

SASRIM CONGRESS 2007

University of the Free State, Bloemfontein, South Africa,

23 - 25 of August 2007

Theme: "Musics, theories, practices: Focus on South Africa"

Paper: *Africa-sensed research methodology for re-kindling the performance of social-psychical health among South African children.*

Professor Meki Nzewi, Department of Music,

University of Pretoria, South Africa

Abstract

Indigenous musical arts of Africa coerces psychical health from early upbringing. Children's musical arts was philosophized, theorized and applied in indigenous African societies to transact:

- Compatible moral conduct and civic attributes
- Coping with deleterious psychological experiences
- Sharpening creative imagination
- Stimulating spontaneity
- Priming humane spiritual dispositions and sense of community
- Performatively inculcating a society's codes of civic responsibility, and
- Generally socializing psychical wellness and other-consciousness

Between 2002 and 2004 the National Research foundation (NRF) of South Africa funded a research project, "Mother's Milk; Mother's muse" aimed at systematically re-instituting the above cardinal objectives of the children's musical arts in South African school locations. The ultimate objective was to rekindle the innate musical arts knowledge of the school children through engineering creativity and performance, and from there capacitate theory and practice driven musical arts experiencing in joint school-community sites. Children's musical arts mini-festivals were researched, organized and staged in 10 schools representing different culture groups in South Africa. The festivals were videotaped for research studies. The intensity of the school children's participation emphasized the need to establish children's performance arts groups in pilot schools. Two specific genres, folk tale dramatization and *Maskilane*, were identified for possible development into children's television musical arts theatre series created and performed by children for local and international children and adult audiences.

The paper will argue that the modern doctrine of representing the objective of the musical arts as sheer fun, entertainment and competition is deleterious to psychical-spiritual health and life orientation of, particularly, young people. Psyching salubrious social, civic and humanly dispositions was a primary role of the musical arts in indigenous African cultures. The contemporary musical arts philosophy, theory and practice in and out of classrooms should continue to strategize such humanning and societal objectives.

Africa-sensed research methodology for rekindling the performance of social-psychical health among South African children

By Meki Nzewi

**Feed a child's body with sweets
The body will grow flabby
Feed a child's mind with frivolity
The mentality becomes vacuous**

I

Framing research in Africa's indigenous knowledge systems

Who is a researcher? Research is not an exclusive prerogative or capability of persons who have undergone modern academic courses in research methodology, the sophistication of which to some degree disorients and distorts research insight.¹ Knowledge research, invention, theorization and experimental processing, also knowledge empowerment, modes of advancement and dissemination marked African human civilizations before the advent of literacy, and long before contact with the world outside Africa. Unfortunately the unique intellectual constructions and research protocol that marked indigenous Africa's mental civilisation have totally eluded, and still elude modern academics, scholars and policy makers who become devotees of exogenous intellectual paradigms and knowledge inventions.

Research disposition should be inculcated from early modern education as was prioritized in African indigenous education philosophy, methodology and practice. Insightful understanding of the manifestations of Africa's indigenous mental civilisation compels taking into account the indigenous research perspectives, analytical orientation and methodology. Exclusively extraneous mindsets, theories and scholarship regimen could inhibit perceptions of the indigenous philosophical, epistemological and creative regimen that ground African knowledge inventions and practices. The published results thereby seriously misrepresent the creative intentions, intellectual framing and performative imperatives of African indigenous musical arts system, for instance. Indigenous knowledge owners and practitioners should ideally be partners in research, and not mere respondents. The goal of research should include empowering contemporary indigenous knowledge owners and practitioners to re-affirm the integrity of heritage, which should be the cardinal foundation for authoritative advancement and creative sustainability. The outcome of people-oriented academic research becomes more humanly relevant when it includes the inheritors in the perpetuation and propulsion of knowledge without prejudice to often, esoteric research publications. Dissemination of research outcomes would then make palpable impact in public sites, particularly that of the practitioners and owners.

The intangible-tangible continuum Indigenous knowledge research and practices prioritized intangible, enduring outcomes that include other/community consciousness, salubrious spirituality and the humane disposition accruing. The modern world's obsession with knowledge inventions that prioritize tangible, materialistic outcomes often disable humane instincts as well as imperceptibly incur mental and physical health disabilities. Criminal actions are the tangible

¹ See Nzewi, Meki 2007. *A contemporary study of musical arts – informed by African indigenous knowledge system, Volume 4, Illuminations, reflections and explorations*, Chapter 1: "The lore of life".

outcomes of a spiritually deceased and thereby conscienceless soul. Non-disposition to criminal actions is the intangible, qualitative outcome of a spiritually sublime soul, such as the humanity-imbuing musical arts nurtures. Intangible research outcomes in the Humanities and Social Sciences are the humanizing imperatives that are not normally taken into conscious or statistical reckoning in the modern enchantment with the material, quantifiable, and the sophisticated or puristic.

The objective of research in indigenous Africa is to generate intangible as well as tangible outcomes. Modern research engagements need to take into serious account enabling, sustaining and monitoring the intangible benefits. If any knowledge subject is worth researching at all then it must have humanizing merits, contribute to qualitative living in contemporary experiences. The intangible research aspirations in the indigenous knowledge sector should include:

- Affirming the cultural-intellectual integrity of the indigenous knowledge inventors and practitioners, and ultimately the culture owners
- Engineering emotional security and salubrious psycho-physical health
- Engendering fellowship and communalizing research knowledge
- Ensuring continuity and advancement of heritage
- Inculcating creative culture in all –who is not born creative?

More persons would thereby be motivated to replicate or engage with the cultural knowledge practices that foster group cohesion and intellectual as well as skill empowerment as appropriate.

The current academic research template The presumption persists that whatever is invented and practiced in the human and societal systems of the northern hemisphere should be automatically transplanted into Africa to demerit and demise the African knowledge ecology. This has resulted in dysfunctional research paradigms, developmental ideologies and educational programmes implanted into African consciousness. Most scholarly researchers are informed by only partial knowledge about Africa. The involved modern Africans then become incapacitated to contribute original intellectual contributions and human-cultural presence in the global knowledge emporium. Research theories, methods, procedures and rewards currently entrenched in the academia, particularly in the Human, Health and Social Sciences in Africa remain mainly the knowledge inventions and transactional modes designed for the knowledge ecology and transactional modes of the northern hemisphere. Otherwise, they are the sophistry of self-arrogating, exogenous minded pseudo experts on the African mental civilization and cultural manifestations. The outcome of research undertakings or practices based on such disabling theories and methods, irrespective of the honesty and open-mindedness of the African and non-African researchers, invariably mal-represent African indigenous knowledge lore. Thus erroneous tools and paradigms that misinterpret uniquely indigenous intellectual phenomena have been invented, imposed and perpetuated in current education, research and polity agendas. Learning materials and curricular guidelines, governance policies, polity practices as well as regulations, administering of international aids, knowledge empowerment initiatives, cultural development projects etc., that rely on the superficial perceptions about Africa's knowledge conceptualizations invariably achieve partial successes. Others become outright failures, and thereby promote psychologically-culturally disorienting education and mentality.

African mental culture manifestations are grounded on practice-driven epistemology; systematic and scientific research procedures, humanning objectives as well as rigorous practical evaluations. The extant practices and artifacts are, therefore, results of knowledge advancements that have been tested and updated over centuries of human habitation and intellectual industry in the African continent ever before contact with any exogenous knowledge systems and human practices. The theoretical framework and systematic procedure experienced in performatively processed knowledge acquisition become ingrained and normative. Literary knowledge processing and

documentation is only one mode of knowledge preservation and dissemination, albeit not as insightful and factually dependable as the interaction mode.

African musical arts system relies on memory, visual as well as symbolic preservation. Absence of modern writing and classroom processes does not, therefore, automatically invalidate systematic theory, replication framework and formal learning procedure. The symbolic and interactive knowledge dissemination is factually verifiable, and effectively ensured the perpetuation and advancement of African knowledge template over historical time. Verbal and written discourse modes are quite often verisimilitudes. Literary tools do, however, enhance the indigenous methods of preserving and disseminating knowledge.

Codes for human interaction and knowledge transaction could be culture-peculiar without prejudice to correspondence with what obtains elsewhere within or outside Africa. Some of the time what we think we see or hear is only a virtual impression of the actuality. When mental perception is jaundiced, visual or auditory appreciation becomes superficial, prejudiced and thereby warped. Only an honest and properly cognitive observer/researcher will perceive the image or sound beyond the surface, or read the underlying meaning informing a seemingly obvious African knowledge expression or practice.

The issue of scholars arbitrarily formulating creative and structural sense of African musical arts elements has serious consequences for African musical arts education, research, practice and sustenance. Idiosyncratic inventions of notation systems, for instance, could misrepresent as well as ghetto African musical arts thought system by making creative elements and conformations such as melody, rhythm sense, metric organization, performance dynamics, pulse feeling, and ensemble coordination appear queer or unconventional. Such fanciful inventions pose two or more parallel notation systems that students and performers have to grapple with simultaneously in modern African musical arts education. Brilliant inventions, which are extraneous to African musical arts intellection and logic could be commended only as academic ventures that might have been informed by genuine concerns not to cast Africa in exogenous mental molds that are also appropriately African. The conventional staff notation for representing pitch and rhythm of tunes, vocal and otherwise, captures the African musical sensibility. It is fluid and idiosyncratic in interpreting mathematical conformity with individualistic flexibility as per African creative as well as performance philosophy. Situations may arise where the peculiarity of specific instruments and the nuances of the sound produced, for instance tone level of drums versus pitch, warrant a new system for denoting such Africa-peculiar concept of the melodic. Otherwise, an African melody is not abnormal or mechanical. It conforms the same fluid elements of rhythm and pitches as any European classical melody, and the globalizing ideology is served better by common representations for common human ideations and practices.

What is critical for factual and sensitive research outcome is not the human-cultural origin of the researcher, rather the attitude of mind. The general caution is that fanciful theorizations or extraneous knowledge formulae could prejudice or inhibit in-depth cognition and perception of indigenous knowledge intellection.

Under interrogation then is the presumption that modern scholarship theories and methods designed for, and applicable to the Western human history and knowledge systems are automatically adequate for Africa. Lack of due rationalization or sensitive adaptation has so far mocked the results in modern education and scholarship literature, modern polity practice, sophisticated humanning/moralistic doctrines, modern religious jingoism and social-economic practice cynically termed developing contemporary Africa. As a result, modern Africans anywhere become humored mental slaves, pitifully ignorant about their cultural mental genius and knowledge authority; also what they uniquely represent that could empower humanity in the so far, domination-oriented globalization doctrine.

Pointers to African-sensed human and social sciences research

Theoretical premise The African indigenous philosophy and theory of musical arts creativity and performance have points of departure from the philosophy and theory of European classical music that currently form the dominant framing framework for intellectualizing, researching and studying African musical arts. There are definite and distinct differences with respect to creative philosophy, humanistic inspirations, aspirations as well as applications, formal logic, compositional theory, grammar and procedure, also developmental ideology, concepts of the melodic and the harmonic etc. In the African indigenous music milieu these are human/community-grounded, and determine as well as order creative conformations and performance practices. The indigenous paradigms are contemporaneously viable and a matter of greatest moment.

Mental preparation Culture-sensed field research must recognize that the expert indigenous African creator-performer normally may have no need to verbally elucidate creative thoughts and processes outside performance needs. And yet there is adequate indigenous creative vocabulary and terminology as well as systematic creative formulae. Field technique and data collection should be sensitive to discerning what the expert is explicating in practice, and not rely on what she is constrained to articulate as per the other-suggestions of the modern researcher. Quite often the obtrusive or arrogant scholar-researcher's intervention could compel the authoritative knowledge owner to mis-present the fact about what she systematically and formulaically creates as well as performs.

Field equipment The modern audio/visual research equipment only record partial data in the African musical arts creativity and performance matrix. How and when to use them become critical. When they are distracting, as is often the case, they inhibit rather than promote normal creative inspiration and procedure. The field data would then only be virtual impressions, and thereby a misleading basis for determining how and what the African creative personality rationalizes.

Research procedure Human beings in Africa have so far been treated as curio guinea pigs or zoo specimens in humanities and social sciences research mentality - the same object-status as the medical and pure sciences accord experimental guinea pigs. And yet humans, including African humans, are not predictable, insensitive objects, non-reflective animals or programmed robots. Research interaction cannot be exactly pre-prescribed. The researcher must be empathetic or would, otherwise, collect faulty data with or without technological support. Spontaneity and adaptability to contingencies on the part of the researcher should be further enabling attributes. What can be known about a person depends on the tangible and intangible variables of the encounter, not what we imagine that the person should be like or behaves like prior to actual, empathetic inter-personal interaction. A researcher seeking the truth according to the indigenous knowledge system cannot then adopt too objective and detached stance in interactions with the knowledge inventors/owners/practitioners.

Library research. This is important, but should not necessarily precede the elicitation and establishment of the facts articulated or performed by the authoritative carriers of knowledge. A researcher needs to approach the human subject of research with a mental disposition to be enlightened by the authoritative knowledge practitioners or living archives. The young researcher also needs to be encouraged to gain the discipline of independent thinking that is often compromised by brainstorming, and being brainwashed by published literature prior to field knowledge acquisition. The views and opinions expressed in published literature are secondary in factual weighting to those of the creators and performers of knowledge. The person carrying the load knows and feels its weight better than an observer, no matter how empathetic.

II

Mother's milk; mother's muse

The arguments above seriously interrogate the public morality, human conscience, humanning objectives and theoretical placards that underpin current research agenda in the academia and industry in Africa. Hence the research project, **Mother's milk; mother's muse** that we embarked upon in 2003 was decidedly motivated by humanning and psychical health immediacies in South Africa. The Indigenous Knowledge Systems of the National Research Foundation (NRF) of South Africa funded the applied research project that relied primarily on indigenous African epistemological practice. The project set out to conduct a "Comprehensive study, documentation, resuscitation *cum* re-motivation, and performance re-orientation of the indigenous children's musical arts of South African cultures". The research project was conceived to kindle interest among South African children of all culture groups in performing cultural-intellectual identity as well as cultural interaction, which invariably engenders social-psychical wellness.

Problem and motivation The project proposal argued that the on-going trend in the upbringing of children in South African cultures, urban as much as rural, is such that sooner than later children's musical arts practices could disappear with the profound human values entrenched. The young acquire abiding life education and intellectual enlightenment in most fields of knowledge through active participation in children's musical arts. It as such constitutes critical classroom methodological strategy for inculcating knowledge in many disciplines. The indigenous model has been supplanted by foreign, plastic and mentally disabling alternatives that dehumanize children because they promote dissociation from cultural values, subvert civic and moral virtues as well as cause mental insecurity. Loss of cultural pride results in mental enslavement and the associated deviant dispositions from early age. This current trend is detrimental to the affirmation of original African intellectual integrity and positive human identity.

The applied research project posed the following questions:

- Is it possible in the overwhelming scientific-technological global trend to bring up humanely sensitized children when their early nurture and virtue orientation are of "synthetic" and "cow milk" metaphors?
- Do the television and other modern recreational *cum* vacuous entertainment programs for children really engender the cherished cultural values and virtues of the ethnic populations of South Africa?
- Do such modern as well as foreign-modelled alternatives foster any inter-group communions that would promote inter-cultural understanding and the national cohesion imperative of South Africa's nationalistic ideology?
- Do the preponderantly exogenous social-cultural images and consumer mentality being foisted on South African children through classroom education and mass media nurture humanely disposed and psychically healthy citizens?
- How come then the disabling social ills that plague contemporary African societies such as the AIDS pandemic, unmarried parenthood, street children, urban criminality and other social vices, which are engulfing the young and the old alike.
- Does the exclusive reliance on foreign-modern education ideology, disciplinary and corrective models exacerbate or reduce the crises and trauma of social-mental insecurity?
- Have we given up, or can we apply the age-tested and effective agencies for coercing societal and moral conscience such as the indigenous musical arts that have the capacity to contain social ills and human deviations. The indigenous musical arts remain viable remedial options in the disquieting modern dispositions and societal ills?

The theoretical premise of the research project proposed the resuscitation and sustenance of the indigenous model of inculcating societal conscience and humane living, which the children's musical arts constitutes, as an effective programme of action that is of the moment. The implementation strategy would take into account the modern structures and imperatives such as the classroom, community performance forums, television, and modern live stage.

Objective 'Mother's milk; mother's muse' was then a comprehensive and multi-faceted reorientation research project designed to re-ignite the performance of social and psychical health among school children. It was also conceptualized to give contemporary relevance and creative advancement to the indigenous children's musical arts practices of all the culture groups in South Africa. The objectives of the research project included advancement re-orientation that would develop theatre arts materials from the indigenous models to be acted by children for stage and television series and serials. The effect of modernization and globalization on indigenous musical arts creativity and practice would also be studied while the contemporary artistic trends in children's games creations would be identified, recorded and appraised.

Thrust and Projected Outcome The thrust of the research and re-orientation project prioritized intangible humanizing outcomes such as imbuing benign spirituality and civic-moral virtue dispositions. The following concrete outcomes were also envisioned:

- Study documentation that would result in an annotated encyclopaedia with transcriptions of children's musical arts of the cultures of South Africa
- Scholarly papers and learning texts for education and cognitive appreciation of the Africa's indigenous musical arts knowledge system that are viable
- Informed scholarly publications on indigenous knowledge formation for general as well as specialist reading interests
- Development, creation and production of contemporary children's musical arts theatre for live stage and television series/serials featuring children actors
- Re-motivation of community musical arts creativity and performances of strong cultural value, and with strong nation building impact for recreational education purposes. The creations will build-in current human and national issues such as basic psycho-physical health awareness and practices, family values, spirit of sharing, other-respect, self enterprise etc
- Annotated video and audio archive of children's musical arts heritage
- Regeneration of interest in the oral-practical continuum of South African indigenous knowledge heritage in the musical arts, particularly in the rural and township communities, leading to the motivation of creative continuum
- Involvement of parents and guardians in the moral-civic education of children and wards outside the classrooms thereby enhancing family bonding
- Sensitizing research attitude and developing human resources at grassroots level among teachers and learners
- The production of indigenous research-sensitized scholars who will earn postgraduate degrees through participating in the research
- Musical arts items from South Africa, including cultural and contemporary variants, will be collected, transcribed and annotated for the use of researchers, writers, composers and educators.

Project Strategy and Plan The project focused primarily on indigenous musical arts creations for children between the ages of one and twelve. Attention was also given to adult recreational and personal musical arts types, which the children were guided to simulate because of the cultural as well as the moral values content. The study of factors of trend and change entailed would inform the

strategies for national as well as cultural identity formation that the project publications as well as performance re-orientation initiatives would address.

The plan and scope of the research project recognizes that a sustained research undertaking that involves the same participants in phased, progressive stages of activity entrenches strong skill cum knowledge capacity building, unlike one-off research sorties. Thus the project was comprehensively argued in four sequenced phases, over four years, in order to motivate self-generated continuum of creativity, research and practice among the children owners and practitioners of indigenous knowledge heritage. Participants in the projects would then constitute human factors of advancement that would generate multiplier effect in the envisaged creative-continuum of indigenous knowledge heritage in African generally.

Phases 1 and 2 of the project entailed determining the research locations and resource persons who as Musical Arts Action Research Team (MAT cell)² members were first trained to function as key, on-site research personnel. In 2003/2004 the re-creation and performance of cultural art performances that the MAT cell researchers/motivators resuscitated in various community/school sites were staged and recorded during mini-festivals in 10 school locations representing eight South African culture groups. There was documentation of background information. Over 30 hours of performed field data were video-recorded and transferred to VHS and DVD.

In 2005 I motivated continued funding by the IKS/NRF for Phase 3 of the already approved project. Phase 3 will:

- Engage postgraduate research fellows to assist with studying and annotating the field materials
- Establish a culture of South African children regularly performing their indigenous musical arts heritage at schools and communities in order to engender psychical health as well as transact social bonding. This would compel the setting up of standing cultural arts performance groups in the participating schools as pilot sites. Further children's musical arts festivals would then bring together participants from contiguous schools and culture groups to interact and share cultural heritage as intellectually stimulating creative as well as enriching interactions
- Produce research literature for publication in journals as well as write school textbooks in the musical arts deriving from the indigenous knowledge lore of Africa
- Negotiate possibilities of producing television series and serials deriving from dramatically engaging children's indigenous musical arts types already identified, and which will empower children as skilled contemporary performance artistes and culture exponents.

Unfortunately the continuation of the research was aborted and killed by a new leadership of the Indigenous Knowledge System section of the NRF with the following:

- "There is no systematic approach to the research
- The conceptual framework for this project is poor
- The research problem is not well stated
- The methodology is not clear because the conceptual frame work is weak
- There is no review of literature that would have assisted in the conceptualization of the problem"

The above reasons fronted for aborting the continuation of the project are puzzling considering that the original comprehensive proposal was approved on the merits of its systematic research

² See Herbst, A and Nzewi, M, 2007. Musical arts education in Africa – A debate, in Meki Nzewi: *A contemporary study of musical arts informed by African indigenous knowledge systems, Volume 4: Illuminations, reflections and explorations*, chapter 9 pp. 172-198. Cape Town: African minds for the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA).

procedure, conceptual framework and problem statements, as a practical research project to be phased over four years. Obviously the arguments grounding the original conceptualization already highlighted in this discourse were ignored, and the already sensitized children's enthusiasm to perform their culture was killed. This is a testimony to the danger of jaundiced and exogenous-minded perception of what should constitute publicly beneficial scholarship and research mentality, also mind-enriching study and advancement of the indigenous knowledge systems of Africa.

Nevertheless two fascinating indigenous music-drama genres, the story telling theatre and *maskilane*, were particularly identified as having strong potentials for advancement into children's television theatre series that would be performed by children for local and international audiences. *Maskilane* is a spontaneous children's monologue drama, which, among other values, is a psychical healing theatre for both narrator and audience. It is a serious, spontaneous children's drama that critiques societal issues, and purges children of psychical injuries they experience in social/family life. Inanimate objects such as stones are the symbolic, fictitious characters confrontationally interacted, reprimanded, praised or punished as the case may be, by the monologue-dramatist. The dramatic style is evocative, deploying vocal, facial and gestured dramatics in the stage business of interacting the personified stone-protagonists.

The lesson of the scenario argued above is that applying exogenous theories to argue or research the already theoretically grounded African indigenous knowledge systems is insidious. Indigenous Africa perfected the methodology of experiencing theory through performance. Practical knowing anchors knowledge enrichment and theoretical enlightenment. I have already argued that practice-intensive indigenous musical arts engineers enduring psychical health and humane dispositions for both children and adults, and was not conceived or intended as sheer fun or entertainment in original indigenous conceptualizations. Hence the modern doctrine of representing or promoting the objective of the musical arts as sheer fun, entertainment and competition inflicts injury on the psychical-spiritual health as well as life orientation of, particularly, young people. Psyching salubrious social, civic and humanly dispositions was a primary role of the musical arts in indigenous African cultures, and needs to mark the outcome, albeit intangible, of contemporary research and educational goals. There is scant health value in the imported notions of the musical arts being fed to African children in the classroom and home sites as sheer entertainment and vacuous fun. I further argue that what is imperative in contemporary Africa is scholarship research engagements that address as well as transact critical human issues in the public milieu. The research and professional aspirations of academics and researchers should eschew the enclave-mentality that prioritizes self-serving interests. Scholarly research engagements should strive to demonstrate practical allegiance to serving the overall public good.

The above arguments and research experiences have informed the formulation of a model Africa-sensed research project presented below. The research is designed for execution in classroom sites, and recognizes learners as creative and articulate researcher-performers of cultural knowledge. It is intended as a standard, practical research project that accrue knowledge empowerment to postgraduate researchers and school children.

III

Educational ethnomusicology research and performance as instrument for re-kindling social-psychical health amongst learners – A model project

Rationale This research project is designed for teachers who are pursuing postgraduate degrees in African musical arts. It is a purposive practical research that effectively re-kindles the performance

of social-psychical health among urban as much as community children who have forum for active as well as discursive musical arts experiencing in modern life styles and upbringing.

The research activity aspect capacitates music educators to research, understand and engage in practical-analytical African musical arts education in the process of which the philosophy, theory and human-making conceptualization of the African indigenous musical arts become explicit. The project has three primary objectives:

- The research students gain practice-based clarity on the human meaning of African indigenous musical arts knowledge system, and how it could be adapted to suit contemporary literary education imperatives.
- Learners gain cultural arts knowledge enrichment through creative and practical participation.
- The process and outcome of the practical project should be performed for public appreciation as well as written up as a project essay for the envisaged degree.

Philosophy of the Theme To know music is to teach music effectively; the musical arts that makes primary human meaning in our lives is the musical arts we can access, create and experience live through participatory involvement. The musical arts that belongs to our human-cultural heritage is the meaningful musical arts to use in classroom education or any other musical arts profession that accords original human integrity.

Research procedure:

Subject: Identify any piece of musical arts practiced in a school location, preferably your own school location. The musical arts should have a cultural meaning.

Fieldwork: Research the cultural background of the musical arts to determine what it means to the owners:

- Who or what prescribed its creation?
- Why was it created?
- How old could it possibly be?
- When and where is it normally performed?
- Who performs it?
- How is it rehearsed?
- How is the rehearsal (where applicable) organized, including leadership structure and the rehearsal activities?
- What are the contemporary features?
- What aspects of the old performance practices, are no longer observed, and why?
- Who used to participate, and who participates now?
- What are the aesthetic valuation indices (such as what makes a good/poor performer, and what makes a good or poor group performance)?
- How is the aesthetics of musical arts rationalized - demonstratively or discussed, during or after performance?

Note: It is acceptable to choose a contemporary musical arts creation, although a surviving indigenous piece is recommended for reasons of cultural arts education and the human integrity appertaining. If a contemporary creation must be used, argue why.

Musical analysis: What are the artistic disciplines involved in the indigenous performance? (In the African indigenous conceptualization the term musical arts in singular implicates the music, dance and drama components; also vocal, instrumental and mixed ensembles.) Discuss the medium of

presentation and instrumentation if any. What is the relationship between the artistic disciplines in creativity, leadership structure, rehearsal, presentation, and folk evaluation? Discuss the artistic features with transcription of themes and diagrams as need be - melody, harmony, part relationship, rhythmic/melorhythmic instrumental themes if applicable, performance form i.e.; how a theme is developed into a full performance including the developmental procedure and content.

Creativity project: Re-create the chosen, researched and analyzed piece for classroom musical arts experiencing with the learners. The approach must be holistic, that is, whether or not the chosen piece involves dance and drama in the indigenous model, the classroom project must involve dance and some dramatization, possibly created or developed by the researcher and the learners. The re-creation product should last at least ten minutes. The researcher must keep a research and production journal that will include creative process, diagrams, compositions, story outline/dialogue, instrumentation, depiction of dance, etc. [Note that it is possible and creditable to give an indigenous theme/piece/text/story a contemporary interpretation that would make sense in the current life experiences of the learners.]

Practical learning procedure: Produce the re-creation of the piece with the learners. Involve the learners actively in aspects of the re-creation process. Recruit the services of indigenous experts or colleagues as need be. The names and in-puts of such assistants/collaborators must be fully acknowledged and documented in the final project essay. Note that any of the learners could be a competent creative artiste, and could be co-opted as creative/production assistant. The method of introducing, arranging and rehearsing the final content of the piece must be explicit, and discussed with the learners as well as written up. It is important to have a production plan - classroom instruction days, rehearsal days, period/s and specific activities as well as the production teams involved. Discuss the projected outcome and the actual outcome along with problems encountered/resolved. Do not depend on only classroom periods. Learners may not grumble if after-school activities are recreating and enriching - depending on the production style.

Methodology. Document the method/s used in researching, re-creating and teaching the music, the dance and the theatrical features as the case may be.

Outcomes for learners: The research and re-creation activities should aim to enable learners gain the following literary-practical knowledge about musical arts in human traditions:

- The process of producing a finished musical arts product - from the composition to the arrangement of the piece for group performance as well as the input of the various participants
- The structural features of music - the structure of a melody, the indigenous harmonic process, fascinating rhythmic structures, difference between pitch and tone levels, how a theme is developed in the culture, how a piece of music is started and ended in performance. Also the structure of a dance, the nature of a dance motif, and how it is developed into a full, choreographed dance. (If the model is a mass dance type in which everybody creates own elaboration of a common dance motif, produce the project in two styles:
 - *Create and teach your own or any collaborators' choreography,
 - *Encourage the learners to create and regularize their own individualistic choreographic elaboration of the basic dance motif while you make note of artistically interesting creations by the participants. You could eventually structure and sequence the learners' respective creations as components of the final group-choreographed work.)
- Ensemble rehearsal procedure, and how accompaniment to a theme is determined and structured, including improvisation/developmental procedures (The teacher/researcher must already have had experiences of this during previous studies/practical classes.)

- History and social-cultural meaning of the musical arts piece
- Why the piece was originally created, when it is used, and who uses it as well as who takes part in its public presentation - dancers, dramatists, spectators
- The effect or/and affect of the music/dance on the performers/audience
- The value of the musical arts in the indigenous community, and how culture owners evaluate its presentation
- Learners should discuss their experiences and observations on contributing to the musical arts project during practical involvement in its re-creation - as singers, instrumentalists, co-composers (improvisation experiences), dancers, actors and production assistants. Debate their attitude to having to learn and discuss music as a cultural-human activity; the nature, performance and uses of the product; also as a class educational subject that generates community consciousness. It will be important for the learners to reflect on how they felt while rehearsing and performing the musical arts with others - the group relationships generated, attitudes to poor and good performers (and how they determine these), what they liked to do most, and what they liked least about the entire practical performance-learning exercise
- Discuss the significant differences between the indigenous model and the re-created version of it.

Note: Use photographic and diagrammatic illustrations as necessary for the class discussions and project essay. Evidence of what is discussed in class with the learners should feature in the project essay. Any remarkable opinions, questions and explanations coming from the learners must be recorded and presented with the name and age of the child as need may arise - ethical issues. Encourage learners to involve parents/guardians in equipping them with ideas, questions and explanations for both the classroom discussions and the practical activities of the project.

Project presentation: The creativity and performance project must be presented to an audience whether community, school or any other. Make use of costumes, not necessary costing money. The learners should be encouraged to collect or borrow materials from home, and improvise suitable costume to distinguish the various characters and participants.

Recording: It is necessary to make a video or audio recording of the original material as it is performed in tradition, as well as the finished re-creation product during its public presentation. Photographs of the rehearsal process could also be included. Where video/audio recording is not possible, concentrate on a strong project essay/dissertation. There should be no penalty. However, bear in mind that self-improvement as well as research skill/endeavours do cost money. It is also part of research engagement to raise money for school or community projects. For instance any persons in the community of the school could be approached to sponsor the video recording of the project with the promise of a free tape/DVD, requisite acknowledgement, and being the Guest of Honour at the public performance. The learners must not be taxed to fund the research project, without prejudice to any interested parent/s volunteering to assist in any manner.

Publication: Aim at a project out of which an article for publication or a conference paper could be produced.