

## **Baptising a Western hymn into an African setting through arranging as creative practice**

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This paper, addresses a broader theme of centring embodied practice in African music studies and suggests creative alternatives drawn from a thematically, methodologically and complementary artistic output, creative PhD. It explores my practice of arranging against the ongoing debates around (ethno)musicological approaches. I foreground my longstanding embodied perspective as a musician and report on seeking less canonised disciplinary references on which to frame these understandings and share the approach that I found generative, the creative systems model. In this paper, I demonstrate how starting from a position of practice enables the specificity of my inquiry and research process. This is supported by illustrations and an autoethnographic account to also examine the occurrence of creativity with the contributions of various players in the system that integrates individuals, the cultural domain and the society. I use the notion of baptism to symbolise the conversion of a Euro-American hymn as a Western cultural artefact, into an African context. This unfolds within the process of arranging enabled through a system of events.

### **Keywords:**

Embodiment, Creativity, Artistic research, African Musics

### **Brief Bio:**

**Kgomotso Moshugi** is currently a postdoctoral fellow, researcher and arts practitioner who often integrates conventional qualitative social sciences research tools with artistic methods and frameworks of inquiry. Committed to helping resolve longstanding challenges in creative and cultural spheres, he continues to conduct research even with a specific focus on civic engagement where possible.