

# RECESSION AS POLITY RESTRUCTURING ORDINANCE: THE REDEEMING ROLE OF HERITAGE MUSICAL ARTS LORE

---

**Meki Nzewi, Ph.D.**

*The seemingly negative occurrence/experience is not always a defeat; Positive minds deem it a signal, which commands purposeful review of the causative factors towards restoring the beneficial*

## **Introduction**

**Fathoming our recession:** The modernist world has become possessed of ““economania”” syndromes (obsessive money-making fixation); only a marginal few dare to canvas a return to humanity consciousness as the cardinal orientation of original human minds. The visitation of recession experienced by Nigeria, for instance, prompts mental home coming imperative for introspective assessment of nationhood merits and humanity direction. A nation thriving on its original lore of being, (inherited mental, cultural and environmental resourcefulness) is invariably blessed with life and economic security in prosecuting modernity aspirations. Recession stems from abandoning home bred humanity and knowledge legacies, while indiscriminately borrowing and mal-implementing incompatible but flashy foreign practices. Economic recession may have receded, but more devastating mental recession is still devastating the nation, Nigeria. The pandemic of mental recession has been progressively afflicting African nations, leaderships and masses, since the inception of political, social, economic, educational, religious, and overall mind colonization. Copycat mentality became entrenched, and seriously conflicts leadership and followership in all aspects of life and governance. Foreign imagination of life disables sustainable nationhood building. The canker demands drastic redemption, a mission, which humanity-based and culture-conscious education can accomplish. Pre-colonial African societies prioritized mind-wellness ideology- fellow humanity devotion (Blacking, 1976) - in life education sites, pedagogies and practices. Collective mind-wellness is the

bedrock of enduring societal wellbeing and sustainable life cum economic security. Modern Africans direly need mental home-coming as critical panacea for rescuing and ingeniously advancing their prestigious knowledge heritages in all fields, and thereby attaining viable nationhood. This will be grounding for original modernization that should then incorporate humanity conscious, thereby compatible, foreign knowledge prototypes essential for stable nationhood practices. It is never too late to resolutely renounce the puppet-mindedness instilled in Africans by the invading political, religious and cultural colonization agenda, which virtually intimidated and repressed Africa's prodigious cultural intellect. Such a recovery will inspire embarking on re-claiming and advancing heritage civilization and noble, "humanning" knowledge practices, which marked pre-colonial Africa.

Recessed economy that rattled Nigeria is, therefore, a blessing in disguise. Given qualitative leadership in all nationhood practices, it is a strident command for governance machinery to muster self-confidence, and, engage measures that would steer the nation towards mental independence industry within global relevance. Nigeria teems with citizens who have great intellectual aptitude; the problem is with the dominant exogenous mind and life orientation. Economic recession may come and go, but the wider retrogressive causes and implications of recession, which remain unaddressed, will continue to plague a country's overall national viability: Social and economic insecurities, and regression in qualitative humanity mentality direly stall stable, progressive nationhood. Education is imperative, reformist education that must muster the mental originality to research, regenerate and advance into modern relevance, the prodigious indigenous heritages of knowledge practices. The foremost, is education in mind-management agency – the indigenous musical arts integrity – which was an indigenous African forte for ingraining mores. The premise is that the musical arts agency, which indefatigably cohered and sustained viable, uniquely humane and progressive civilization in the African environment over millennia, still remains prodigiously prestigious, valid, and capable, with advancement initiatives.

**Repeat:** The negative visitation of recession constitutes then a strong tonic, which should trigger positive minds to rebound and resource alternative policy options for viable governance practices

## **Demonstrating Home Integrity Accrues Human/Cultural Recognition in External Interactions.**

Nigeria as a nation has failed in instilling home-culture integrity in citizens through astute, culture-sensed basic education. The adopted metropolitan contents of classroom education have implanted the prevailing exogenous imagination of cultural self and essence of life. This is evidenced in the pervasive anti-humanity attributes and self-oriented governance disposition oppressing the nationhood equation. These are not original African human and societal attributes. To start with, colonization intrigues imposed modern nationhood amalgam of disparate culture groups, strange governance structures and policies, capitalist economic orientations, fanciful religions, and other problematic polity practices. All these impositions disrupted nuclear family consciousness as well as mutuality principles of sublime human coexistence. These foreign systems being legislated and enforced are poorly understood, irreverent, culture-alienating, and, thereby incompetently administered. This is because the exogenous mental, material and environmental infrastructure for the modernity being copied are not rationalized to suit the African human and cultural backgrounds. The fact still remains that Africa as a continent, boasts a heritage of tremendous humanity genius, which rationalized and established prodigious, viable and sublime knowledge civilizations; but these were disingenuously derogated, condemned and repressed in order to enforce the prejudicial denial of Africa's intellectual and humanity integrities. As a result of the mental and religious colonization, modernist African leaderships succumbed to being puppets of colonial overlords. They have senselessly denied their mental civilizations, and thereby became willing vanguards in stridently undermining and denying Africa's salubrious human practices some of which can redeem the morality decrepit global humanity.

Ordinarily, modernist human minds anywhere will associate recession with tangible, quantifiable economic status quo. But economic recession invariably implicates the intangible degeneration of humanity attributes necessary for salubrious societal living. Economic recession strikes with attendant societal recession syndromes. Or it could be the consequence of unattended recessed humanity mindset and education, which then become more problematic to contain. Mind-set recession from cultural lore, which was buttressed by acute indigenous religious principles, started when Nigerian leadership and followership continued to relentlessly parade selves in exogenous mindsets and cultural symbols after

independence. They neglected to embark on recouping their assaulted and abandoned cultural-humanity economies – tangible and intangible (mind). The neglect exacerbated as slave mentality worsened to become a national trademark. The epidemic sparked recession of nationhood consciousness, marked by high level indiscipline, corruption and “selfism”, impunities that facilitate economic recession; and yet the foreign-posing, renegade African minds cannot renounce their genetic body pigment to become Caucasian or any other preferred racial modernism. Recession is remotely engineered and exploited by both external and internal egomaniac factors.

This extensive foregrounding of recession has relevance for the sense and essence of musical arts education in Nigeria and indeed Africa as a whole. Already argued is that recession has many tentacles; although super structural perception invariably focuses on economic recession. When recession strikes, insecurity invades every fabric of society. Immoral thoughts and gambits for self-survival engulf the populace as everybody tangles and wangles to survive by any means. Foreign and local exploiters steer into overdrive to extort maximum profit from whatever resources the endangered nation boasts or needs for reversing the onslaught. “Selfism,” a mindset instilled by the modern philosophy of individualism then reigns supreme. Individuality in mutuality, which marked old Africa’s practice of communality as societal ideology engendered by musical arts philosophy has become torpedoed, an endangered life imagination. African masses are increasingly devastated by poverty of means, and thereby minds. Elitist deceits have elevated a very few fellow-humans in a society into “superhumans” who brandish arrogance, power and wealth. The modernist governance ideology globally is thus a demoniacal arena staging leaderships who are mentally inebriated, yet stressed, by epileptic money-madness. Money-mania is the sponsor of “economania”.

Greed syndrome co-acts with the inhumane ideology of competition to win all the money or advantage by all and any means, which conflicts modern musical arts mentality. The twin demons of money-mania and competition have possessed egotist elites, who propagate them through fashionable modern media, print and high-tech as well as school and public education. The twin mind devastating demons of “economania” and competition have fixated the minds and life imaginations of the entire populace of world nations. Worthy of note is that the

relegated age-old world legacy cherished “comparison” of capabilities and means for mutual benefits. The ideology coerces equitable sharing in economic pursuits in order to instill a cardinal life principle of live and let live. The cardinal rewards include enjoying a serene mind, and not aiming to undermine the wellbeing of other categorically humans, whoever they may be. Indigenous Africa practised this ideology of comparison, and eschewed competition in intra-cultural as well as in inter-cultural relationship and exchanges. Competition is an evil genius. It engineers fraud-inducing incentives as well as immoral subterfuges to win while incurring evil minds in striving to win. (Do the competition losers not seriously invest effort and funds? Who, as a judge, effectively divests subjective sentiments in determining winners, often in contests that they are not even professionally or intellectual qualified to judge?) Comparative disposition in interacting knowledge and expertise results in friendships and mutually beneficial sharing as well as inter-stimulating exchange of special capabilities and resources that enrich progressive self-advancements. This is a big lesson in humanity-conscientious musical arts education and practice in modernist Africa.

Recession pounds beyond grappling with macro-economic conflicts to afflict the mental and material equanimity of citizenry in a recessed economy. The root causes are not always corruption and the mismanagement of monetary economy. It may be a consequence of discontinuing and disregarding the fundamental humanity necessities that guarantee a cohered society. Foundational are measures for instilling and maintaining sublime mind among the citizenry. This is mandatory for harmonious nation building and is one of the societal functions of indigenous musical arts integrity being foregrounded as a check for mind and economic recession. The orientations and inventions of modernity have instigated insatiable avarice as a prevalent doctrine of life globally, dehumanizing minds. Monetary reckonings now dominate life orientations, aspirations, and relationships at international, national, group, institutional, and interpersonal levels even in nuclear families. Economy anthem is in synergy with privileged money-snaring syndrome as the demonic drivers of discordant modern policy priorities and governance sensibilities, which are conflicting mankind globally: So,

- nation building equates to wangling privileges to silence and deprive the masses while economically enriching the top elite few;
- constitutional/policy formulations equate to brilliance in expertly crafting governance/management legalities, which pamper and super-enrich a

privileged few while suppressing any advocacy for humanity conscience in enforcing governance that benefits all citizens;

- international relations and diplomacy equate to elegant falsehoods and devious maneuvers, which camouflage schemes that dominate and extort monetary advantages by peaceful deceptions or, otherwise, engineer conflicts and aggressions that oppress, extort, depress, exterminate, traumatize, and succumb unyielding nations and their masses;
- business legalities and trade wars (subtle human sacrifices) intricately and ruthlessly deflate, defraud and expropriate other magnates and nations in commodity wangling and trafficking to the ultimate detriment of hyped consumers, all for money empires;
- modernist super science and hi-tech (wonder technology) aim to upstage God and surpass nature while undermining mind and body wellness by extolling hazardous inventions such as Genetically Modified foods and drinks, also mind-deviating leisure symbols and games. These insidiously but indefatigably poison mind and body while astronomically enriching the criminal inventors, producers and marketers;
- modernist classroom education flashes fanciful pedagogies, technologies and methodologies, which emphasize economic objectives as the primary aim of knowledge empowerment and life skill acquisition. These fashionable education inventions and methodologies instill stone/machine-mindedness - minds deviated from fellow-humanity consciousness, which is the cardinal morality bastion of “humanning” education at any educational level or disciplinary specialization that will produce morally upright citizenry and leaderships, thereby stable nationhood;
- modern religious demagogues, which should be fashionable styles of acknowledging and solemnly venerating ONE God, the Supreme Deity, instead confrontationally indoctrinate conflicting doctrines, belief practices and adoration channels for knowing and revering one universal God. All the modern religious autonomies advocate differentness, preaching hatred and intolerance of other believers in the same God-essence; demonizing pliable minds of believers with inhumanity doctrines; provoking and promoting battles/crusades to kill fellow humans, also colonizing solemn, unostentatious God-worshippers for power aggrandizement. The doctrinaire chieftains and nations thus re-invent the essence and humanity injunctions of the singular God to promote their ulterior economic and power objectives. Religious

doctrine in indigenous Africa instilled superb God-knowing and inspiring righteous living;

- modern politics, manifests as brilliant self-aggrandizing, devious devices designed to inflict governance constitutions and legalities crafted to confer on a few arrogant elites the authority to usurp the power and resources of nations. So, all levels of governance leadership and management indulge self-aggrandizement, self-gratification, and self-enrichment. Modern politicking ideology equates to legalized repression and economic deprivation of fellow-human citizens, by the egomaniac few who expropriate the human and economic resources of a nation; economic entrepreneurship equates to a very few ingenious stone/machine-hearts effectively conniving to entrap the resources of society. Delirious with money-madness syndromes, they then brandish super wealth at the expense of teeming workers/toilers who become legally exploited, repressed, and depressed, thanks to fashionable legal maneuvers marked by lying lawyers, obscure documentations, and corruptible legalities.

One country's economic recession is another's economic boom and system progression. Recession is deviously remote-planned-and-controlled for the private gains of the grand manipulators, foreign and local. Meanwhile the baffled masses suffer the demeaning consequences in amenities deprivations, life insecurity, social malaise, and attendant mental trauma. Overall in Africa, recession is invariably the outcome of the intellectual inability of copycat leaderships in all spheres of life, to harness and manage home resource (human, natural and otherwise) for the benefit of all citizens. There is need to remind ourselves that old and insulted African societies boasted vibrant cultural intellect and communality principles that sustained stable societies and cultural practices. They independently invented and progressed existential enterprises, which prospered to ensure self-sufficiency as pedestal for social, economic and collaborative exchanges within and outside self-sufficient enclaves. That was before exogenous life imaginations became impressed by the space-conquering and mind-swapping agenda of colonialism and modern religion achieved their missions. Modern Africans then became congregated into incompatible modern nationhood equations, the masses of which became transformed into mimic mindsets that persist in denying their cultural genius, thereby humanity integrity. Thus, has the overriding malaise of "others are superior to us, and we must copy them,"

persisted. Hence economic recession should command, not lamentations, rather mental rally to source redemption for the sinister causative recessions of original mind deriving from relinquishing original cultural knowledge heritage. Redemption is basic to revolutionary re-education mission. The re-education should trigger the home-coming of exorcised Africa-sensed minds, and re-instate the prejudicially demolished, then owner-abandoned, African civilizations. Modern Africans are their foremost enemy for failure to introspect and recognize, at the governance leadership level, that emancipating Africa's cultural intellect is the foremost postcolonial mission of re-asserting African human and intellectual integrity even within forced nationhood equations. This will reward independence from the persisting Africans' mental enslavement to incompatible foreign political, religious, humanity, cultural, and economic practices. Africa-sensed education, which is the crux of this exposition, is how the pressing mission of self-intellectual recovery from overriding mental dependencies can be accomplished.

### **The Agency of Purposive Humanity-Framed Education for Sustainable Society**

Are the so called first nations, which Africans avidly imitate, really sustainable and secure in their humanity and societal practices? If so, why do so much socio-political turbulences still occur, occasioning confrontations and killings in such countries? The overall stability of a nation is anchored on the knowledge integrity of the systematic education available to its citizens. Systematically rationalized education, as the creation and transmission of valuable knowledge, has always been normative in any securely subsisting human society. As such the orientation and contenting of education, which would accrue sustainable modern nation is critical. Failure will incur recession of minds, followed by economic and social insecurity. If education policy and focus as in modern experience prioritizes foreign curricula and knowledge contents, such a country will be cloning vague citizens who are mental slaves of the exogenous knowledge owners. This is the problem of classroom education that has engineered false/unattainable life imaginations among Africans. Hence false living assails almost all citizenry, high and low. The imitated foreign cultures then effortlessly determine and remote-control the life systems of a mimic country. Mental aspirations, creative orientation, life habits in modern Africa have remained foreign since farcical political independence. There is near total neglect and abandonment of original humanity-framed inventive genius and civilizations, which had marked the continent of Africa.



This brings into focus the key subject matter of this discourse, which is the “humanning” role of African musical arts in redemptive education. The musical arts as the proactive symbiosis of music, dance, drama, and expressive costume was the intrepid societal overseer as well as mind maintenance force in indigenous African societies. The holistic subject area also underpinned the experiencing of other knowledge fields. “Performative” pedagogy marked knowledge acquisition in the musical arts. In indigenous African knowledge systems, active participation affirmed knowledge acquisition, formed attitudes, and ensured psychophysiological wellness through the life of an individual right from gestation: The fetus participated by empathically sharing a mother’s emotional and physiological living and active “musicking”; babyhood acquisition of a culture’s musical knowledge for living was both indirect and experimental; then the typical African child matured early in musical arts creativity and “performative” skill through inescapable robust participation in children’s autonomous musical arts interactivities – creativity, organization, production, presentation and proactive assessment; all inclusivity marked the adult’s unlimited knowledge growth in both mass and age/gender production categories - children were explorative sideline participants in exclusive adult types. All inclusivity at various levels was the canon in indigenous musical arts propagation except for a few exclusive categories. Individuality and advancement ideologies marked creativity. Hence every African was an active musical arts participant, or would otherwise be deemed mentally unstable, a social problem. Specialist expertise was, however, recognized for certain specialized musical arts types.

Over all, the musical arts was never conceptualized, conformed or performed in African societies for mere entertainment purposes; rather as a functional soft science phenomenon, which was applied to the management of mind and societal events. Entertainment idea was merely a lining that sustained immersion in accomplishing the utilitarian focus.

In the modern milieu, the critical issue is about whose knowledge of life Africans are angling for, and the governments championing: The adopted glamorous but elusive imports, which imprint slave mentality? Or the cultural, home-bred benchmarks, which implant self-originality, unique creative integrity (theories, idioms and vocabularies), and also ingrain humanity conscience and consciousness as well as cultural intellect, and as well accord prestigious

cultural/national integrity. Are African nations content to parade in the international modern milieu as slave mentality nations, citizens of which are devoid of any prestigious intellectual capabilities or cultural uniqueness? Seven decades since vague independence, should Nigeria, for instance, considering the unharnessed mental genius of its citizenry (neglected by power elite), be visited by recession, albeit externally manipulated? In other words, has the country consciously and totally abandoned its prodigious knowledge and humanity heritage, and opted to remain enslaved to mind-colonizing external masters?

In compliance with African narrative knowledge discourse, some retrospective puzzlers are hereunder dramatically pondered. The **Probing soloist** prods ruminative pointers, which prompt **Ruminant** introspection. Then an **Assertive chorus** (public consensus) resolves and affirms heritage-proven solutions, still viable, for resolving some modern societal dilemmas conflicting African nations:

**Probing soloist:** *Were there no model political systems in Nigerian and indeed African culture groups since millennia before colonialism invaded to subjugate intellectual identity and impose exogenous political and cultural practices that continue to devastate African human integrity?*

**Ruminant enlightenment prod:** *It is naïve to imagine that autonomous societies existed and co-existed as distinct entities over generations without ordered, viable self-governing systems as well as astute cultural intellect.*

**Assertive chorus:** *Until you cherish and restore your abiding heritage wisdoms the strange versions of life and living you crave will ever conflict and elude you*

**Probing soloist:** *Was there no operationally stable economic system in pre-colonial African societies thriving with territorial identities?*

**Ruminant enlightenment prod:** *Ecologically sound economic systems sustained human and thereby social enclaves. They could not have existed and been self-sustained over millennia without established trade and other cultural occupations, which excited colonizing nations to greedily risk dispatching explorers and conquerors to such territories in search of expansionist life exigencies.*

**Assertive chorus:** *Until you cherish and restore your abiding heritage inventions and resources as basic, you will ever be clamoring for foreign replacements, gorgeous allures that are not environmentally and humanly compatible, and which you cannot sustain.*

**Probing soloist:** *Was there no astute and systematic religious system, doctrinally and ideologically anchored on one, universal Supreme God essence whose morality commands must be obeyed; but which became insidiously condemned and overthrown by modern fashionable but prejudiced religions that facilitated the total colonization of the minds of modern Africans?*

**Ruminant enlightenment prod:** *Every African language group has original name for the Supreme Deity (God), which became adopted by the religious conquerors. This confirms independent knowledge of God in the indigenous cultural languages.*

**Assertive chorus:** *Until you cherish and re-instill the profound spirituality that pervaded the sublime African religious disposition, and which extols indomitable belief in the Supreme Deity (God), the flippancies that contradict the flamboyant, empire-chasing modern religions will continue to afflict the blind adherents. The exacerbating religious conflicts globally, are adversely impact modernist governance, social cohesion, humanity conscience, and life insecurity*

**Probing soloist:** *Were there no heritage sites and pedagogic integrities for organized education marked by peculiar but systematic theories and contents for demarcated levels of learning, before modern classroom education?*

**Ruminant enlightenment prod:** *Emphatically, African cultural entities rationalized, crystalized, and transmitted cultural knowledge inventions and systems over generations. These were continuously advanced to expand heritage lore. Indigenous African pedagogies perfected formal play-mode in acquisition methodologies to erase stress from learning environments.*

**Assertive chorus:** *If cherished, understood, and advanced in modern classrooms at all levels, the heritage pedagogies and abiding lore in all knowledge fields will enable modern Africa resolve its current exogenous nationhood dilemma and governance abnormalities. Salubrious minds asserting advanced cultural genius will emerge to facilitate progressive, culture-sensed nationhood practices and governance structures that are humanity conscious. Africans will then begin to affirm national integrity in all sites of modern existence at home as well as contribute original genius in the global knowledge interaction milieu.*

**Probing soloist:** *Were there no organized social systems with strongly articulated and firmly maintained morality canons for social upbringing and peaceful co-existence? Was there no structured law and order organ to ensure compliance, discipline and harmonious co-existence as well as inter-cultural*

*linkages in old culture groups before the persisting imported, corruptible law and order institutions subverting African nations?*

**Ruminant enlightenment prod:** *In heritage, living and interacting were based on communality principles of “we are all equally fellow-humans”. The ideology reigned in all sites of living and interacting in society, enveloping visitors/foreigners. The musical arts functioned as the indefatigable overseer of all societal systems, ensuring equitable observances and discipline, reminding about morality and enforcing law and order. It ensured that nobody was above the law and order principles for harmonious co-existence. Even in now overturned chieftaincy societies, erring chiefs got sanctioned by their musical arts retainers. The musical arts was the original, impartial law and order maintainer, as well as the non-traumatic executor of public punishment. It also facilitated and endorsed diplomatic relationships between culture groups through musical arts visits and borrowing.*

**Assertive chorus:** *Cherish harmonious co-existence and accept to rely on the intangible but efficacious agency of the natural musical arts, which manages mind wellness. Re-empower the indigenous musical arts conceptualization and logic as the impartial modern law and order maintenance organ in Nigeria and Africa. It enshrines a supernormal capacity for objectivity needed in publicly disciplining as well as apportioning deserved merits in the modern societal milieu conflicted by bastardized and easily manipulated foreign law and order organs. The musical arts employs no mis-usable tangible weaponry or legalistic jargons, and does not, therefore, entail traumatic and physical encounters.*

**Probing soloist:** *Was there no system of knowledge archiving? After all, “performative” and memory modes ensured that traditional lore was retained and progressively passed on to generations in indigenous cultures before the persisting mental colonization that has virtually wiped out indigenous knowledge preservation legacy. This has not quite been invalidated by the substitution of tangible foreign models such as frozen archives and literacy modes.*

**Ruminant enlightenment prod:** *The musical arts field included interactive conservation genres that “performatively” archived and transmitted oral histories and wisdom narratives. There were also symbolic literacy integrities that as well documentarily preserved and communicated vital, often esoteric,*

*knowledge icons in addition to legendary symbolic and sculptured as well as material objects.*

**Assertive chorus:** *Acknowledge and cherish Africa's inventive originality in prodigious knowledge foundations bequeathed to succeeding generations. Then input imperative advancement imagination and compatible foreign prototypes. The current generation direly needs to cognitively and respectfully recognize their unique humanity practices, as the pedestal for researching and advancing them into authoritatively African modernity continuities. Note must be taken that some of the imported modernity practices and material prototypes are actually glamorous adoptions, re-inventions and adaptations of originally African knowledge inventions and practices. There are also universal archetypes intuited and sensitized by nature.*

**Probing soloist:** *What knowledge discipline had the supra normal capacity needed to oversee the functioning and salutary transaction of all the above in public and private space without occasioning tension, acrimonies and subversive diversion in indigenous African societies?*

**Ruminating enlighten prod and Assertive chorus:** *The answer is the purposive, proactive, and steadfast MUSICAL ARTS HERITAGE. It needs to be understood and advanced into redemptive modernity deployments to model Africa and African minds for inspiring nationhood postures and practices, and also respectable international interactions.*

It is hereby acknowledged that some foreign practices and manufactured products such as literacy, international languages, and humane technological products have become requisite for global interactions without undermining African intellectual mettle, cultural integrity and sublime humanity practices. Is it ignorance or cultural amnesia or mental enslavement to the foreign, which warranted Nigerian governance policy as well as education bureaucrats still excluding music, particularly indigenous musical arts lore in its classroom education policy and curricular specifications? It could be argued that the colonial authorities were prejudiced against indigenous musical arts. After all, it was the one indigenous knowledge force, which for instance, African women ably deployed to accomplish their resistance marches that confronted and checkmated obnoxious orders of colonial governance authority during colonial reign in parts of Africa. Note: Music in Africa is ascribed womanhood authority and integrity, which it superbly exercises (Nzewi & Galane, 2005). Possibly, the experiences of colonial

authorities who prescribed and imposed modern classroom education on Africans, made them cautiously exclude the divine, restraining force of African musical arts (as applied by women) in classroom education for Africans. And where music is tolerated in classrooms, governance authorities merely permit Western classical and church music.

At independence, due to ignorance about the human management role of the musical arts, the African leadership elite continued with the colonial exclusion. And yet indigenous musical arts was the authoritative “humanning” agency, central to humanity upbringing of young children in African societies. The mimic-minded African leaderships and education bureaucrats thus sabotaged the human and societal building force of the musical arts by aping their foreign mind-manipulators in resolutely excluding the intellectually prodigious musical arts heritage out of modern classroom education. This sabotage of the natural psycho-physiological wellness of posterity has continued up till date. Bureaucracy continues to collude with culture-estranged, foreign-minded subject advisers who are only trained, and intellectually secure in abstract Western classical music logic. The visitation of recession is thus a clarion call for Nigerian education bureaucracy to redeem their wayward mentality. Africans should muster human and intellectual originality. We must resolutely demonstrate cultural-human sensibility by recognizing and installing musical arts as a compulsory mind-management and morality overseeing disciplinary field at foundation up to secondary education levels. This will command necessary cognizant advancement initiatives by committed education practitioners in schools aided by available Africa-sensed learning texts. Then a future generation of citizenry with musically implanted astute cultural mentality as well as morality consciousness would begin to emerge. They will ably champion moral integrity in all societal practices and national governance integrity as well as in international diplomatic gamesmanship.

The societal roles of the musical arts in Nigeria started facing recession with the negative, prejudicial aspersions launched at it by political cum religious “colonialization.” It has since recessed to a state of dormancy, such that genuine research and re-activation can be hampered by the unavailability of indigenous practitioners who still boast authoritative knowledge of the traditional lore, which is not warped by foreign eradicators of cultural mind still a plague in Africa. In this a state of crisis, probing for redemptive actions/solutions mark positive minds; a

country entangled in economic recession should probe beyond monetary economy for underlying causes; identifying and rectifying such underlying facilitators of economic recession will enable engineering initiatives for overall lasting recovery. The baseline of the problems of life and governance insecurity in Nigeria is the pervading exogenous cultural mentality engulfing the citizenry, leadership and commoners alike. Exogenous mentality and overriding foreign life aspirations are formed by the quality of classroom and public education available. Public education is the non-programmed exemplars of life practices encountered in the society as the citizenry interact, and which both directly and indirectly groom their minds and life imagination. An African truism states that “seeing is believing,” and interactive experiencing is knowing. Habits and attitudes are formed more by real life experiences than sermons and pronouncements. In the modernist dispensation, interactive classroom experiences, as well as the mass media are prime molders of mind and character.

The primary problem besetting governance and other modernity practices in Nigeria is that the super structural facades (superficial attractions) of the borrowed models of modernism practices are vaguely perceived and implemented. The undergrounding foundations, and thereby the environmental (human and otherwise) factors that enable effective management are not well understood, also not culturally compatible. Enculturation is essential. So, failure in operating borrowed modernity is because of wrong mental infrastructure imperative for making the borrowed (humanity and materials) function positively in an African environment. Limited education and knowledge about the foreign models cause misuse, abuse and disastrous managements in African practice of borrowed modernization. Self-interests agenda make such borrow-borrow mentality and practice a hazard to progress. Any rescue efforts based on culturally irrationalized premises will not provide lasting solution. And with “economania” syndrome overwhelming human imagination of modern life and societal systems globally, solutions sourced externally from the borrower nations will be of little avail.

I reiterate that recession is a challenge to appraise the validity and integrity of wholesale consumption of Northern knowledge practices without circumspection; and instigates a re-birth, which commands drastic overhaul of prevailing mind set - addressing causative factors. The critical answer is home coming of African minds, plus reliance on the continent’s prodigious knowledge civilizations underpinned by

humanity consciousness. Necessary also is advancement initiatives (not development) and cautious accommodation of prevailing, compatible foreign models. Africa's original knowledge practices have never needed the modern development temperament, rather cautious advancement, which characterized knowledge progressions in Africa through successive millennia.

Nigeria needs a re-conditioning of the strayed frame of mind conflicting its citizenry especially the money- and power-inebriated elites who are misdirecting the mental imagination of the masses, particularly the younger generation. The essence of accomplished human existence is not just money mindedness and vacuous entertainment. These actually incur unwell minds no matter how camouflaged with fashionable exterior posing. The intractable mind pollution has generated rampart, blatant corruption among the privileged elite and bureaucracy cavorting in the nation's governance institutions and business circles. The cultural identity crisis that has invaded life imagination and aspiration can be reversed through mind management initiated in classroom education. Foreign rescue measures will not work because the external remote controllers are the promoters being approached to offer solutions – a case of a criminal being appointed to prosecute self. The rescue mission being repeatedly advocated is culture-framed education especially in the musical arts discipline, which had the role of positive management of the mind and effective overseeing of virtually all aspects of life in indigenous societies. There was no indigenous societal institution without its own event-music type (Nzewi 1991) to signify, monitor, and marshal its observance and effectual experiencing.

Trumpeting and fore-staging economy and technology is the buzzword in every national policy or international relations discourse. Such over-emphasis on economy and technology is the anti-human mentality gravely de-minding Nigeria's policy makers, executors, and advisers. The world mentality needs to swing around and begin to champion humanity conscience and consciousness as the foremost factors of being sanely human. The lesson from nature, even in modern times, remains that animals and birds remain un-deviated from species consciousness despite human pollution and invasions of their environment. They, unlike the so-called homo-sapiens, are not indulging fellow species destruction, or the wanton killing/emasculatation of what they do not eat for normal survival. It is only humans, the self-branded homo-sapiens, who slaughter or deliberately,



systematically poison fellow humans whom they do not eat, in order to indulge the excitations of egomaniac or “economaniac” syndromes. Modernist humans destroy fellow humans just to exuberate in “economaniac” solace, or to glow in demonic inventive euphoria, or boost superhuman ego or nationalist images.

Human minds are vastly and increasingly mutating into stone-hearts and machine-minds, as such divesting virtuous feelings and humane conscience. “Selfism” has become the modernist life doctrine propagated in education and other public sites, an overdrive of Northern individualism philosophy, which is not an African life ideology. Otherwise why should a privileged individual stone-heartedly appropriate for celebrating self-interest, millions of dollars budgeted or allocated for solving critical public needs and services that will alleviate the suffering of masses? Or why should an educator “miseducate” learners by propounding strange, irrelevant, culture-estranging, and intellectually indigestible knowledge? Classroom education policies in African countries stipulate and glorify exogenous, mind-hardening, techno-maniac and “economaniac” subjects, often with abstract learning methodology. Side-lined are humanity and societal building subjects such as the musical arts, which was the interactive mother-knowledge in indigenous African cultures and education sites. No wonder the products of Nigeria’s education system, for instance, are increasingly vague, and thereby indulging nefarious life orientations in business, public service and interpersonal relationships in spite of modern religious sound barrages that promise elusive salvation.

**Repeat:** Central to mind management as per societal creed and astute knowledge propagation doctrine in indigenous Africa is the holistic discipline of the musical arts. Mind management entails lubricating, de-stressing, exciting and assuaging the central organ, which marks and makes the categorically human sensibility. The focus of this discourse is the rescue mission of the unduly, ignorantly ignored indigenous musical arts knowledge pedigree, most essential for facilitating and overseeing sustainable community and nationhood. What is entailed includes governance policy and guidelines for empowering cognitive research, re-training open-minded and culture conscious knowledge givers, and embarking on necessary advancement initiatives that integrate essential literacy imperatives, and also the inclusion of compatible world music knowledge.

## **Who is Not a Musical Arts Educator?**

What does government bureaucracy and their mimic-minded music advisers really know, imagine and care about the subject field beyond imported, entertainment idea? African music is functional, an overtly diplomatic and purposive media tool; basically, a “humanning” knowledge field, a metaphor for mind wellness.

Disciplinary micro-specialization for ego-aggrandizement has resulted in some scholarship absurdities globally and afflicts classroom education in Africa. A generic specialization term for a person who imparts any kind of general or specialized knowledge in a subject to an organized group of learners is an educator. It appears absurd that a person should go through a specialist course on **how** to fancifully deliver, without being competently grounded on **what** substance to actually deliver, about musical sense and meaning for instance. Any specialist in music composition, performance, musicology, therapy, theory etc. who enables factual knowledge acquisition in a learning environment is automatically a musical arts educator/teacher/instructor. An African specializing in an area termed ‘music education’ should first be competent in the factual knowledge substance distinguishing any or all areas of musical arts knowledge envisioned for kindergarten to tertiary music learning levels. Otherwise, learners do get frustrated by the exotic sophistications of classroom music encounters where peddlers recite elitist pedagogies on how to know music, without sound creative, “performative,” or analytical expertise in the applied soft science phenomenon. The so titled ‘music educator’ who is sincere, may equally get frustrated teaching what is not authoritatively known. African indigenous pedagogic mode transmitted in actuality (interactive knowing), the substance about musical arts knowledge, which superbly discharged humanity-framed roles in traditional societies even in children’s autonomous (Campbell, 2007) categories. What contemporary Africa needs is advancement initiatives that must not negate, derogate or trivialize indigenous originations and pedagogies, which ensured that every normal African was a capable musical artiste. Such progressive praxis will introduce and consolidate the humanity imperatives of heritage in modernist knowledge propagation.

## **Humanity Merits of the Indigenous**

What functions did the musical arts discharge in indigenous societies, which will warrant its being taken into cardinal consideration in the building and

sustaining of a viable nationhood system in modernist Africa? The musical arts interactively socialized children and adults at age-gender/occupational/communal sites, instilling a culture's morality canons, while dispelling any anti-communal traits or behavioral tendencies; it psycho-physiologically nurtured all (children to adults) to cherish mind wellness and fellow-humanity (Blacking, 1976) conscience; it was applied to expressing group solidarity, cultural pride, social bonding, individuality integrity, and spontaneous instinct; it underlined, ordered, interpreted, and marshaled all accredited cultural events (procedure and activities) as a supernormal overseer of societal institutions; it policed discipline in the conduct of political and economic transactions as well as exercise of authority or followership; it managed conflicts and endorsed peace – a diplomacy agency; it lubricated and de-stressed minds in arduous life circumstances, such as physical labor or any other form of exertion; it instigated religious disposition in and out of routine religious observations, underscoring godly spirituality disposition in personal and public dealings; it signaled and celebrated birth as well as worthy death, accentuating joy and assuaging grief as applicable; it was the dependable mass media; it facilitated enduring knowledge acquisition in other areas of systematic knowledge propagation, also a memory prompter; as a divine, and thereby impartial, dispenser of justice it intangibly and supra-humanly disciplined public offenders (strategizing public mockery in chastisement), while acclaiming noble deeds and achievements; it was the medium for memorial archiving and recalling of a culture's historic knowledge; it evoked sense of community/companionship in instances of isolation; it was an overall soft science of healing, which regularly maintained mind wellness by lubricating and de-stressing; it was a soft science of immaterially inducing a state of altered consciousness, sedation, and a sleep transport; as a non-verbally manipulated vocal/instrumental medium it conjures irrepressible articulation of the truth; and, it soothed nature and living.

**Repeat for Emphasis:** Regeneration of heritage musical arts pedagogy, theory, practice, and “humanning” (sublime mind-forming) objectives are imperative strategies for instituting sustainable nationhood mindset as well as morality sensibility in modern Africa. A true musical arts knowledge giver must not perceive the engagement as just earning a living (mere jobbing); rather as an essential “humanning” mediator who enables qualitative psycho-physiological nurture– a humanizer. A facilitator of musical arts knowledge acquisition (African mode) should not encounter stress, because dispensing natural musical arts

knowledge is a relaxing, proactive (humanity service) discipline, thereby a self-de-stressing engagement. The mind is the engine hub that impels other body parts to activate and discharge their respective peculiar capabilities. In indigenous African knowledge acquisition ideology and pedagogy, **knowing (knowledge acquisition) essentially occurs in the doing.** Then reflective discourse or contemplative introspection, with literacy representation, in modern dispensation, can follow to hone knowledge already entrained in mind and body reflexes.

The objective of properly rationalized musical arts education, as per heritage design, should be to manage minds and proactively oversee discipline in societal affairs. A people-oriented governance bureaucracy should identify modern humanity problems, and legislatively empower the right intervention agencies that can effectively resolve them for the benefit of all citizenry. Indigenous musical arts is a “performative” intervention which has the essential capacity to imbue citizenry with positive minds in classroom education as well as in public education sites. Hence a sensible national education policy should install the proactive soft science as a compulsory “humanning” subject at all modern classroom education levels. Because the knowledge field was not at all conceived, designed or presented for flippant entertainment in any indigenous African culture, it accomplished the supernormal role of a society’s “ombudspirit.” It imperceptibly but resolutely sanitizes minds, thereby impartially performing its singular function of intangibly overseeing uprightness in societal affairs and morality consciousness. Unlike modern law enforcement organs, it publicly exposed and chastised any atrocious transgressions without any bias whatsoever. However, given the modern hazardous dispensations, the corrective modern practitioners as in African heritage practice, must be accorded protection from harm by any exposed offender of public morality who gets chastised. In tradition, the expert musician is sacrosanct, and is under supernormal oath not to tell a lie in “performative” utterances. Otherwise s/he would be super ordinarily punished. But s/he was resolutely protected from harm by community will and action.

There is need to emphasize that the first recourse in asserting African cultural integrity is stringent analytical introspection to identify viable Africa’s prestigious past that must be boldly re-instated. Then measures to combat and exorcise the current state of mimic mindedness that has been plaguing modern Africans will follow. Thereafter it will be possible to intrepidly activate homegrown initiatives that

will generate sustainable knowledge and material growth, which should accommodate modernity imperatives that accord respectability as a nation as well prestigious participation in the global milieu.

### **Positioning the Proactive Integrity of Africa-Sensed Musical Arts Education Ideology**

Under interrogation is the mental orientation of African scholars, teachers, and practitioners in modern musical arts education sites. The issue of who qualifies as a modern educator has been addressed. **Sequel:** Who is an actual music educator? Anybody who can competently implant grounded knowledge (knows what to teach) in any aspect of music as a knowledge field is a worthy music educator. **Recap:** Anybody who knows how (fanciful pedagogics) without competence in what (knowledge substance) to teach about any aspect of music is an imposturous voyager in the discipline. In other words, a specialist music educator (pedagogue) in an African classroom must first be specialized in the substance of at least one aspect of the knowledge categorically musical. Every specialist in all or any aspects of the knowledge categorically musical arts, who capably imparts grounded knowledge to learners/students, is categorically a music educator irrespective of fashionable modernist specialization as a certificated educator. Multi-specialization is already intrinsically an African-ness capability except for persons in whom the African knowledge genetic has been spliced off through modern religious and educational re-formatting of genetic mind.

Currently there are fanciful pedagogic inventions on how to teach music. Africa-sensed music education must be circumspect about such modernist pedagogic attractions. To start with, the indigenous African pedagogies that enabled mass, all-inclusive musical arts performance competence continues to baffle both foreign music scholars and their African mimic minds. Some of the fashionable modernist inventions (Dalcrose, Kodaly, Eurythmics, Orff Schallwerk, Suzuki etc.) on how to teach music are, as such, derivations of indigenous Africa's age old practical knowing pedagogy or otherwise fanciful modernist fancies. The pedagogy or methodology that enables knowledge acquisition in the musical arts was superbly, humanity-rationalized in indigenous Africa. The philosophy is that factual knowing derives from actual doing; and theory resides in a format that has become replicable in practice: **theory-in-practice** as different from the cosmopolitan scholarship **floating theory** some of which do not land. The former

informs systematic, all inclusive, practice, which marks all African knowledge originations and practices with little necessity for verbalization; the latter informs modernist theoretical fabrications that may or may never evidence actual practice. Musical arts education in Africa transpired as serious play (Mans, 2002), which implies stress-less experiencing. The African humanity principle in creativity and performance as sensitized by nature and cosmic experiences is that any natural species exists as different sameness, except in modern techno mass production. As such no two humans are precisely alike; in nature, nightfall or daylight occurs as different sameness; same for any vegetation species. African performance principle is that every known piece of music should be re-performed with individuality integrity by the same or different performers on every occasion. This furnishes the African functional aesthetic, which cherishes fresh impressions of the known. It also marks the philosophy of Performance composition and Individuality in Conformity, such that every performer of a known, systematically framed piece must demonstrate own interpretive genius, but not deviation, in re-enacting the known as per contextual contingencies. In other words, no human should be an exact copy of another such as marks modern African copycat mentality with respect to borrowing Western knowledge scripts without cultural rationalizations and environmental acclimatization.

This immediately invokes a brief examination of the terminological ambiguities that defeat respectful and cognizant perception of Africa's unique music philosophy, theory and idiomatic vocabulary. In scholarship/literacy dimension, research and literature in African music has been pioneered and dominated by Northern music scholars and sometimes "expeditioners"/travelers. Their inability to decipher the depths of Africa's creative logics and knowledge conformations as well as complex "performative" manifestations has resulted in mis/mal-interpretations of African musical arts knowledge field in literature. Such published inaccurate perceptions and, therefrom, misinterpretations have remained the prescribed texts, which fault education of Africans on music generally, and African music in particular. Music education in Nigeria, for instance has been misguidedly disabled by bureaucratic mimic officials who, to start with, are ignorant about the sense and meaning of African music. They brandish authoritative stance in determining education in collaboration with scholar-advisers who are ignorant experts (Nzewi, 2006) Hence education in African music has remained either totally excluded or partially accommodated in classroom curricular. When

accommodated at all, African music is flippantly contented and administered by poorly trained teachers who do not understand the subject phenomenon. One can venture to state that the entire educational policy and rationalization is in the stranglehold of ignorant experts who fail to recognize that to build a viable nation mandates the building of right-minded and competently educated manpower. Cultural musical arts philosophy and humanity principles are central to building the right-minds (Africa-sensed) that should run the African nation's affairs, internal and external, with competence and selflessness.

It is pertinent to alert African musical arts practitioners in educational practice platform on the violence of prejudicial and mis-interpretive terminological inventions coined and popularized by ignorant experts on African musical arts lore. Africans in research, scholarship, and education should expunge such false, mind-deviating terminologies from their minds and in classroom discourse. Thus, can they factually decipher, uphold, and propagate Africa's prodigious intellectual integrity and correct terminologies in the musical arts, instead of alienating learners' minds. African music theory and musicological rationalizations are very philosophically deep in theory and sometimes structural configurations. These have baffled exogenous minded researchers/analysts, and even modern transcription technology. Yet African music sensibility and logics are quite straightforward really, if one applies the indigenous philosophical insight that enables accurate perception and analyses. Sample interrogation of some of the terminological falsities, which some African scholars and teacher continue to parrot in literature and classroom sites follows:

**Informality vs formality:** Knowledge acquisition in indigenous African musical arts education sites is systematic, which enables replicable but variable procedure, which actually happens in modern classroom education. It is categorically formal, but with the African humanity philosophy pervading. The procedure is serious play (Mans, 2002) so as to obviate stress that is often occasioned by control measures encountered in modern classroom sites. The pedagogic forte is - knowing through interactive as well as self-discovery practice, and freedom to interrogate with spontaneous self-acuity. Durable, socializing knowledge is acquired in group interactive creativity, performance and interrogation which evokes amicable (playful) atmosphere. Basically, children's learning gatherings are autonomous (Campbell, 2007), generating own disposable

resources mainly. Adults do not interfere unnecessary. Children could outdo adults, while apprenticeship system is required for specialized instrument types.

**Cross rhythm:** Africans are not cross-eyed. Actually, cross eyed perception marks some foreign as well as local ignorant experts' interpretations of Africa's deep creative philosophy and structural configurations. The basis of metric motion in African music is the Pulse sense, often articulated in a low sounding instrument or voice as the case maybe. The inability to penetrate and apply the dualities in African creative philosophies intuited by nature and cosmos, is what resulted in cross rhythm insinuation. African music has strong, gendered, metric organization, primarily 12/8 (feminine emotion) and 4/4 (masculine emotion). In very rare instances an odd metric formula is encountered for specific humanity rationalization. What is "mis-termed" cross rhythm (two **against** three) is actually **Inter rhythm** (two **with** three) and occurs only in 12/8-time signature. Inter rhythm is a humanity principle of two individualities collaborating in lineal complementation. It is the misperception, which attempts to intrude 4/4 thought in a 12/8 metric order that occasions the "mis-perceptual" bogey of the cross rhythm terminological violence. Simply, inter rhythm is three crotchet beats sounding in synergy, but different tone levels, with two dotted crotchet beats in 12/8 meter. And it is easily performed by one person stepping the two dotted crotchet pulses with the legs while clapping the three crotchets.

**Irregular rhythm:** This does not exist in African music formulations despite scholars' transcriptional fallacies. African indigenous music and dance creations demonstrate unwavering **rhythmic regularity** within the consistent metric framework for a piece often marked by the pulse instrument (pounding the musical heartbeat). The invariably present pulse role is physiologically sensed as cohering pulse (regular beat essence) focusing and unifying contributions to group action in time dimension. Most of the time, when joining a dance, one starts by first stepping the felt or pounded pulse beat before diving into own choreographic expressions stimulated by the music. In modern literacy transcription exercises, the advice is to consistently tap the pulse beat (commonly the value of a crotchet). This enables accurate capturing of the differentiated rhythmic configurations of ensemble role players. African ensemble components (instrumental or vocal) normally play roles, not parts that yield the microform of Ensemble Thematic Cycle (ETC). Part playing



(individuality subordination to a principal) is a Western feudalistic social order transferred to classical music conceptualizations.

**Additive rhythm:** This is another misperception of the consistency in the recycled thematic identities, which constitute an Ensemble Thematic Cycle in 12/8 or 4/4 meter. This however, makes allowance for the individuality-in-conformity theory of extemporizing on own theme within ensemble community consciousness. (An African music ensemble is a family of role players – mother, father, siblings, baby and complimenting extended family.) The ensemble roles of the steady Pulse and Phrasing Reference instruments in an ETC for a piece; mark the regular metric consistency. There may be “aleatory” musical doodling indulged by an individual in private musical living. Otherwise public music making emphasizes steady pace within regulating metric framework. The additive rhythm jargon is just misperception of the rhythmic elaboration of a consistent thematic statement that must not disrupt metric order.

**Repetition:** This is a powerful soft science of strictly recycling a short melodic “topos,” which could induce a state of altered consciousness or sleep, depending on circumstances. In ensemble family (ETC) it is the baby role played on a sharp instrument, which subliminally focuses the attention of every participating ensemble component/role. Ordinarily repetition is central to embedding significant message themes in people’s minds and reflexes worldwide, as in modern media advertisements for instance. Repetition or re-circling (the duality of re-cycling) actually marks classroom teaching routines, a pedagogic technique that embeds key lesson points in memory. The full discuss of the duality philosophy cum humanity essence of repetition as re-circling theory and its re-cycling duality have been fully explicated elsewhere (Nzewi 1991)

**Master musicianship:** African indigenous terminologies in the musical arts discourse do not reckon with master musicianship in performance organization. Rather, **mother musicianship** (specialist/leadership expertise), **mother instrument** (ensemble leadership) and **mother voice** (stabilizing harmonic voice) are established in indigenous terminology. Actually, African music is cherished and regarded as a woman (Nzewi and Galane 2005)

**Polymer:** Every African music piece in public space has a single metric frame, either 12/8 or 4/4 all through its narrative or macroform performance. It may become necessary to cadence in one meter, and immediately introduce a new piece in another meter without significant closure. It is absurd to imagine or encounter a singular piece of African music employing two different meters simultaneously as implied in cross rhythm. As such the idea of polymer is the analytical misperception of the analyst scholar. An indigenous piece of music must always start and end in the same meter irrespective of individuality in thematic variations allowed every individual ensemble role. The exception is the Phrasing Reference role, which never varies its repetitive topos for it functions to help other ensemble role performers resolve their extemporizations.

**Solo-chorus:** This is not a humanity rationalization of an African thematic structure, from the African communality philosophy and creative perspectives. African cultural systems are underpinned by a community-comes-first ideology (communality principle). An individual was never rated above community. Rather an individual could emerge and be recognized or installed in the context of an established community platform. Should the community bastion be withdrawn, a flamboyant, self-exaggerating solo player could collapse. African “performative” ideology in the musical arts recognizes **chorus-solo** order. This terminological order tames the mind and attitude of soloists who are recognized to emerge within ensemble formulation. The role of the mother musician is a different equation where the knowledgeable expert/manager of a specialist ensemble family has the specialist role of marshaling an event scenario (macroform) narratively but riding on the platform of a recurring Ensemble Thematic Cycle (microform). The mathematical essence (the Lowest Common Multiple of the different thematic lengths constituting a composite ensemble theme) is the microform of a piece. This is the basic identity of a piece, which is normally re-cycled by other ensemble role-players for the duration of the Mother musician’s narrative form composition (macroform) of an event music.

**Harmony:** The African indigenous harmonic system is basically a philosophy of complementing individualities. It is a principle of **matching** melodies (themes) in a **lineal** dimension while conscious of the vertical cultural concord. Every culture member has intuitive sense of the culture’s vertically concordant sounds. The complementing themes in Africa’s horizontal harmonic philosophy do not need to

be of equal length. But every theme has its peculiar integrity although sensitized by the leading voice. A piece must have a common Starting Point, and a neat cadential formula – sense of closure.

**Percussion (Rhythm instrument):** African drums and other tonal instruments have been wrongly classified in literature and modern education as playing percussion. Persons misled by such erroneous presumptions then set out to play the drum without tonal sensitivity, producing percussive sound for mere excitation. The typical African drum (membrane or wooden), the bell (single, double or quadruple) are conceived and played as toned (subtly pitched) instruments. Like many African knowledge constructs, the drum commands deep and surface levels of perception and affect/effect. For a keen ear African drums play tunes - terse melodic themes, often as speech surrogate. The exact pitches are easily located on the piano or any melody instrument. Hence, as indigenously conceived and constructed, we classify tonal drums as “**melorhythm**” instruments. At the deep level they are also crafted as soft science instruments: the natural, robust/raw sonic vibes heal body tissues. “Melorhythm” instruments play “singable” tunes, or musically talk as desired. The fact of striking with hand or sticks does not mean producing percussive sound. After all, piano keys are struck with fingers. Drum singing features in African music, emulating the tone levels of the drum as need be.

**Informant/Respondent:** It must be noted in field research that the investigating scholar is dealing with an indigenous expert as her or his **mentor**. If the researcher already knows the subject of investigation, why at all go to the field to investigate it? It is arrogant, in fact an insult, for a scholar/researcher/educator to label the **Cultural Expert-owner** and inventor/performer of any knowledge an Informant//Respondent. Unfortunately, modernist, copyright laws cede entire royalties from a research publication to the scholar-researcher excluding the inventor/exponent, thereby expropriating the culture owners’ authoritative copyright entitlements intellectually as well as economically.

**All inclusivity ideology:** The fact that there was no reason to indulge elaborate thematic statements in indigenous music making activities is because of the creative ideology that mandates all-inclusivity participation in creativity and performance ventures. This implies that the length or tessitura of melodic themes

must not be unnecessarily wide and must accommodate the voice range and competence of virtually all citizens. This is the all inclusivity maxim and theory that derives from African creativity cum performance ideology. Nevertheless, there have been African individuals who can demonstrate a natural voice range of up to three octaves in solo celebrations of special innate capability.

**Engaging with traditional episteme:** It is becoming increasingly very rare to encounter true bearers of tradition knowledge who have not become mentally deviated from factual explication of the cultural lore they still represent “performatively.” Foreign religious dogmas and other forces of modernism condemned, and then suppressed original African intellect and knowledge creations out of ignorance, prejudice or sheer greed. Contemporary Africans, even in villages, have become intimidated by these condemnations and mal-interpretations of their heritage practices. As a result, original African minds have become eroded and expunged. Some of the time the indigenous knowledge has become expropriated for fanciful re-inventions, which get exported to Africa as new, external products. Intending African scholar-researchers must be circumspect and could be lucky to identify still original cultural knowledge owners/experts/performers whose explications of what they do (sometimes still correctly) has not been counterfeited by religious or other modernist mental condemnations, and from there indoctrinations and erosions.

**Mistake:** Educators in Africa must be wary of the bogey of “mistake” especially in “performative” sites or knowledge interrogation/intercourse/expressions. The defeatist term, mistake, is invariably used to intimidate originality and suppress the integrity of learners or juniors and even selves, when the unexpected occurs in knowledge exploration sites. From the African indigenous pedagogic perspective what is ordinarily condemned as mistake is often regarded as a divine sign – a possible alternative to the known or expected, which if open-mindedly explored, could yield new, desirable outcomes. It is a lesson from the African traditional approach to child-upbringing. Children growing up in traditional ways have very strong investigative (self-discovering) acumen and impulses. They intuitively explore and experiment with the prognosis of an occurrence or a seeming deviation from the norm in practical, interactive knowing situations. Modern learners who still retain explorative spirit, must be encouraged to experiment and be original in classroom situations. In musical arts

lessons, learners must be urged to independently engage in group creativity, performance, interrogation and reflective assessment interactivities. Mistake in reproducing written and patented materials is a different matter, although original querying must be accommodated for interrogating even published classroom resource materials.

**Quantitative fancy:** “The mind is a bag; only the truths and falsities the owner of the bag decides to offer can be known” (African adage). Hence quantitative questions, answers, and analysis in research posing are mostly scholarship fallacy. To succeed, for instance, lawyers have become liars; otherwise why do the borrowed modern legalities require that determining the only one truth about a court case could juggled and adjudicated from the junior magistrate court to the final Supreme Court of Appeal, as brilliant lawyers plead and lose, or gain in arguments over an elusive truth. Yet litigants swear to speak the truth, “so help me God”. Qualitative research, on the other hand, is human as it more easily elicits the truth depending on the genuineness of the researcher to evoke the right atmosphere and trust of cultural knowledge exponents, for instance. Because of the indigenous processing of music as a divine phenomenon, spontaneous vocal music coerces uttering the truth. Hence the indigenous adage that you cannot tell a lie while singing, (you could joke on site). Spontaneous performance of serious (event) music (performance composition) induces a measure of altered consciousness that transcends ordinary state of being and talking. Hence the specialist (mother) musician transacting societal events transforms into a divine operator while in action.

**African pedagogy:** Contemporary classroom music education normally transpires as the parroting of abstract fashionable theorizations of musical arts episteme and formulations. African pedagogy commands the interactive actualizations and interrogations of knowledge based on established formulae, codes and idioms (theories manifesting in practice). The practical, interactive “performative” creations and mutual interrogations of knowledge themes embed them in memory and body reflexes – psycho-physiological embodiment of theoretical facts. Thereafter, automatic recall of the experienced knowledge matter becomes possible with situational interpretations. Indigenous Africa recognized and regulated that doing is knowing; theory that is explicit in “performative” sites is

different from the elitist scholarship flamboyance of floating theory, which may not land in actual human experience.

## **Conclusion**

Indigenous musical arts was rationalized as a mind taming and healing knowledge lore. It exceptionally managed the conduct of societal systems in indigenous culture groups, obviating the recession of original mind and fellow-humanity conscience that enable economic recession. If properly advanced, harnessed and proactively applied to reverse the prevailing crises of cultural amnesia and intellectual subservience overwhelming the mentality of governance as well as the life orientations of both the elite and the masses in Nigeria and Africa, enthusiasm to build a viable and humane modern society will surge.

Currently, all levels of education are the site to launch such a recovery crusade in all spheres of national life. The tough venture, driven by indigenous musical arts policy could transform Nigeria into a fellow-humanity conscious, and thereby, stable modern nation. A true educator must have the confidence of subject expertise and must demonstrate fundamental cultural integrity. S/he is different from a title impersonator, a puppet mind who merely parrots undigested knowledge imports, whether culture-compatible or fancifully abstract. S/he is of negative consequence in prosecuting the African culture advancement imperative, which will accrue human dignity to modern African at home and in global milieu. It must be understood that learners are intelligent at any age. They arrive in the world with the latent, genetic cultural knowledge imprints to offer reliable opinions in educational interaction sites. It is adults as well as modernist environment that splice off the genetic cultural intelligence and morality instincts of children with modern control measures that intimidate intellectual capacity and exploratory spirit.

Economic recession has, because of pervasive “economania” syndrome, induced recessed human conscience among the few in privileged positions in the country; the middle class suffer recessed interrogative will power as they battle to join the upper class; while the underprivileged majority masses incur recessed sense of national/cultural belonging, and cannot muster and launch corrective presence. Humanity conscience and consciousness in public affairs has become a mirage in the world. Culture conscious musical arts propagation can redeem

Nigeria from the devastating mimic mentality overwhelming governance policies as well as followership life imaginations. This exordium positions classroom education as a key factor that can make culture-sensed impact that would spark recovery of recessed national integrity and accord economic and life security for all.

## References

- Blacking, J. (1976). *How musical is man?* London: Faber and Faber
- Campbell, S.C. (2007). Musical meaning in children's cultures. In Bresler, L. (ed) *International handbook of research in art education*, 147-161
- Mans, M. E. (2002). To Pamwe or to play: The role of play in arts education in Africa. *International Journal of Music Education*, 39, 250-64.
- Nzewi Meki (1991). *Musical practice & creativity. An African traditional perspective*. Iwalewa Haus: University of Bayreuth.
- Nzewi Meki & Selo Galane (2005). Music is a woman. In Chris Walton & Stephanus Muller (eds) *Gender and sexuality in South African music*. Stellenbosch: Sun Press. Pp 71- 79
- Nzewi, M. (2006). Growing in musical arts knowledge versus the role of the ignorant expert. In Mans, M. (ed.) *Centering on African practice in musical arts education*. Stellenbosch: African Minds, pp. 49-60