

**REFLECTIONS ON INDIGENOUS AND MODERNIST PEDAGOGIES: THE
CAUSATIVE FORCE OF REPETITION**

Meki Nzewi

Music Department, University of Pretoria, South Africa

Email: meki.nzewi@up.ac.za

ABSTRACT

Sound morality principles in the conduct of all issues of life ensure cohered and just society, and should therefore underpin every knowledge transmission, acquisition and practice. Pedagogy in indigenous African societies systematically groomed learners to esteem sublime intellection in knowledge transaction situations. Now, Hi-modernist humans assiduously gestate and germinate theories and knowledge constructs as well as processing, which mesmerise and blossom, while spawning injurious side-effects that de-human mentalities and life orientations. Ingenious brilliances disregard prestigious knowledge origins, or re-invent them in magnificent life and mind destructing fashions. Is our millennium still viable? This discourse queries whether ingenious or modernist pedagogy has geared into nefarious overdrive, losing sight of instilling humanly attributes in knowledge giving, acquiring, and practice. Indigenous pedagogy, now supplanted by its elegantly devastating modern offspring is uniquely ingenuous and gritty. It prioritised the nurturing of mass mind wellness, other-consciousness and sublime spirituality. This paper thus argues focusing on commonality as the foundation for probing super structural specifics. All humans are anatomically the same as per gender.

Keywords: pedagogy, terminology, hi-tech, hi-mind, repetition, artificial, indigenous musical arts, economania

INTRODUCTION

Historic musical arts lore was a causative agency for virtuous upbringing. Pedagogy emphasized purposive interactive acquisition of knowledge in pragmatic public sites. A true pedagogue must demonstrate secure intellectual and practical competence in holistic musicking, such that will inspire learners of all age. Sophisticated floating theories and principles about how to teach and assess appear to mark the modernist academic sub specialisation christened music education. Practice, particularly ‘repetitive’ practice, entrenches knowledge. Genuine pedagogy in modern Africa must prioritise factual knowing such that authoritative music education would transpire as experiential-knowing deriving

from actual human living. Then pedagogy in musical arts will transpire as an essentially causative force that can sober careering human attitudes and societal systems. Musical arts pedagogy should engender global mind wellness, and serve as egalitarian and mutuality life-orientation stimulator for learners. Diversity is a divisive code for discussing global and national humanity issues. It is a term that subverts engendering common humanity sentiments, conscience and cultural consciousness as the basis for celebrating super structural cultural peculiarities. This author, in this paper argues on commonality as the foundation for probing super structural specifics, this giving emphasis that all humans are anatomically the same as per gender.

Reflections on Indigenous and Modernist Pedagogies: The Causative Force of Repetition

S/he who factually knows is a true pedagogue, and thereby imparts knowledge effectively;

S/he who interactively partakes in a knowledge field accesses its factual nature;

True pedagogy facilitates experiential knowing, and ingrains subject facts humanely;

Humanning education then primes minds to prioritise integrity in knowledge practice;

Economia doctrine now reigns, devastating minds and lives globally;

Still, the humane virtues of pristine pedagogy can re-humanise posterity, given virtuous repetition.

[Argument: Artificial sophistries characterise modernist knowledge pedagogies and life inventions. The mesmeric attractions intimidate and de-culture original, natural, humanity-conscious knowledge lore as well as transparent morality, which underpinned indigenous knowledge practices of Africa, overseen by the musical arts. Thus, in this millennia, ostentatious modern pedagogic inventions, as well as the ensuing cravings for the artificial and deceptively glamorous (fanciful learning, pursuits, appearances, and knowledge exhibitions, which subtly negate humanity principles and virtuous morality) predominate.

African indigenous pedagogy, on the other hand, is ruggedly purposive, demanding the mustering and application of original genius, from early age. It instilled resilience, restraint, fellow-humanity consciousness and cautious growth in life pursuits and life style, albeit modest, with progressive repetition ideology. It also engendered intellectual disposition that cherishes virtuous achievements and salubrious, egalitarian societal systems.)

Preamble: Discriminatory Terminologies - a Canker Which Disables Humanning Pedagogy

The human world is increasingly being devastated by inter-personal, inter-group, inter-ethnic, inter-racial, inter-regional, and inter-doctrinal prejudices and animosities – egomania-stricken and economania-driven. Prejudices are implanted by discriminatory, thus misleading cultural, humanity and subject education at all classrooms as well as mentorship levels. Contemporary education needs to champion common-humanity dogma starting from childhood upbringing to the mind-conditioning artifices characterising modern schooling, religious and mass information procedures. Stating the incontrovertibly obvious: Categorically all humans share the same anatomical makeup, apart from gender markers, and few instances of congenital disablement. Still, every human is a distinct physiognomic uniqueness (not by choice) within the commonality of physical appearance that marks the categorically human. Colour of body and eyes or texture of hair, are of no consequence to being human. Historically, all societies conceived and formulated peculiar means and procedures for accomplishing fundamental, again common-human, existential imperatives including the biological, irrespective of sophistication. Such, becomes the peculiar cultural knowledge practices, which underpin human living and dying for an autonomous, cultural entity. Existential lore is ordinarily factored by environmental sensitisations and resources. Every human group's survival and progression have thereby been adequately ensured over millennia. And, before current mania to conquer, colonise, and exploit other fellow-human groups and minds, all cultural

autonomies routinely updated or revised aspects of their authoritative cultural knowledge gamut in accord with defining cultural intellects. A cultural intellect could acquire hurry-hurry mentality, or nurture a cautious nature that avoids or minimizes inflicting adverse consequences on humans and nature (Nzewi, 2004).

Modernist elitist intellectuals now insidiously flash and indoctrinate the ideology of fundamental differentness. Diversity is a term that prioritizes discrimination of basic humanity qualifications and innate mental capacities in human relations and cultural interactions. Up to United Nations policies, agencies, and declarations, discriminatory terminologies have been coined, patented, and popularised by conceited but privileged humans who influence and legislate international, national, and ethnic relationships. Jaundiced genius warps consciousness of the fact that being commonly human manifests super structurally in cultural versions of packaging ways and means of being equally human. As such, foregrounding the term diversity insidiously disables recognition and respect for the fundamental sameness of all humans and their respective cultural validities. Emphasising the essential commonness in inter-cultural/national/ethnic forums will harmoniously interact, mutually enrich, and engender amity amongst all humans. Cultural arrogance and instilled prejudices construct discriminatory diversity. Otherwise unspoilt children of mixed colours and cultures ordinarily suffer no inborn inhibitions playing and relating harmoniously. In indigenous Africa, humanning musical arts pedagogy trains learners to exercise individuality (not individualism) within cultural conformity. In the same manner, cultural knowledge individualities should inter-complement, basic to sharing common human/cultural fundamentals. Classroom pedagogy should emphasise basic knowledge commonality, and respect individuality in expressing the norm. This disposition will engender fellow humanity spirit. Advancement genius will then thrive virtuously and ethically.

All heritage knowledge was progressively inculcated into successive posterity through a culture's systematic pedagogy. Continuous evaluation of merits as per life experiences necessitates modification/advancement of a stage of knowledge practice. In African culture groups, advancements must be value-anchored, and must not radicalize or contradict the fundamental tenets of the norm -common good as rationalized for cohered cultural living. Contiguous cultural autonomies interacted in trade, celebrations and exogamous marriages as diplomatic encounters. The musical arts, was the primary facilitator of such inter-human communions. These resulted in human interbreeding and cultural inter borrowing, which accrued genetic and knowledge advancements. Over millennia the spirit of solemn fellow human intercourse progressively engendered common knowledge substructures typifying culture groups in Africa South of the Sahara. The diplomatic exchanges fostered fellow-humanity ideology without abandoning cultural integrity in advancement initiatives.

The modal African people's fellow human philosophy and other-culture accommodation spirit became devastated by the ethnocentric disposition and domination agenda of colonialism and exogenous religions, which invaded Africa for economic exploitation and other-subjugation. The African had demonstrated characteristic human spirit by welcoming and accommodating the artificially different looking humans. But the visitors abused welcome with treachery and intolerance. Launching force of arms, they proceeded to colonise the lives, spaces and humane minds of their erstwhile hosts. They imposed alien cultural practices as modernising mission, and then systematically embarked on condemning, subverting, and silencing (Des Santos, 2012) Africa's indigenous knowledge integrities, values, and virtues. What remains very perturbing is the disinclination of Africans, upon attaining political independence, to revive and re-assert the sublime-humanity consciousness and conscience, which marked Africa's inter-cultural legacy of relating and interacting cultural knowledge creations and practices. The terminological violation of indigenous

Africa's humanning pedagogic and theoretical exemplars persists even in post independence classrooms and literature. The disparagement of Africa's cultural heritage that persists recruited elite African self-detractors. Redemption will be effected through mind-purging, Africa-sensed classroom and public education, along with resisting the imposition of flashy, humanity-depleted pedagogic models. The cosmopolitan literacy mode of expression, however, remains valid for international knowledge interaction, bearing in mind that indigenous Africa possesses unique oral and scripted knowledge propagation heritage.

In indigenous Africa, the musical arts was conceived as a purposive, divinely overseen phenomenon for societal management. The holistic conceptualization functioned astutely as a primary causative agency, which transacted mutuality, democracy, diplomacy, health, education, and egalitarian life systems in indigenous societies. Most of the current expressions and pedagogies are actually glamorous re-inventions of original African cultural knowledge practices. But the humanity values and virtues have become eroded in efforts to attain techno- modernity, and advance economania ambitions. Modern classroom education has become increasingly sophisticated and commoditised. The mind and systems perverting modernist agenda enthrone flamboyance and economic exploitation over what is beneficial to all mankind nationally and globally. Modern developmental dogma and diplomatic wangling continue to ignore the life security of betrayed and marginalised human masses globally. What matters to modernist Hi-minds is the ego aggrandizement and inordinate, increasingly perverted enrichment of the governance clique, economic warlords, industrialists and techno-wizards. Thus, the evil genius of moon madness dements the world's moon-sage overlords, who are heedlessly bulldozing and thundering fiendishly. Their exploits vastly and enchantingly demonize global mankind, enticingly cloning teeming bamboozled applauders. Hence the alarm bell to be repeatedly sounded:

Is the millennium still viable?

An intangible, impartially moderating and reformatory force that would sober demonic greed and power is of the essence. The indigenous musical arts of Africa served as an intrepid joker force. Public ridicule is devastating, irresistible, an intangible corrective and deterrent operative, which pervasively serves as divine oversight in human affairs. It was easily mustered in, now under-valued, heritage modes to coerce humane systems management as well as command conformity to societal norms. Indigenous musical arts can be launched performatively in classroom education and public sites to tame star-crazed and moon-mad minds, to caution societal governance impunities, engineer proactive followership, and to conduct mutually beneficial inter-cultural and international exchanges in the millennial milieu. Hi-mind modernist educators should then heed Ruddock's (2016, p. 10) urging for music education that offers "long term benefits of inclusive, engaging human involvement" when she states that: "It is important to learn from the past so that we can recognize what is truly for the good as opposed to what might appear to be successful, performative outcomes." Success is beneficial outcome. Musical arts pedagogy must be conscious of transpiring societal trends and morality, interrogate them in classroom activities that would instill virtuous life orientation for salubrious societal living.

Common existential needs, and the knowledge creations as well as practices for fulfilling them underlie the cultural practices of all societies. Cultural variants in knowledge constructions and practices as already argued above, are factored by ecological resources, cosmic stimulations, and historic interchanges, which model the group intellect of every distinctive culture. In the academia, media, and United Nations agencies, the term diversity, as already argued, has been coined, and is being overtly underlined, while the shared fundamentals of varied cultural intellects are generally de-emphasized. Diversity is an insidious term that over-stresses the fallacy of different-humanness, i.e. what divides; it

thereby focuses on peculiarities, instead of on what fundamentally unites and bonds human genius. Hence the term diversity needs further reflective appraisal as an international buzzword. Cultural or human diversity is a term which conjures and impresses otherness; it incites jaundiced perceptions of, and discriminatory attitudes towards unfamiliar super structural versions of basic human and cultural sameness. The world should cherish what unifies the categorically human, as the grounding for mutually respecting cultural variations in global human/knowledge interactions and discourses. This ideology of common humanness must be impressed in the mind and attitudes from early education for sublime living. Classroom education should then start de-emphasising artificial differences, and eschew discriminatory stances, which generate animosities, prejudices and hatred ethnically, racially, nationally and globally. Sublime and humble intellectual disposition will surely engender mutual respect for all irrespective of status, and there from will sprout respectful accommodation, even admiration of the superficial differences. Fronting authentic terminologies will engender factual perception of authoritative knowledge practices, and begin to contain escalating bigotry and life/mind destructing conflicts, deprivations, and insecurities.

Contending diversity as spurious relational ideology argues for a world motto in international forums and relationships, which impresses that: All, categorically human, is essentially the same anatomical constitution and sensibility, so feel and treat me as you feel and treat self; there is no superior or inferior humanness. Thus, we can justly experience cultural versions of equivalent humanity intellect and societal practices for peace and progress. Pedagogy should foremost recognize, theorise, stress, cherish, and propagate the comparative life essentials and intelligence that mark all humanity at both national and international forums. Research, analysis and dissemination of world knowledge should then start with pinpointing such underpinning sameness, which is the divine lesson in nature, as the basis for reasoning,

manifesting, and appreciating variant cultural genius, which derive primarily from ecological factors. Scholars, educators, and opinion formulators should note that insidious terminological inferences do generate intellectual arrogance, implant complexes, subvert cultural minds, and promote prejudices thereby conflicts. Pedagogues should assiduously avoid “prioritising of diversity discourse ... (and instead emphasize) cultural commonalities in other-human sensitive education sites” (Nzewi, 2012, p. 81). The world direly needs harmony. Virtuous pedagogy (particularly in the original humanity systems-overseeing role of the musical arts) will sublimely activate comparability of human-cultural intellections, which will engender intercultural and international sharing and amity.

Is our millennium still viable?

Positioning Indigenous pedagogy in precarious millennia scenario

Culture, the existential practices that distinguish human groups, is expressed and transmitted in methodological routines of enculturation and living, which marks an autonomous human group. Human beings from birth are inquisitive, and interactive by nature. Morality canons ensure that culture members mandatorily conform to the norms of established existential knowledge practices and discipline in indigenous societies. Basic to life exigencies, virtuous human experiencing interrogates and strives to update every state of knowledge practice within the principle of what enhances cohered and stable community living in African heritage. Pedagogy as principles and methods of fashioning, transmitting, inculcating, practicing, and interrogating any knowledge for beneficial living, effectuates the formal, purposive, human upbringing procedures designed by a culture group. Sound pedagogy then routinely inculcates knowledge without generating stress. It must be conscious of engendering mind wellness. Mind wellness in life is critical. Often modern methods of transmitting, accomplishing or achieving a life objective could disorientate learners or accrue

stressful or deleterious side effects, especially when fallacious theories and contrived methods degenerate sublime mental/spiritual wellbeing of self or others.

No heritage knowledge that capably sustained any human group is invalid, inferior or condemnable. Rather, knowledge that has been tested and proven effectual for human and societal continuity over generations of practice deserves respectful retention and advancement to suit its current cultural milieu. Some traumatising world conflicts and disasters are caused by captivating but ego-driven, and ill-rationalised knowledge inventions and methodologies, particularly in science, technology, governance, and life education. They appear fashionable, but end up occasioning injury to humans and environment. This is because some modernist inventive mindsets and economic preoccupations are either too much in a hurry to ensnare profit and self-glorification, or simply evil. The practices and products deriving there from invariably generate catastrophic consequences for humans and environment over experiential time. African indigenous knowledge inventions, adaptations or advancement initiatives normatively received rigorous experimental testing/trials in order to affirm enduring beneficial integrity for humans and environment, before being approved for inclusion into a culture's pool of knowledge practice (Nzewi, 2004). But Hi-modern minds consumed with snatching immediate sensational public acclaim, or with conforming to hegemonic fashionables, deliberately disparage and sideline such prodigious knowledge heritage - prototypes from which their fanciful modernisms sprout. In classroom education in Africa, firm foundation in the indigenous pedagogic paradigms will inculcate sublime humanity dispositions in learning sites. Exogenous pedagogic and knowledge inventions will then be embraced with circumspection to ensure humanity value in education site and life pursuits. An adage has it that fronts allure is often harmful.

In indigenous pedagogy, practical experiential knowing is the norm, and recognizes that every normal person has innate, acutely receptive intelligence. Cultural knowledge

sensitisation starts from the womb. The foetus sympathetically assimilates most of a mother's performative life activities. A new birth is a genetic inheritor of a culture's performatively enacted ancestral knowledge lore, albeit latent. The baby, as well, physiologically incarnates the genetic image and attributes of traceable forebears from the maternal and paternal lineages, albeit peculiarly modified through coalesced parental genes. As such, indigenous Africans recognised that no baby is born as a blank intellectual template. This is exemplified by the fact that a newly born baby instinctively feels hunger, and locates the mother's breast as the first source of sustenance. Enculturation methods of upbringing then activate and mould a baby's instinctive knowledge bank to suit cultural norms. This may entail slashing off or re-modelling the senses and instinctive actions through commands and denials, which implant prevalent cultural models on the inherent knowledge base. As already noted, new knowledge creations, locally and globally, are derivatives (conscious or otherwise) of existing knowledge prototypes from the historic past, which are given contemporaneous generational modifications up to the technological present, although not accorded modern copyright ethics. Even the idea and mode of interacting with the outer space was an established knowledge quest/lore in African ancestry as evidenced in folktales. There are also instances of indigenous African seers who probed and reported on the universe, which exists beyond the tangible human earth sphere. Irrefutably, the human world as a whole has thrived, as need demands, by progressively adapting cultural knowledge productions up to the current millennium of techno-mind humans and economania obsessions. The above reflections on indigenous prototypes are significant for attitude nurturing, and should serve as backcloth for modern classroom pedagogic designs and practices. Modern innovative advancements should accumulate, not abandon or debase the humanity essentials of heritage, which anchored salutary indigenous societal functioning and knowledge advancement. Otherwise learners would think that their humanity heritage is unworthy. African leaderships in all spheres of

life must refrain from perpetrating the disingenuous colonial contempt for the integrity of the continent's cultural knowledge heritage. In modern education policy and designs the disloyalty has resulted in classroom knowledge foundation and curricular designs that intimidate the original, innate cultural intellect of learners. The result has been that the average educated Africans tend to participate with inferiority mindsets in global human, governance and knowledge interactions.

Modernist humans are increasingly developing machine minds and atrophied souls as a result of consumptive induction into conscienceless technomania. Scientific and technological fixations erase humane inclinations. Machine-mindedness and stone heartedness are currently being infused from early childhood to adulthood through excessive mechanistic living and relating. Technology-fixated life orientation and practices is thus in overdrive. Humans are increasingly exhibiting little compunction in ordering or performing immoral and vicious/homicidal actions against fellow humans, but not self, because they are destitute in humane attributes. Hi-tech is economania-chasing, ego-driven and insensate.

In indigenous Africa, musical arts philosophy, pedagogy, and staging strategize the performative mission of repetition to instil the core knowledge themes of a group and community. It entrains the disposition to create, relate and conduct self as per societal standards. Repetition, a key pedagogic procedure in African humanning education, is thus a powerful memory tool in life and pedagogic procedure up to modernist attitude formation anywhere globally. It entrenches key facts for self exploration in any knowledge performance situation. Repetition effectuates the humanology mission and values which anchored indigenous musical arts (philosophy, epistemology, proactive constructs and pedagogy), the integrity of which needs to be re-instated and updated, as primary mind/attitude-moulding subject in contemporary school education. Ideal conscience and morality mindedness must essentially be instilled from basic education level. Classroom education that is conscious of

humanning values will compensate for increasingly virtue-deprived home and community upbringing. The over-emphases on mind-stoning but mesmerizing modern science and technology wonders must be mediated by musical arts pedagogy that prioritizes humanizing learners' dispositions. Otherwise the overwhelming economania syndrome as well as science and technology mesmerisms will continue to perilously implant insensitivity and anti-human practices in this careering millennium.

Is our millennium still viable?

The nature and role of indigenous pedagogy and its relevance in millennia confab

Knowledge acquisition and expression in indigenous African cultures before foreign domination and de-culturation agendas were systematic and progressive processes over millennia. Ordinarily, favourable or adverse occurrences in life prod positive minds to reflect on retaining or modifying states of knowing and living with attention to what is beneficial. Radical change that compromises the virtues of the existent is often hazardous. Due credits could be accorded Hi-modernist music scholars who continue striving to innovate trendy pedagogies for imparting music- isolated knowledge as per the Northern modern classroom education system from the kindergarten to tertiary education levels. Some flashy pedagogic innovations are, however, often driven by egotistic intellection, and lack humanning merits. Motivation is often urged by gorgeous brilliance that aspires to upstage the norm in order to attract superficial fame and some concrete wealth appertaining. African education elites and governance leaderships have retained the colonial classroom music education philosophies, contents and pedagogies without much Africa-sensed rationalization. Repeat: Africa needs to progressively promote the intellectual gems of heritage knowledge as standards for African knowledge givers and acquirers. The exotic sophistry of the imposed colonialist music education content did not initially impress non-modern-educated, Africa-cultured minds.

African knowledge ancestry treasured the musical arts as divinely inspired utilitarian agency (Anyahuru, 2007) – a primary causative knowledge design that accomplishes impressive societal and humanning mandates in the spirit of serious play. Indigenous pedagogy stressed all-inclusive practical experiencing as well as interactive evaluation in contextual performance sites. Hence genuine African minds were not convinced about the virtue or relevance of encouraging their children to pursue flippant (non-utilitarian) musicking in the fashionable modern classrooms. The indigenous attitude was based on the maxim: Every normal, enculturated person is inherently, musically capable basic to active participation; why does anybody need to go to the classroom, spending money and time, to learn or perform strange music versions with virtually no vital societal mission or humanity-integrity?

In African cultures, musical arts was a key agency for imparting critical life skill as well as a forum for inculcating and enforcing positive morality disposition. The pedagogic design interactively socialized all members of a group/community routinely. Musical arts was also deployed as a principal retentive, pedagogic procedure for processing other cultural knowledge fields. Knowledge acquisition was interaction-intensive and rationalized two primary organisational categories: Mass participation, and common-interest groups. A mass participation musical arts category commands open, all-inclusive partaking, and joyfully welcomes cultural outsiders as equally capable fellow-humans. In this category, basic performative capability is acquired through routine, musically acute child upbringing and life skill education in the community. In any case, performative skill was not demanding: if you can walk, you can dance African music. Initial skill acquisition at home was complemented by compulsory participation in community children's recreational activities, an autonomous domain (Campbell, 2007). The indigenous, early skill-ingraining pedagogy firmly inculcated a culture's standard creative and performative grammar, techniques and vocabulary.

The common interest group category is normally open to qualified culture members, who are normally capable performers by virtue of free participation in music intensive cultural living activities, at home and in public sites. Adult groups include community wives, youths (girls or boys), trade associations, title associations, community children, specialized role genres etc. A musical arts type, being basically functional, transacts and signifies specific group identity, marshalling its activities. Participation in such peculiar interest group types then commands conformity with the creative and performative norms, and may entail rehearsal procedures. Generally, and basic to normative intensive musical arts upbringing, any true African instinctively demonstrates performative knowledge expression and assessment with individuality attributes, in both mass and interest group categories. Apprenticeship training however, becomes necessary for honing expertise in the complex, mother instrument types that produces specialists.

Contrary to indigenous child upbringing, which interactively socializes and sensitizes fellow humanity consciousness, fashionable modern upbringing isolates children in homes often with insensitive toys and electronic gadgets for playmates. Toys and television or social media constitute glamorous, remote entertainment gimmicks that severely isolate self and emotion in life, thereby eroding the critical life skill of fellow-humanity sensitiveness (soul and body) from early age. The lifeless gadgets may offer remote human interactions, but do not capacitate social skills. Such consistent Hi-modern, Hi-tech attractions are dormant entertainment sophistries, and induce self-isolation in preferred modern millennium living. A modern child thus grows up without much interactive fellow-humanity sensing, emotions, conscience and consciousness (even in schooling sites) which are the bedrock of emotionally stable societal/national living and associations. Proactive, creativity and robustly performative children's musical arts interactions instil these fellow-humanity virtues. This is exemplified in indigenous African musical arts pedagogy, which primarily entrained

communality spirit and consciousness while imbuing healthy mind and body. I have argued stridently (Nzewi, 2009: Chapter 4) that the modern school system represents the viable contemporaneous venue for humanising learners with realistic musical arts learning activities in urban and rural locations. Value-orientated policy needs to legislate for regular, end of school-week, mass musical arts interactive socialisation. The school community of learners, teachers and workers will be socialised as in indigenous occasional mass musical arts staging, which routinely celebrates all-inclusive spiritual-somatic communion (fellow humanity canon). Such sharing of emotions and community sentiments in the ascendant techno blizzard millennium will tone down human minds that have become vastly mechanistic, emotionally stiff thereby avariciously predatory and antagonistic.

Economania has gripped the stone-hearted elite obsessed with ego and control syndromes. Fixation on megalithic wealth acquisition is unleashing escalating mind and life destructing inventions in governance, economic, religious, educational, recreational and industrial practices, globally. The marginalised masses in rural and urban isolations are disingenuously coerced with tokenistic sermons and droplets to applaud the inordinate self-enrichment of the privileged few who monopolize national power and wealth. In indigenous pedagogic upbringing, the musical arts impartially and effectively critiqued and sanctioned egocentric indulgences, which transgressed public morality, whether perpetrated by leadership or followership. But the elite modern legalities have usurped the corrective role of the musical arts as the intangible, impartial ombudspirit (intrepid voice of the masses), which intrepidly policed polity, and enforced morality discipline.

Is there still any chance for sober humans to co-exist and continue to endure? A mind-taming, corrective, thereby fellow-human conscience-entraining, force is of the essence. The non-traumatic, indigenous musical arts is such a redemptive force, given virtuous pedagogy and practitioners. Repetition: The indigenous pedagogic model, which prioritises priming sublime

conscience in actuality (instead of flippant sermonising), should be officially re-instituted in contemporary school education to nurture virtuous humanity intellect. Indigenous musical arts knowledge (not Hi-tech musicking) has capacity to start re-instilling fellow human (Blacking, 1972) conscience in human posterity. Otherwise depressed human masses are increasingly abandoned as the endangered species (fodder for economania explosion) for the exploitative excesses of depraved Hi-modernist minds. The bigotry of the few elite is imploding the globe peremptorily with destructive Hi-tech and Hi-mind inventions, as much as there is great great respect for few, marginal humane Hi-Tech inventions.

Is our millennium still viable?

The anatomy of Repetition and the metaphor of the Ostrich

Central to indigenous musical arts philosophy and pedagogy is repetition. Its prodigious, causative potency is a proactive ancient and modern knowledge entrenching force, globally. Repetition in music exemplifies Africa's philosophy and theory of profundity in minimalism – achieving significant outcomes with what minimal resources. This theory of knowledge expression and propagation is, to start with, an efficacious memory agency. The philosophical grounding and knowledge transactional potency of repetition in indigenous African knowledge milieu seriously eludes prejudiced modernist researchers, scholars and educators. Yet the entire humanity, ancient and modern, including elitist scholars, assiduously apply the essence of repetition to hone key points of any knowledge and message propagation. Research pundits, who are ignorant experts on African musical arts and science, have dared to trivialize the cogent potency of repetition. The disparagement of the essence of repetition as a pedagogic and retentive device has been going on since the inception of grand attempts by scholars such as Jones (1959), to represent African indigenous musical arts as of fascinating inferior genius, compared to Northern constructs. Such jaundiced mental vision

derives from inability to fathom the elusive causative energy sparked by modest African musicological conformations. So, the smoke blinded their capability to locate the source, which is actually the fire of humanity and utilitarian logics flared by terse but compelling indigenous sonic constructs and performative activities using minimal creative materials. The unique nature of topos-repetition in African creative theory befuddled and faulted the scholarly rigor of attempting to analyze African musical arts constructs with the purely sonic paradigm of Western classical creative matrix. Repetition of a topos or pivotal idea/theme is commonly strategized in African musical arts texture as a rational beacon for creative explorations; it also accomplished purposive humanning and other effective-affective outcomes in life and health contexts.

Repetition as memorizer is a functional knowledge transaction agency. It sharpens perception, and ingrains an idea, message, or a unit of action in the mind and body reflexes as the case may be. The ignored truth is that modern transmission of any important knowledge points in any field and circumstance globally, strategizes the mind gripping force of repetition to secure and retain a target audience. Repetition is also strategized to ingrain most existential and production routines: industrial and other productions; ordinary and official relationship interactions; governance processes as per constitutional prescriptions; effective marketing; daily biological routines of being alive; honing of every religious dogma, rites, and injunctions; classroom knowledge transmission in any discipline; etc. It equally embeds mannerisms, which become reflex behavioural traits. Repetitive elements/actions are often terse but phenomenal. The mind force transpires in two facets: strict repetition, and internal variations of a significant feature/pattern/action. This duality of repetition manifests in indigenous musical arts expressions as strict repetition of topos (re-circling), and internal variation (re-cycling) of a theme (Nzewi, 1991, 2013). The outcome of repetition, verbal or performative as a common, universal life organizing as well as knowledge implanting devise,

could be beneficial and virtuous - perceivable in normative morality conducts or effecting purposive routines. It could otherwise be deleterious, when it ingrains harmful or addictive habits, dispositions, and actions.

As a pedagogic forte in indigenous knowledge advancement, repetition of the known/obvious is the basic procedure: you have to repeat to know well; you have to know well before attempting any necessary incremental inputs or deletions that would be creditable. As such, repetition enables consolidating knowledge fundamentals before efforts at extension initiatives. Most importantly, in indigenous African principles of child upbringing, repetition is pivotal in enabling children to independently and intuitively explore innate wisdom or internalize and entrain new life experiences. Indigenous pedagogy prioritises self-experimental cum self-experiential education over lecturing. In serious, playful, experimental learning activities, a child would first repetitiously enact a knowledge point in order to embed its essence. Indigenous African pedagogues would urge on and applaud such self-efforts, with helpful hints as need be. Repetition may also annoy or bore, especially when its causative essence or prognosis baffles a prejudiced, intolerant or rejecting mind. Still it should be noted that what may seem outwardly unpleasant may have its inner values and virtues. Quite often an unpleasant experience could be a constructive pointer to what is desirable, given an open-minded personality.

Ignorant experts (foreign as well as converted indigenous scholars and researchers) on indigenous African musical arts lore and functional constructs have often flippantly used the term 'repetitious' to underrate or derogate the knowledge corpus in published literature and classroom discourses. The pejorative use of the term derives from incapability to reason from indigenous intellectual or humanning perspectives. Scholars have often grasped only surface manifestations with mindsets forged by reasoning the musical arts as flashy entertainment business, including the Western classical model. What perplexes an arrogant, ignorant

observer, s/he sets out to ignore and disparage (Nzewi, 2006). Such reaction is an egotistic attempt to cover up a disinclination to submit to being enlightened by knowledge creators and expert performers. Indigenous African musical arts can only be accurately analyzed, discussed and studied from the authoritative African perspective that philosophized and rationalized it as a pervasive causative force in human and societal affairs. Some non-biased scholars still resist imagining or bothering to discern how musicological constructs effectively generate and transact utilitarian objectives in indigenous cultures. Simha Arom (1991), Kofi Agawu (2003), and John Blacking (1987) are among the rare exceptions though. Applying exogenous intellectual or creative and analytical models to discern the genius conforming African indigenous musical arts short-circuits discerning how its 'soft' scientific design engineers sublime living and relating. Instances of repetition in the African musical arts realm, therefore, have prodigious intentions, and produce significant outcomes. Ironically repetition is actually quite pervasive in Western classical music compositional manifestations. And yet scholar-researchers who denigrate the purposive intentions of repetition in African musical arts are Western classical music experts, who could be deemed arrogant, or ostrich posturing experts. Repetition as primary pedagogic force in early education ingrains knowledge facts without stress. (In any case, that is how every level of classroom learning transpires.) From a pedagogic perspective, sampling the import of repetition in life affairs, and noting its iconic presence in both African indigenous and Western classical music can be instructive:

From infants to adults, repetition of key elements is the primary mode of acquiring and retaining any new knowledge/action pattern, including learning a musical piece, oral or written.

The 'phrasing reference' topos, a strictly repeated gestalt, is an ensemble role in indigenous ensemble texture, which binds and focuses the themes and creative explorations by other

ensemble-role players. It secures them in sensibly embarking on creative liberties. Hence it is prevalent in African indigenous rationalisation of ensemble music. Similarly, the repetitive ostinato in European classical music buttresses the sonic activities of other orchestral parts.

The chorus foundation in both indigenous African and European classical music dialects focuses and consolidates the individuality explorations of a soloist. The chorus consistency makes group music a community action, the pillar for creative self emergence. The repeated chorus constitutes the primary identifier of a music piece or item globally

A choric matrix, the re-circled sonic essence or choreographic pattern, in indigenous musical arts, is the framework for inserting varying texts or choreographic gestures. It is the same as verse singing (repeated tune, different texts) in Western classical music and church hymns

Repetition hones technique in instrumental performance pedagogy, such as scale and arpeggio runs.

In indigenous health practices, strict repetition of a sonic topos is a mind-management device- a sleep therapy or tranquilizer. It is as well applied as an anaesthetic procedure in indigenous orthopaedics, also the management of the mentally disabled who parade in public space.

The procedural form for conducting an indigenous African event mandates that the compositional form of the event-marshalling music must match the contextual format. The significant compositional framework is then repeated with variations occasioned by contingent occurrences during every staging of the standard event format. This is the performance composition theory. Similarly, in Western classical music, every symphonic, concerto, or sonata composition must repeat the standard form of a symphony or concerto or sonata music event – different music creations, the same repeated standard performance

format. A difference though: A Western classical composition, being a functionless creation (apart from contemplation) is a strictly fixed composition, and must be repeated as written on every performance occasion. An indigenous African music composition, being context-sensitive, is a variable composition of a standard event framework - the performance composition theory, which commands super structural re-composition genius to capture and broadcast contingencies during every performance.

Repetition of significant sonic signals on instrument or voice, including hi-tech media signals, can act as alert or signifier for conveying specific messages in indigenous and modern life milieus.

Consequence of the Indigenous Canons for Modernist Pedagogy

Purification and refinement ideologies are glamorous, but steadily harm mind and body. A purified or refined object loses innate substance value during processing, including health value in food products. The mania to purify or refine the genuine; obsesses academics and inventors in and out of education and research, music pedagogy inclusive. The health danger is compounded by artificial colouring and sweetening in sophisticated food products (for enticement and profit.) In life, cautious reconfigurations and advancements, which do not erase or contaminate innate merit of a material, may become necessary. Hi-minds in academia and research urge refinements of research proposals/procedures as well as academic writing styles such as bibliographic/citation referencing in order to offer idiosyncratic versions of what is already sensible in existence. These are actually egotistic control and conformity measures, which are not humanity sensitive. The ideal is discerning, revealing, and/or advancing the yet unidentified or untapped innate merits of what is adequately in existence or practice, in order to accrue more benefits or clarity. Otherwise, research or advancement should aim to update or amend the inadequate. In fashionable

modern food culture, for instance, refinement and purification of the natural essence erases health and nutritional values; but are now preferred to healthful and nutritional natural values of the organic in elitist food fashions and culinary tastes. In music, synthetic, artificial sonicism is now preferred to natural, organic, unrefined sound. Natural sound resonances release intangible ions, which subtly massage and imbue health of body-tissues. The synthetic, purified or artificial or sweetened or coloured, harms the body and perverts mind. But modernist humans are fixated on gumption of what is gorgeously attractive or fashionable to hear, taste, or sight, but which inexorably depreciates mind and body health. Heritage wisdoms, products, and practices could be terse, rough, plain or bitter, but fundamentally healthful thereof. Care needs to be taken to conserve the innate wholesomeness of the natural in any preparation for use. Hence the inside of indigenous wooden drums is rough textured while the outside is smooth (Nzewi, 2007).

As much as indigenous pedagogy primes the mind to be investigative and reflective in knowledge acquisition situations, indigenous Africa did not exploit or degrade or radicalize nature in order to amass enormous wealth (economania). Rather, essential value derives from striving for incremental growth that must preserve the innate merits of naturalness, the original. The cosmos inspired creative thinking and adaption in heritage knowledge. It was not invaded for aggrandising genius in fantastic re-inventions and exploitations. Improvement of the natural was a cautious ideology of effecting beneficial change or sublime enhancement, not a drastic or reckless, harmful transformation to attract fame or inordinate profit. The bible instructs about the intangible godly turning of water into wine, to inspire, make happy and socialize life; Hi-minded super humans are tangibly polluting water to accrue wealth and debilitate, even expire human and nature lives. And as such the world is witnessing multiple greed-generated, hi-tech diseases, disablements, exploitations, environmental disasters, and unwarranted deaths.

The above reflections on modernist obsession with artificially purifying and refining life and nature are relevant to music education pedagogy in contemporary Africa. The musical arts cultivated modestly progressive creativity in lifestyle as well as intellectual ventures and productions. Pursuing fancifulness, exulting non-functional entertainment, or indulging flippant pleasantries were eschewed in cultural norms, and would be cautioned with the indigenous query: “For what humanity benefit is striving to capture the moon (a gorgeous reflector that engenders no heat for life-growth)”, while endangering earth living in the process? The contemporary rider is that the study of musical arts that makes African sense and meaning must continue to cherish its original humanising ideology; it should entrench a mental disposition that eschews ostentation, and must be conscious of engineering the mind and body wellness of people in the continent and elsewhere. Trendy school management bodies tend to focus more attention on artificial appearances, such as the mind-diverting, flashy school uniforms. Much attention is not given to overseeing mind-subliming curricular content and pedagogic integrity. The fanciful pedagogic models being invented and celebrated in modernist early to adult classroom education scarcely rationalise humanning imperatives. They focus on frills and elitist fancies, or technologies that often distract from entraining the core essence of humanning musical arts education, which should instil humanity virtues in contemporary living.

Purification and refinement ideology, in effect sanctioned blatant falsification of nature, has become a plague in human life aspirations, and as such artificiality warps natural, sincere human attributes- mental and behavioural. Cankers of artificiality gorgeously dazzle and disease current millennial sensibility as: artificially flavoured and coloured (gently poisoning) consumables in food science, from inorganic (genetically modified) cultivation to supermarkets products; to culinary science; cosmetic diplomatic and religious gestures, sermons, and interventions, which benefit the few elite while perishing ordinary humans;

fascinating pedagogic concoctions, which excite while silencing beneficial education archetypes; flashy schooling accoutrements that distract impressionable young minds from concentrating on sober learning for positive living, etc. In now fashionable life upbringing, frivolous life imaginations are implanted in children's consciousness with artificial sweets and play objects, which hamper mind and health, leading to preference for artificial life styles, vague life orientations, and flashy appurtenances. The enticements of euphoric, fun/sweet-living distract from infusing serious life attitudes from early age, and lead to drug addiction or other immoral, deceitful, and farcical indulgences from tender age. Bitter and rough edibles stimulate body health. "What tastes bitter heals better" (Nzewi, 2009, p. 126), and a tough disposition in tackling life challenges stimulates dynamic acumen from childhood life upbringing. Also, what is naturally sweet or coloured, such as honey (nature-sweet medicine) promotes body health. Knowledge encounter sites must eschew longing for false successes and fashionable life styles. Repetition: Artificially polished and glamorous life frills (such as flippant entertainment musical arts) steadily trivialize mentality, softly debilitate mind and body overtime, and may kill painfully. Sturdy human-making pedagogy can tackle the above Hi-modern tribulations, for when the mind is guided to reject harmful but alluring attractions, the body and impulses comply, and adjust to sparse but safe and long living.

Humanity markers of indigenous pedagogy do not include reckoning with the modernist invention of the term, 'mistake'. Every learner has innate human potential for success. None who is normal aims to fail in life. All levels of effort matter; failure should not be at issue in education assessment policy, principles and design; an unintended error could be a sign that spontaneously stimulates creative exploration in a positive mind. There is absolutely no excellent or perfect human being, invention, or product, or behaviour, or action. Human excellence and perfection are illusions; the terms qualify only the Supreme Creator essence.

In early indigenous education, play-mode learning (Mans, 2002) is the norm. It is a collaborative, stress-free learning pedagogy that remains effective in this individualism stricken, humanity-disabling millennium. Indigenous musical arts is an enduring, knowledge-imprinting agency that should be deployed to effective and pleasant classroom learning in other subject areas such as mathematics, social and human sciences. Key knowledge facts in any subject will be musically coded and performatively embedded in memory and reflexes as in African knowledge acquisition heritage. Contemporaneous advancement commands a governance policy that stipulates for music pedagogues to collaborate with other subject teachers. Learning through musical arts should be enforced for stress and trauma free primary education.

Generally, evaluation designs in contemporary education directives and classroom practices must be positive and intellect-energising, never condemnatory or judgemental (Ruddock, 2012). As such, in realistic knowledge dissemination that is down-to-earth rather than ostentatious, the indigenous pedagogic model of interactive learning and peer evaluation is imperative. Active participation and collaborative spirit commands success in evaluation at all education levels irrespective of degree of accuracy, capability and quality. Indigenous children internalize and firm knowledge through experimentation, repetitive actions, robust and frank assessment vocabulary, demonstrative argumentation, stimulating mutual teasing, sharing, and bonding; adults oversee and learn from children too, cheer and endorse more than they lecture. But modern lecture-mode as need be should be accommodated. Eventually, humanning knowledge empowerment transpires as amicably sharing of what is right and beneficial to all concerned, in the spirit of serious play. And it must take into serious account the inclusion of the knowledge base of learners as well as shaping their humanity consciousness. In basic musical arts education for instance it is essential for learners to contribute and enact their culture's folktale and myths as holistic theatre, emphasising the

morality dictums. The interactive experiences will infuse the moral dicta of the tales as well as instil positive spiritual disposition from early age as in indigenous pedagogy. We note that a good teacher also learns from learners through mutually respectful interactions; some children already have acculturation experiences to share, compare, and interrogate in almost any knowledge subject. Critiquing Hi-mind pedagogic inventions aims to restore humanity consciousness in living, learning, relating, creating, consuming, and economic pursuits, from childhood upbringing to adulthood. Mind health in knowledge specializations is inalienable for sublime living and expiring. In all, we must be circumspect about worshipping in the temple of devious careering Hi-tech and economania crazes.

Is our millennium still viable?

Allegory: Hi-Tech in artificial human millennium

“Bravo technology! Blast humanology!
Marginalizing the voice of humanning (natural) music...

And in the quickness of time
Technology stills the voice of humanology
And techno-crazed minds rule the universe
Techno culture invades with spidery stratagem
Entrancing, ensnaring; vampire tactic...
Any hope for the still human-minded?

...

Cadence... *Amen Tune*
The brilliance of a demon-god
The bane of soulless scientology
Equals
A robot conducting polity without psychic rhythm;
A robot educating posterity without psychic harmony
Dr Jekyll’s humane technology torpedoed
By Mr. Hyde’s hydra ‘technoclasm’ –
What life for the whiz techno-kiddies:
The genius of techno-gods?
The Armageddon of genie robots?
What soul, excellent humans?
What future, human-doomed sapience?
What hope still for a humanning technology?
BRAVO TECHNOLOGY! BLAST HUMANOLOGY!

...But a primitive exile in nature's original green land
Plays, still, a soulful modern tune:
In a world that was homo-sapiented,
Now overthrown by techno-hormones,
Alas –
The rhythm and harmony that could revive humanly tunes
Depends on the soulful musical arts educator,
Then:
BRAVO TECHNOLOGY! BRAVO HUMANOLOGY!

Harnessing uniqueness: African musical arts in global education
transformation
The choice: Education to produce spectacular, soulless humans?
Or education to produce human-sensed genius?

After thoughts –teasers
Do music to know music...with sublime soul and body
Know music to fashion music that is a healing rite, not toil and stress.
Make the experiencing of the musical arts a communion...human to human.
Make music a godly blessing, and feel humanely enriched –health for soul and
body
Be the method oral or literacy – for both the toddler and elderly”
(Nzewi, 2001, pp. 256-257; 2007, pp. 270-271)

The above extensively quoted allegorical rumination reflects on indigenous and modern pedagogic prognosis. It queries Hi-mind education ideology that has prompted the repetitive questioning in this article, no matter who is listening: *Is our millennium still viable?* Recap: Bitter and rough experiences in life insure healthy and resilient mindedness in life disposition and habits. But beguiling Hi-tech and Hi-science have instilled extreme longing for artificiality in tastes, appearances, education, productions, gumptions, consumptions, acquisitions and perceptions. Indigenous food science favours consuming bitter and fibrous plant products abundant in nature, which have been tested and proven to be medicinal – immunising, healing, energizing, and toughening mind and body. The tough and rough are metaphors for enterprising and sturdy living, for they entrench arduous but modest disposition that copes with challenges; sensitizing the mental resilience vital for virtuous and contented living in all circumstances of our tumultuous millennium. But there is also merit in the sweet when it is natural, such as honey from stinging bees, and delicious fruits guarded by

thorns. They are super healthy. Beneficial learning and intellectual development in old cultures transpired as health and humanity conscious pedagogy. There was strong avoidance of what is artificially sweet in life because the artificial is a deceitful and deadly life attraction, invariably injurious to body and mind health. We must beware of economania craze that now bewitches modernist minds; it has deficient conscience.

CONCLUDING REMINISCENCES

Hi-science and Hi-tech have inebriated the human world - embattling polity systems, human lives, nature, and even embattling the cosmic realm sweetly-brutally, being devoid of humanity conscience and attributes. The devotees mutate into stone hearts, abandoning sublime human emotions. As such they have scarce compunction in exhilaratingly destroying nature and human lives recklessly – to expand economic empire and indulge ego delirium as all that matters. Materialistic disposition is consciously being installed through fanciful modernist upbringing. Susceptible tender minds are ensnared into relishing the artificially sweetened and coloured (delicious poisoning of body and mental disposition) as well as techno-social skills and entertainment (longing for artificial pastimes that isolate mind, body and life-skills even in overcrowded spaces- urban communities, schools, workplaces, and public events, a la glamorous techno-bonding and vibrant social media). Enthroning Techno-monster depresses humane instincts. What the entire human world is brainwashed to clamour for is then to gulp: Artificial living for deleterious dying; artificial school learning that subverts humanning virtues; artificial governance oaths that legalise disastrous life and polity system corruptions, thereby destructions; artificial tragic-comical diplomacy that glamorises delirious lies in inter-human interactions for inter-national deceptions; artificial food and delicacies habits that incur synthetic sicknesses; artificial sermonic zest for commoditised religiosity and spirituality; artificial life education that instils stone mindedness; artificial body and mind debilitating industrial products for amassing colossal wealth; artificial

musicking for farcical entertainment; artificial marginalization of disprivileged fellow-humans that inflicts mass suffering and threatens extinction of humanity. Sadly, estranged masses are captivated by the gorgeous frivolities of artificial tastes, artificial relationships, reasoning, seasoning, upbringing, and sensibility - all evolved by elitist human monsters cheered by bamboozled and ensnared adults, globally. Still repeating: The human mind and globe urgently need redemption from the unnatural hateful and killing impositions, which overwhelm mankind everywhere. Humans celebrate euphoric destruction of what humans have not made just to indulge brief thrills of devastatingly conquering other humans, outer space, and nature environments without provocation; just for sheer ego inebriation and surplus economanic profit.

Final recap: Hi-tech Monster commanding Hi-mind humans is unleashing gorgeous Hi-living wonders, which delude minds and supplant humanity instincts, generating antagonism and despair. The world is celebrating the millennia of artificial blitz, stormy minds, stormy emotions, stormy motions, stormy love relationships, stormy upbringing, and stormily endangered nature which resolutely counters with stormily traumatizing natural-environmental disasters. If we can bring back natural, humanity-managed musical arts through poignantly interactive pedagogy that sobers minds, and apply it repetitively to eschewing diversity ideology and other mind damaging terminologies:

The millennia may yet be viable unto humane-minded posterities.

REFERENCES

- Agawu, K. (2003). *Representing African music – Postcolonial Notes, Queries, Positions*. New York: Rutledge.
- Anyahuru, I. (2007). Testimony in M. Nzewi, I. Anyahuru, T, Ohiauraumunna (2007). *Musical sense and musical meaning – an indigenous African perception*. Amsterdam/Pretoria: Rozenberg Publishers/UNISA Press.
- Arom, S. (1991). *African polyphony and Polyrhythm*. Cambridge: Cambridge University Press.
- Blacking, J. (1972). *Man & Fellow man*. Inaugural lecture series No. 71 delivered before The Queen’s University of Belfast on 9 February 1972. Belfast: The Queens University.
- Blacking, J. (1987). *A commonsense view of all music*. Cambridge: Cambridge University Press.
- Campbell, S.C. (2007). Musical meaning in children’s cultures. In L. Bresler (ed.) *International handbook of research in arts education*, 881-894. Dordrecht: Springer.
- De Santos, B. (2012). Public sphere and epistemologies of the South. *African Development* XXXVII (1), 43-67.
- Jones, A.M. (1959). *Studies in African music. Vol. 1 & 2*. London: Oxford University Press
- Mans, M. (2002). To pamwe or to play: The role of play in arts education in Africa. *International journal of music education*, 39, 50-64.
- Nzewi, M. (1991). *Musical practice and creativity –An African traditional perspective*. Bayreuth (Germany): Iwalewa-Haus, University of Bayreuth.

- Nzewi, M. (2004). The Avu of Alafrika. *Journal of the musical arts in Africa*, 1, 55-83.
- Nzewi, M. (2006). Growing in musical arts knowledge versus the role of the ignorant expert. In M. Mans (ed.) *Centering on African practice in musical arts education*. Pretoria: African Minds.
- Nzewi, M. (2007). African musical arts – Managing uniqueness within Techno-Deculturing. In M Nzewi & O Nzewi, *A contemporary study of musical arts informed by African indigenous knowledge systems, Vol. 4. Illuminations, Reflections and Explorations*. Pretoria: CIIMDA Series.
- Nzewi, M. (2012). Music education from the perspective of cultural diversity and globalization: CIIMDA position. *Revista da Abem*, 20(28), 81-93.
- Nzewi, M. (2013). Humanity essence of African musical arts: The soft science of repetition and internal variation patterns. I. S. Bandopadhyay (ed.) *Proceedings of International Seminar on Creating & Teaching Patterns. Department of Instrumental Music, Rabindra Bharati University, Kolkata, India*. Pp.1-14.
- Nzewi, O. (2007). Effective technology for recording African indigenous music instruments. In M Nzewi & O. Nzewi, *A contemporary study of musical arts informed by African indigenous knowledge systems, Vol. 4. Illuminations, Reflections and Explorations*. Pretoria: CIIMDA Series.
- Ruddock, E. (2016). On being musical: Education towards inclusion. *Educational philosophy and theory journal*.
<http://www.tandfonline.com/eprint/zKhz5KVidHxEvVtfDG9v/full>
- Ruddock, E. (2012). ‘Sort of in your blood’: Inherent musicality survives cultural judgement. *Research in music education*, 34(2), 207-221.