humanity consciousness, and accord teachers/educators a sense of engendering purposive original creative drive in learners. Bureaucracy should then be instigated to recognize the critical role of the musical arts as essential human/cultural-development engine in humanity-sensed education policy as well as national systems policing. Harmful dispositions (to others, and invariable to oneself) are acquired from childhood. Hence school education subjects that curb inhumane dispositions should be prioritized from early school education, especially in the modern artifices of virtual child upbringing. As a critical subject for priming routine humanity dispositions African school music should, therefore, de-emphasize exogenous fanciful music education methodologies, but should maintain the modern intercultural imperative of music literacy.

What should constitute Africa-sensed, humanning assessment practice?

Studying and assessing African musical arts knowledge agency as humanly organized sound that intangibly humanizes should entail soft scientific equations. Hard statistical sophistications and equations (quantitative learning and assessment) are of marginal consequence. The knowledge field was previously a divine truth-enacting agency, a soft science of mind-wellness, and an emotion as well as societal systems stabilizer. The brain, which animates the human emotional and physiological actions, is not a mechanistic device or organ. Techno-generated music eliminates human actors, giving the impression that human mind-functioning has transmuted into an automated process, to be mechanistically controlled. Exercise of personal intellectual integrity must be encouraged and must not entail judgmental evaluation (Ruddock 2008, 2012). Assessment in the musical arts will then transpire as stimulator of intellectual capability as well as originality. Such mental integrity, which performative as well as narrative learning and qualitative spontaneous assessment generated in old African cultures, is imperative for African present as well as posterity. The continent and its populations are adrift, confused and blown by avoidable exotica knowledge and life style winds

Concluding Advocacy

Ego syndrome has become a monstrous canker, a prevailing humanity disposition, which bedevils all levels of modern privileged mankind. Thus, the world is over speeding in inventing competing life wonderments, which are produced, launched and popularized by mechanistic geniuses. The unemotional machine, fame, and wealth-crazed minds are manifesting crassly inhumane political leadership/governance antics, which imagine, then relegate masses of fellow humans as mere bullet fodder and dump sites. Their menace can be tamed with ordinary public ridicule processed musically. Has the world finally succumbed to the bombardments of exploitative, demonic manifestations: Ego-centric passions that care and cater for self-only? Ego-maniac scientific and techno-maniac inventions that crassly destruct life and environment? Flint-hearted business moguls, bizarrely wealth-drunken, who indulge and glorify selves in depraved business/industrial exploitations and expropriations? Bizarre and fanatical religious demagogues whose proclamations contradict sanity of mind and life for leadership vainglory and material wealth? Flighty theoretical education superstars whose scholarship imaginations lack humanning substance? Also, entrancing wizards who are aborting humanning arenas for interaction and substituting artificial intelligence and cell phones culturing?

All these extraordinary but fashionable flights of genius flourish to banish sense of sublime humanity. Again, their menaces to life and environment can be mellowed and tamed. Divine, sublimating solution commands re-instituting the intangible force of humanning musical arts, African indigenous prototype, with capacity for mobilizing public ridicule sanctions, and which would steer humans back to manifesting fellow humanity emotions, consciousness and conscience. The abiding supernormal correction agency, which can re-humanize the strayed privileged mankind perpetrating escalating global debacle, remains, for reiterated emphasis, the age-old, Africa-sensed musical arts humanizer. Our collective task, as modern trained musicians, is to cognitively research, regenerate, and advance, creatively as well as performatively, our prodigious knowledge heritage for public action starting with proactive classroom musical arts education and propagation kitted for public services.

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