

**A CRITICAL APPRAISAL OF TECHNOLOGY-BASED MUSIC COURSES  
IN NIGERIAN UNIVERSITIES FROM 1979 - 2014**

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This dissertation by Amaegbe, James Esinkuma has been approved for the award of Doctor of Philosophy (Ph. D.) in Music Pedagogy for the Department of Music, Nnamdi Azikiwe University, Awka.

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**CERTIFICATION**

This is to certify that I am responsible for the work submitted in this dissertation. The original work is mine, except as specified in the acknowledgements and references, and that neither the dissertation nor the original work contained therein has been submitted to this University or any other institution for the award of a degree.

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Name of Student

.....

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Date

### **DEDICATION**

This work is dedicated to my wife, Famokuma and children, Ebiaye, Wanaemi and Bomo.

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## **ABSTRACT**

Globally, educational technology is useful for improved teaching and learning. It has the ability to enhance the communication and relationship between teachers and students, especially when teachers effectively harness technology in the pedagogic process. Most departments of music in Nigerian universities have technology-based music courses, as shown in their departmental handbooks, only a few include core music technology in their curricula. The result is that many of the music graduates produced in Nigeria are not adequately prepared to function optimally in the technology-dependent workplace of today. This study is an appraisal of these courses (technology-based music courses) in four (4) Nigerian Universities offering music as a course of study. The study adopted the observational and survey method also known as “ex-post facto research design where data were collected from students and teachers, through questionnaires, observations, library research and the departmental handbooks. More data was drawn from the NCE programme of collage of education. Quantitative and qualitative data analyses were carried out to achieve the objectives of the study. In quantitative analysis, demographic data of the respondents are analyzed using frequencies and percentages (Pie and Bar Charts) while their responses were analysed using mean scores. The qualitative analysis involved comparing emerging themes from the study using collected data (raw data) and analysed data. The study revealed that there is a significant presence of technology-based music courses in the universities of study. However, not all the Universities of study had technology-based music instruction as a foundational course. More so, the staff student ratio is grossly inadequate. This research will add to a small but growing body of literature in music education. The study concluded that, the structure of one of the University of Study be adopted as a model to establish a unified and sustainable standard in the music curriculum as it concerns technology-based music courses.



## CHAPTER ONE

### INTRODUCTION

#### **1.8 Background to the Study**

The idea to appraise technology based music courses in Nigerian tertiary Institutions points to emerging trends of a growing music industry. Presently, a wide range of audience globally prefer Nigerian musical rhythmic patterns; indicating an improvement in the production and audio quality of music composed and produced by Nigerian artists.

Most of these artists did not acquire their musical knowledge and skills from Nigerian public university education system at any level. However, some had significant music training from private schools and churches. It is therefore imperative that music educators come to terms with how to reflect and sustain the development in this area of music. There is need to re-examine the quality of programmes offered in Nigerian universities with a view to accommodating young people with technology interest. This effort, if well cultivated, will enrich the music curriculum in this advanced technology age. Waddell (2013) shared an online dictionary definition of technology as:

Application of knowledge to the practical aims of human life or to changing and manipulating the human environment. Technology includes the use of materials, tools, techniques, and sources of power to make life easier or more pleasant and work more productive. Whereas science is concerned with how and why things happen, technology focuses on making things happen.

Accordingly, technology-based music courses deal with subjects that have practical content such as sound engineering for live sound reinforcement, recording of musical sound, the use of computer music software for music production/notation, design repair, maintenance and fabrication of musical instruments (Adeleke 2011:64). The researcher however, aligned his thoughts with those scholars who claim that music education in Nigerian universities is not inviting enough to meet the expectations of teaming youths. (Okafor 2005):

Those from the institutions have still a very academic and intellectual eye of music. They tend to think of music in terms of the theories, qualities and properties rather than the communications it conveys to the masses, the message it conveys to the human minds and the way that the music can be used to make people better (p.318).

This assertion probably points to the inability of the present music technology curriculum running in some Nigerian universities to ventilate the holistic music experience imbedded in this era. It is important to note that every period has its peculiar experience that defines it and education highlights and expose hidden abilities in the artistic experience the teacher strive to excite out of each learner as McKellar (1990) rightly opines:

I do not wish to focus our attention in this paper on an assessment of the musical values of commercial popular music. It may not be a meaningful part of my life, but I do realize that every generation, whether during recent decades or over centuries has experienced itself through some form of music that is accessible to all (p.81).

The National Universities Commission of the Federal Republic of Nigeria (1989) captures a profound statement in her approved minimum academic standards for Bachelor of Arts in Music, which state its objective as follows:

To prepare and produce graduates of Music who will be competent to musicianship both in an international sense and also in their own African tradition, with an understanding of the art and science of music and tools for appreciation, analysis and practice of world Music, and an ability to communicate these principles to others.(p. 80)

One proof of quality is durability. To ensure a secure and sustainable future for music education in Nigeria, there is need to revisit the scope of music technology courses in the curriculum and areas of specializations with a view to strengthening the flexibility, creativity and ability of our technology age generation to adapt to the growing music industry.

Following the trend of music development in Nigeria today, there are no quality audio/video documentation of Nigerian art music because of poor reproduction on audio and video to document and propagate the works of great Nigerian art musicians. One obvious reason is that such departments do not exist or lack the capacity to function optimally in Nigerian Universities.

Nigerian popular music by musicians who did not study music are well packaged in terms of audio/video production and are exported beyond the shores of Nigeria thus creating a challenge for music scholars to investigate and implement policies to improve the area of music technology. Music scholars had earlier supported this assertion because it was clear that the

study of music was not enforced in Nigerian schools from foundational level of education as advocated by eminent music scholars like, Omibiyi-Obidike (1987), Nzewi (1991), and Agu (2006). Rather, skills from technology-based music courses are acquired outside the walls of Nigerian Universities by either apprenticeship or special conferences and workshops abroad. However, from the researcher's interaction with pupils and students, it is important to note that a large number of young people have the desire to study technology-based music courses especially music production.

Their ultimate aim is to be successful and famous like popular and rich Nigerian music producers such as Don Jazzy, Cobhams Asuquo, 2Face Idibia, Banky W, Davido, Shizzi, and Iyanya. Others desire to study to be audio sound engineers and music technologist (who construct and repair musical instrument), to adequately handle concerts and produce audio and visuals. Onwuekwe (1997) supports this, when she states: "the major function of the school was to produce men and women who in addition to being able to make a successful living can also adjust to society and contribute to its economic and social well-being" (p. 74). Agu (2008) also recognize this when he wrote, "If music is said to be the expression of man's deepest self, then its effect can be tremendously profound only when its scholarship has attained certain elements of originality and nationality" (p. 216).

The study of technology-based music courses may enrich the students interested in this area of music to achieve their dreams. However, there is need to look into the present music curriculum, on music technology in Nigerian Universities. Whenever there is a new development in any field of study, it is an attribute of emerging quality education, because learning is said to have taken place where there is a change in behaviour after a learning process. Education also enables individuals acquire different problem solving skills necessary for an enriched personal social living within a particular setting. Thus, learning had generally been defined as growth, development and experience. Ikibe (2000) fathome development and pedagogical procedures for teaching how to listen to music. Mbanugo (2006) note that, "investigations of human learning have given rise to theories about how people learn and how learning is best achieved" (p. 41). Thus, formal learning is tailored by a holistic curriculum to aid the teaching/learning process as introduced by the western system of education in the later part of the Nineteenth (19th) Century

through the missionaries (Nnamani, 2006). Psacharopoulos and Woodhall in Adebawale (2008) assert that, “Education guarantees a constant and relevant supply of human resources to facilitate her development process” (p. 1).

It is important to note that a good curriculum cultivates and ultimately produces a sustainable purpose for a scholar. Meanwhile, education curriculum developed to meet the needs of the society are formulated based on the goals adopted by the society. Dada (2006) affirms this: “a curriculum is perceived as a systematically planned programme of learning by an institution for a particular group of learners, to achieve a desired goal within a timeframe” (p. 10).

Similarly, Clinical Educational Services Analysis (CESA, 2009:16) observes that curriculum is used to refer to what students should know and be able to do in each content area: and it encompasses the schools adopted progress and written plans for providing students with learning experiences that lead to expected knowledge and skills. Obanyain Falaye (2012) opines; “such curriculum should consist of a body of knowledge, skills, values and attitudes, consciously and systematically promoted under the guidance of educational institutions to achieve educational goals decided by the society” (p. 42).

Every growing system or institution requires a frequent systematic appraisal and review of its ideologies. Curriculum updating and review are products of a sensitive appraisal exercise after taking stock of the success and failure of an existing curriculum. The appraisal of technology-based music courses in Nigerian Universities will go a long way to identify the strength and weakness of the music curriculum currently in use. Many scholars and policy makers often misunderstand the terms curriculum updating and review in the educational system as Okwilagwe (2012) clarifies:

Curriculum review is a process that involves a complete overhaul of an existing curriculum or curricula, and it is done with the primary aim of making it relevant to the needs of a people. It is a more rigorous process that is informed by exhaustive empirical evidence necessitating the change. The review must align with the philosophy of the nation desiring a change and its policy of education. It must also, align with the objectives of the school subject(s) that is/are being reviewed (p. 96).

This is why Tyler (1986:18) describe it as a ‘total reconstruction’ process. Curriculum updating is a systematic process of introducing new information, ideas, content and materials into an existing curriculum(s) for currency. Perhaps, availability of competent instructors, instructional materials, confusion in students learning of subjects involving scientific postulations and calculations are negative effects that might have led to the level of adoption and implementation of technology based music courses in the present music curriculum. Contributions of researchers on different aspects of music education in Nigerian Universities such as Okafor, (1988), (1989), Adeogun, (2006), Agu, (2006), Olu-Ibekun, (2006), Onyiuke, (2006), (2008) and Odogbor, (2008) respectively affirm to this fact.

### **1.9 Statement of the Problem**

Music technology deals with music production, audio production, sound engineering, electronic music production, recording arts, electro-acoustic music, audiovisual art, games, music software development and usage, construction and maintenance of musical instruments, musical acoustics and psycho-acoustics and so on. In more advanced technological countries, these categories are distinct and universities may specialize and award degrees in selected programmes. Most Universities in Nigeria claim to have music technology in their curriculum, with construction of African musical instruments, sound recording engineering and multimedia studies embedded in it. The problem is, are the subjects (technology-based music courses) in the curriculum relevant to meet the growing needs of Nigerian music industry as it concerns music technology? Or, are they merely what Obanya (2004) labels as “curriculum” additives (adding on new subjects), curriculum palliatives (effecting adhoc changes in response to school problems) or curriculum overload (simply overstretching the entire school system, mostly the learners and teachers)? This research interrogates the dichotomy between the written curricula as they appear in their handbook *vis-à-vis* the curriculum as practiced.

### **1.10 Purpose of the Study**

Every educational system has its goals and objectives. When the outcome of these educational goals and objectives are not evident in the day to day life of its products, there is need to carry out an appraisal. Consequently, the purpose of this study is to carry out an appraisal on music

technology courses in Nigerian Universities. In order to achieve this, the researcher states the following objectives to serve as a guide for the study:

- I. Assess the content of music technology courses taught at the undergraduate level in Nigerian Universities.
- II. Assess the availability of instructors and instructional materials to aid the classroom teaching/learning experiences in Nigerian Universities.
- III. Find out the qualifications and years of experience of teachers on music technology courses in Nigerian Universities.
- IV. Assess the methodology used in the teaching/learning processes of music technology courses in Nigerian Universities.
- V. Find out the availability of good learning environment in terms of laboratories, workshop, studio, textbooks, journals and other music teaching aids in Nigerian Universities.
- VI. Assess the interest rate of teachers and students on music technology courses in Nigerian Universities.
- VII. Ascertain the scientific and mathematical contents of the courses taught at all levels in terms of their teaching ability to students in Nigerian Universities.
- VIII. Ascertain the efforts of Government, private individuals, companies and teachers towards improving music technology courses in Nigerian Universities.
- IX. Find out problems that militate against the implementations of the syllabus on music technology courses in Nigerian Universities.
- X. Suggest possible solutions to the problems.

### **1.11 Research Questions**

In order to investigate the problems of this study, the following research questions were posed:

1. What are the contents of music technology courses taught in Nigerian Universities?
2. To what extent are instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities?
3. What are the qualifications and years of experience of instructors/teachers on music technology in Nigerian Universities?
4. What are the methods employed by teachers/instructors during teaching/learning processes of music technology courses in Nigerian Universities?

5. Are there availability of good learning environments in terms of laboratories, studios, textbooks, journals, organised workshops and other teaching aids to support teaching/learning process in music technology courses in Nigerian Universities?
6. What are the interest rates of teachers and students in music technology instructions in Nigerian Universities?
7. What are the scientific and mathematical contents in relation to music technology instructions as courses taught at all levels in terms of their teaching ability to students in Nigerian Universities?
8. What are the efforts of government, private individuals, companies and teachers towards improving music technology courses in Nigerian Universities?
9. What are the problems that militate against the implementations of music technology courses in Nigerian Universities?
10. What are the possible solutions to the problems?

### **1.12 Significance of the Study**

Owing to the growth and increasing desire from students in this technology age, it is important to have a comprehensive music technology programme in Nigerian Universities. It is believed that this research on appraisal of technology-based music courses will provide a framework to effectively address the problems of this research work. The research will also motivate music scholars, policy makers, curriculum planners and music teachers to consider the plight of students desiring to study technology aspects of music, by developing the existing curriculum to suit current realities and establish unified curriculum content on music technology. It will also arouse the interest of music educators to explore the scientific nature of music and develop conducive learning environment for music technology instructions.

### **1.13 Scope of the Study**

This research was carried out in four (4) selected Universities based on the six geopolitical zones in Nigeria that offer music as a course of study. However, the University of Nigeria Nsukka (UNN) was not included because the student chose the Nnamdi Azikiwe University where he is pursuing his Ph.D. Though UNN was the first Nigerian university to offer full music courses. The scope of the appraisal is on the content and achievements of technology-based music courses

offered by the selected universities of study based on courses listed in their students' handbook from entry to final year level.

#### **1.14 Limitation of the Study**

There are six geopolitical zones in Nigeria but due to the insurgency by Boko Haram militants in the North East and West, the researcher could not carry out any research work in the Universities there.



## CHAPTER TWO

### REVIEW OF LITERATURE

For in-depth understanding of this research work, it is imperative to examine various sources of information on curriculum, teaching/learning process, technology and other relevant literature for the purpose of clarity. Literature materials related to the study were reviewed under the following sub-headings:

- Conceptual framework
- Theoretical framework
- Empirical studies
- Summary of review

#### 2.1 Conceptual framework

There are some basic thoughts from different scholars that will interpret the foundational depth of the study. These concepts were reviewed in different subheadings to further portray their ideas and give some impetus to this research.

##### 2.1.1 Curriculum

The definition of the word *curriculum* posed to be a difficult task for scholars. Educationists define *curriculum* as it applies to individual educational practice. Meanwhile, curriculum is coined out from the Latin word '*currere*' translated '*to run*' a race or a course. Figuratively, this means relatively standardized ground covered by a student in their race towards the finished line (Onyiuke in Ojukwu, 2011:19). Thus, curriculum specialists and eminent scholars have come to terms that any definition of curriculum that does not include goals or objectives, content, subject or subject matter, learning experience and evaluation is not a valid definition (Tyler & Taba in Ojukwu, 2011:20). The concept of curriculum can be comprehended by the synchrony of physical, intellectual and social activities to motivate a refined behaviour. This change is dependent on the individual's interpretation and perception of the environment correlated to the learning objectives, especially in this present era of technological development experienced all over the world (Opasina, 2012).

The Nigerian National Policy on Education (NPE) is a document that ventilates the principles, behaviours and conduct considered by the Nigerian government to meet the educational needs of

its citizens. Meanwhile, the organization of education before Nigerian independence was tailored to accommodate the three regions in Nigeria at that time (North, East, and West) where each region designed their curriculum to suit their regional needs.

John Dewey (1902:67) saw curriculum as a series of learning experiences. To him, the child and the curriculum are simply two limits which define a single process, and the subject matter is the child experience. However, curriculum has no stable definition but rather, has changing ideas and varying definitions. This is usually reflected by the changing ideas and values of educators and the nation as Onwuka (1981:3) defines curriculum from two approaches: “the first is the traditional curriculum which refers to the number of fixed subjects each with set body of knowledge taught by teachers and learned by pupils. The progressives on the other hand, see curriculum as a guided learning experience”. Having a learning experience entails units or series of instructions drawn from a scheme of work. The scheme of work is further broken down termly or workload per semester, weekly periods and daily periods depending on the level of education system. These units of learning experiences can be seen as projected plans which include both teacher and students activities in anticipation of the objectives of the unit of instruction (Aguokogbuo, 2000). Therefore, curriculum can be regarded as the totality of learning experiences, which the school offers to students. Curriculum is always in every society, it is a reflection of what the people think, feel, believe and do.

### **2.1.2 Education**

Over the years, education has been defined and described by various authors and organizations. Its roles in the life of the individual and society have metamorphosed in line with the changing trends in the society. Amaele and Amaele (2003:18) observed that, education as a concept is liable to many definitions based on the perspectives of the various authors. Agina-Obu (2005) also opine that,

one of the most elusive concept to pin down to any generally acceptable definition by educationist is the concept of education, due to factors such as the learner, the teacher and the rate of societal development, which have made people to view education in different perspective (p. 1).

In spite of all the above, the need to look at some of the definitions of education as defined by various authors over the years is very imperative. David Emile Durkheim a French sociologist, social psychologist and philosopher (1956), stated that education was a means of organizing the individual self and the social life, the “I” and “We”, or the home duplex into a disciplined, stable and meaningful unity. Education should be concerned with intellectual, affective and psychomotor development. Ogbebor (1972), defined education as a means of preserving the way of life in which the person believes; which means that education is an investment by the society to make it a better place in which to live and to make a living. He continued that education of any particular place or time is related to the culture in which the people or society operates as at the time. Ukeje (1979:372) stressed that the process of education occurs whenever any influence produces a change in the physical or mental behavior (of the learner). Okafor (1981), defined education as embracing all those experiences of the individual through which knowledge is acquired, the intellect enlightened or the will strengthened. He further stated that education in the strict sense is employed to designate the consciously planned and systematically applied formal education or training carried on through the various social agencies of education, especially the school. Education is the process by which society through schools, colleges, Universities and other institutions deliberately transmits its cultural heritage. Education is believed to be a change in behavior, the change can either be overt (open) or covert (hidden), it can be negative or positive depending on the quality of the experience provided and on the person (teacher) who provides that educative experience, (Mbakwem, 2000).

Plato, a great scholar and famous ancient Greek Philosopher defined education as “the training which is given by a suitable habit to the first instinct of virtue in children the particular training in respect of pleasure and pain, which leads to love” (Amaele & Amaele, 2003). Unachukwu and Ayisi (2008) are of the opinion that education could be inferred to mean the process by which individuals are assisted formally or informally through proper direction and guidance to develop their capacities for their own benefits and that of the society. Education can therefore be seen as a process, a discipline or a product; it qualifies a process when it is used as a means of achieving set objectives, whether in school or family or elsewhere. Education as a discipline implies that it could be a course of study, like Chemistry, Psychology, Social Studies, Economics, etc. As a product, education equips its client with certain attributes with which he can be recognized. Such

attributes include among others the level of knowledge and performance, standard of behaviour, and level of academic attainment, (Unachukwu and Ayisi, 2008).

Agina-Obu (2010) opines “education as a word has its origin from two Latin words-Educere and Educare” (p. 2). The former means to “draw out” or to “lead out” this literally means physical education. The latter means to educate or “raise” to bring out certain potentialities, which the child naturally is endowed with. From these derivations, education becomes the slow and skillful process of extracting latent potentialities of comprehension and dedication in the cognitive, affective and psychomotor domains. It is therefore a universal practice engaged by all societies at all stages of development, (Agina-Obu, 2010:2).

Good (1945) in Agina-Obu (2010) furthermore see education as, “the association of the process by which a person develops all the useful forms of human behavior and acquires social competence and individual development; or the art of making available to teach individual, the organized knowledge of the past to teach the present generation”.

Amaele’s, (2010) definition of education can be seen either in a sociological or humanistic point of view as he suggests that,

Education is either applied as an acculturation of the child to do the will of society or leading the child to do the will of his inbuilt potentials, taking to cognizance his age, interest and abilities, among others are regarded as satisfactory by the society. Invariably, such content may not take full cognizance of the learner’s needs of in-born qualities (p. 24).

For the humanist the learner is the focus of education. He is given enough freedom in the pursuit of knowledge as well as determining what knowledge could benefit him within the content of the society. The Oxford English dictionary as cited by Ogbondah and Elechi (2005), defines education as systematic training and instruction designed to impart knowledge and develop skills. Nwagwu in Ogbonda and Elechi (2005), defined education as “the process by which every society attempts to preserve and upgrade the accumulated knowledge, skills and attitudes in its cultural settings and heritage in order to foster and guarantee its survival” (p. 88). From the foregoing, we cannot really find an easy definition to education because it is a concept, as such, every definition made is either stipulated, normative or from a socio-anthropological perspective. Education embraces all forms of training both formal and informal; it inculcates the right

upbringing in the child, (Ogbonda & Elechi, 2005). Esu and Junaid (2015), assert that, educational systems existed in African societies prior to the coming of the Europeans. Such education was for the induction of members of the society into activities and mode of thought that were considered worthwhile. African societies were noted for their rich cultural heritage which was preserved and transmitted from generation to generation through a system of traditional education.

In all human societies, education is meant to pass on to the new generations the existing knowledge of their physical environment, to introduce individuals to the organization of society, give them skills for performing their daily jobs and enjoying their leisure, as well as inculcate sound morals in them for their own benefit and that of the society. All the scholars sighted in this review, defined education as a means of transmitting ones' culture from one generation to another. It is the process of bringing about a relatively permanent change in human behaviour. As the oldest industry, it is the main instrument used by society to preserve, maintain and upgrade its social equilibrium. A society's future depends largely on the quality of its citizen's education.

#### **2.1.2.1 Music Education in Nigeria**

Educational systems existed in African societies prior to the coming of the Europeans or colonial masters. Such education basically was inductive in nature and it was only for inducting members of the society into specific activities and mode of thoughts. African societies were noted for their rich cultural heritage which was preserved and transmitted from generation to generation through a system of traditional education (Esu & Junaid, 2015). In traditional Nigerian societies, music is conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. Thus in addition to conceiving their works as aesthetic creations, composers and performers of traditional Nigerian music place great premium on the relevance of their works to socio-political issues relating to their daily lives. In very many cases, extra-music considerations constitute the dominant basis for the conception and realization of musical performances. Thus, musical performances often reflect the general values of society ranging from day-to-day human activities to fundamental thoughts and beliefs crucial to the derivation of people's culture. Musical performances also constitute a dynamic forum through

which members of a society respond and adapt to new conditions through the retention of relevant elements of existing tradition and assimilation of new ideas (Omojola, 2012).

According to Olusoji (2013), from time immemorial, various types of cultural heritage were passed down to the next generation from informal educational methods. One of these is music. In the Pre-Independence years, music education had remained largely informal in Nigeria; it was transmitted through the various traditional media such as traditional festivals, work songs, moonlight plays, lullabies and children nursery rhymes, court music, apprenticeship under a well-known traditional musician and others. With the advent of western education, which came through the Christian missionaries in collaboration with the British colonial government, in the early part of twentieth century, the curriculum of the missionaries was geared towards literary education as they focused on the arts including, music, and poetry among others, in their efforts to evangelize the “natives”. In this way, the awareness for formal music education was created through the inclusion of music in the school curriculum.

#### **2.1.2.2 Music Education in Traditional Nigerian Societies**

Traditional (pre-colonial) Nigerian musical performances are mass-oriented. Musical performances are usually folk-conceived and folk-owned since they are predominantly communally based. In Yoruba land, for example, a child is, right from his youth, incorporated into the musical tradition of the land. As an ordinary citizen of the community, he takes part in various socio-musical activities, which range from non-ritual events such as moonlight games and marriage ceremonies to rites of passage consisting of naming, initiation, and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the games and marriage ceremonies to rites of passage consisting of naming, initiation, marriage and funeral ceremonies. These ceremonies provide the socio-musical occasions during which citizens of the community are introduced to or reminded of important values of the society. It is during such occasions that the intrinsic values of traditional Yoruba music are assimilated by an average Yoruba citizen. These values include the predominant emphasis on the parameter of rhythm, the logo genic tendency of melodic lines, the use of heterophony procedures, which result from the contrapuntal combinations, the sporadic use of cadential harmonies, the frequent use of the call and response pattern and the use of improvisation/extemporization techniques to generate

extensive performances. These are structural features, which also have important extra-musical educative messages. For example, instrumental rhythmic phrases which have underlying melo-textual messages have musical and extra musical significances. Rhythmic patterns both in their linear and vertical combinations usually serve as the dominant parameter of interest in musical performances. In other words, in much the same way as tonality constitutes the most important compositional element in conventional European classical music, rhythm is the dominant generative element in Yoruba music. Thus, in Yoruba Gbedu music – a Yoruba royal ensemble – abilities of the players of Gudugudu, Isaaju, Ikerin and Kerikeri to provide a dynamic poly rhythmic support, constitute the most important evidence of good musicianship (Euba, 1988:42-55). In addition to its musical importance, the total rhythmic texture of the Gbedu ensemble also serves to re-articulate the mythical importance of royalty, in Yoruba land, emphasizing the semi-god status of kings as well as their historical roles as both the political and divine leaders of the land. The Gbedu drums, like most instrumental ensembles in Yoruba land, thus serve both as a medium of entertainment and enculturation.

Musical performances perform similar functions in Hausa land, Northern Nigeria. As a result of the introduction of Arabic and Islamic culture to Hausa land, as far back as the thirteen century, that region is today a predominantly Islamic area. Musical practices in the area reflect both the political and social features of an Islamic state. Thus, musical performances are predominantly featured in the palace to entertain the paramount chiefs and his visitors. For example, Hausa ceremonial *Rok on Pada* is performed regularly in front of the Emir's palace (King, 1980:100). In addition to their aesthetic content, such performances provide the appropriate contexts for the Emir to reassert his political authority, while his subjects reaffirm their confidence in and acceptance of his leadership.

While Nigerian royal music may be elitist in concept and realization, most of traditional musical performances are mass-oriented. Religious and social engagements, initiation and funeral rites, naming and marriage ceremonies provide occasions for members of the traditional societies to engage in communal music making and share together a rewarding and satisfying musical experience. Such occasions also provide a means of expressing group solidarity and transmitting traditional norms and beliefs from one generation to another. It is within such contexts that much

of the socialization process which music provides takes place. In this regard, the Igbo tradition is a case in point. Nzewi (1978) affirms that;

The Igbo system and ideological formulations were established on and buttressed by communally binding and viable mythological concepts and covenants. These were periodically validated or regenerated or commemorated in order to ensure a continuing binding compact. Such periodic communions' required highly stylized media that would give super-ordinary atmosphere impact and candour to the event... these media (which) constituted traditional theatre in all its scope and ramifications incorporate the performing arts areas of music dance, drama and mime (p. 114).

Examples of social and religious uses of music in Igbo land include that which accompanies initiation rites into the masquerade cult (*Ibammuo*), funeral music (*Ekwediko*) and wrestling music (*EgwuMgba*). The *EgwuMgba* is one of the most popular ensembles in Igbo land. Popular instruments in the ensemble include *Ngedegwu* (a xylophone made of wooden plants laid on banana tree resonator), *Ekwe* (a wooden slit drum), *Ogene* (a metal gong) and *Oja* (a wooden five-hole flute). The ensemble also provides an example of the use of music as an aid towards an active sports life in traditional societies. The fast crisp-like, poly-textural quality of music played by the *EgwuMgba* provides an appropriate background for gymnastic displays mounted by the *Atilogwu* dancers as well as those of the traditional Igbo wrestlers (Omojola, 2012).

Music education has been defined by Ramsundar, (2004), as a field of study associated with the teaching and learning of music, which encompasses the three domains of learning, namely:

- Cognitive (acquiring knowledge)
- Psychomotor (developing skills)
- Affective (growing emotionally through music appreciation and sensitivity).

Music education is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the development of skills), the significant ways, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity. As an educational training, music educational training, starts from preschool through post-secondary education is common in most nations because involvement with music is considered a fundamental component of human



culture and behavior; music, like language, is an accomplishment that distinguishes humans as species (Yudkin, 2008).

Brown (2013), saw music education as that education which learners (especially children) enhance those natural abilities such as language development, sounds and words decoding which is very necessary for child's development. Ogunrinade (2013) believes, music education is the heartbeat culture; which constitutes a dynamic forum through which members of a society respond and adapt to new conditions through the retention of relevant elements of existing traditions and assimilation of new ideas.

### **2.1.2.3 Benefits of Music Education**

Phillips (2014) outlined the following as some of the benefits associated with music education.

1. Early musical training helps develop brain areas involved in language and reasoning. It is thought that brain development continues for many years after birth. Recent studies have clearly indicated that musical training physically develops the part of the left side of the brain known to be involved with processing language, and can actually wire the brain's circuits in specific ways. Linking familiar songs to new information can also help imprint information on young minds.
2. There is also a causal link between music and spatial intelligence (the ability to perceive the world accurately and to form mental pictures of things). This kind of intelligence, by which one can visualize various elements that should go together, is critical to the sort of thinking necessary for everything from solving advanced mathematics problems to being able to pack a book-bag with everything that will be needed for the day.
3. Students of the arts learn to think creatively and to solve problems by imagining various solutions, rejecting outdated rules and assumptions. Questions about the arts do not have only one right answer.
4. Recent studies show that students who study the arts are more successful on standardized tests such as the "Scholarstic Aptitude Test" (SAT). They also achieve higher grades in high school.
5. A study of the arts provides children with an internal glimpse of other cultures and teaches them to have empathy towards the people of these cultures. This development of compassion and empathy, as opposed to development of greed and a "me first" attitude,

provides a bridge across cultural chasms that leads to respect of other races at an early age.

6. Students of music learn artisanship as they study how details are put together painstakingly and what constitutes good, as opposed to mediocre, work. These standards, when applied to a student's own work, demand a new level of excellence and require students to stretch their inner resources.
7. In music, a mistake is a mistake; the instrument is in tune or not, the notes are well played or not, the entrance is made or not. It is only by much hard work that a successful performance is possible. Through music study, students learn the value of sustained effort to achieve excellence and the concrete rewards of hard work.
8. Music study enhances teamwork skills and discipline. In order for an orchestra to sound good, all players must work together harmoniously towards a single goal, the performance; and therefore must commit to learning music, attending rehearsals, and practicing.
9. Music provides children with a means of self-expression. Now that there is relative security in the basics of existence, the challenge is to make life meaningful and to reach for a higher stage of development. Everyone needs to be in touch at some time in his life with his core, with what he is and what he feels. Self-esteem is a by-product of this self-expression.
10. Music study develops skills that are necessary in the workplace. It focuses on "doing," as opposed to observing, and teaches students how to perform, literally, anywhere in the world. Employers are looking for multi-dimensional workers with the sort of flexibility and supply of intellects that music education helps to create as described above. In the music classroom, students can also learn to better communicate and cooperate with one another.
11. Music performance teaches young people to conquer fear and to take risks. A little anxiety is a good thing, and something that will occur often in life. Dealing with it early and often makes it less of a problem later. Risk-taking is essential if a child is to fully develop his or her potential. Music contributes to mental health and can help prevent risky behaviour such as teenage drug abuse, which often leads to institutionalization in a teen rehab.

12. An arts education exposes children to the incomparable.

Ramsundar (2014) also added to the list of benefits of music education which includes:

- Develops areas of the brain involved in language and reasoning, so students are better able to think creatively and solve problems.
- Enhances teamwork skills and discipline
- Teaches the value of sustained effort to achieve excellence.
- Teaches young people to conquer fear and to take risks
- Provides a means of self-expression and increases self-confidence.
- Focuses on doing rather than observing, leading to multi-dimensional young people with flexible intellects, thus preparing them for the world of work.

#### **2.1.2.4 The Current Policy on Education**

The need for a national policy on education came about as a result of the 1996 National Curriculum Conference which was attended by a cross-section of Nigerians. The conference was a culmination of expressions of general dissatisfaction with the existing education system which had become irrelevant to national needs, aspirations and goals. After the National Curriculum Conference, a seminar of experts drawn from a wide range of interest groups within Nigeria was convened in 1973. The seminar, which includes voluntary agencies and external bodies, deliberated on what a national policy on education for an independent and sovereign Nigeria should be. Since the publication of the first edition in 1977, the 2<sup>nd</sup> and 3<sup>rd</sup> editions were published in 1981 and 1984 respectively in keeping the dynamics of social change and the demands on education. This 4<sup>th</sup> edition was necessitated by some policy innovations and changes, and the need to update the 3<sup>rd</sup> edition (1998) and (2004) accordingly. These innovations and changes include:

- (a) The lifting of the suspension order on Open and Distance Learning Programme by the Government;
- (b) Revitalization and expansion of the National Mathematical Centre (NMC);
- (c) Introduction of Information and Communication Technology (ICT) into the school curriculum as a second official language;
- (d) Prescription of French Language in the Primary and Secondary Schools curriculum as second official language;

- (e) Prescription of minimum number of subjects to be taken by SSCE candidates;
- (f) The integration of basic education in the programme of Quaranic schools, to ensure equal opportunity and effective implementation of UBE;
- (g) Repositioning science, technical and vocational education in the scheme of national education for optimum performance;
- (h) General contextual change to reflect the state of professional practice in education, among others.

Government's intention was that the far-reaching provisions set out in all sections of the policy should transform all the aspects of the nation's life over time. To this end, Government set up a National Educational Policy Implementation Committee to translate the policy into workable blue prints that would guide the bodies whose duty it would be to implement the policy. The committee was also to develop monitoring system for educational plan as it evolved.

### **2.1.3 Music Technology**

Music technology is a comprehensive aspect of music that deals with the application of science and technological tools, techniques and processes in music composition, performance, research, education, therapy, and so on. Music technology comprises musical instrument technology and audio/multimedia technology. Musical instrument technology covers areas such as:

- Designing
- Constructing
- Tuning
- Repairing

Thus, music technology can be any technology, such as a computer, an effect unit or a piece of software, that is used by a musician to help make music, especially the use of electronic devices and computer software to facilitate playback, recording, composition, storage, mixing, analysis, editing, and performance (Adeleke 2000, 2008).

Adeleke, (2011) opines, “music technology delves into sound engineering for generating tones, recording musical sound, editing and mixing of sound” (p. 64). Aspects of music technology include the use of computer software for notation, teaching performance techniques, tone generation, and digital mixing. It also involves any form of scientific innovation to aid the creation and reproduction of musical ideas for performance using electronic musical devices.

Music technology is connected to both artistic and technological creativity. Musicians are constantly striving to devise new forms of expression through music, and physically creating new devices to enable them to do so. Although the term is now most commonly used in reference to modern electronic devices such as the piano and guitar this may also be said to be early examples of music technology. In the computer age however, the ontological range of music technology has greatly increased, and it may now be mechanical, electronic, software-based or indeed even purely conceptual (M:tech 2013).

Early pioneers included Luigi Russolo, Pierre Schaeffer, Pierre Henry, Edgard Varese and Karlheinz Stockhausen. Music technology has been and is being used in many modernist and contemporary experimental music situations to create new sound possibilities. As technology advances, it finds its way into all sorts of musical applications. For those who are creative and possess musical aptitude as well as computer skills, the possibilities are endless. New sounds and styles of music are created everyday using music technology and the wide array of options it provides. By combining a synthesizer, acoustic guitar, recording software and a computer for example, a breadth of musical stylings can be created. Thomas in 1877 introduced the phonograph, a device that consisted of a cylinder covered in tin foil, which was conducive to detecting small vibrations of a stylus as it cut grooves into the cylinder in accordance with sound waves. This cylinder could then be removed, transferred to another phonograph, and the sound vibrations recorded in the grooves could thus reconstruct the originally recorded sound. Alexander Graham Bell modified Edison's phonograph by replacing the tin foil with wax, resulting in enhanced sound quality (M:tech, 2013, WiseGeek, 2013).

Music technology education in Nigeria according to NBTE (1992 - 2008) in Adeleke (2011);

Aims at producing music technologists and technicians for the public and private enterprises in Nigeria: who can design, repair, maintain, and fabricate musical instruments, with a working knowledge of acoustic consideration and material science. Introduce innovations into Nigerian music industry, using their knowledge of computer music technology, electronic acoustics and preparing them for professions in the practice of music technology and preparing the graduates for a large number of professional opportunities in the field of music to encourage self-employment (p. 64-65).

## 2.2 Theoretical Framework

Education is generally accepted to be the bedrock of any nation's growth and development as it serves political, social and economic needs: this is seen as the basic function of education. For the citizens of any nation to gain fully from their educational system and contribute meaningfully to the overall growth and development, these citizens must be catered for educationally without prejudice and bias to race, culture, tribe and socio-cultural background, hence the need for music education. Musical training is a more potent instrument than any other because rhythm and harmony find their way into the secret places of the soul, on which they might fasten imparting grace and making the soul graceful of him who is rightly educated (Olusoji, 2013).

This study reviewed the following educational theories under the following:

- Behavioural Theory
- Cognitive Theory
- Social cognitive Theory of Education and Technology

### 2.2.1 Behavioural Theory

To the United Nations Scientific and Cultural Organization (UNESCO) this theory believes that learning consists of or occurs as a result of change in behaviour due to the acquisition, reinforcement and applications of associations between stimuli from the environment and observable response from the individual. Behaviourists are interested in measuring changes in behaviour of the individual. More so, Thorndike, a major behaviourist theorist put forward that:

- (1) Response to stimuli is reinforced when followed by a positive rewarding effect.
- (2) Response to stimuli becomes stronger by exercise and repetition – this is what Skinner, another theorist of behaviorism called “operant conditioning”. In his (Skinner's) view, rewarding the right part of the more complex behavior reinforces it and encourages its recurrence. Learning is understood as the simple step by step or successive approximation of the intended partial behaviors through the use of reward and punishment, (UNESCO, 2010).

Phillips and Soltis (2011) assert that, behaviorism is often seen in contrast to constructivism, constructivist are more likely to allow for experimentation and exploration in the classroom and place a greater emphasis on the experience of the learner. Behaviourism is a learning theory that

focuses on objective observable behaviours and discounts any independent activities of the mind. Behaviourist theorists define learning as nothing more than the acquisition of new behaviour based on environmental conditioning. They went on to say that behaviorist identify conditioning as a universal learning process and mentioned two types of conditioning, each yielding a different behavioral pattern.

**(1) Classical Conditioning:** This occurs when a natural reflex responds to a stimulus: we are biologically wired so that a certain stimulus will produce a specific response.

**(2) Behavioural Operant Conditioning:** This occurs when a response to a stimulus is reinforced. Basically, operant conditioning is a simple feedback system: if reward or reinforcement follows the response to a stimulus, then the response becomes more probable in the future.

This theory is relatively simple because it relies only on observable behaviors and describes several universal laws of behavior. Its positive and negative reinforcement techniques can be very effective – such as in treatment for human disorders including autism, anxiety disorders, etc. (Phillips & Soltis, 2011). John B. Watson (1878 - 1958) declared that mental life is something that cannot be seen or measured and thus pointed out that psychology should be restricted to the type of behaviour – the observable (or potentials unobservable) activities of people should be studied not what they think. He argued that responses or behaviors are influenced by stimulus in the environment, so the important thing to do is to locate the stimulus-response-relationship, (Inko-Tariah, 2005).

According to Inko-Taria (2005) Watson and Pavlov emphasized “conditioned responses as the elements or building blocks of behaviour. She continued that peoples’ behaviours depend on the kind of learning to which they have been subject – particularly which of their actions have been rewarded” (p. 43). This theory states that learning is a process of conditioning in which the organism comes to associate a stimulus with an appropriate response, and underlines the use of conditioning in stamping out fear from children, and the inculcation of morality through stories which pose direct lessons. Conventional and social behaviors such as greeting, toilet training, cleanliness, respect for elders, punctuality, etc. can be easily taught using conditioning technique (Unachukwu, 2008).

Amaele (2010) agreed with the theory as he opine:

behaviourism as a school of thought offers varied approaches to varied educational problems. For instance, the issue of operant conditioning in a learning process is vital in educational arena; teachers are known to have conditioned their students to “sit quiet, sit up and sit in rows (p. 188).

Rewards and punishments have been variedly used as reinforcement or deterrent in behaviour construct. Such conditioning is not a haphazard one but a systematic and meaningful conditioning technique of positive or negative reinforcement. According to this theory, education is conditioning – which represents a free mind being exposed to ideas to be accepted or rejected. Education is the control towards highest aims of behavior and so behaviorism has been given increasing attention in education. In the teaching/learning process of technology-based music courses, classical conditioning and behavioural or operant conditioning will yield sustainable learning experience. In this technology age, students are exposed to technology from deferent computer and play station games which can in this context serve as a stimulus that will produce a response when they are introduced to technology-based music courses. Consequently, when a response to a stimulus is reinforced, operant conditioning occur.

### **2.2.2 Cognitive Theory**

Agina-Obu (2005) opines that the cognitive theory explains the importance of knowing, understanding, and reasoning. Cognitive theory is a mental process and intellectual activity which range from simple to complex or recall of simple facts from memory to recognition, reordering of any given material. The United Nations Education Scientific and Cultural Organization (UNESCO) had it that the cognitive theory was initiated in the late 1950s and contributed to the move away from behaviourism. The cognitive theory or psychology paid attention to complex mental phenomena which was ignored by the behaviourist and was influenced by the emergence of computers. In cognitive theory, learning is understood as the acquisition of knowledge: The learner is an information-process or who absorbs information, undertakes cognitive operations in it, and stocks it in memory. Therefore, its preferred methods of instructions are lecturing and reading textbooks, (UNESCO 2010).



Cognitive theory explains why the brain is the most incredible network of information processing and interpretation in the body as we learn things. She points that, cognitive theory of learning can be explained by analyzing the mental processes first, and that effective cognitive processes, learning is easier and new information can be stored in the memory for a long time (Sincero, 2011).

Cognitive theory is also referred to as cognitive psychology which is the branch of psychology that focuses on the way people process information. It looks at how we process information we receive and how the treatment of this information leads to our responses. In other words, cognitive theory is interested in what is happening within our minds that link stimuli (impulses) and responses (output) (Roundy, 2013). Cognitive theory is focused on the individual's thoughts as determinant of his or her emotions and behaviors and therefore personality. It is believed that without these thoughts process, we could have no emotions and no behaviour and would therefore not function. In other words, thoughts always come before any feelings and before any action (Heffner, 2014).

Fritscher (2014) also suggests that cognitive theory is an approach to psychology that attempts to explain human behaviour by understanding the thought processes. She continued that in humans, thoughts are the primary determinants of emotions and behaviours. Cognitive theory believes in teaching methods which aims to assist students (learners) in assimilating new information to existing knowledge, and enabling them to make the appropriate modifications to their existing intellectual framework so as to accommodate the information.

Inko-Tariah (2005) opines that the cognitive theory talks about the cognitive perspective of learning which refers to the ways we learn about our environment, store the knowledge in memory, think about it and use it to act intellectually in new situations. These various forms of mental activity are often referred to as "information processing" a term borrowed from computer science. In addition, our mental picture of the world plus our knowledge of our own possible actions enable us to try out various alternatives, conclude which is the best of them, react to future situations before they arise, use knowledge of past events in dealing with future and every way react in a much fuller, sager and more competent manner (Craik 1952 in Inko-Tariah, 2005).

Cognitive theory is the acquisition of knowledge, particularly in learning of the subject matter. In this, while learning or teaching, verbs like recite, explain, mention, list, solve, label, draw, identify, narrate, etc. are used. That all these activities are connected with the brain or mental work and thinking process, in whatever we are talking about (Agina-Obu, 2010). For Amaele and Amaele (2010), this is the knowledge aspect of the learning and teaching practice which is expected to enable students (learners) to acquire and understand some basic ideas and information.

Oladele (2005) believes that, cognitive refers to the way in which we gain knowledge through the process of perceiving, learning, thinking, concept information, and problem solving, imagery and remembering. The cognitive theory emphasizes on the process of knowledge acquisition, storage and formation of new ideas while retaining the previous information.

Music educators must plan a developmentally appropriate curriculum on technology-based music courses that will enhance student's logical and conceptual growth. Technology-based music instructors/teachers must emphasize on the critical role that experience or interactions with the surrounding environment play in student learning. Teachers need to take into consideration the role that fundamental concepts such as the permanence of objects play in establishing cognitive structures.

### **2.2.3 Social Cognitive Theories of Education and Technology**

Theorists, focus on the continual study of how the mind understand and interprets information as technology advances. The social learning or social cognitive theory of education and technology, is one that draws on both cognitive and behaviour influences. According to Bandura, (1989) "Human expectations, beliefs, emotional bents and cognitive competencies are developed and modified by social influences that convey information and activate emotional reactions through modeling instruction and social persuasion" (p. 3). Students in this technology age are constantly surrounded by social influences especially with the advent of android mobile devices as Bandura, (2008) opine, "Humans have evolved an advanced capacity for observational learning that enables them to expand their knowledge and skills rapidly through information conveyed by the rich variety of models" (p. 96). The social cognitive theory thrives on the advancement of new technological changes. Students interact more with their mobile devices to communicate as well as sort for information. One form of learning that can directly change choices is learning from

the effects of actions from others. Social psychology expands this phenomenon to explain how learning is influenced as Allport, (1985) suggest; “Social cognition has its roots in social psychology which attempts to understand and explain how thoughts, feelings, and behaviour of individuals are influenced by the actual imagined, or implied presence of others” (p. 3). On the area of technology, Sherman and Kurshan, (2005) asserts that it is a good medium to actively engage students. “One increasingly common technology-based strategy is to create online communities of students and adults who collaborate on specific problems” (p. 12).

## **2.3 Empirical Studies**

This section of the study highlights successful experimental procedures in music education and technology-based music courses under the following topics:

- The Use of Computer system for musical Notation
- The Scientific Nature of Music
- The State of Music Curriculum in Nigeria
- The Music Syllabus
- Music Technology in the University

### **2.3.1 The Use of Computer System for Musical Notation**

Musical notes are written with musical notation also known as staff or stave which are a set of five lines and four spaces each representing different musical sound at different pitch. According to an online source (Wiki), before the use of paper and pen, the earliest form of musical notation can be found in a cuneiform tablet that was created at Nippur, in Sumer (today’s Iraq), in about 2000 BC (Wikipedia, 2013). However, modern staff notation originated in European classical music and is now used by musicians of many different genres throughout the world. The staff notation system of writing music starts with drawing a clef on the five lines and four spaces, which determines the pitch of the notes placed on the lines and spaces. According to Fildes, (2008) “The process can be laborious but computer software offers a more convenient and flexible method” (p 3).

The computer application to writing music can be traced to the advent of electronic music, and the very first experiment and innovation with electronic instruments at the turn of the twentieth (20<sup>th</sup>) century. According to Merriam-Webster online dictionary, the computer is “an electronic

programmable device first used in 1646 that can store, retrieve and process data” thus; computer music has led to new ways of education in relation to music.

Emerging studies have proven that music software are effective tools for making students more creative at a younger age by providing them with all the instruments needed within a streamlined music program. Writing music with software technology promotes cultural sustainability. In time past, our folk music may only be best preserved in mass through motion visual media. This significantly caused a setback in African Art music in terms of print media documentation. These (African) indigenous cultural heritage of music practices may have gone into extinction just like our languages are today because of postcolonial influence on the African arts. Many practitioners teach our indigenous music through rote learning methods. The rote learning method becomes evident and preferred because of their inability to either sight-sing or score their music since the complexity in the rhythm was challenging to be manually notated. Bowen in Sunday-Kanu (1994) suggest that:

The musical computer enables us to experience the creation of new music ideas and assist with the teaching of traditional music concepts. For centuries, only few fortunate humans were able to compose their work and hear it performed. For others, being musical interested meant performing with works of earlier composers or turning on a cassette or CD player. Now the whole concept of music for the masses has been moved from “playback” or “reproduction only” mode to “create it” or “interactive” mode (p 5).

However, the use of computer technology has its adverse effect on the learning of live instruments. Composers just go ahead to input anything believing that the end justifies the means. This practice, if not checked, will affect creativity as Blakeslee in Nwamara (1994) asserts:

For the arts, technology thus offers means to accomplish artistic, scholarly, production, and performance goals. But the mere availability of technology cannot ensure a specific artistic result: the pencil in a student’s hand ensures neither drawing or competency nor a competent drawing (p 129).

Adedeji (2004) addressed the problem of notation in African music thus:

The problem of notation in African music needs to be given a concerted effort. Oyelami's notation method for drum rhythms like others already mentioned, which treated only one or two aspects of the music, is inadequate and not widely acceptable. Consequently, the absence of a notation method that is truly African is responsible for the lopsided research at both the undergraduate and graduate levels. For instance, in long essays and theses, only the melody is scored most of the time, while other vital aspects are neglected (p. 11).

Another problem that must be checked is virus attack that can adversely affect a composer's efforts. Although, sometimes the signals are evident and the user can take precaution however, this accident poses a great danger for loss of already composed music files in the computer as Watson in Onuora-Oguno (2001) opines:

A virus consists of a set of instructions that attaches itself to other computer programmes, usually in the computer's operating system, and becomes part of them. In most cases, the corrupted programs continue to perform their intend functions but surreptitiously execute the virus's instructions as well. A virus is usually designed to execute when it is loaded into a computer's memory. Upon execution, the virus instructs its host program to copy the viral code into, or "infect" any member of other programs and files stored in the computer (p. 20).

Vidal in Adedeji (2004) threw a big challenge on computer usage to contemporary Nigerian musicians and musicologists when he wrote:

Besides, the challenges of the 21st century have placed added responsibilities on us academics operating in this part of the World, regarded as technologically backward. We therefore, need to be concerned not only with the past and the present but also with the future if we concerned not only with the past and the present but also with the future if we are not to be left behind in the competitive race for knowledge and domination of our universe. Besides, the changing minds of Africans in the 21st century spearheaded by modern-day technological advancements in science, demand a new orientation to all forms of African studies. Musicians and musicologists should rise up to the challenges and fill the vacuum, which science and technology have created for the Arts in Africa. Hence, a new concept of, and definition for, music and musicology in Africa is therefore imperative (p. 2).

### 2.3.2 The Scientific Nature of Music

There are many benefits derived from the use of computer in music such as audio recording and editing, video recording and editing, music notation, live stage performance enhancement and so on. Computer music technology is seen to be scientific and should not be part of music which is associated with arts. However, science teaches that sound is vibration and the frequency of vibration makes different sounds as Okafor and Emeka (2004) opined that;

The power of music to create some effects appears, sometimes, to be independent of human intellectual effort. There is power behind sound and organization of sound. Thus, musical notes of a certain frequency range can shatter a glass of wine and music of certain intensity would make one plug one's ear instinctively (p 136).

Music is the study of the sound created by vibrations put together into patterns that stir up emotions. A study by E. Glenn Schellenberg at the University of Toronto at Mississauga, as published in a 2004 issue of *Psychological Science*, found a small increase in the IQs of six-year-olds who were given weekly voice and piano lessons. Schellenberg provided nine months of piano and voice lessons to a dozen six-year-olds, drama lessons (to see if exposure to arts in general versus just music had an effect) to a second group of six-year-olds, and no lessons to a third group. The children's IQs were tested before entering the first grade, then again before entering the second grade. Surprisingly, the children who were given music lessons over the school year tested on average three IQ points higher than the other groups. The drama group did not have the same increase in IQ but did experience increased social behaviour benefits not seen in the music-only group (Brown, 2013).

Similarly, there are indications that the brain of a musician, even a young one, works differently than that of a non-musician. "There's some good neuroscience research that children involved in music have larger growth of neural activity than people not in music training. When you are a musician and you are playing an instrument, you have to be using more of your brain. Brown (2013) stated that a study led by Ellen Winner, professor of psychology at Boston College, and Gottfried Schlaug, professor of neurology at Beth Israel Deaconess Medical Center and Harvard Medical School, found changes in the brain images of children who underwent 15 months of weekly music instruction and practice. The students in the study who received music instruction had improved sound discrimination and fine motor tasks, and brain imaging showed changes to

the networks in the brain associated with those abilities, according to the Dana Foundation, a private philanthropic organization that supports brain research.

### 2.3.3 The Music Syllabus in Nigeria

People have different views of what constitutes the concept of a syllabus in a given educational setting. The syllabus is described as the summary of topics covered or units to be taught in a particular subject. Mba (2013) saw curriculum as a “systematic plan of activities undergone by learners, guided and directed by schools which show a scope needed and directed by schools to get to the aims and objectives at a particular level; the plan is normally what followed” (p. 14).

The music syllabus is the programme of study so designed to be followed in Nigerian Schools by those who choose to embark on music as a field of study. The importance and role of music in the growth of a child cannot be overemphasized; the Nigerian child in particular is born and nurtured in music. He grows and learns in the society and takes his exit from the world with music (Ogurinade, 2012).

However, technology-based music courses are not properly captured in the current curriculum. Musicians are constantly making efforts to device new forms of expression in this technology age where modern electronic devices such as computer in the focal point.

Emielu (2011) stated that, the National Policy on Education (1977, 1998) makes provision for music at various levels of schooling in Nigeria. This new National Policy on Education (1998) divides our Secondary School into two stages: the Junior Secondary School (JSS) and the Senior Secondary School (SSS). At both levels, the curriculum accommodates music as a subject. However, the syllabus are grouped into core subjects (compulsory), prevocational electives and non-prevocational electives as shown below:

**Table 2.1: JSS subject group**

<b>Core Subjects</b>	<b>Prevocational Electives</b>	<b>Non-prevocational Electives</b>
English Language	Agriculture	Religious Knowledge
Mathematics	Business Studies	Physical & Health Education
French	Home Economics	Fine Arts
Integrated Science	Local Crafts	Music
Social Studies	Computer Education	Arabic
Introductory Technology		
Citizenship Education		
Language Environ		

In JSS one, students are to study music through singing of Nigerian folk songs, rudiments of music, music appreciation, and listening to the music of various composers in music history. Creative music making and learning to play simple percussion instruments to accompany songs and dances and playing simple melodies on instruments like the piano, xylophone, etc. are also included. In JSS two and three, musical training continues along these lines but at a higher level to include sight reading and sight singing. Listening to familiar pieces by both foreign and Nigerian composers but nothing on computer music technology or construction of even African musical instruments.

The JSS curriculum stipulates that every child must learn to play a musical instrument within 3 years and should take Royal School of Music theory examinations, (Emielu, 2011). The Senior Secondary School syllabus also includes the study of history, theory, creative and practical music. Below is a table showing SSS subjects.

**Table 2.2: Senior Secondary School (SSS) subject groups**

<b>Core Subjects</b>	<b>Vocational Electives</b>	<b>Non-vocational Electives</b>
English Language	Agriculture	Biology
French	Applied Electricity	Chemistry
Mathematics	Auto Mechanics	Physics
A major Nigerian Language	Book Keeping and Accounting	Further Mathematics
One of Biology, Chemistry, Physics or Integrated Science	Building Construction	Integrated Science
One of Literature in English, History, Geography or Social Science	Commerce	Health Education
	Computer Education	Physical Education
	Electronics	Literature in English
	Clothing and Textile	History
A vocational subject	Food and Nutrition	Geography
	Home Management	Social Studies
	Metalwork	Bible Knowledge
	Shorthand	Islamic Studies
	Typewriting	Arabic
	Fine Arts	Government
	<b>Music</b>	Economics
		Any Nigerian Language



Similarly, formal music education in Nigeria is categorized under three classified levels namely the Primary, Secondary and Tertiary levels. Music of Nigerian schools contributes exceedingly towards the traditional education and coherence of Nigerian children into adult society and is organized for them to help them discover and develop their personality (Ogunrinade 2013)

At the Primary level; prior to the formalization, recognition, and inclusion of music as one of the core subjects in our education, music education was more of a mother-child (family) business. However, to encourage the music essence, in the traditional education of the child, the nation's government accepted to encourage aesthetic, creativity and musical activities in her educational institutions thus. In 1981, music was formally recognized and included as one of the core subjects in our schools which starts from Primary School level (Ogunrinade, 2013).

The teaching of music at this level (Primary) involved non-specialist teachers who functioned without instructional materials and most times use the music periods to cover up for their deficiencies in other courses, or they spend them on singing of hymns, folk songs and storytelling (Omubiyi, 2001).

At the Secondary School level, the study of music terminates at the Junior Secondary level in most Nigerian Secondary Schools, mainly because it is not a core subject at the Senior Secondary level. However, we shall pay more attention and emphasis at the tertiary level of our educational system. At the tertiary level, we have the Polytechnics, Colleges of Education and the Universities. However, we shall partly consider the College of Education, which offers National Certificate of Education (NCE) and deal more with the university which offers Bachelor's Degree in Music with the subject matter being music technology.

Emielu (2011) further asserts that the National Commission for Colleges of Education (NCCE), which is the official regulatory body for Colleges of Education in Nigeria, stipulates that the objectives of the NCE music programme be to

- (i) Offer courses in African and Western European music;
- (ii) Produce music teachers for Primary and Junior Secondary School levels.
- (iii) Produce teachers for the private sector, churches, mosques, armed forces, media houses advertising companies, etc.
- (iv) Produce teachers, which are capable of benefiting from further education in music.
- (v) Promote cultural continuity (NCCE, 2002, in Emielu, 2011).

He further noted that music is offered as a single major in combination with a second subject approved by the college. Each student is supposed to enroll for and pass the following

- (1) Education courses – 36 credit units.
- (2) General courses – 14 credit units.
- (3) Teaching practice – 6 credit units.
- (4) Music courses – 44 credit units.
- (5) Second teaching subject – 37 credit units. Thus making 137 credit unit courses for graduation.

### **Content Analysis of Music Curriculum of Nigerian College of Education (NCE)**

**Table 2.3: Summary of both Compulsory and Elective courses.**

<b>Summary NCE Year</b>	<b>Compulsory</b>	<b>Elective</b>	<b>Total</b>
Year one	13	2	15
Year two	14	2	16
Year three	5	2	7
<b>Overall Total</b>	<b>32</b>	<b>6</b>	<b>38</b>

*Source: NCE (2009) minimum standard for Nigeria Certificate in Education*

**Table 2.4: Courses for NCE music programme**

<b>Course Code</b>	<b>Course Title</b>	<b>Credit</b>	<b>Status</b>
	<b>YEAR I, FIRST SEMESTER</b>		
MUS 111	Theory of Music I	1	C
MUS 112	African Music & Appreciation I	1	C
MUS 113	Ear-Training and Sight-Reading I	1	C
MUS 114	History and Appreciation of Western Music I	1	C
MUS 115	Applied Music I		
MUS 116	Ensemble Music Studies I	1	C
MUS 117	Elementary Technology of Music I	1	C
	<b>TOTAL</b>	1	E
		<b>7</b>	
	<b>YEAR I, SECOND SEMESTER</b>		
MUS 121	Theory of Music II		

MUS 122	African Music & Appreciation II	1	C
MUS 123	Ear-Training and Sight-Reading II	1	C
MUS 124	History and Appreciation of Western Music II	1	C
MUS 125	Applied Music II	1	C
MUS 126	Ensemble Music Studies II		
MUS 127	Elementary Technology of Music II	1	C
MUS 128	Music Education I	1	C
	<b>TOTAL</b>	1	E
		1	C
		<b>8</b>	
	<b>YEAR II, FIRST SEMESTER</b>		
MUS 211	Theory of Music III	1	C
MUS 212	African Music & Appreciation III	1	C
MUS 213	Ear-Training and Sight-Reading III	1	C
MUS 214	History and Appreciation of Western Music III	1	C
MUS 215	Applied Music III		
MUS 216	Ensemble Music Studies III	1	C
MUS 217	Music Education II	1	C
	Elementary Technology of Music III	1	C
MUS 218		1	E
MUS 221	<b>YEAR II, SECOND SEMESTER</b>		
MUS 222	Theory of Music IV		
MUS 223	African Music & Appreciation IV	1	C
MUS 224	Ear-Training and Sight-Reading IV	1	C
MUS 225	History and Appreciation of Western Music IV	1	C
MUS 226	Applied Music IV	1	E
MUS 227	Ensemble Music Studies IV		
MUS 228	Outdoor Practical Experience	1	C
	Music Education III	1	C
	<b>TOTAL</b>	1	C
		1	C

	<b>YEAR III, FIRST SEMESTER</b>	<b>8</b>	
	Teaching Practice		
MUS 321	<b>YEAR III, SECOND SEMESTER</b>	1	C
MUS 322	Theory of Music V	1	E
MUS 323	Elements of Dance Choreography	1	C
MUS 324	Elementary Keyboard Harmony	1	C
	Conducting & Ensemble Management		
MUS 325	Applied Music V	1	C
MUS 326	Ensemble Music Studies V	1	C
MUS 327	Orchestration Fundamentals	1	E
	<b>TOTAL</b>	<b>7</b>	

### 2.3.4 Music Technology in the University

In line with the visions of the N.P.E (2004) and towards keeping abreast of the contemporary realities in the Nigerian and global societies, the University of Port Harcourt realigned itself as an entrepreneurial university with focus of producing graduates who are not only prime assets to the corporate human resource market but are also adequately equipped with the entrepreneurial skills required to set up businesses on their own. The Department of Music, University of Port Harcourt is among the departments that help promote the development of entrepreneurial skills in students.

The department was established in January, 2009 in response to the developmental needs of the communities in Nigeria in general and the Niger Delta in particular. The department's mission as stated in the handbook (Nwankpa, 2010) is;

To provide an outstanding education for the professional and intellectual development of artistes and scholars in an environment that enriches the human mind and spirit. The department of Music seeks to establish musical and academic groundwork for life-long development through programmes that are functional, serviceable, future-oriented and relevant to the needs, aspirations and culture of the people of Nigeria. (p.3)

Consequently, the academic programme of the Department of Music, University of Port Harcourt is structured to provide a broad, functional and world class music education, inculcating skills into the students such that they are not only highly employable but can also serve as employers of labour at the end of their studies. Areas covered in the programme include ensemble (performance) studies, music education, African music, music theory and composition, music therapy, music technology, music business and so on. To drive this, the Department has employed staff from different fields and areas of specialization apart from music including business administration and engineering.

#### **2.3.4.1 Structure of Music Technology Components**

The music technology component of the department's curriculum, on its part, is divided into two sub-components namely; Musical Instrument Technology and sound recording engineering and multimedia. Topics and subject areas covered in the musical instrument technology sub-component include acoustics and psychoacoustics, science of materials for musical instrument design and construction, treatment and preservation of materials for musical instrument construction, maintenance of musical instruments, workshop practices/procedures and Computer Aided Design (CAD) techniques. On the part of the sound recording engineering and multimedia sub-component, topics and subject areas covered include acoustics and psychoacoustics, computer music technology, microphone techniques and sound balancing, loudspeakers and sound fields, audio signal processing techniques, digital studio composition, digital studio design and sound reinforcement system optimization. In summary, the Department of Music, University of Port Harcourt has integrated resources from indigenous and western scientific knowledge bases to develop pedagogic models for music technology education.

#### **2.3.4.2 Challenges Facing Teaching/Learning of Technology-Based Music Courses**

In every learning environment, there is the need for a good teacher or instructor. The absence of a good teacher can distort and derail a whole society of her aims and goals; hence the need for teachers. Agina-Obu (2005) said that the teacher is the operations manager in the schools of manufacturing industry. The quality of the product of the school largely depends on the quality of the teacher (p. 19). The aim of education is to provide knowledge that will integrate individuals and move them into more meaningful individuals in the society, capable of solving

their problems. Teachers have been seen as an effective instrument towards achieving this effective change; therefore, teachers are recognized as the main pillars of our educational system (Chukwuka 2013).

It is pertinent to note that ineffective and poor teaching of some key subjects (including music) in the school curriculum have continued to dwindle as a result, shattering the hopes and aspirations of most students, especially the very ambitious students (music students). There are conscious efforts made by the government of the federation to increase the supply of qualified teachers and their effects on the performances of students. Many students have desired to become specialists in the field of knowledge or the other but could not make the grades required in their basic examinations that should have given them entry into higher institutions such as the universities.

In any given classroom activity, a lot depends on the teacher's qualities which includes scholarship, cheerful disposition, firmness and determination, tolerance, democratic attitudes, fair judgment and impartiality, loyalty, knowledge of child (learners') psychology, honesty self-discipline, sociability, resourcefulness, good sense of humour, neatness, simplicity, creativity, adaptability and humility. All these are good qualities of a teacher (Ryan & Cooper, 1975; in Agina-Obu, 2005).

#### **2.3.4.3 Poor Quality and Inadequacy of Academic Staff**

It is disturbing to note that most teachers, even though certified, are clearly incompetent in the subjects they specialize in. Consequently, they cannot teach well. Similarly, there is shortage of teachers in nearly all schools. In some extreme cases, because of death of teachers in certain subjects like English, Mathematics, Physics, Chemistry, Yoruba, Literature, music, and so on. Teachers who read unrelated courses are made to teach them, under this type of atmosphere, professionalism is jeopardized.

#### **2.3.4.4 Teachers' Expertise**

Emielu (2011) observed that learners' enrolment of music is seriously hampered by lack of adequate and qualified teachers at the various levels. In addition, that the high job mobility of music teachers affect students' enrolment for music as a subject. Consequently, music is offered when there is a teacher (usually one teacher to a school). However, if the teacher resigns or is transferred, a vacuum is created and the subject is abandoned till another music teacher is recruited. The time lag may be several sessions or terms. Consequently, students' interest may

not be sustained. In government schools, it is a common practice to transfer music teachers to schools where music is not taught as a curricula subject. In such cases, the teacher is made to teach other subjects instead of music. High job mobility of teachers has also been given as the reason for non-inclusion of music as a curricula subject in some schools, because, ‘music teachers are hard to come by, hard to keep and hard to replace’.

In Kwara State several ‘push’ and ‘pull’ factors are involved in discussing the high mobility of music teachers in the State. In government-owned schools especially, low wages, high teacher-to-student ratio, complete absence or inadequate teaching materials, musical instruments and instructional aids constitute significant ‘push’ factors for serious-minded music teachers. On the other hand, the fast-growing number of ‘international schools’, with fewer students, fairly well-equipped music studios, higher wages, institutional support and encouragement, well-defined educational goals and objectives both within and outside the State, constitute ‘pull’ factors for career-minded music teachers. As at 2002/2003 session when I first carried out my initial field work, there were just about 20 music teachers in all the secondary schools in the State. Out of this number, five were employed in a part-time basis. In terms of qualifications four teachers out of the total above had Bachelor of Education (B.ED.) degree, three holders of Bachelor of Arts (B.A.) degree in music, one Higher National Diploma (HND) in music technology, 11 NCE holders and one Grace V (ABRSM) certificate holder (Emielu, 2004, p. 164). While a few more teachers have been recruited since then, some others have also left the state for greener pastures and it is highly probable that those newly recruited may not stay too long based on the reasons given above.

Since the National Policy on Education restricts NCE graduates to teaching in primary and junior secondary schools, this may be one reason why schools that have NCE music teachers may not commence teaching music at the Senior Secondary School level. Lack of qualified teachers was also one of the major reasons given by most school principals for the non-inclusion of music in the SSS classes in their schools as responses of school principals; hence, teachers are needed in quality and quantity. According to Ryan and Cooper in Agina-Obu (2005) the four broad attributes of a good teacher include:

- (1) Command of theoretical knowledge about learning and human behaviour.
- (2) Control of technical skills of teaching that facilitate student learning.

- (3) Display of attitudes that foster learning and genuine human relationships.
- (4) Sureness and adequacy of knowledge in the subject matter to be taught.

They maintain that lack of these teacher-qualities can deter good teaching and create problem for the teacher in his professional assignment. In addition to these, the teacher must have the ability to teach effectively, inspire learners, exercise authority judiciously, and generate sound judgment, good personality and self-comportment.

#### **2.3.4.5 The Place of Qualified Teachers as Factor in Effective Teaching**

According to Ukeje (1976), “teaching is a conscious behaviour that makes learning more probable and more efficient and teachers are and will still remain architects of all professions”. This means that extra care should be taken in the recruitment and posting of teachers to our urban and rural secondary schools. There should be equal distribution of teachers in these areas for greater productivity. On the quality of teachers, Itotoh (1997) said, “quality of teachers is important in any meaningful presentation of educational transactions”. Quality of teachers is essential to the achievement of the great national aspiration.

In support of the above statement, Obasi (1982) has also said, “The concept of education cannot be properly defined or conceptualized without reference to those who impact the knowledge. In other words, teachers are the pillars and life wire of the educational sectors”. For that reason, extra care should be taken when recruiting them into the teaching profession. Thomas (1988) in his book titled “Teachers for the schools of tomorrow” said that the best school is not the one that is necessarily housed or equipped though they do facilitate school work but what is most important is the quality of the teaching staff which must be plentifully staffed with well-qualified teachers.

In the National Policy on Education, it was said that the purpose of teacher education should be to provide teachers with the intellectual and professional background adequate for their assignment and to make them adequate to any changing situation. If teachers and the authorities responsible for education can pay heed to this objective, the problem of staffing in our schools, both in the urban and rural areas will be minimal. Emezi (1987) in one of his article “Teacher Education in post independent Nigeria” said “The teacher is in all educational system the central figure and the sources of any educational reform depend on him”. This strengthens the fact that



all secondary schools in the state not only in Abakaliki Zone should be adequately staffed with the right caliber of teachers. This will make it possible for the students to be on the same footing academically not minding where the school is located. The National Policy on Education (1987) stresses this further in section 11, page 31, and No. 88 thus; in order that this function may be discharged efficiently, a cadre of staff is required in adequate numbers and quality at the different operational levels in the local, state and federal institutions. And be ensuring quality control in the school, it is necessary to have good teachers.

#### **2.3.4.6 The Influence of Lack of Qualified Teachers in our Secondary Schools**

This question of inadequate teachers in our secondary schools in a state like Ebonyi appears to be a paradox when one remembers that Ebonyi State is saturated with trained teachers. The question is whether our secondary schools are well staffed with specialist in all subjects especially those schools in the rural areas in the face of “apparent enough trained teachers”. The answer is emphatically, No. Reflecting the importance of teachers in any society, Emezi (1977) said that since teachers are the backbone of the whole educational system their education therefore is perhaps the most vital factor affecting our future. We must ensure that the teacher is an educated person who possesses a firm grounding and a considerable deeper knowledge of the subject he is obliged to teach. A teacher must be a leader, an innovator, and an enlightened person. If teachers are not well educated, the country will end up in producing half backed students.

Teaching is not a profession for everybody, there are those we regard as “born teachers”. These people have the urge and ability to teach and lead others all right. Such people are the caliber of men required in the profession and they will readily accept postings anywhere, be it in the rural area or in the urban. Writing further on the qualities of a good teacher, Nwosu (1983) in his article titled “who should teach” pointed out that teachers are those who have academic knowledge of the subject plus some instruction in the theories and strategies of teaching. In addition, it is pertinent to add that, interest in the profession because one can have academic knowledge of a subject but if the interest is not there, he cannot perform effectively. To substantiate the point further, Ndu (1995) writing also in “who should teach” said for one to be a teacher, he has to possess the subject matter knowledge as well as the natural qualities that help

to persevere in the difficult but enjoyable and rewarding task of teaching and finally one has to submit oneself to professional training where one is equipped fully with tools for job.

It is therefore an established fact that teachers are the central figure with success of any educational system, as well as important functionaries in the instruction and upbringing of the child.

The 1969 National Curriculum Conference in its report aptly described the teacher as the key man in the entire educational programme. The quality of teacher's training makes or mars the end product of his job as a teacher. This statement proves that the importance of well qualified teachers cannot be overemphasized. Lack of adequate trained staff is one of the major reasons identified as a hindrance in the effective posting of teachers in the rural areas. And it is good that both States and Federal Governments are aware of the important role that well qualified teachers can play in the realization of qualitative education in the country. The policy on education (1977) refers to the teacher as the manipulator of educational environment where learning takes place, and the preamble of Teacher Educational Planning, because no educational system can rise above the quality of its teacher.

An educationist, Olatubosun (1980) in his writing asked; "Who is a teacher? A teacher should be the master of his subject. In the act of teaching, he must know the individual needs of his pupils/students and give them the kind of attention and assistance most suitable to their needs. All these statements underscore the fact that there can never be good student's performance without a good quality of staff. Well-qualified teachers will know how best to handle students and how to tap their intellectual resources. People always trace student's performance to their teachers. That is if the students have not learned, then the teacher has not taught. Therefore, for effective and optimum teaching to take place, the teacher must be qualified because no one can give what he does not have, (Ogunrinade, 2013).

#### **2.3.4.7 Impact of Professional Teachers in our Educational System**

The importance of professional teachers should be recognized. A professional teacher will do everything possible in order to make his teaching attractive and understandable to the learners. In order words, he places their interest as his own top priority. Against the situation, the students work along with the teacher and reflect this in their academic performance. This is never so with

the untrained teachers who had not learnt the rudiments or the art of imparting knowledge. Rather, if we are to achieve our desired goals in education, emphasis should be on the quality of teacher not on quantity. In support of the above, Bereday and Lauwery (1983) said. The strength of an educational system must largely depend on the quality of its teachers. However, enlightened the aims, however up to rate and generous the department however efficient the administration, the value to the children is determined by the teachers. There is no more important matter than that of attracting sufficient number of the right caliber of people to the profession, providing them with the requisite training and finally ensuring that their status are commensurate with the importance and responsibility of their work.

Most government pay more attention to the provision of equipment to schools than they do to the training of qualified teachers and the subsequent retention of such teachers. The effect is that the equipment will not be fully utilized because of lack of trained teachers. Though equipment is necessary, a professional teacher can improvise teaching aids where none exists. Still stressing the needs for qualified teachers in the rural area schools; no curriculum however well written they may be, no equipment however costly it may be, will compensate for poor teacher, on the other hand, a good teacher will more than off-set deficiencies in curriculum, in test book and in equipment.

For the achievement of the educational aims and objectives, success or failure lies in the hands of the teachers. Given the most meaningful and realistic education and training, which those with experience, imagination and foresight can devise, in the final analyses, no real achievement is possible without the necessary cadre of trained and motivated teachers”.

Speaking also on the role that education will play in the society, Ukeje (1976) said that the role will largely depend on the teaching personnel who are to teach. He further said that any possible attempt to raise the standard of education must start with the improvement of the quality of teaching personnel. A competent teaching staff is one of the indispensable elements of a good school. Good instruction depends on good teachers; the focus of good administration should always be securing and maintaining good teachers and good teaching. This is in support of the view that no school can function effectively without good and well qualified teachers. Ozigi (1997) in his write-up on “School Administration” described teaching as a team-work in which all the member of the team will have to co-operate with each other to achieve the objective of

education. He further said that staffing priority is to assemble and build up a good team. In effect, he is saying that the most essential thing in the staffing process is to recruit qualified teachers who are competent and ready to co-operate with the principal and other members of the staff for the achievement of the school objective. Igwe (1982) writing on issues and problems of qualified and quantitative education in Nigeria said; “under poor quality of teaching staff, we cannot achieve quantitative education at this level of the school system since there is intimate relationship between the quality of education in any school and the quality of teachers who operate them” (p. 76).

Ukeje (1991) supports this view in one of his article titled “Quackery in the Teaching Profession”, had said that there is a direct relationship between the quality of the teaching of the personnel and the quality of the educational process, the defect in quality of the present Nigerian educational systems are partly the result of poor teachers. One observes that when there is shortage of teaching staff in schools, all grades of teachers are consequently recruited to fill in gaps. The secondary schools in Ebonyi educational zone are not exception to this practice. Such unqualified teacher includes holders of West African School Certificate. It is pertinent to note that these grades of teachers have not acquired the rudiments of the teaching profession and therefore have not mastered the art and skill of impacting knowledge. They may not have gained the knowledge they are expected to impact to students.

The general claim about the falling standard of education may have stemmed partly from lack of adequate teaching personnel. The maintenance of good standard of academic achievement depends upon an adequate supply of trained teachers.

Igwe (1977) conducted a research in which he discovered that the ratio of qualified teachers to students in secondary schools in one of the neighboring state, Enugu State stood at 1.55. This proved that the number of qualified teachers in our schools as at that time was found to be deficient. The cause is still the same even today and this shortage, no doubt affected the schools in the rural areas of Ebonyi educational zone. This sad state of affairs results in the shortage of teachers suffered by most schools in the rural areas including Abakaliki Zone. This also resulted in over labouring of qualified teachers since most of them will be assigned to subjects outside

their areas of specialization. All these invariably increase inefficiency with the profession which results to poor academic performance in schools by the students.

In 1979, the Registrar of the West African Examination Council attributed poor performance by students in the external examinations to the shortage of staff, more unqualified teachers in schools, lack of minimum facilities and equipment necessary for maintaining standard and unprecedented expansion at all level of education which has not been matched with corresponding increase with the number of qualified teachers. Eble in Emielu (2011), emphasized the attributes of good teachers when he stated that “he will be a master of these subjects, can organize and emphasizes, can clarify idea and point out relationship, can motivate students, can post and elicit useful questions and examples that are reasonable, imaginative and fair in managing the details of learning.

#### **2.3.4.8 Availability of Musical Instruments and Instructional Aids**

It was discovered in Dr. Emielu’s research that out of 18 secondary schools offering music in the state as at 2004, only eight had some musical instruments, while 10 had none at all. However, some of the new international and private schools like Romeichs and Eucharistic Colleges have fairly well-equipped music studios as I saw during my field trip in March 2009. In all the schools I visited in 2002/2003, there were no facilities for listening, neither were there audio-visual aids such as recorded tapes, CDs, video tapes and training charts for teaching music as recommended in the school curriculum. Without these instructional aids, students will not be able to relate theory to practice. This runs counter to the benchmark of the Nigerian Educational Research Council (NERC 1980, p. 10-11) which stipulates that ‘the provision and effective use of instructional materials, equipment and laboratories for the various courses constitute the most important characteristic of secondary education.

The instructional materials are varieties of tools which convey the essential knowledge and skills of a subject matter in the school curriculum. These includes a combination of books, workbook and supplementary materials, computer software, magnetic media, DVD, CD-ROM, computer courseware, on-line services, an electronic medium, or other means of conveying information to the student, including open-source instructional materials. These materials are vital to the teaching-learning process, potent in reducing attraction that characterizes concepts in science.

Indeed, it is clear that instructional materials and resources in teaching and learning make students want to learn more and retention of what has been taught is better.

However, research reports (Nicholls, 2000; Obanya, 2008 & Okobia, 2011) have shown that these materials are grossly unavailable or inadequate in most schools. The few available ones are either not used or under-utilized. Research reports have also shown that availability of instructional materials and ability of teachers in using them are vital determinants of teaching methods to be used (Aduwa-Ogiegbaen & Omogie, 2005). Students learn best when given the opportunity to see and to make observation of what they are taught. Good instructional materials might be a substitute for real life objects in the classroom as against the use of explanatory method (Oyeniran, 2003).

Bolick, Berson, Couuts and Heinecke (2003) stated that having ‘portable’ instructional materials, that are visible, durable and easy to carry may be a significant factor of the utilization of such materials. They concluded that some of the reasons that have led to inefficiency in the production of teaching materials in most countries in Africa are: lack of expertise in the design, preparation of teaching materials, inadequate training of teachers in the use of these materials; lack of production capability, and poor organization of distribution.

#### **2.3.4.9 Teachers’ Expertise and Availability of Instructional Materials**

In terms of musical instruments, staff and other facilities, the NCCE stipulates that each department of music must have among other things, 10 or more upright pianos in classrooms, practice cubicles, ensemble room and staff offices; about half a dozen or more of practice cubicles each equipped with a piano or electronic keyboard. Added to these are the provision of a wide range of Western orchestral and African traditional musical instruments and a minimum of five to six lecturers for single major and eight lecturers for double major (NCCE, 2002, p. 47-49). However, it was observed in this research that facilities on the ground as at 2004 were a far cry from the benchmark above and understandably so. For example, a good upright classroom piano in Nigeria costs as much as about five hundred thousand naira (N500, 000), while orchestral and other dance band instruments are equally expensive. The music department had only three academic staff on the ground as opposed to the five to six staff required for single

major programme by the NCCE. Given the low level of funding and government special focus on science and technology education, it is understandable why most departments of music in government schools may not meet this benchmark (Olusoji, 2013).

## **2.4 Summary of Review**

The literature review carried out for this research perused various factors related to the study that constitute weakness in the area of technology-based music courses in three sections. The conceptual review dealt with the curriculum, education and music technology extensively as it is applicable to the current study. The second section was the theoretical review where behavioural theory, cognitive theory and the social cognitive theory of education and technology were perused. The theories attempt to explain how learning takes place and certain precursors that enhance learning. The theories tried to link how learning of technology-based music courses takes place in an educational environment.

The social learning theory of education and technology points to the fact that students interact more with their mobile devices to communicate as well as sort for information. One form of learning that can directly change choices is learning from the effects of actions from others. Social psychology expands this phenomenon to explain how learning is influenced. Social cognition has its roots in social psychology which attempts to understand and explain how thoughts, feelings, and behaviour of individuals are influenced by the actual imagined, or implied presence of others. On the area of technology, Sherman and Kurshan, (2005) asserts that it is a good medium to actively engage students. “One increasingly common technology-based strategy is to create online communities of students and adults who collaborate on specific problems” (p. 12).

The third section dealt with empirical review where a study on the use of the computer system for musical notation, the scientific nature of music, the state of the music curriculum in Nigeria, the music syllabus in Nigeria and finally music technology in Nigerian universities were reviewed. Thus, the literature review points to the fact that education in technology-based music courses in any nation is meant to develop the potentials of its citizens, propelling them to ventilate hidden gifts and talents to the utmost level of prominence.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

In this chapter, the fundamental procedures and methods deployed for data gathering relevant to the study were considered in the following subheadings: the research design, area of study, population of the study, sample and sampling technique, instrument for data collection, validation of the instruments, consistency of the instrument, method of data collection and method of data analysis are outlined.

#### **3.1 Research Design**

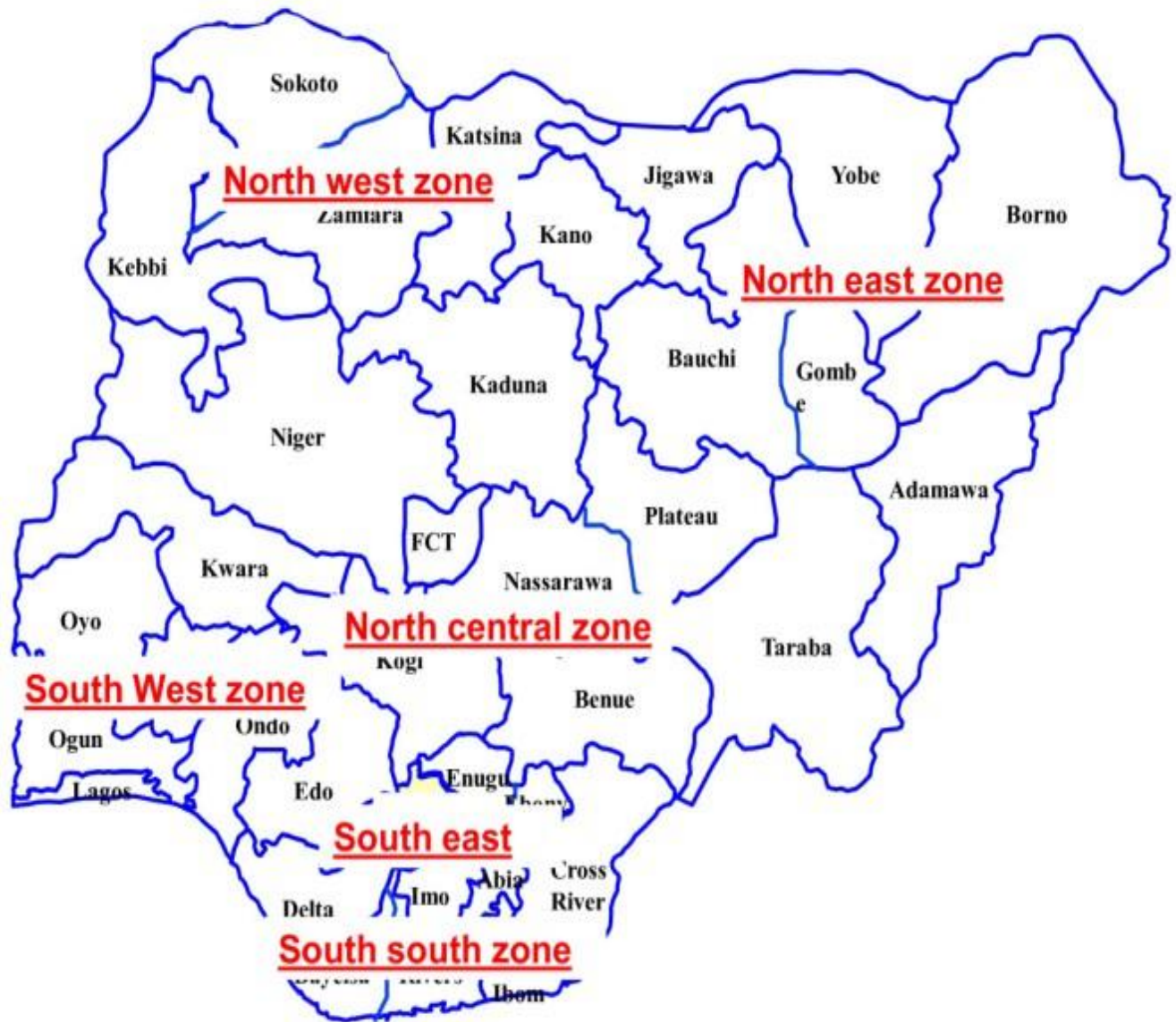
This study adopted the observational or survey also known as “ex-post facto EPF design”. Bamboye and Okoruwa (2009) describe this design as one in which “the investigator (researcher) examines the relationship between variables or factors. It lacks active manipulation of the intervention and the investigator does not actively apply a treatment because it must have occurred in the past” (p. 35.) hence ex-post facto (i.e. after the fact). In this study, technology-based music courses exist as seen in the departmental handbook of the universities of study. This design is used to establish cause and effect relationship where the achievement of technology-based music courses over the years of its existence.

#### **3.2 Area of Study**

This study was carried out across the six geopolitical zones in Nigeria. According to Wikipedia (information retrieved on February 18, 2016 at about 8:00p.m), during the administration of President Ibrahim Badamasi Babangida, six geopolitical zones were created for effective allocation of economic, political, and educational resources. These zones include:

- North Central
- North East
- North West
- South East
- South South
- South West





*Map1: Map of Nigeria showing the six geopolitical zones.*

**Table 3.1: States as merged in zones**

S/N	ZONES	STATES IN ZONES
1.	North Central (Nigeria)	Benue State, Kogi State, Kwara State, Nasarawa State, Niger State, Federal Capital Territory and Plateau State
2.	North East (Nigeria)	Adamawa State, Bauchi State, Borno State, Gombe State, Taraba State and Yobe State
3.	North West (Nigeria)	Jigawa State, Kaduna State, Kano State, Katsina State, Kebbi State, Sokoto State and Zamfara State
4.	South East (Nigeria)	Abia State, Anambra State, Ebonyi State, Enugu State and Imo State
5.	South South (Nigeria)	Akwa-Ibom State, Cross-River State, Bayelsa State, Rivers State, Delta State and Edo State
6.	South West (Nigeria)	Ekiti State, Lagos State, Ogun State, Ondo State, Osun State, and Oyo State

### 3.3 Population of the study

The population of this study includes all universities that awards a degree in Music in each of the six geopolitical zones in Nigeria. The population targets for this research were the Head of Music Department of the selected Universities, lecturers and instructors of music technology courses, studio engineers, sound engineers and music students in all the universities in the six geopolitical zones.

### 3.4 Sample Size and Sampling Technique

The sample size for this study was students and lecturers of Music department from each university that awarded a degree in Music from the six geopolitical zones. They were chosen based on their music curricula content analysis relevant to the study. But, due to the insurgent by the Boko Haram militants during the period of this study in 2014, research was not carried out in the northeast and northwest zone. North Central zone is represented by Kwara state University. Hence, four universities were sampled purposively from the four geopolitical zones that were not affected by Boko Haram insurgency by the researcher for the study.

They include:

- Nnamdi Azikiwe University (UNIZIK) Awka representing the south east zone
- Obafemi Awolowo University (OAU) Ile-Ife representing the south west zone
- University of Port Harcourt (UNIPORT) Port Harcourt representing the south - south
- Kwara State University (KWASU) Malete representing north central zone

**Table 3.2: State and Town locations of the Universities used for the Research**

S/N	Tertiary Institutions	State Located	Town Located
1.	Nnamdi Azikiwe University (UNIZIK)	Anambra State	Awka
2.	Obafemi Awolowo University (OAU)	Osun State	Ile-Ife
3.	University of Port Harcourt (UNIPORT)	Rivers State	Choba
4.	Kwara State University (KWASU)	Kwara State	Malete

Across the four geopolitical zones, the sample size included four (4) Heads of Music Departments, eight (8) music lecturers and three hundred and sixty-five (365) students making a sum total of three hundred and seventy-seven (377) respondents (See Table 3.1) for detailed breakdown of respondents. While all the music instructors in the four sampled universities were sampled, the students in the study were selected using a stratified sampling method as shown in table 3.4 below.

**Table 3.3: A Breakdown of the Total Number of Respondents for the Study**

S/N	Selected University	Head of Departments	No. of Teachers & Instructors	Total No. of Students	Total
1	Kwara State University (KWASU)	1	2	60	63
2	Obafemi Awolowo University (OAU)	1	1	95	97
3	Nnamdi Azikiwe University (UNIZIK)	1	2	105	108
4	University of Port Harcourt (UNIPORT)	1	3	105	109
	<b>Grand Total</b>	<b>4</b>	<b>8</b>	<b>365</b>	<b>377</b>

**Table 3.4: Breakdown of the Total Number of Students for the Study**

S/N	Selected Institutions	Year One	Year Two	Year Three	Year Four	TOTAL
1	Kwara State University (KWASU)	20	20	15	5	60
2	Obafemi Awolowo University (OAU)	25	30	20	20	95
3	Nnamdi Azikiwe University (UNIZIK)	25	30	30	20	105
4	University of Port Harcourt (UNIPORT)	25	30	30	20	105
	<b>TOTAL</b>	<b>95</b>	<b>110</b>	<b>95</b>	<b>65</b>	<b>365</b>

Adeleke (2010) describes stratified sampling as follows:

the population is divided into groups called strata. A sample is then drawn from within these strata. Some examples of strata commonly used are states, age, and sex. Other strata may be religion, academic ability, or marital status. For example, a researcher can ensure that the population of students is divided into male and female groups before sampling or systematic random sampling is employed to select from each group. (p. 131).

The technique was used to ensure that bias was not introduced in the study. This was achieved by first considering Universities offering music as a course in Nigeria based on their location in the six geopolitical zones in Nigeria. Initially, six (6) universities were selected but when the systematic sampling was carried out two (2) Universities were dropped from one zone. Accordingly, four Universities aligned during the process of stratifying. One from North Central Zone, one for South West, one for South East and one from South-South respectively.

Meanwhile, Adeleke (2010) also pointed out that, “an important aspect of stratification is that it can be used to select more of one group than another”. In year two, a total of one hundred and ten students were selected as follows; twenty (20) year two students from Kwara State University

(KWASU), thirty (30) year two students from Obafemi Awolowo University (OAU), thirty (30) year two students from Nnamdi Azikiwe University (UNIZIK) and thirty (30) year two students from University of Port Harcourt (UNIPORT). See Table 3.2 above for details of selected students from year three and four.

### **3.5 Instrument for Data Collection**

Two research questionnaires titled “An appraisal of technology-based music courses in Nigerian universities” for music students and teachers were designed for the purpose of this study (See Appendix II and III for samples of questionnaire). The questionnaires were issued to the respondents at the different Universities used for this study. The structure of the questionnaire for both teachers and students had two sections A, B and one open ended questions. Section “A” for teachers contains nine (9) items while that of students contains five (5) items which include name of institution, personal data, and level of students, qualification and years of teaching experience of the respondents. Section “B” was structured into B1, B2, B3, B4, B5, B6, B7 and B8. Where “B1” carries eight (8) “Yes or No” optional items on the content of technology based music courses.

B2 to B7 section was in the modified Likert fashion on a four (4) point scale ranging from strongly agree (SA), agree (A), disagree (D) and strongly disagree (SD). Nworgu (1991) suggest that, using the five (5) point Likert scale in which the midpoint is “neutral” or uncertain should be avoided hence, the researcher did not use the normal five (5) point Likert scale where the neutral point attracts a score of three (3) points to avoid a response that is not interpretable.

One on one oral telephone and live contact interviews were conducted with some personnel and the head of department of music from the four Universities used for this study.

### **3.6 Validation of the Instrument**

Validation is the determination of the degree of measuring a research instrument. Some researchers use the word validity. Adeleke (2010) affirmed that “validity is a subjective judgement made on the basis of experience and empirical indicators. Validity asks; is the test measuring what you think it’s measuring?” (p. 123). Consequently, a face and content

authentication test was administered on the questionnaire designed for this research work to validate the instrument. According to Okoye (1996) face and content validity were defined thus:

Face validity is the idea that a test should look valid on its surface to test what is supposed to test while content validity is the extent to which the test items cover the behavioral objectives represented by the theoretical concept being tested (p. 145).

Copies of the questionnaires were sent with a copy of Chapter one of the research work containing the purpose of the study and research questions. These were validated by the researcher's supervisor. The researcher was also instructed by his supervisor to send copies of the questionnaires and chapter one of the work to two musicologists and one specialist in education for further validation. Their professional observations and input were used to modify and correct some salient aspect of the research work. The instrument was then sent to the supervisor for final approval.

### **3.7 Reliability of Research Instrument**

The reliability of the instrument was established using test retest, method. The first test was administered to four (4) music teachers and forty (40) students from Kwara State University, Obafemi Awolowo University, Nnamdi Azikiwe University and University of Port Harcourt respectively. The second test was administered to the same respondents a week later. The result of the two tests was correlated using Cronbach Alpha ( $\alpha$ ). The value gotten then determined the reliability of the instrument. The reliability test was done to determine the following:

- The clearness of items used for the research
- The workability of the proposed method of data analysis
- Uncertainty of items, subject could not respond to
- The need to add more items to some sections of the questionnaire

The reliability of the instruments were determined in line with the recommendation of Borg and Gall (1983) on using the Cronbach Alpha ( $\alpha$ ) for the instruments likely to yield dichotomous responses and having different sections that require section by section reliability. So, the data from the pre-test (pilot study) done on Music Teachers, Heads of Departments and students selected outside the area of study were analyzed using Cronbach Alpha ( $\alpha$ ). The reliability coefficients for different sections were obtained using IBM Statistical Package for the Social

Sciences (SPSS) software version 20.0. However, 0.722 was obtained for the instrument as a whole (see appendix IV). This value was considered sufficiently high to confirm the reliability of the instrument because the higher the reliability coefficient, the reliable the instrument for data collection. Below is the formula for Cronbach Alpha ( $\alpha$ );

$$\alpha = \frac{N \cdot \bar{c}}{\bar{v} + (N - 1) \cdot \bar{c}}$$

Where N is equal to the number of items, c-bar is the average inter-item covariance among the items and v-bar equals the average variance. However, the Cronbach alpha for the instrument used for the study was calculated using IBM Statistical Package for the Social Sciences (SPSS) software version 20.0.

Thus:

If  $\alpha \geq 0.5$ , accept the instrument as being reliable

If  $\alpha \leq 0.5$ , reject the instrument as being unreliable

### 3.8 Method of Data Collection

The primary source of data collection for the study was oral interview and structured questionnaires tagged “An appraisal of technology-based music courses in Nigerian universities”. Secondary sources of data collection included journals, research papers, books and publications in journals. Copies of the questionnaire were submitted directly to the chosen sample for the study and supervised by the researcher and his research assistant. Three hundred and seventy-seven (377) copies of the questionnaire were issued out to the Music Teachers, Head of Departments and Music Students. At places where the researcher administered the copies of questionnaire himself, he collected them back after the respondents had filled them. This enabled the researcher to check if all the respondents who were issued the questionnaires returned them. He pleaded with defaulters to comply by assuring them of confidentiality of their responses. More so, the responses they made will never be used in any way against them. At the end, the researcher collected the whole three hundred and seventy-seven (377) questionnaires. This was made possible because the research assistants helped in retrieving copies of the questionnaire from the respondents in some of the schools studied.

### 3.9 Method of Data Analysis

Quantitative and qualitative data analysis was carried out to achieve the objectives of the study. In quantitative analysis, demographic data of the respondents are analyzed using frequencies and percentages (Pie and Bar Charts) while their responses were analysed using mean scores. The qualitative analysis involved comparing emerging themes from the study using collected data (raw data) and analysed data. This was done to check the conformity of the generated data to the research objectives.

Mean score > 2.50 = Accepted

Mean score < 2.50 = Rejected

#### 3.9.1 Demographic Distribution of the Students

**Table 3.5: Students' Demographic Distribution by Institution**

Item	Frequency	Percent	Valid Percent	Cumulative Percent
UNIPORT	105	28.8	28.8	28.8
UNIZIK	105	28.8	28.8	57.5
OAU	95	26.0	26.0	83.6
KWASU	60	16.4	16.4	100.0
Total	365	100.0	100.0	

From table 3.5 above, 105 (28.8%) respondents were from the University of Port Harcourt (UNIPORT), 105 (28.8%) respondents were also from Nnamdi Azikiwe University, Awka, while 95 (26%) respondents were from Obafemi Awolowo University (OAU) and 60 (16.4%) respondents were from Kwara State University (KWASU). A total of 365 (100%) respondents were sampled for the study.

**Table 3.6: Students' Demographic Distribution by Gender**

Item	Frequency	Percent	Valid Percent	Cumulative Percent
Male	238	65.2	65.2	65.2
Female	127	34.8	34.8	100.0
Total	365	100.0	100.0	



As shown in the Table 3.6, above, 238 (65.2%) respondents were males while 127 (34.8) respondents were females.

**Table 3.7: Students' Demographic Distribution by Level**

Item	Frequency	Percent	Valid Percent	Cumulative Percent
Year One	95	26.0	26.0	26.0
Year Two	110	30.1	30.1	56.2
Year Three	95	26.0	26.0	82.2
Year Four	65	17.8	17.8	100.0
Total	365	100.0	100.0	

From Table 3.7, 95 (26%) respondents were of year one, 110 (30.1%) respondents were of year two, 95 (26%) respondents were of year three and 65 (17.8) respondents were of year four. Thus, a total making up a total of 365 (100%) respondents drawn randomly from four different level across the case study institutions.

**Table 3.8: Students' Demographic Distribution by Age**

Item	Frequency	Percent	Valid Percent	Cumulative Percent
16 - 21 Years	135	37.0	37.0	37.0
21 Years and Above	230	63.0	63.0	100.0
Total	365	100.0	100.0	

According to Table 3.8, 135 (37%) respondents were said to be within age range of 16-21 years of age while 230 (63%) respondents were said to be of 21 years and above. Hence, a total of 365 (100%) respondents were sampled across the case study institutions.

### 3.9.2 Demographic Distribution of the Teachers/Instructors

**Table 3.9: Teachers/Instructors Demographic Distribution by Institution**

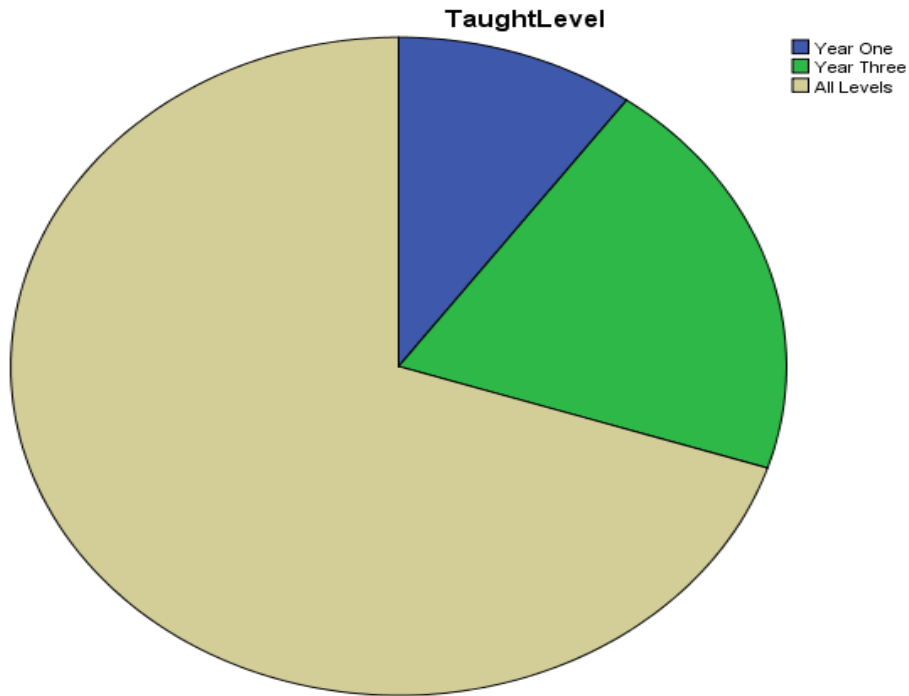
Item	Frequency	Percent	Valid Percent	Cumulative Percent
UNIPORT	4	40.0	40.0	40.0
UNIZIK	3	30.0	30.0	70.0
OAU	2	20.0	20.0	90.0
KWASU	1	10.0	10.0	100.0
Total	10	100.0	100.0	

According to Table 3.9, a total of ten (10) teachers/instructors were selected across four different institutions. 40 percent (4) of the respondents were from the University of Port Harcourt (UNIPORT), 30 percent (3) were from Nnamdi Azikiwe University (UNIZIK), Awka, 20 percent (2) were from Obafemi Awolowo University (OAU) while 10 percent (1) were from Kwara State University (KWASU).

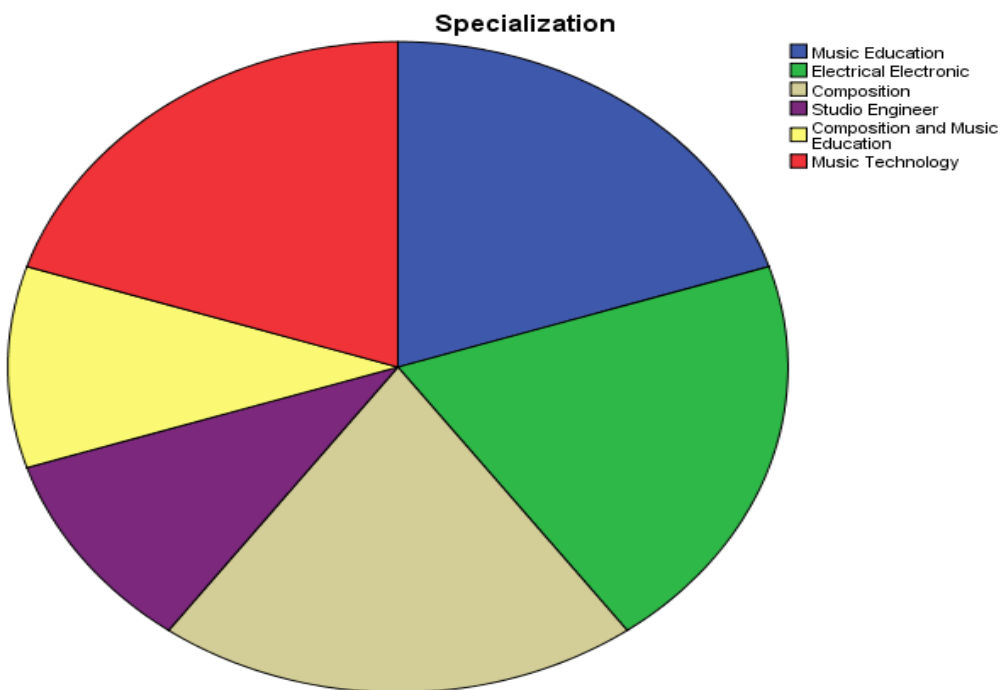
**Table 3.10: Teachers/Instructors Demographic Distribution by Gender**

Item	Frequency	Percent	Valid Percent	Cumulative Percent
Male	9	90.0	90.0	90.0
Female	1	10.0	10.0	100.0
Total	10	100.0	100.0	

In Table 3.10 teachers' distribution by gender, shows 90 percent (9) of the respondents were male teachers/instructors while 10 percent (1) were female instructors/teachers.



**Fig. 3.1 The distribution of teachers/instructor taught level**



**Fig. 3.2: The distribution of teacher's/instructor's area of specialization**

In this section, the research questions which were formulated for the study were answered. The procedure was to answer and analyze the results of the research questions sequentially in a systematic manner. This was achieved through the application of a four (4) point Likert scale using mean, and frequency as they responded independently to the items in the instrument. Simple summary statistics of student t-test was also used to answer and analyze the research questions.

## CHAPTER FOUR

### PRESENTATION AND ANALYSIS OF DATA

The data obtained in the study are presented in this chapter and analyzed in line with the research questions as follow:

#### **4.1.1 Research Question One: (RQ1)**

##### **What are the contents of technology-based music courses taught in Nigerian Universities?**

Based on the document analysis of the departmental handbook of each of the case study universities, According to Kwara State University (KWASU) music departmental handbook, there are no technology-based music courses taught at the year one level however, music as an art and science is taught at this level. It is only at the three hundred and four hundred levels that technology-based music courses are taught respectively. Similarly, in Obafemi Awolowo University (OAU) music departmental handbook there are no technology-based music courses taught at the year one level, music as an art and science is introduced to the students at this level.

However, technology-based music courses are only taught at three hundred (300) and four hundred (400) levels respectively. In Nnamdi Azikiwe University (UNIZIK) music handbook, only a technology-based music course is taught at the year one level which is musical acoustics and it is the only technology-based music course taught in their music school throughout the entire academic level. In University of Port Harcourt (UNIPORT) music handbook, technology-based music courses are taught right from year one through all the levels to the final year of the students. At year one level, technology-based music is taught as fundamentals of music acoustics and computer music technology. At year two level, introduction to music composition and electronic audio processing techniques. At year three and four level, sound recording and engineering multimedia, Composition and musical instrument technology. Consequently, among the four sampled universities, only university of Port Harcourt has more music technology-based course content when compared to the other schools.

#### 4.1.2 Research Question Two: (RQ2)

**To what extent are instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities?**

**Table 4.1a: KWASU students' responses on the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
In your institution, there are adequate teachers/instructors on music technology subjects.	60	3.30	.46212	Accepted
There are a good number of instructional materials to aid classroom teaching/learning experience.	60	1.75	.43667	Rejected
Classrooms are not enough for teaching/learning process.	60	3.52	.50394	Accepted
There is a standard musical studio for teaching/learning.	60	1.17	.37582	Rejected
Our sound reinforcement equipment for teaching/learning is old and obsolete.	60	3.80	.40338	Accepted
We don't have a functional electric power generator to complement public power.	60	2.45	.50310	Rejected

As shown in Table 4.1a above, six items were stated to measure the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Kwara State University to be précised. Items 1, 3 and 5 tested above the mean score criterion mark of 2.50 while Item 2, 4 and 6 tested below the mean score criterion mark of 2.50. Item one measured if there are adequate teachers/instructors on music technology subjects and it had a means score value of 3.30 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured the number of good instructional materials to aid classroom teaching/learning experiences. This item had a mean score value of 1.75 which was

lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if the classrooms were enough for teaching/learning. This item had a mean score value of 3.52 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if there was a standard musical studio for teaching/learning. It had a mean score value of 1.17 which was lower than the mean score criterion mark of 2.50. it was rejected. Item five determined if the sound reinforcement equipment for teaching/learning was old and obsolete. It had a mean score value of 3.80 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if there is no functional electric power generator to complement public power. This item had a mean score value of 2.45 which was lower than the mean score criterion mark of 2.50. it was thus rejected.

**Table 4.1b: OAU students' responses on the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
In your institution, there are adequate teachers/instructors on music technology subjects.	95	2.00	.00000 <sup>a</sup>	Rejected
There are a good number of instructional materials to aid classroom teaching/learning experience.	95	2.00	.00000 <sup>a</sup>	Rejected
Classrooms are not enough for teaching/learning process.	95	1.61	.49022	Rejected
There is a standard musical studio for teaching/learning.	95	1.00	.00000 <sup>a</sup>	Rejected
Our sound reinforcement equipment for teaching/learning is old and obsolete.	95	3.00	.00000 <sup>a</sup>	Accepted
We don't have a functional electric power generator to complement public power.	95	2.00	.00000 <sup>a</sup>	Rejected

In Table 4.1b above, six items were stated to measure the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Obafemi Awolowo University. Item 5 tested above the mean score criterion mark of 2.50 while Item 1, 2,

3, 4 and 6 tested below the mean score criterion mark of 2.50. Item one measured if there are adequate teachers/instructors on music technology subjects and it had a means score value of 2.00 which was lower than the mean score criterion mark of 2.50. it was rejected. Item two measured the number of good instructional materials to aid classroom teaching/learning experiences. This item had a mean score value of 2.00 which was lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if the classrooms were enough for teaching/learning. This item had a mean score value of 1.61 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there was a standard musical studio for teaching/learning. It had a mean score value of 1.00 which was lower than the mean score criterion mark of 2.50. it was rejected. Item five determined if the sound reinforcement equipment for teaching/learning was old and obsolete. It had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if there is no functional electric power generator to complement public power. This item had a mean score value of 2.00 which was lower than the mean score criterion mark of 2.50. it was thus rejected.

**Table 4.1c: UNIZIK students' responses on the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
In your institution, there are adequate teachers/instructors on music technology subjects.	105	1.76	.42796	Rejected
There are a good number of instructional materials to aid classroom teaching/learning experience.	105	1.55	.51852	Rejected
Classrooms are not enough for teaching/learning process.	105	3.13	.34157	Accepted
There is a standard musical studio for teaching/learning.	105	1.69	.46251	Rejected
Our sound reinforcement equipment for teaching/learning is old and obsolete.	105	3.17	.37869	Accepted
We don't have a functional electric power generator to complement public power.	105	1.41	.49410	Rejected

In Table 4.1c above, six items were stated to measure the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nnamdi Azikiwe University (UNIZIK). Item 3 and 5 tested above the mean score criterion mark of 2.50 while Item 1, 2, 4 and 6 tested below the mean score criterion mark of 2.50. Item one measured



if there are adequate teachers/instructors on music technology subjects and it had a means score value of 1.76 which was lower than the mean score criterion mark of 2.50. it was rejected. Item two measured the number of good instructional materials to aid classroom teaching/learning experiences. This item had a mean score value of 1.55 which was lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if the classrooms were enough for teaching/learning. This item had a mean score value of 3.13 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if there was a standard musical studio for teaching/learning. It had a mean score value of 1.69 which was lower than the mean score criterion mark of 2.50. it was rejected. Item five determined if the sound reinforcement equipment for teaching/learning was old and obsolete. It had a mean score value of 3.17 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if there is no functional electric power generator to complement public power. This item had a mean score value of 1.41 which was lower than the mean score criterion mark of 2.50. it was thus rejected.

**Table 4.1d: UNIPOINT students' responses on the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
In your institution, there are adequate teachers/instructors on music technology subjects.	105	3.51	.50219	Accepted
There are a good number of instructional materials to aid classroom teaching/learning experience.	105	3.04	.27470	Accepted
Classrooms are not enough for teaching/learning process.	105	1.88	.33094	Rejected
There is a standard musical studio for teaching/learning.	105	1.95	.21398	Rejected
Our sound reinforcement equipment for teaching/learning is old and obsolete.	105	1.71	.45392	Rejected
We don't have a functional electric power generator to complement public power.	105	1.00	.00000 <sup>a</sup>	Rejected

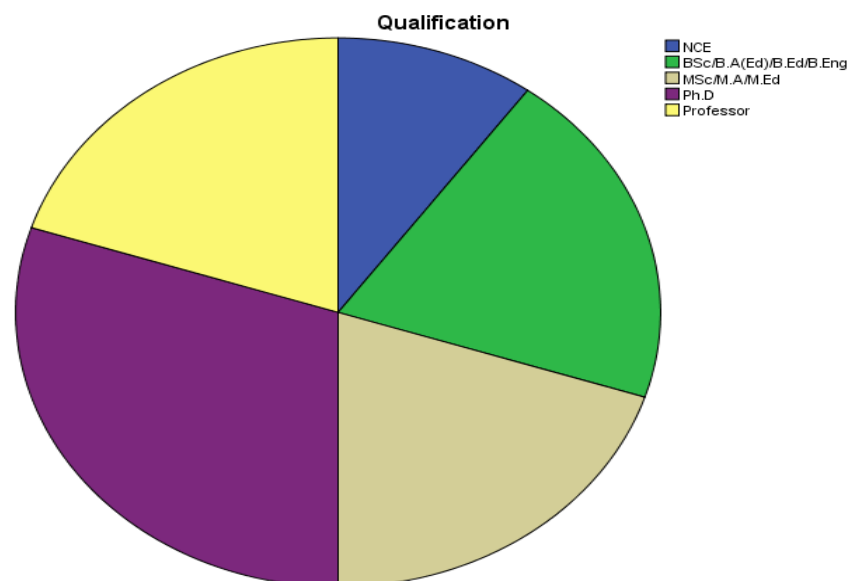
In Table 4.7d above, six items were stated to measure the availability of instructors/teachers and instructional materials available to aid the classroom teaching/learning experiences in University of Port Harcourt (UNIPORT). Item 1 and 2 tested above the mean score criterion mark of 2.50 while Item 3, 4, 5 and 6 tested below the mean score criterion mark of 2.50. Item one measured if there are adequate teachers/instructors on music technology subjects and it had a means score value of 3.51 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured the number of good instructional materials to aid classroom teaching/learning experiences. This item had a mean score value of 3.04 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if the classrooms were enough for teaching/learning. This item had a mean score value of 1.88 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there was a standard musical studio for teaching/learning. It had a mean score value of 1.95 which was lower than the mean score criterion mark of 2.50. it was rejected. Item five determined if the sound reinforcement equipment for teaching/learning was old and obsolete. It had a mean score value of 1.71 which was lower than the mean score criterion mark of 2.50. it was rejected. Item six ascertained if there is no functional electric power generator to complement public power. This item had a mean score value of 1.00 which was lower than the mean score criterion mark of 2.50. it was thus rejected.

#### **4.1.3 Research Question Three: (RQ3)**

**What are the qualifications and years of experience of instructors/teachers on technology-based music courses in Nigerian Universities?**

The pie chart Fig. 4.1 below shows that Instructors/teachers with Ph.D are more in the teaching of technology-based music courses followed by Professors, Master's and Bachelor degree holders, sharing the same distribution on the chart. National Certificate of education (NCE) degree holders serving as instructors/teachers at the schools used for the study had the smallest distribution on the pie chart.

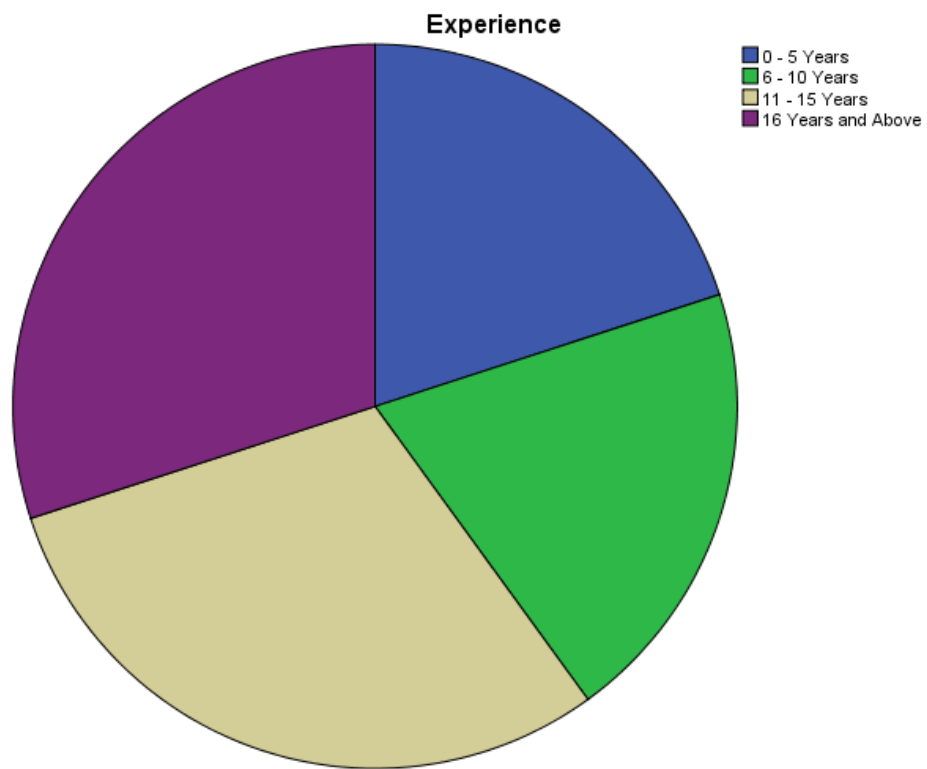
**Fig.4.1: Showing the distribution of Instructors/Teachers by their Academic Qualification**



More data gotten by interviews conducted on students from the Universities used for the study confirmed the response from the questionnaire on the pie chart Fig. 4.1. However, the interview also revealed that instructors/teachers are not specialist on technology-based music courses. Most of them gained experience from teaching and personal study.

More so, data from interviews conducted on teachers/instructors on the qualification and years of experience indicated that computer and electronic engineers who have interest in music were employed as instructors to teach technology-based music courses with qualified music teachers. At one of the University used for the study, it was also discovered through interview that students interested in technology-based music courses are made to take elective course that are relevant to their area of interest from the science department of their University.

**Fig.4.2: Showing the distribution of Instructors/Teachers by their Experience**



#### 4.1.4 Research Question Four: (RQ4)

**What are the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in Universities in Nigeria?**

**Table 4.2a: KWASU students' responses on the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
In my school, teachers/instructors employ class participation methods in the teaching/learning process.	60	3.0000	.00000 <sup>a</sup>	Accepted
Teachers/Instructors use modern teaching aids in the teaching/learning process.	60	2.0000	.00000 <sup>a</sup>	Rejected
Teachers/Instructors employ experimental method in teaching practical classes.	60	3.0000	.00000 <sup>a</sup>	Accepted
Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow.	60	1.4000	.49403	.Rejected
Students search internet sites for materials without proper guidance	60	3.0000	.00000 <sup>a</sup>	Accepted
Some teachers just read notes in class without explaining	60	3.0000	.00000 <sup>a</sup>	Accepted

In Table 4.2a above, six items were stated to measure the methods employed by teachers/instructors during teaching/learning process of technology-based music courses in KWASU. Item 1, 3, 5 and 6 tested above the mean score criterion mark of 2.50 while Item 2 and 4 tested below the mean score criterion mark of 2.50. Item one measured if teachers/instructors employ class participation methods in the teaching/learning process and it had a means score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured Teachers/Instructors use modern teaching aids in the teaching/learning process.

This item had a mean score value of 2.00 which was lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if Teachers/Instructors employ experimental method in teaching practical classes. This item had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow. It had a mean score value of 1.40 which was lower than the mean score criterion mark of 2.50. it was rejected. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if some teachers just read notes in class without explaining. This item had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was thus accepted.

**Table 4.2b: OAU students' responses on the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
In my school, teachers/instructors employ class participation methods in the teaching/learning process.	95	3.00	.00000 <sup>a</sup>	Accepted
Teachers/Instructors use modern teaching aids in the teaching/learning process.	95	1.56	.49927	Rejected
Teachers/Instructors employ experimental method in teaching practical classes.	95	3.21	.40985	Accepted
Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow.	95	2.72	.45343	Accepted
Students search internet sites for materials without proper guidance	95	3.42	.49635	Accepted
Some teachers just read notes in class without explaining	95	2.26	.46610	Rejected

In Table 4.2b above, six items were stated to measure the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in OAU. Item 1, 3, 4 and 5 tested above the mean score criterion mark of 2.50 while Item 2 and 6 tested below the mean score criterion mark of 2.50. Item one measured if teachers/instructors

employ class participation methods in the teaching/learning process and it had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured Teachers/Instructors use modern teaching aids in the teaching/learning process. This item had a mean score value of 1.56 which was lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if Teachers/Instructors employ experimental method in teaching practical classes. This item had a mean score value of 3.21 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow. It had a mean score value of 2.72 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.42 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if some teachers just read notes in class without explaining. This item had a mean score value of 2.26 which was higher than the mean score criterion mark of 2.50. it was thus rejected.

**Table 4.2c: UNIZIK students' responses on the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
In my school, teachers/instructors employ class participation methods in the teaching/learning process.	105	3.39	.49020	Accepted
Teachers/Instructors use modern teaching aids in the teaching/learning process.	105	1.81	.57337	Rejected
Teachers/Instructors employ experimental method in teaching practical classes.	105	3.37	.48550	Accepted
Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow.	105	2.79	.47425	Accepted
Students search internet sites for materials without proper guidance	105	3.02	.43811	Accepted
Some teachers just read notes in class without explaining	105	1.51	.50219	Rejected

In Table 4.2c above, six items were stated to measure the methods employed by teachers/instructors during teaching/learning process of music technology-based music courses in UNIZIK. Item 1, 3, 4 and 5 tested above the mean score criterion mark of 2.50 while Item 2

and 6 tested below the mean score criterion mark of 2.50. Item one measured if teachers/instructors employ class participation methods in the teaching/learning process and it had a means score value of 3.39 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured Teachers/Instructors use modern teaching aids in the teaching/learning process. This item had a mean score value of 1.81 which was lower than the mean score criterion mark of 2.50 hence, it was rejected. Item three determined if Teachers/Instructors employ experimental method in teaching practical classes. This item had a mean score value of 3.37 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow. It had a mean score value of 2.79 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.02 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if some teachers just read notes in class without explaining. This item had a mean score value of 1.51 which was higher than the mean score criterion mark of 2.50. it was thus rejected.

**Table 4.2d: UNIPORT students' responses on the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
In my school, teachers/instructors employ class participation methods in the teaching/learning process.	105	3.73	.44434	Accepted
Teachers/Instructors use modern teaching aids in the teaching/learning process.	105	2.84	.41888	Accepted
Teachers/Instructors employ experimental method in teaching practical classes.	105	3.46	.50055	Accepted
Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow.	105	2.64	.48286	Accepted
Students search internet sites for materials without proper guidance	105	3.20	.50763	Accepted
Some teachers just read notes in class without explaining	105	1.69	.46646	Rejected



In Table 4.2d above, six items were stated to measure the methods employed by teachers/instructors during teaching/learning process of music technology-based courses in UNIPORT. Items 1, 2, 3, 4 and 5 tested above the mean score criterion mark of 2.50 while Item 6 tested below the mean score criterion mark of 2.50. Item one measured if teachers/instructors employ class participation methods in the teaching/learning process and it had a means score value of 3.73 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured Teachers/Instructors use modern teaching aids in the teaching/learning process. This item had a mean score value of 2.84 which was lower than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if Teachers/Instructors employ experimental method in teaching practical classes. This item had a mean score value of 3.46 which was higher than the mean score criterion mark of 2.50. thus, it was accepted. Item four ascertained if Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow. It had a mean score value of 2.64 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.20 which was higher than the mean score criterion mark of 2.50. it was accepted. Item six ascertained if some teachers just read notes in class without explaining. This item had a mean score value of 1.69 which was higher than the mean score criterion mark of 2.50. it was thus rejected

#### 4.1.5 Research Question Five: (RQ5)

**Is there availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses?**

**Table 4.3a: KWASU students' responses on the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses**

Items	N	Mean	Std. Deviation	Remark
There are a good number of functional class rooms in my school.	60	2.87	.34280	Accepted
Our Department of music does not have a functional computer laboratory for computer music technology classes.	60	3.45	.50169	Accepted
There is a functional audio recording studio for students to learn with in my school.	60	1.08	.27872	Rejected
There are no adequate text books and journals on music technology for students use at the Departmental library.	60	3.67	.47538	Accepted
Teachers/Instructors organize field trips, workshops and seminars to support the teaching/learning process.	60	1.70	.46212	Rejected

In Table 4.3a above, five items were stated to measure the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses in KWASU. Items 1, 2 and 4 tested above the mean score criterion mark of 2.50 while Items 3 and 5 tested below the mean score criterion mark of 2.50. Item one measured if there are a good number of functional class rooms in my school and it had a means score value of 2.87 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if the

Department of music does not have a functional computer laboratory for computer music technology classes. This item had a mean score value of 3.45 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if there is a functional audio recording studio for students to learn with in my school. This item had a mean score value of 1.08 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there are no adequate text books and journals on music technology for students use at the Departmental library. It had a mean score value of 3.67 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 1.70 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.3b: OAU students' responses on the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses**

Items	N	Mean	Std. Deviation	Remark
There are a good number of functional class rooms in my school.	95	1.95	.22448	Rejected
Our Department of music does not have a functional computer laboratory for computer music technology classes.	95	3.44	.49927	Accepted
There is a functional audio recording studio for students to learn with in my school.	95	2.00	.00000 <sup>a</sup>	Rejected
There are no adequate text books and journals on music technology for students use at the Departmental library.	95	3.62	.48770	Accepted
Teachers/Instructors organize field trips, workshops and seminars to support the teaching/learning process.	95	3.00	.00000 <sup>a</sup>	Accepted

In Table 4.3b above, five items were stated to measure the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses in OAU. Items 2, 4 and 5 tested above the mean score criterion mark of 2.50 while Items 1 and 3 tested below the mean score criterion mark of 2.50. Item one measured if there are a good number of functional class rooms in my school and it had a means score value of 1.95 which was lower than the mean score criterion mark of 2.50. it was rejected. Item two measured if the Department of music does not have a functional computer laboratory for computer music technology classes. This item had a mean score value of 3.44 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if there is a functional audio recording studio for students to learn with in my school. This item had a mean score value of 2.00 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there are no adequate text books and journals on music technology for students use at the Departmental library. It had a mean score value of 3.62 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. it was accepted.

**Table 4.3c: UNIZIK students' responses on the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses**

Items	N	Mean	Std. Deviation	Remark
There are a good number of functional class rooms in my school.	105	3.15	.36111	Accepted
Our Department of music does not have a functional computer laboratory for computer music technology classes.	105	3.61	.49020	Accepted
There is a functional audio recording studio for students to learn with in my school.	105	1.77	.42193	Rejected
There are no adequate text books and journals on music technology for students use at the Departmental library.	105	3.31	.46646	Accepted
Teachers/Instructors organize field trips, workshops and seminars to support the teaching/learning process.	105	3.45	.49963	Accepted

In Table 4.3c above, five items were stated to measure the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses in UNIZIK. Items 1, 2, 4 and 5 tested above the mean score criterion mark of 2.50 while Item 3 tested below the mean score criterion mark of 2.50. Item one measured if there are a good number of functional class rooms in my school and it had a means score value of 3.15 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if the Department of music does not have a functional computer laboratory for computer music technology classes. This item had a mean score value of 3.62 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if there is a functional

audio recording studio for students to learn with in my school. This item had a mean score value of 1.77 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there are no adequate text books and journals on music technology for students use at the Departmental library. It had a mean score value of 3.31 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.45 which was higher than the mean score criterion mark of 2.50. it was accepted.

**Table 4.3d: UNIPORT students' responses on the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses**

Items	N	Mean	Std. Deviation	Remark
There are a good number of functional class rooms in my school.	105	3.50	.50238	Accepted
Our Department of music does not have a functional computer laboratory for computer music technology classes.	105	3.52	.50183	Accepted
There is a functional audio recording studio for students to learn with in my school.	105	1.50	.50238	Rejected
There are no adequate text books and journals on music technology for students use at the Departmental library.	105	3.14	.35161	Accepted
Teachers/Instructors organize field trips, workshops and seminars to support the teaching/learning process.	105	3.53	.50128	Accepted

In Table 4.3d above, five items were stated to measure the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support teaching/learning process of technology-based music courses in UNIPORT. Items 1, 2, 4 and 5 tested above the mean score criterion mark of 2.50 while Item 3 tested below the mean score criterion mark of 2.50. Item one measured if there are a good number of functional class rooms in my school and it had a means score value of 3.50 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if the Department of music does not have a functional computer laboratory for computer music technology classes. This item had a mean score value of 3.52 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if there is a functional audio recording studio for students to learn with in my school. This item had a mean score value of 1.50 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if there are no adequate text books and journals on music technology for students use at the Departmental library. It had a mean score value of 3.14 which was higher than the mean score criterion mark of 2.50. it was accepted. Item five determined if Students search internet sites for materials without proper guidance. It had a mean score value of 3.53 which was higher than the mean score criterion mark of 2.50. it was accepted.

#### 4.1.6 Research Question Six: (RQ6)

**What are the interest rates of students and teachers on music technology instructions in Nigerian Universities?**

**Table 4.4a: KWASU students' responses on the interest rates of students and teachers on music technology instructions in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
Students would like music technology courses to be more practical during teaching/learning process to arouse interest.	60	3.25	.43667	Accepted
Students would like to experience music technology courses by attending sponsored workshops and field trips.	60	3.12	.32373	Accepted
Students do not have interest in music technology based courses.	60	1.77	.42652	Rejected
Students do not have interest in the mathematical and scientific courses of music technology.	60	2.40	.49403	Rejected

In Table 4.4a above, four items were stated to measure the interest rates of students and teachers on music technology instructions in KWASU. Items 1 and 2 tested above the mean score criterion mark of 2.50 while Item 3 and 4 tested below the mean score criterion mark of 2.50. Item one measured if students would like music technology courses to be more practical during teaching/learning process to arouse interest and it had a means score value of 3.25 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students would like to experience music technology courses by attending sponsored workshops and field trips. This item had a mean score value of 3.12 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if students do not have interest in music technology based courses. This item had a mean score value of 1.77 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if



students do not have interest in the mathematical and scientific courses of music technology. It had a mean score value of 2.40 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.4b: OAU students' responses on the interest rates of students and teachers on music technology instructions in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
Students would like music technology courses to be more practical during teaching/learning process to arouse interest.	95	3.59	.49454	Accepted
Students would like to experience music technology courses by attending sponsored workshops and field trips.	95	3.00	.00000 <sup>a</sup>	Accepted
Students do not have interest in music technology based courses.	95	2.19	.39396	Rejected
Students do not have interest in the mathematical and scientific courses of music technology.	95	1.82	.65198	Rejected

In Table 4.4b above, four items were stated to measure the interest rates of students and teachers on music technology instructions in OAU. Items 1 and 2 tested above the mean score criterion mark of 2.50 while Item 3 and 4 tested below the mean score criterion mark of 2.50. Item one measured if students would like music technology courses to be more practical during teaching/learning process to arouse interest and it had a means score value of 3.59 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students would like to experience music technology courses by attending sponsored workshops and field trips. This item had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if students do not have interest in music technology based courses. This item had a mean score value of 2.19 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if students do not have interest in the mathematical and scientific courses of music technology. It

had a mean score value of 1.82 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.4c: UNIZIK students' responses on the interest rates of students and teachers on music technology instructions in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
Students would like music technology courses to be more practical during teaching/learning process to arouse interest.	105	3.48	.50183	Accepted
Students would like to experience music technology courses by attending sponsored workshops and field trips.	105	3.49	.50238	Accepted
Students do not have interest in music technology based courses.	105	2.00	.55470	Rejected
Students do not have interest in the mathematical and scientific courses of music technology.	105	1.62	1.14674	Rejected

In Table 4.4c above, four items were stated to measure the interest rates of students and teachers on music technology instructions in UNIZIK. Items 1 and 2 tested above the mean score criterion mark of 2.50 while Item 3 and 4 tested below the mean score criterion mark of 2.50. Item one measured if students would like music technology courses to be more practical during teaching/learning process to arouse interest and it had a means score value of 3.48 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students would like to experience music technology courses by attending sponsored workshops and field trips. This item had a mean score value of 3.49 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if students do not have interest in music technology based courses. This item had a mean score value of 2.00 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if students do not have interest in the mathematical and scientific courses of music technology. It

had a mean score value of 1.62 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.4d: UNIPORT students' responses on the interest rates of students and teachers on music technology instructions in Nigerian Universities**

Items	N	Mean	Std. Deviation	Remark
Students would like music technology courses to be more practical during teaching/learning process to arouse interest.	105	3.31	.46646	Accepted
Students would like to experience music technology courses by attending sponsored workshops and field trips.	105	3.53	.50128	Accepted
Students do not have interest in music technology based courses.	105	1.50	.50238	Rejected
Students do not have interest in the mathematical and scientific courses of music technology.	105	1.50	.50238	Rejected

In Table 4.4d above, four items were stated to measure the interest rates of students and teachers on music technology instructions in UNIPORT. Items 1 and 2 tested above the mean score criterion mark of 2.50 while Item 3 and 4 tested below the mean score criterion mark of 2.50. Item one measured if students would like music technology courses to be more practical during teaching/learning process to arouse interest and it had a means score value of 3.31 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students would like to experience music technology courses by attending sponsored workshops and field trips. This item had a mean score value of 3.53 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three determined if students do not have interest in music technology based courses. This item had a mean score value of 1.50 which was lower than the mean score criterion mark of 2.50. thus, it was rejected. Item four ascertained if students do not have interest in the mathematical and scientific courses of music technology. It

had a mean score value of 1.50 which was lower than the mean score criterion mark of 2.50. it was rejected.

#### **4.1.7 Research Question Seven: (RQ7)**

**What are the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in Universities in Nigeria?**

**Table 4.5a: KWASU students' responses on the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in Universities in Nigeria**

<b>Items</b>	<b>N</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>Remark</b>
Music technology is scientific and therefore requires mathematical and scientific content.	60	2.75	.43667	Accepted
My knowledge in mathematics and other basic science subjects from secondary school level is above average.	60	2.75	.43667	Accepted
The mathematical and scientific content in music technology in my school is average and appreciated by students.	60	3.00	.00000 <sup>a</sup>	Accepted
We do not need the scientific and mathematical content. Music is an Art.	60	2.28	.45442	Rejected

In Table 4.5a above, four items were stated to measure the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in KWASU. Items 1, 2 and 3 tested above the mean score criterion mark of 2.50 while Item 4 tested below the mean score criterion mark of 2.50. Item one measured if music technology is scientific and therefore requires mathematical and scientific content and it had a means score value of 2.75 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students knowledge in mathematics and other basic science subjects from secondary school level is above average. This item had a mean score value of 2.75 which was higher than the mean score criterion mark of 2.50 hence, it was

accepted. Item three determined if the mathematical and scientific content in music technology in my school is average and appreciated by students. This item had a mean score value of 3.00 which was higher than the mean score criterion mark of 2.50. Thus, it was accepted. Item four ascertained if students do not need the scientific and mathematical content because music is an Art. It had a mean score value of 2.28 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.5b: OAU students' responses on the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
Music technology is scientific and therefore requires mathematical and scientific content.	95	3.46	.50129	Accepted
My knowledge in mathematics and other basic science subjects from secondary school level is above average.	95	2.69	.46296	Accepted
The mathematical and scientific content in music technology in my school is average and appreciated by students.	95	3.43	.49792	Accepted
We do not need the scientific and mathematical content. Music is an Art.	95	1.43	.49792	Rejected

In Table 4.5b above, four items were stated to measure the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in OAU. Items 1, 2 and 3 tested above the mean score criterion mark of 2.50 while Item 4 tested below the mean score criterion mark of 2.50. Item one measured if music technology is scientific and therefore requires mathematical and scientific content and it had a means score value of 3.46 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students knowledge in mathematics and other basic science subjects from secondary school level is above average. This item had a mean score value of 2.69 which was higher than the mean score criterion mark of 2.50 hence, it was accepted. Item three

determined if the mathematical and scientific content in music technology in my school is average and appreciated by students. This item had a mean score value of 3.43 which was higher than the mean score criterion mark of 2.50. Thus, it was accepted. Item four ascertained if students do not need the scientific and mathematical content because music is an Art. It had a mean score value of 1.43 which was lower than the mean score criterion mark of 2.50. it was rejected.

**Table 4.5c: UNIZIK students' responses on the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in Universities in Nigeria**

Items	N	Mean	Std. Deviation	Remark
Music technology is scientific and therefore requires mathematical and scientific content.	105	3.44	.49853	Accepted
My knowledge in mathematics and other basic science subjects from secondary school level is above average.	105	3.24	.62824	Accepted
The mathematical and scientific content in music technology in my school is average and appreciated by students.	105	3.34	.47694	Accepted
We do not need the scientific and mathematical content. Music is an Art.	105	1.86	.50817	Rejected

In Table 4.5c above, four items were stated to measure the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in UNIZIK. Items 1, 2 and 3 tested above the mean score criterion mark of 2.50 while Item 4 tested below the mean score criterion mark of 2.50. Item one measured if music technology is scientific and therefore requires mathematical and scientific content and it had a means score value of 3.44 which was higher than the mean score criterion mark of 2.50. it was accepted. Item two measured if Students knowledge in mathematics and other basic science subjects from secondary school level is above average. This item had a mean score value of 3.24 which was higher than the mean score criterion mark of 2.50 hence, it was

accepted. Item three determined if the mathematical and scientific content in music technology in my school is average and appreciated by students. This item had a mean score value of 3.44 which was higher than the mean score criterion mark of 2.50. Thus, it was accepted. Item four ascertained if students do not need the scientific and mathematical content because music is an Art. It had a mean score value of 1.86 which was lower than the mean score criterion mark of 2.50. it was rejected.

#### **4.1.8 Research Question Eight (RQ8)**

**What are the problems that militate against the implementation of technology based music courses in universities in Nigeria?**

From the teachers' perspective gathered from the questionnaires, the major problem militating against the implementation of technology-based music course include inadequate music technology materials to teach, lack of functional computer laboratory and no functional studio. Data from interviews revealed that, Universities in Nigeria where technology-based courses are offered as an area of specialization would require students to acquire their personal laptops.

#### **4.1.9 Research Question Nine (RQ9)**

**What are the efforts of Government, private individuals, companies and teachers towards improving technology based music courses in Nigerian universities?**

Interviews conducted at the four Universities of study revealed that the government through the education trust fund (ETF) is making significant effort to improve the availability of infrastructure for efficiency in the teaching/learning process in Nigerian Universities. Teachers at the University of Port Harcourt and Obafemi Awolowo University confirmed that the construction of a state of the art music department building with music technology laboratory, state of the art audio recording studio and computer music technology rooms is ongoing and near completion. According to one of our respondents at Nnamdi Azikiwe University Awka, their state of the art faculty of Arts building housing the department of music is already completed awaiting commissioning. The lecturers also had initiated the construction of a modern audio studio and recommended the employment of a studio engineer to improve their music technology instructions at the University.

Similarly, at Kwara State University (KWAU), a senior lecturer with the school of visual and performing Arts where music forms a component told us in an interview that his effort and passion on technology-based music courses motivated the University to establish an audio recording studio for teaching/learning process in the University. He further had also presented a modified music curriculum to the school senate reflecting music technology instructions and establishment of a full music department. At the University of Nigeria Nsukka, one of the teachers interviewed explained that they are still teaching with their old curriculum where the technology-based music courses are centered on construction of African musical instruments, tuning of stringed piano and general acoustics. He also reiterated that a new curriculum had being presented to the University awaiting approval. The new curriculum captures adequate instructions on technology-based music courses to align and expose students to modern realities on music technology.

#### **4.1.10 Research Question Ten (RQ10)**

##### **What are the possible solutions to the problems?**

A student informed the researcher of an incident that happened during a choral rehearsal where a senior lecture saw their pianist using an ipad to sight play the piece. According to the student, the lecture suddenly stopped the music when he noticed the student on the piano with his ipad. Unknown to the lecture, the student had downloaded the copy of the piece because the one that was provided had some missing line. The teacher thought, the pianist was using his ipad to browse the internet and asked him to vacate the hall without verifying. The first possible solution to the problem is that all lectures in the University system must learn to grow and accept to improve themselves to meet modern standard operating systems. Many University teachers don't access their emails even when Universities make efforts to open for them. The student further advocate that teachers/instructors in Nigerian Universities should be made to go through refresher courses on information computer technology to develop and boost their capacity in this technology driven age.

Other possible solutions to the problem as outlined by respondents in our interview session include:



- Department heads should make efforts to collectively facilitate the movement into newly completed structures, by intentionally making a case at the senate meetings of their Universities to drive home the urgent need for this movement. This will solve the problem of unavailability of conducive and adequate teaching/learning environment.
- Music Departments should organize benefit concerts to raise funds or motivate willful donations of text books, journals, computers, electronic keyboards with musical instrument digital interface capabilities and other instructional materials.
- Most teachers/instructors recommended that individual departments of music should motivate their teachers/instructors into personal and career development on information technology to improve their knowledge on using the internet to get electronic books on technology-based music courses. This will enhance the teaching methods used.

## **4.2 Summary of Findings**

1. Analysis of data from Research Question One (RQ1) indicated that among the universities considered in the study, only University of Port Harcourt Music Department had a technology-based music courses taught from year one throughout all the levels to the final year of the students. However, other universities in the study had technology-based music courses taught from year three and four respectively.
2. Analysis of data from Research Question Two (RQ2) showed that majority of the institutions under study lacked some instructors/instructional materials for teaching/learning process of technology-based music courses in the case study Universities in Nigeria. Specifically, all the institutions did not have a standard musical studio for teaching and learning. More so, the available of instructors/instructional materials are grossly inadequate compared to the number of available students as some institutions had just a music lecturer/instructor for technology-based music courses. However, UNIPORT and OAU were seen to have three instructors/lecturers for technology-based music courses. All the institutions had a backup power generating set to complement the public power supply. More so, on enough classrooms for teaching/learning, OAU and UNIPORT had enough classrooms for teaching

and learning while UNIZIK and KWASU did not. On sound reinforcement equipment, only UNIPORT had the most recent sound reinforcement equipment used in teaching/learning when compared to other institutions under the study.

3. Results on Research Question Three (RQ3), the Universities find a way to meet up to the National Universities Commission (NUC) requirement of having qualified and experienced instructors/teachers. Perhaps, the Universities do this just for accreditation and to the detriment of students. The study found out that experienced instructors/teachers are sought for, to serve on contract and sabbatical to fill in the gap. Most of those recruited do not reside in the state where the Universities are sighted hence they do not meet the needs of the students.
4. Reports from Research Question Four (RQ4) indicate that, which are on the methods instructors/lecturers employ to teaching and learning process of technology-based courses. All the institutions except UNIPORT were not using the modern teaching/learning process. Also, some of the instructors/lecturers seldom explain what they read out to the students. More so, instructors from KWASU do not exhibit mastery of subject by showing practical examples for students to follow but other Instructors from the institutions under study did. In addition, students from the case study institutions searched internet sites for materials without proper guidance. Some institutions agreed that experimental method of teaching was mostly used during teaching and learning process of technology-based courses. Consequently, the methods instructors/lecturers employ in teaching and learning process of technology-based course do encourage and to large extent make knowledge transfer more efficient.
5. Summary on Research Question Five (RQ5) indicate that on the availability of good learning environments in terms of laboratories, studio, text books, journals, organized workshop and other teaching aids to support teaching/learning process of technology-based music courses, None of the institutions under study had a standard recording studio and computer laboratory for computer music technology classes as at the time of the study. More so, students from every other institutions agreed that teachers/instructors organize field trips, workshops and seminars to support the teaching/learning process except KWASU students who retorted that they do not go for organized field trips. In addition, all the institutions no adequate text books and journals on music technology for students use at the departmental library.

6. Reports from Research Question Six (RQ6) indicate that the responses from both students and the teachers/instructors showed that there is a fair interest in music technology instructions in Nigerian Universities. From the interviews conducted, students interest on technology-based music courses are hampered by some prevailing factors such as making the teaching of technology-based courses more practical with students gaining access to available instructional material.
7. Summary of Research Question Seven (RQ7) indicate that the responses from both students and teachers/instructors, showed that there are scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels. Technology-based music courses are scientific in nature therefore to be grounded in this area of music, part of the requirements is to have the ability to understand mathematical and scientific instructions. In terms of teaching ability in Nigerian Universities, different Universities have devised their own strategy on allocation of courses with scientific and mathematical contents.
8. Research Question Eight (RQ8) reveals that Nigerian Universities should make conscious efforts to address the problems of providing a computer laboratory with original software installed in them. More so, the institution should make efforts to establish functional recording studio. Among the students, the following were stated as some of the problems militating against the implementation of technology-based music courses in Universities in Nigeria;
  - Lack of standard music studio
  - Inadequate musical instruments
  - Inadequate teachers/instructors on technology-based music courses.
  - Poor orientation towards technology-based music courses
  - No functional computer laboratory
9. Research Question Nine (RQ9) reveals that Government is making some remarkable efforts to improve on the entire educational system in Nigerian Universities. On the area of technology-based music courses, different institutions offering music as a course had benefited from the educational trust fund efforts. One respondent however stated that University authorities in Nigeria only release funds when there is accreditation. He thus prayed that Government should reduce the required window for accreditation to accelerate ongoing development in Nigerian Universities.

## **CHAPTER FIVE**

### **DISCUSSION OF RESEARCH FINDINGS, EDUCATIONAL IMPLICATIONS, CONCLUSION ANDRECOMMENDATION**

Chapter five deals with the discussion of findings from the analyses of data. It discusses in details the response from the respondents and other information gotten from the departmental hand books of the Universities used for this research. It also outlined the educational implications of the study, conclusion and recommendations of the research.

#### **5.1 Discussion of Research Findings**

On the contents of technology based music courses taught in Universities in Nigeria, The result of the study showed that the content of technology-based music courses taught in the selected Nigerian Universities were adequate and up to standard as perceived by both the students and teachers only in University of Port Harcourt as the technology-based courses were taught across all the levels in Music department. However, the technology-based music courses were only taught in three hundred and four hundred levels respectively at other universities in the study. This aligns with the prescription of the National Universities Commission of the Federal Republic of Nigeria (1989) on the minimum standard for Bachelor of Arts in Music which states thus:

To prepare and produce graduates of Music who will be competent to musicianship both in an international sense and also in their own African tradition, with an understanding of the art and science of music and tools for appreciation, analysis and practice of world Music, and an ability to communicate these principles to others.(p. 80)

However, not all the technology-based music courses were taught as a foundational course in year one in all Universities. The researcher discovered that only one University out of the four Universities of the study offered technology-based courses from year one (See details of courses offered by Universities in appendix IV, V, VI and VII).Consequently, students could not appreciate technology-based music courses because they do not have a solid foundation from secondary school level and starting level in the University. This finding affirms the assertion by eminent music scholars like, Omibiye-Obidike (1987:3), Nzewi (1991:53) and Agu (2006:6) who strongly frown at the fact that the holistic study of music was not enforced in Nigerian schools.

The issue of inadequate facilities and necessary equipment to practically carry out what is being taught cannot be over emphasized. The responses from both students and teachers/instructors in interviews showed that there is to some extent, availability of technology-based music course content in the case study Universities in Nigeria.

On the availability of instructors/teachers and instructional materials to aid the classroom teaching/learning experiences in Nigerian Universities, the result of the study showed that not all the institutions in the study had adequate instructional materials available for teaching and learning of technology-based courses in their schools. More so, all the institutions in the study do not have a standard musical studio and computer laboratory for teaching and learning technology-based courses. Though a student from Obafemi Awolowo University during an interview lamented that student do not use their recording studio for studies. More so, because of the lack of these vital facilities, students are not motivated to take specializing in music technology seriously. However, at the University of Port Harcourt, one of the course lecturers asserted that, in the absence of a computer technology laboratory, students are required to come with their individual laptops.

**Plate One**



**Students with their laptops in a computer music technology class**

He also added that, this has helped the students to get a hands-on-course experience on computer music technology and thereby motivating students to go on to specialize in that area. Consequently, some students do complain about the inability to get a laptop due to its high cost. Thus, without a standard musical studio and computer laboratory, students will not be able to relate theory to practice. This runs counter to the benchmark of the Nigerian Educational Research Council (NERC 1980, p. 10-11) which stipulates that ‘the provision and effective use of instructional materials, equipment and laboratories for the various courses constitute the most important characteristic of education. On the area of availability of teachers/instructors, most Universities engage them just to pass accreditation. The ratio of teachers/instructors on technology-based music courses is inadequate and this hampers the enrolment of learners as Emielu (2011:26) confirms that the high mobility of music teachers affects students enrolment. Generally, the responses from both students and teachers/instructors showed that there were inadequate instructors/instructional materials for teaching/learning process of technology-based music courses in the case study Universities in Nigeria.

On the qualifications and years of experience of instructors/teachers on music technology in Universities in Nigeria, findings from the study showed that in UNIPORT, UNIZIK and OAU, there is a good student to teacher ratio for the teaching and learning of technology-based music courses at different levels in the case study Universities except for KWASU which only had one instructor for the technology-based music course for all the academic levels, which agrees with Agina-Obu (2005) that, the teacher is the operations manager in the schools of manufacturing industry. The quality of the product of the school largely depends on the quality of the teacher. In addition, on the experience level of teachers in case study Universities, findings showed that all the institution had well-experienced teachers/instructors who have been in active service for minimum of six (6) years and they are all musically specialized though not in music technology. This finding supports Emielu (2011) who observed that learners’ enrolment of music is seriously hampered by lack of adequate and qualified teachers at the various levels. More so, in an oral interview with the departmental head of music in University of Port Harcourt (UNIPORT), who confirmed that there has been a geometric increment in enrollment of students into Music department, due to the testimony of graduate students who specialized in technology-based music instructions. The researcher had to pay a visit to one of the student at her work place.

**Plate two**



**The researcher with a graduate student at her work place**

**Plate three**



**Researcher with the C.E.O. Ezee productions**

The chief executive officer (C.E.O.) of the music production company where the fresh music graduate work told the researcher in an interview that he was overwhelmed by the level of professionalism exhibited by his new staff. It is important to note that the student had no



knowledge of any music technology course. She was thought everything she now know on music technology from the University.

On the methods, employ by teachers during teaching process of technology-based music courses Nigerian Universities, findings of the study showed that only UNIPORT instructors/lecturers utilized the modern method of teaching and learning technology-based music courses. Every other institution in the study did not as at the time of this study. More so, the students confirmed that class participation, group assignments, take-home assignments and presentation were the major methods employed by teachers during teaching/learning process of technology-based music courses. For example, in University of Port Harcourt during computer music technology class, students are usually given take home group assignment to enable them master the use of computer software. At Nnamdi Azikiwe University Awka, students use the audio recording studio after normal class hours to master practical skills. Other music technology courses also employed group assignment to encourage interaction among students especially in the construction of African instruments and turning of acoustic piano thereby ensuring knowledge sharing among the students. Hence, the methods employed by teachers in these case study Universities are adequate for knowledge transfer. Mbanugo (2006) stressed that “learning theories need to be adequately applied for effective music teaching” (p. 43).

**Plate Four**



**Researcher observing students learning**

On the availability of good learning environments in terms of laboratories, studios, textbooks, journals, organized workshops and other teaching aids to support the teaching/learning process



of technology-based music courses, findings of the study showed that not much had been invested in these areas by case study Universities. For instance, none of the case study schools had a standard musical studio or well-equipped music library. Without these facilities, it would be very difficult for the students to have a full-scale experience in technology-based music courses, which can then affect their performances even in the job market. Hence, Mbanugo (1991) and Agu (2008) advised that, musical experience should be provided in schools to encourage proper musical development. The success of music education in Nigeria can only be measured by the progress and achievements of music students in the job market.

Looking at the interest rate of students and teachers in music technology instructions in the case study Universities. A lecture at the University of Nigeria Nsukka acknowledged the fact that, students have interest to learn how to use music software from year one but could not do so officially because the course to enable them study computer music technology is not part of the present curriculum.

The lecturer had since then decided to teach interested students privately until the new curriculum is approved. Most Universities do not have technology-based music courses from year one (see appendix IV, V, VI and VII for details). However, one of the newest department of music in Nigeria is that of University of Port Harcourt where it was observed that, the students had a high interest rate in learning technology-based music courses but lack of necessary facilities did influence their choice of specializing in the course. For example, out of forty-five students that were enrolled in year one, upon getting to final year, only two student specialized in music technology. These findings agree with Mbanugo (1991) and Agu (2008) who advised that, musical experience should be provided in schools to encourage proper musical development.

On assessing the scientific and mathematical contents in relation to music technology instructions as a subject taught at all levels in terms of their teaching ability to students in the selected case study schools, findings showed that the technology-based music courses taught contained both scientific and mathematical aspects. The students and teachers both agreed that music is not only an art course but also science and mathematics course. The National University Commission of the Federal Republic of Nigeria (NUC) captures in the approved minimum standard for Bachelor of Arts in Music (1989):

To prepare and produce graduates of Music who will be competent to musicianship both in an international sense and also in their own African tradition, with an understanding of the art and science of music and tools for appreciation, analysis and practice of world Music, and an ability to communicate these principles to others.(p. 80)

Students in the Universities of study agreed to have had an average scientific and mathematical knowledge from their secondary school which served as a foundation for them to understand the music technology course introduced to them in their first year in the institution. However, both teachers and students agreed that without a good foundational background on science courses in the secondary level, it would be very difficult to understand the basics of music technology courses introduced in the first year of study. Hence, the teacher that teach the first year foundational technology-based music courses are mostly engineering based teachers. In one of the University of Study, students with interest in technology-based music courses with scientific and mathematical contents are subjected to take elective courses in the science department of the University for Indebt Study of technology-based music courses with mathematical and scientific content. Onwuekwe (1997) supports this, as she assert “the major function of the school was to produce men and women who in addition to being able to make a successful living can also adjust to society and contribute to the economic and social well-being” (p. 74).

Looking at the problems that militate against the implementation of technology based music courses in the selected institutions of the study, it was observed that, lack of a standard musical studio and computer laboratory was a major problem that affected implementation of technology based music courses. Other problems included:

- In adequate musical instruments
- Inadequate teachers/instructors on music technology courses.
- Poor orientation towards music technology courses

Findings agreed with National Commission for College of Education (2002) requirement for equipping a music class. In terms of musical instruments, staff and other facilities, the NCCE stipulates that each department of music must have among other things, 10 or more upright pianos in classrooms, practice cubicles, ensemble room and staff offices; about half a dozen or more of practice cubicles each equipped with a piano or electronic keyboard. Added to these are the provision of a wide range of Western orchestral and African traditional musical instruments

and a minimum of five to six lecturers for single major and eight lecturers for double major (NCCE, 2002:47-49).

The government is making significant effort in the provision of infrastructures through the education trust fund (ETF) to create a conducive teaching/learning environment in Nigerian Universities.

**Plate Five**



**Researcher at the new Department of Music in Unizik Awka**

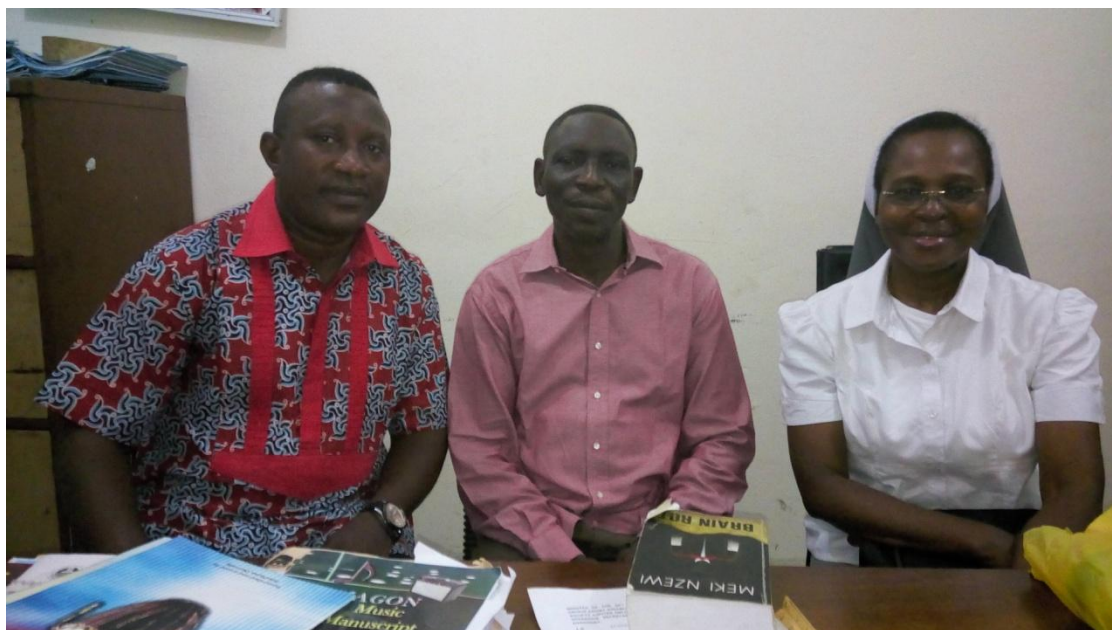
At the University of Port Harcourt and Obafemi Awolowo University, music technology laboratory, state of the art audio recording studio and computer music technology rooms are part of the new music departmental building under construction. Meanwhile, the audio recording studio at Nnamdi Azikiwe University and Kwara State University was initiated by staff of the department of music to promote the study of music technology. The department of music Nnamdi Azikiwe University had moved into their new state of the Art faculty building constructed by the Government through the Educational Trust Fund (ETF) where the department of music occupy a full wing.

**Plate Six**



**Department of Music building Uniport near completion**

**Plate Seven**



**Researcher with two Senior Lecturers after an interview session**

## **5.2 The research suggest possible solutions to the problems.**

This research on the “Appraisal of Technology-Based Music courses in Nigerian Universities” critically examined four Nigerian Universities and aligned its findings to suggestions proffered by music scholars like Adebowale (2008) who asserted that, “Education guarantees a constant and relevant supply of human resources to facilitate her development process”. Thus, the development of music education should start from developing and formulating a unified standard music curriculum for Nigerian Universities to meet the needs of the society. As Obanya in Falaye (2012) opine, “such curriculum should consist of a body of knowledge, skills, values and attitudes consciously and systematically promoted under the guidance of educational institutions to achieve educational goals decided by the society” (p. 42). The research therefore suggests that the present curriculum in use should be reviewed to reflect modern realities. Senior Professors in the University system should let go of ancient and obsolete practices by updating themselves. Other possible suggestions to the problem as outlined by respondents in our interview session include:

- The movement into newly completed structures should be given priority by departmental heads. They should intentionally make a case at the senate meetings of their Universities to drive home the urgent need for this movement. This will solve the problem of unavailability of conducive and adequate teaching/learning environment.
- Music departments should organize benefit concerts to raise funds or motivate willful donations of text books, journals, computers, electronic keyboards with musical instrument digital interface capabilities and other instructional materials.
- The research also suggest that individual departments of music should motivate their teachers/instructors into personal and career development on information technology to improve their knowledge on using the internet to get electronic books on technology-based music courses. This will enhance the teaching methods used.
- The research finally suggest that Government should be commended for the present work done in Nigerian Universities and also be reminded that more still need to be done to improve the University system.

### 5.3 Contribution to Knowledge

The following are the contribution of the research to knowledge

- As duly observed that most of the key music technology courses were not taught as foundational courses in year one. The attrition of students in choosing music technology as an area of specialization could be because some Universities do not introduce technology-based music courses as foundational courses in the students' first year. As addressed in this study, if proper awareness on technology-based music courses is introduced to the knowledge of the students in the curriculum as a foundational course in their first year, students' interest to enroll for technology-based music courses will improve and possibly specialize in music technology.
- If there are no standard musical studios and computer music laboratory, music technology knowledge transfer cannot be complete. In the study, it is observed that, all the schools under study had the basic teaching/instructional aids in teaching music technology but they do not have a standard musical studio and a computer laboratory. However, if the institutions cannot provide a computer laboratory, ownership of laptops by students enrolling for music technology courses should be made as core prerequisite before enrolling for the courses as it is being done at the University of Port Harcourt.
- On the method of knowledge transfer between students and teachers, findings showed that class participation, group assignments, take home assignments, presentations were the major methods of knowledge transfer between students and teachers. The key contribution of this research study was on the most effective method among the above stated methods owing to the fact that while some students are active learners, others are passive learners. Hence, group assignments, field trips and presentations proved to be the most effective method of knowledge transfer as observed in this study.
- On the interest rate of students and teachers on music technology instructions, it was observed that, the students had a high interest rate in learning the music technology courses but lack of necessary facilities did influence their choice of specializing in the course. The study also revealed that only one University among the four offer music technology as an area of specialization for under graduates. The key contribution of this work is on the nature of the interest. Most students were only interested because they needed to pass the course while very few had interest because they really want to

specialize in the course even upon graduation. Their nature of interest was different. Hence, to have more students interested in the course and to specialize in the course even after graduation requires the provision of adequate learning facilities by the institutions.

- On assessing the scientific and mathematical contents in relation to music technology instructions, findings showed that the students appreciated knowing that the course had both scientific and mathematical content. However, the researcher observed that their knowledge of technology-based music course as both scientific and mathematical did not come prior to their enrollment in the course but after their enrollment. Hence, the attrition of students after the introduction of the foundational music technology courses. This was observed across all the institution studied in the research work.
- The research outlined problems and possible solutions in terms of problems that militate against the implementation of technology based music courses in the selected institutions of the study. Heads of music departments should adapt the mandate given to make every University a center for entrepreneurship by organizing benefit concerts to attract investors to be part of improving the educational system.
- Government on their part should intentionally patronize department of music ensembles by inviting them for functions. This will enable schools raise money to fund minor projects and establish a business relationship towards infrastructural developments in Nigerian Universities.
- Part of the problems identified by this research work, is the absent of technology-based music courses at the foundational level of music education in some Nigerian Universities. This problem had been identified by eminent scholars however, this study add its voice to that of other music scholars, policy makers and music educators to further establish the need to have a sustainable review of music education in all areas of specialization in Nigerian public primary, secondary schools and to open a wide range of opportunities to accommodate the yearnings' of teeming youths in our growing society.

## 5.4 Conclusion

Arising from the findings, this study concluded that; the case study schools all had technology-based music courses and there are availability of instructors and instructional materials to aid the

classroom teaching/learning experience in Nigerian Universities. All music instructors in the case study schools had significantly, the needed qualifications and years of experience to teach technology-based music courses in Universities in Nigeria. The methodology used in the teaching/learning process of music technology courses in Nigerian Universities was fair as knowledge transfer was observed on the student in the course of the study. There was presence of good learning environment though inadequate in terms of laboratories, workshop, studio, textbooks, journals and other teaching aids in the Universities of study and the interest rate of teachers and students on music technology courses in Nigerian Universities was encouraging. It was also observed that there are scientific and mathematical contents in the subjects taught to student in Nigerian Universities. The research observed that government is making significant effort in the provision of infrastructures through the education trust fund (ETF) to create a conducive teaching/learning environment in Nigerian universities. From the research, it was discovered that the structure of University of Port Harcourt is most friendly to technology-based music courses.

## **5.5 Recommendation**

In view of the conclusion made, the following recommendations are put forward:

1. The music curriculum presently in use in most Nigerian Universities should be reviewed and updated to reflect present day realities as it concerns technology-based music courses. This process should be initiated by the head of music departments in Nigerian Universities. The technology section of the University of Port Harcourt curriculum should be adopted by other music departments in Nigerian Universities.
2. Head of music departments in Nigerian Universities should recommend that graduates in computer engineering with musical knowledge be employed to understudy senior lectures in music education to address the short fall of qualified teachers in technology-based music courses.
3. The research recommends that methods employed by teachers/instructors during teaching/learning process of technology-based music courses in Nigerian Universities should be more practical to encourage knowledge transfer.
4. The research shows fair availability of good learning environments in terms of laboratories, studios, text books, journals, organized workshops and other teaching aids to



support teaching/learning process of technology-based music courses. Also, recommend that students and teachers be made responsible for their preservation and more frequent recommend upward review.

5. The interest in technology-based music courses is fair enough. However, the research recommends that the Association of Nigerian Musicologist (ANIM), the National Universities Commission (NUC) and other policy makers should make technology-based music courses compulsory at entry level in all Nigerian Universities.
6. Music Departments should include the purchase of laptops by students from entry level for their personal use as part of the requirements in their prospectus.
7. Technology-based music courses are scientific therefore needs scientific and mathematical contents. Music students should be encouraged to study elementary science and mathematics from entry level in Nigerian Universities.
8. Universities should get involved in reality shows, operatic and musical concerts to sell their ideas and products to the public to attract investors that will collaborate in the provision of standard music studio, musical instruments and functional computer laboratory.
9. Government and other individuals are making significant efforts to improve the teaching/learning process of technology-based music courses but the researcher strongly recommend that every Nigerian University offering music as a course of study should be equipped with computer music technology laboratory sponsored by Government or private individuals.

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**APPENDIX I**  
**DEPARTMENT OF MUSIC FACULTY OF ARTS**  
**NNAMDI AZIKIWE UNIVERSITY AWKA**

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**The Head**  
**Department of Music**

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Dear Sir/Madam,

**PERMISSION TO USE YOUR DEPARTMENT FOR MY RESEARCH PROJECT**

I am a Ph.D. student of the above University. I write to obtain permission to use your department for the purpose of my research on **“An appraisal of technology-based music courses in Nigerian Universities”**.

I promise that any privileged information gathered from your department in the course of this research will be kept confidential and strictly for the purpose of this research.

Thank you for your cooperation.

Yours Truly,

**Mr. Amaegbe, James Esinkuma**

**APPENDIX II**  
**DEPARTMENT OF MUSIC FACULTY OF ARTS**  
**NNAMDI AZIKIWE UNIVERSITY AWKA**

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**QUESTIONNAIRE FOR MUSIC STUDENTS**

Dear student

My name is Amaegbe, James Esinkuma, a Ph.D student of the Department of music, Nnamdi Azikiwe University Awka. I am carrying out a research on the topic; “**An appraisal of technology-based music courses in Nigerian Universities**”. Kindly fill in the correct answers to the questions overleaf to enable me carry out an efficient research on the subject matter. I promise that any information given on this questionnaire will be treated confidentially.

Thank you as I look forward to your co-operation.

Yours truly

**Mr. Amaegbe, James Esinkuma**

## AN APPRAISAL OF TECHNOLOGY BASED MUSIC COURSES IN NIGERIAN UNIVERSITIES

### SECTION A: BACKGROUND INFORMATION

Please tick (v) appropriately that which best suits your position in relation to the questions raised.

1. Name of Institution .....

2. Sex: Male ☐ Female ☐

3. Level (Class)

a) Year one ☐

b) Year two ☐

c) Year three ☐

d) Year four ☐

4. Name (optional) .....

5. Age: 16 – 21 years ☐ 21 – years and above ☐



**SECTION B**

Please read each item given below carefully and indicate your options by ticking (✓) in any of the options “Yes or No” also indicate your answers by ticking (✓) using the following 4 – point rating scale below:

1. Strongly Agree (SA)
2. Agree (A)
3. Disagree (D)
4. Strongly Disagreed (SD)

**SECTION B 1:**

Content of Technology Based Music Courses		Respondent	
S/N	Items	YES	NO
1	In your institution, students are introduced to computer music technology as a departmental course from year one.		
2	Students are introduced to musical acoustics from year one.		
3	Students are introduced to basics on electronic audio processing and techniques from year one.		
4	Students are introduced to music as arts and science from year one.		
5	Students are introduced to musical instrument technology.		
6	There are no courses on music technology introduced from year one		

**SECTION B 2:**

Extent of Availability of Instructional Materials		Respondent			
S/N	Items	SA	A	D	SD
1	In your institution, there are adequate teachers/instructors on music technology subjects.				
2	There are a good number of instructional materials to aid classroom teaching/learning experience.				
3	Classrooms are not enough for teaching/learning process.				
4	There is a standard musical studio for teaching/learning.				

<b>5</b>	Our sound reinforcement equipment for teaching/learning is old and obsolete.				
<b>6</b>	We don't have a functional electric power generator to complement public power.				

**SECTION B 3:**

<b>Teaching Methods Employed to arouse Students Participation in Class</b>		<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	In my school, teachers/instructors employ class participation methods in the teaching/learning process.				
<b>2</b>	Teachers/Instructors use modern teaching aids in the teaching/learning process.				
<b>3</b>	Teachers/Instructors employ experimental method in teaching practical classes.				
<b>4</b>	Teachers/Instructors exhibit mastery of subject by showing practical examples for students to follow.				
<b>5</b>	Students search internet sites for materials without proper guidance				
<b>6</b>	Some teachers just read notes in class without explaining				

**SECTION B 4:**

<b>Availability of Good Learning Environment</b>		<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	There are a good number of functional class rooms in my school.				
<b>2</b>	Our Department of music does not have a functional computer laboratory for computer music technology classes.				
<b>3</b>	There is a functional audio recording studio for students to learn with in my school.				
<b>4</b>	There are no adequate text books and journals on music technology for students use at the Departmental library.				
<b>5</b>	Teachers/Instructors organize field trips, workshops and seminars to support the teaching/learning process.				

**SECTION B 5:**

	<b>Interest of Students in Music Technology Instructions</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	Students would like music technology courses to be more practical during teaching/learning process to arouse interest.				
<b>2</b>	Students would like to experience music technology courses by attending sponsored workshops and field trips.				
<b>3</b>	Students do not have interest in music technology based courses.				
<b>4</b>	Students do not have interest in the mathematical and scientific courses of music technology.				

**SECTION B 6:**

	<b>Scientific and Mathematical Contents</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	Music technology is scientific and therefore requires mathematical and scientific content.				
<b>2</b>	My knowledge in mathematics and other basic science subjects from secondary school level is above average.				
<b>3</b>	The mathematical and scientific content in music technology in my school is average and appreciated by students.				
<b>4</b>	We do not need the scientific and mathematical content. Music is an Art.				

**SECTION B 8:**

What are the problems that militate against the implementation of technology based music courses in your Institution? **(Please suggest possible solutions if any)**

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**APPENDIX III**  
**DEPARTMENT OF MUSIC FACULTY OF ARTS**  
**NNAMDI AZIKIWE UNIVERSITY AWKA**

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**QUESTIONNAIRE FOR MUSIC TEACHERS**

Dear Sir/Madam,

My name is Amaegbe, James Esinkuma, a Ph.D student of the Department of Music, Nnamdi Azikiwe University Awka. I am carrying out a research on the topic; **“An appraisal of technology-based music courses in Nigerian Universities”**. Please find attached and kindly fill in the correct answers to the questions overleaf to enable me carry out an efficient research on the subject matter. I promise that any information given on this questionnaire will be treated confidentially.

Thank you as I look forward to your co-operation.

Yours truly

**Mr. Amaegbe, James Esinkuma**

## AN APPRAISAL OF TECHNOLOGY-BASED MUSIC COURSES IN NIGERIAN UNIVERSITIES

### SECTION A: BACKGROUND INFORMATION

Please tick (✓) appropriately that which best suits your position in relation to the questions raised.

6. Name of Institution \_\_\_\_\_

7. Name (Optional) \_\_\_\_\_

8. Sex: Male ☐ Female ☐

9. Rank \_\_\_\_\_

10. Your Highest Educational Qualification

NCE in Music	<input type="checkbox"/>
B.SC/B.A(ED)/B.ED/ in Music	<input type="checkbox"/>
M.Sc/M.A/M.ED in Music	<input type="checkbox"/>
Ph.D in Music	<input type="checkbox"/>

11. Teaching Experience

0 – 5 Years	<input type="checkbox"/>
6 – 10 Years	<input type="checkbox"/>
11 – 15 Years	<input type="checkbox"/>
16 Years and above	<input type="checkbox"/>

12. What level do you teach?

Year one ☐ Year two ☐ Year three ☐ Year four ☐

13. How many students are there in each class?

Year one ☐ Year two ☐ Year three ☐ Year four ☐

14. What is your area of specialization? \_\_\_\_\_

15. Do you have interest in music technology? \_\_\_\_\_

### SECTION B

Please read each item given below carefully and indicate your options by ticking (✓) in any of the options “Yes or No”; also indicate your answers by ticking (✓) using the following 4 – point rating scale below;

1. Strongly Agree (SA)
2. Agree (A)
3. Disagree (D)
4. Strongly Disagreed (SD)

**SECTION B 1:**

	<b>The Content of Technology Based Music Courses</b>	<b>Respondent</b>	
<b>S/N</b>	<b>Items</b>	<b>Yes</b>	<b>No</b>
<b>1</b>	Students are introduced to computer music technology from year one.		
<b>2</b>	Students are introduced to musical acoustics from year one.		
<b>3</b>	Students are introduced to basics on electronic audio processing and techniques from year one.		
<b>4</b>	Students are introduced to music as arts and science from year one.		
<b>5</b>	Students are introduced to musical instrument technology from year one.		
<b>6</b>	No Subject on Music Technology is Introduced from Year One.		
<b>7</b>	Music technology instructions forms part of music fundamentals taught in year one.		
<b>8</b>	Courses on music technology are taught in year three and four only.		

**SECTION B 2:**

	<b>Extent of Availability of Instructors/Instructional Materials for Teaching/Learning process</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	There are no adequate teachers/instructors on music technology subjects.				

<b>2</b>	There are no adequate instructional materials to aid class room teaching/learning experience.				
<b>3</b>	There is no computer lab for computer music technology				
<b>4</b>	There are adequate classrooms for teaching/learning process.				
<b>5</b>	There is a standard musical studio for teaching/learning.				
<b>6</b>	There is modern sound reinforcement equipment for teaching/learning.				

**SECTION B 3:**

	<b>Qualification and Years of Experience of Instructors/Teachers on Music Technology</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	There are qualified teachers/instructors for music technology.				
<b>2</b>	Teachers/Instructors on music technology courses are specialists in the courses they teach.				
<b>3</b>	Teachers/Instructors on music technology courses have in-depth practical experience on the courses they teach.				
<b>4</b>	Teachers/Instructors on music technology are borrowed from engineering and other related departments.				
<b>5</b>	There are no teachers/instructors with more than three years of teaching experience				

**SECTION B 4:**

	<b>Teaching Methods Employed by Teachers/Instructors</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	Teachers/instructors employ class participation methods in the teaching/learning process.				
<b>2</b>	Teachers/Instructors use modern teaching aids in the teaching/learning process.				



<b>3</b>	Teachers/Instructors do not employ experimental method in teaching practical classes.				
<b>4</b>	Teachers/Instructors do not exhibit mastery of subject by showing practical examples for students to follow.				

**SECTION B 5:**

	<b>Availability of Conducive Learning Environment in terms of Laboratories, Studio and other Teaching Aids</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	There are adequate and functional classrooms for teaching/learning process.				
<b>2</b>	There is a functional computer laboratory for computer music technology classes.				
<b>3</b>	There is no audio recording studio for students				
<b>4</b>	There are adequate and relevant text books and journals on music technology for students use at the departmental library.				
<b>5</b>	Teachers/Instructors do not organize field trips, workshops and seminars to support the teaching/learning process.				

**SECTION B 6:**

	<b>Interest Rate of Teachers in Music technology Instruction</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	Teachers would like to specialize in audio sound recording, sound engineering and music multimedia.				
<b>2</b>	Teachers would like to have courses on music technology introduced from year one.				
<b>3</b>	Teachers believe that more practical oriented course content				

	will boost interest.				
<b>4</b>	Teachers advocate for sponsored part time refresher courses on music technology to boost interest.				

### SECTION B 7:

	<b>The Scientific and Mathematical Content in Music Technology Instructions</b>	<b>Respondent</b>			
<b>S/N</b>	<b>Items</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
<b>1</b>	Music technology is scientific and therefore requires mathematical and scientific content.				
<b>2</b>	My knowledge in mathematics and other basic science subjects is above average				
<b>3</b>	The mathematical and scientific content in music technology is not enough to make students specialize				
<b>4</b>	Music is an Art course therefore should be without mathematics and science				

### SECTION B 8:

What are the problems that militate against the implementation of technology based music courses in your Institution? **(Please suggest possible solutions after stating the problems)**

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## APPENDIX IV

### Reliability

#### Case Processing Summary

		N	%
Cases	Valid	20	100.0
	Excluded <sup>a</sup>	0	.0
	Total	20	100.0

a. Listwise deletion based on all variables in the procedure.

#### Reliability Statistics

Cronbach's Alpha	N of Items
.722	25

**APPENDIX V**

**2015-2020 REVIEWED CURRICULUM FOR UNDERGRADUATE PROGRAMME OF  
THE SCHOOL OF VISUAL AND  
PERFORMING ARTS, KWARA STATE  
UNIVERSITY, MALETE.**

**PREAMBLE**

The School of Visual and Performing Arts started in 2009/2010 academic session with the pioneering students who transferred from other departments when the move to start the School became a reality. The School started with two students with Prof. Awam Amkpa, the Dean of the School and first Head of Department, Prof. Ahmed Yerima who was also the Sub-Dean of the School. Others around were Mr. Malik (Television Production) and Dr. Femi Abiodun (Music). The University Auditorium was the performance rehearsal venue. The first year was full of activities with the presence of visiting Lecturers who came from Europe and America to make the programme viable. The visiting Lecturers in the first year include: Prof. Ade Badejo (Dance), Mr. Ambrose Marco (Photography), Mr. Shallovon Trayei (Film) and Mr. Aliu Mohammed (Dramatic Literature). Now the School has greatly improved numerically in the area of staff and students.

The School of Visual and Performing Arts has been part of the Film Village Vision. The Village which is to be located within the University premises is going to be training ground for the students of the School of Visual and Performing Arts. The School of Visual and Performing Arts is located in College of Humanities, Management and Social Sciences of the University. The Performing Arts Programme of the School has since been credited for the Award of B.A. Performing Arts Programme of the Kwara State University Malete. The Visual Arts section comprises of Fine Arts and Film/Television, while the Performing Arts include Music, Dance and Drama.

The School is proposed to have five (5) Programmes out of which the B.A. Performing Arts programme is currently operating in the School of Visual and Performing Arts. The programmes in the school include:

1. Performing Arts (Drama)
2. Film and Television

3. Dance
4. Fine Arts
5. Music and Music Production

## **PHILOSOPHY**

The guiding philosophy of the school is to;

- Train cultural producers, scholars and artists working across multiple media.
- Enrich the understanding of scholarship with artistic production.
- Develop vibrant practices that are communicative.
- To prepare students for a profession in the practice and teaching of Fine Arts, Film, Music, Dance and Drama at various level of education, Research and other functions in such places Research Institutes, Arts Council, Recording and Broadcasting studios, medial houses and other avenue of private and public use and in entertainment and;
- To develop a training method that will enable Africans to play a maximum role in the international world of Fine Arts, Film, Music, Dance and Drama and to lay the foundation for further studies (at post-graduate and other levels) leading to a professions in Fine Arts, Film, Music, Dance and Drama.

## **THE SPECIFIC OBJECTIVES OF THE DEPARTMENT ARE:**

- To become a renowned center of excellence with a competitive edge to artistic and scholarly training, taught by national and international recognized artiste(s) and scholars.
- To produce potential artiste(s) and equip them with relevant technical and professional skills in the art of performance and art exhibition.
- Our graduates will be world class artiste(s) at the forefront of artistic practices and its scholarship for the 21<sup>st</sup> century.

## **PROGRAMME DESCRIPTION**

The School of Visual and Performing Arts comprises of five (5) different Units; Fine Arts, Film/Television, Music, Dance and Drama with diverse areas of specializations such as Fine and Applied Arts, Film Production, Photography, Dance Analysis and Criticism, Music Business and Production and Contemporary African Drama to mention a few.

## ADMISSION REQUIREMENTS

Candidates intending to study any of the Visual and Performing Arts programme must satisfy the general Kwara State University's admission requirements. In addition to this, two models of admission are open to intending candidates:

- a) Candidates may be considered for admission into 100 Level after passing the UTME examination of JAMB with 5 credits passes including English Language, Literature in English and three art or social sciences subject in WAEC, NECO or its equivalents.
- b) In addition to 'O' Level requirements, candidates may be admitted through JAMB Direct entry into 200 Level of the Programme provided they have any of the following:
  - 10 points at Advanced Level of the GCE or its equivalents
  - NCE certificates with at least credit points in one Arts subjects.
  - Diploma in Performing Arts of KWASU or other Universities
  - Foundation Scheme of KWASU.

## DURATION OF THE PROGRAMME

The programme is designed to run for a minimum of 8 Semesters for UTME candidates and pro rata 6 Semesters for Direct Entry candidates. The maximum period of a candidate to complete any of the programmes is 12 semesters and 10 Semesters for UTME and Direct Entry respectively.

## GRADUATION REQUIREMENTS

To qualify for the award of the B.A. Degree with Honours in any of the specializations, a student is expected to take all compulsory, required and elective courses that will make the candidate obtain 120/144 credit units for a Four-year programme or 90/120 credit units for a Three-year programme. Degree classification is as approved by the University Senate.

## CLASS OF DEGREE DETERMINATION

Class of Degree	CGPA
First Class (Honours)	3.50 – 4.00
Second Class (Honours) Upper Division	2.50 – 3.49
Second Class (Honours) Lower Division	1.50 – 2.49
Third Class (Honours)	1.00 – 1.49

## UNIVERSITY REQUIREMENTS

Every undergraduate of Kwara State University must take and pass the entire 12 credit units of General Studies Courses and 8 credit units of Entrepreneurship Courses of the Enterprise Creation and Skills Acquisition (ECSA) programme approved by the University Senate.

### GENERAL STUDIES (GNS) COURSES

S/N	COURSE CODE	COURSE TITLE	UNIT
1.	GNS 101	Use of English I	2
2.	GNS 102	Use of English II	2
3.	GNS 103	Computer Appreciation I	1
4.	GNS 104	Computer Appreciation II	1
5.	GNS 201	Foreign Language I (French/Arabic/Spanish)	1
6.	GNS 202	Foreign Language II (French/Arabic/Spanish)	1
7.	GNS 301	General Science & Environment	2
8.	GNS 302	Ethics, Leadership and Religion	2

**12**

### ENTERPRISE CREATION AND SKILLS ACQUISITION (ECSA) COURSES

S/N	COURSE CODE	COURSE TITLE	UNIT
1.	GNS (ECSA) 203	Innovation & Product Development	2
2.	GNS (ECSA) 204	Enterprise Creation and Development	2
3.	GNS (ECSA) 303	Entrepreneurship Mentorship	1
4.	GNS (ECSA) 304	Enterprise Resource Planning/Business Plan	1
5.	GNS (ECSA) 401	Entrepreneurship Practice	2

**8**

**LIST OF COURSES****100 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 111	History of Nigeria Theatre	2	C
VPA 113	Introduction to Forms and Genres of Drama	1	C
VPA 121	Rudiment and Theory of Music	1	C
VPA 123	History of Western Music [Antiquity to Renaissance]	2	C
VPA 131	History of Dance	2	C
VPA 133	Introduction to Dance Production	1	C
VPA 141	Introduction to Photography	1	C
VPA 143	History of World Cinema	2	C
VPA 151	Introduction to Two Dimensional Art	1	C
VPA 153	Introduction Three Dimensional Art	2	C
GNS 101	Use of English I	1	C
GNS 103	Computer Appreciation I	2	C

18

**100 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 112	Introduction to Acting	1	C
VPA 114	Theater Workshop	2	C
VPA 122	Foundations of Musicianship I	2	C
VPA 124	Music as Art and Science	1	C
VPA 132	Rudiment of Dance	1	C
VPA 134	Dance Workshop I	2	C
VPA 142	Introduction to Film and TV Theory and Practice	2	C
VPA 144	Camera Composition, Frame and Sequence	1	C
VPA 152	Introduction to History of Arts	2	C
VPA 154	Introduction to Arts Education	1	C
GNS 102	Use of English II	1	C
GNS 104	Computer Appreciation II	2	C

18



**200 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 211	History of World Theatre	2	C
VPA 213	Introduction to Dramatic Literature	1	C
VPA 221	Tonal Harmony I	2	C
VPA 223	African Music Studies	1	C
VPA 231	Basic Choreography	2	C
VPA 233	African Dance Form I	1	C
VPA 241	Media Theory & Criticism	1	C
VPA 243	Film/TV & Photography Workshop	2	C
VPA 251	General Drawing	2	C
VPA 253	Introduction to Ceramics	1	C
GNS 201	Foreign language/Arabic/French I	1	C
GNS 203	Innovation and Product Development I	2	C

**18****200 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 212	Acting Skills and Techniques I	2	C
VPA 214	Technical Theater I	1	C
VPA 222	History of Western Music II [Baroque-Romantic]	2	C
VPA 224	Ensemble Studies	1	C
VPA 232	African Dance Form II	1	C
VPA 234	Dance Workshop II	2	C
VPA 242	Practice of Film & Television Production	2	C
VPA 244	Fundamental of Photography	1	C
VPA 252	Graphics Design & Computer Appreciation	2	C
VPA 254	Introduction to Textile Design	1	C
GNS 202	Foreign language/Arabic/French II	1	C
GNS 204	Innovation and Product Development II	2	C

**18**

**GENERAL CORE COURSES FOR 300/400 LEVEL****300 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 303	Performance and Media Ethnography	2	C
GNS 301	General Science and Environment	2	C
GNS 303	Entrepreneurship Mentorship	1	C

**5****300 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 302	Arts and Social Justice	2	C
VPA 306	Research Methods	2	C
GNS 302	Ethnics, Leadership and Culture	2	C
GNS 304	Enterprise Resource Planning	1	C

**7****400 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 401	Principle and Philosophy of Aesthetics	2	C
VPA 405	Advanced Research Methods	2	C
VPA 497	Special Project I [Practical]	3	C
GNS 401	Entrepreneurial Practice	2	C

**9****400 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 406	Seminar for the Arts	2	C
VPA 498	Special Project II (Long Essay)	3	C

**5**

**D MUSIC OPTION [Middle figure is 2&6]**

**300 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 321	Tonal Harmony II	2	C
VPA 323	Form and Analysis of Music [African & Western]	3	R
VPA 325	Live Sound Production	2	C
VPA 327	African Popular Music	2	C
VPA 329	Choral Studies I	2	C
VPA 361	Primary Instrument I	1	C
VPA 363	Subsidiary Instrument I	1	R

**Total Unit: 13+5 Core Courses**

**No. of Courses: 10**

**Total Credit Units: 18**

**300 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 320	Aural Training & Keyboard Harmony	2	C
VPA 322	Global Music Business	2	C
VPA 324	Music Directing and Conducting	2	R
VPA 326	Nigerian Music	2	R
VPA 328	Choral Studies II	1	C
VPA 362	Primary Instrument II	1	C
VPA 364	Subsidiary Instrument II	1	R

**Total Unit: 11+7 Core Courses**

**No. of Courses: 13**

**Total Credit Units: 18**

**400 LEVEL HARMATTAN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 421	Acoustic of Music	2	C
VPA 423	Studio Music Production	2	C
VPA 425	Twentieth Century Music	2	R
VPA 427	Orchestration	2	R
VPA 461	Primary Instrument III	1	C
VPA 463	Subsidiary Instrument III	1	O

**Total Unit: 10+9 Core Courses**

**No. of Courses: 10**

**Total Credit Units: 19**

**400 LEVEL RAIN SEMESTER COURSES**

<b>CODE</b>	<b>COURSE TITLE</b>	<b>CREDIT</b>	<b>STATUS</b>
VPA 422	Ethnomusicology	3	C
VPA 424	Music Composition	3	C
VPA 426	Music Media	3	R
VPA 428	Afro-American Music	2	R
VPA 462	Primary Instrument IV	2	C
VPA 464	Subsidiary Instrument IV	1	C

**Total Unit: 14+5 Core Courses**

**No. of Courses: 8**

**Total Credit Units: 19**

<b>D</b>	<b>MUSIC OPTION</b>	<b>[Middle figure is 2&amp;6]</b>
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**300 LEVEL HARMATTAN SEMESTER****VPA 321      TONAL HARMONY      2C**

An advance course in tonal harmony employing secondary and tonic 7<sup>th</sup> chords; passing notes and suspensions as harmonic vocabulary. Modulation to related keys.

**VPA 323      FORM AND ANALYSIS OF MUSIC      3R**

A descriptive and analytical study of African & Western music. Analysis of the various forms, rhythm, melody, scales, harmony and instrumentation of selected species. Problems associated with notation and transcription of traditional African music; Trends in contemporary African music.

**VPA 325      LIVE SOUND PRODUCTION      2C**

An introductory study of live sound production for stage; The audio chain, public address systems, music production and sound engineering techniques for live bands.

**VPA 327      AFRICAN POPULAR MUSIC      2C**

A study of contemporary African popular music; growth and development of popular music genres in Africa; socio-political and economic dimensions of African popular music; a study of selected musicians. Emphasis will be placed on genres and musicians outside Nigeria.

**VPA 329      CHORAL STUDIES I      2C**

Choral training in African Art Music. Pieces will be selected from composers across Africa. students will perform such pieces on stage with accompaniment.

**VPA 361      PRIMARY INSTRUMENT I      1C**

Practical training on a musical instrument of the student's choice including the voice; sight reading and simple song accompaniment by ear. Primary instrument represents the student's 1<sup>st</sup> choice of musical instrument to master a high degree of proficiency

**VPA 363      SUBSIDIARY INSTRUMENT I      1R**

Practical training on a musical instrument of the student's choice including the voice; sight reading and a simple song accompaniment by ear. Subsidiary instrument represents the student's 2<sup>nd</sup> choice of a musical instrument to master to at least an average degree of proficiency.

### **300 LEVEL RAIN SEMESTER**

#### **VPA 320      AURAL TRAINING & KEYBOARD HARMONY      2C**

Sight singing and aural training, melodic, rhythmic and harmonic dictation. Chord drills and harmonization of melodies with free style accompaniment on the keyboard. Transposition, improvisation and modulation on the keyboard.

#### **VPA 322      GLOBAL MUSIC BUSINESS      2C**

Concepts and definitions of global music business, history of the music industry; the music industry chain, major and independent music labels, the music business in Africa; music marketing and entrepreneurship.

#### **VPA 324      MUSIC DIRECTING AND CONDUCTING      2R**

A study in music directing, audition and training of choirs and conducting; Vocal ranges and types of choir. Arranging songs for different kinds of vocal combinations. General management of various choirs. Artists and audiences relationship. Ethical issues.

#### **VPA 326      NIGERIAN MUSIC      2R**

A historiography of Nigerian music including indigenous, religious and contemporary genres; A study of indigenous musical instruments and ensembles; Contemporary Nigerian musicians; Socio-political and economic dimensions of Nigerian music.

#### **VPA 328      CHORAL STUDIES II      1C**

Advanced Choral training in African art music. Pieces will be selected from composers outside Africa. students will perform such pieces on stage with accompaniment. Pre-requisite VPA 329.

#### **VPA 362      PRIMARY INSTRUMENT II      1C**

Continuation of VPA 361; Practical training on a musical instrument of the student's choice including the voice; sight reading and simple song accompaniment by ear (Primary instrument represents the student's 1<sup>st</sup> choice of musical instrument to master to a high level of proficiency).

#### **VPA 364      SUBSIDIARY INSTRUMENT II      1R**

Continuation of VPA 363; Practical training on a musical instrument of the student's choice including the voice; sight reading and simple song accompaniment by ear (Secondary instrument represents the student's 2<sup>nd</sup> choice of musical instrument to master to a at least an average level of proficiency).

**400 LEVEL HARMATTAN SEMESTER****VPA 421      ACOUSTICS OF MUSIC      2C**

A basic course in the physics of musical sound and its management. Basic principles of acoustics affecting musical instruments (sound waves, vibrations, fractional vibrations, frequency and amplitude). Architectural acoustics.

**VPA 423      MUSIC PRODUCTION      2C**

A study of analog and digital music production; Digital Audio Workstation (DAWs), electronic music technology, studio acoustics and designs, recording, mixing and mastering of music.

**VPA 425      TWENTIETH CENTURY MUSIC      2R**

A detailed study of twentieth century Western art music focusing on stylistic developments such as concepts of tonality, atonality, impressionisms, neo-classicism, serialism, twelve-tone row, electronic music and the influence of Jazz on Western art music. Life and works of major composers.

**VPA 427      ORCHESTRATION      2R**

A study of various orchestral instruments; range, clefs and tone colours of instruments; scoring and arranging music for strings, wood winds etc. intermediate exercise in orchestration and transportation.

**VPA 461      PRIMARY INSTRUMENT III      1C**

Advanced training on a musical instrument of the student's choice including the voice; sight reading moderately complex pieces and song accompaniment by ear.

**VPA 463      SUBSIDIARY INSTRUMENT III      1O**

Advanced training on a musical instrument of the student's choice including the voice; sight reading moderately complex pieces and song accompaniment by ear.

**400 LEVEL RAIN SEMESTER****VPA 422      ETHNOMUSICOLOGY      3C**

A study of music in its cultural context; history of the development of the discipline of ethnomusicology, scope of ethnomusicology, pre-field, field and post-field work in ethnomusicology.

**VPA 424      MUSIC COMPOSITION      3C**

Compositional techniques in art and contemporary music. Musical creativity and composition for voices and instruments. Recording and performance of such compositions in a live stage

performance. Submission of soft and hard copies of such compositions for inclusion in the departmental website.

**VPA 426      MUSIC MEDIA**

**3R**

A study of mechanical transmission of music through the mass media, including techniques or recording and presentation of music programmes in media houses. Various music media; production and directing of music programmes. Music journalism; As part of the course, students are to prepare and original documented project which will either be an audio recording of a music programme or a written newspaper article on a musical event or musician.

**VPA 428      AFRO-AMERICAN MUSIC**

**2R**

A survey of the music of the people of African descent in the Caribbean and the continental United States of America. Historical and Sociological factors that led to the fusion of European and African musical forms and the birth of such styles as Blues, Jazz, Rock and Soul music.

**VPA 462      PRIMARY INSTRUMENT IV**

**2C**

Continuation of PVA 461. Advanced training on a musical instrument of the student's choice including the voice; sight reading of complex pieces and song accompaniment by ear.

**VPA 464      SUBSIDIARY INSTRUMENT IV**

**1C**

Continuation of PVA 463. Advanced training on a musical instrument of the student's choice including the voice; sight reading of complex pieces and song accompaniment by ear.



**APPENDIX VI**  
**OBAFEMI AWOLOWO UNIVERSITY, ILE-IFE, NIGERIA**  
**FACULTY OF ARTS**  
**DEPARTMENT OF MUSIC**  
**2012/2015 HANDBOOK**

**PROGRAMME/SUB-DISCIPLINE/DISCIPLINE WORKLOAD BY STUDENTS**

**B.A MUSIC (SINGLE HONOURS)**

**PART I HARMATTAN SEMESTER**

**COMPULSORY COURSES**

<b>Course code</b>	<b>Course title</b>	<b>Pre-requisite</b>	<b>L.t.p</b>	<b>No. Of units</b>
MUS 101	MUSIC AS AN ART AND SCIENCE	-	3-0-0	3
MUS 111	RUDIMENTS OF MUSIC	-	3-0-0	3
MUS 121	INTRODUCTION TO DICTATION AND SING SINGING	-	2-0-0	2
MUS 141	AFRICAN MUSIC	-		2
MUS 151	BASIC PIANO STUDIES 1A		0-0-4	1
MUS 161	ELEMENTARY INSTRUMENT IA (VOICE)		0-1-1	1
MUS 161	ELEMENTARY INSTRUMENT (GUITAR AND BASS)		0-1-1	1
MUS 161	ELEMENTARY INSTRUMENT (PIANO)		0-1-1	1
MUS 161	ELEMENTARY INSTRUMENT (DRUM)		0-1-1	1

ANY ONE (1) OF THESE  
MUST BE TAKEN

**Restricted Electives within the Department:** Any two of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 171	UNIVERSITY CHORUS		0-0-4	1
MUS 173	UNIVERSITY BAND		0-0-4	1
MUS 175	AFRICAN INSTRUMENTAL ENSEMBLE		0-0-4	1

**Free Electives outside the Department**

A three unit course selected from any of the following Departments: African Languages, English, Dramatic Arts, Religious Studies, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0 2

**PART I RAIN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 112	Rudiments of Music II	-	3-0-0	3
MUS 122	Foundation of Musicianship II	-	2-2-0	2
MUS 124	Tonal Harmony I	-	2-2-0	3
MUS 132	Survey of History of Western Music	-	3-0-0	3
MUS 142	African Music II		2-0-0	2

MUS 152	Basic Piano I		0-0-4	1
MUS 162	Elementary Instrument (Voice)		0-0-4	1
MUS 162	Elementary Instrument (Guitar and Bass)		0-0-4	1
MUS 162	Elementary Instrument (Piano)		0-0-4	1
MUS 162	Elementary Instrument (Drum)		0-0-4	1

Any one (1) of these must be taken

**Restricted Electives within the Department :** Any two of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 172	University Chorus IB		0-0-4	1
MUS 174	University Band IB		0-0-4	1
MUS 176	African Music and Dance Ensembles IB		0-0-4	1

### Free Electives outside the Department

A three unit course selected from any of the following Departments: African Languages, English, Dramatic Arts, Religious Studies, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0 2

## PART II HARMATTAN SEMESTER

### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 221	Foundation of Music IIA	-	1-1-0	3
MUS 223	Tonal Harmony IIA	-	1-1-0	3

MUS 176	African Music and Dance Ensembles IB		0-0-4	1
MUS 225	Modal Counterpoint I			2
MUS 241	African Music Theory I	-	1-1-0	2
MUS 243	Music of World Culture I	-	2-0-0	2
MUS 251	Basic Piano Studies IIA		0-0-4	1
MUS 261	Pry. Instrument IIA (Voice)		0-0-4	1
MUS 261	Pry. Instrument (Guitar and Bass)		0-0-4	1
MUS 261	Pry. Instrument (Wind Instruments)		0-0-4	1
MUS 261	Pry. Instrument (Piano)		0-0-4	1
MUS 263	Secondary Instrument IIA (Voice)		0-0-4	1
MUS 263	Secondary Instrument (Guitar and Bass)		0-0-4	1
MUS 263	Secondary Instrument (Wind Instrument)		0-0-4	1
MUS 263	Secondary Instrument (Strings)		0-0-4	1

Only one (1) of these must be taken

Only one (1) of these must be taken

**Restricted Electives within the Department:** Any two of the following must be taken

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 271	University Chorus IIA	-	0-0-4	1
MUS 273	University Band IIA	-	0-0-4	1
MUS 275	African Instrumental and Dance Ensemble		0-0-4	1

### **Free Electives outside the Department**

A three unit course selected from any of the following Departments: African Languages, English, Dramatic Arts, Religious Studies, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0 2

## **PART II RAIN SEMESTER**

### **COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 222	Foundation of Musicianship II	-	1-1-0	2
MUS 224	Tonal Harmony IIB	-	1-1-0	2
MUS 232	History of Western Music I		3-0-0	2
MUS 242	African Music Theory III		1-0-0	2
MUS 244	Music of World Cultures II		2-0-0	2
MUS 252	Basic Piano IIB		0-0-4	1

MUS 262	Pry. Instrument IIB(Voice)		0-0-4	1
MUS 262	Pry. Instrument (Guitar and Bass)		0-0-4	1
MUS 262	Pry. Instrument (Wind Instruments)		0-0-4	1
MUS 262	Pry. Instrument (Piano)		0-0-4	1
MUS 264	Secondary Instrument IIB (Voice)		0-0-4	1
MUS 264	Secondary Instrument (Guitar and Bass)		0-0-4	1
MUS 264	Secondary Instrument (Wind Instrument)		0-0-4	1
MUS 264	Secondary Instrument (Strings)		0-0-4	1

Only one (1) of these must be taken

Only one (1) of these must be taken

**Restricted Electives within the Department:** Any two of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 272	University Chorus IIB	-	0-0-4	1
MUS 274	University Band IIB	-	0-0-4	1
MUS 275	African Instrumental and Dance Ensemble IIB		0-0-4	1

## PART III HARMATTAN SEMESTER

## COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 275	African Instrumental and Dance Ensemble	-	0-0-4	1
MUS 321	Tonal Harmony III	-	0-0-4	2
MUS 323	Tonal Counterpoint I		1-1-0	2
MUS 325	Modal Counterpoint			2
MUS 327	Analysis of Western Music Forms		2-1-0	3
MUS 351	Elementary Keyboard Harmony		0-1-1	1
MUS 361	Pry. Instrument IIIA (Voice)		0-1-1	1
MUS 361	Pry. Instrument IIIB (Guitar and Bass)		0-1-1	1
MUS 361	Pry. Instrument IIIB (Piano)		0-1-1	11
MUS 363	Secondary Instrument IIIA (Voice)		0-1-1	1
MUS 363	Secondary Instrument IIIB (Guitar & Bass)		0-1-1	1
MUS 363	Secondary Instrument IIIB (Wind Instr.)		0-1-1	1
MUS 363	Secondary Instrument IIIB (Strings)		0-1-1	1

MUS 363	Secondary Instrument IIIB (Piano)		0-1-1	1
MUS 363	Secondary Instrument IIIB (Brass Instr.)		0-1-1	1
MUS 363	Secondary Instrument IIIB (Drums)		0-1-1	1
MUS 365	Choral Conducting I		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

**Restricted Electives within the Department:** Any two of the following must be taken

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 371	University Chorus IIIA	-	0-0-4	1
MUS 373	University Band/Orchestra IIIA	-	0-0-4	1
MUS 375	African Instrumental and Dance Ensemble		0-0-4	1

### **Free Electives outside the Department**

A three unit course selected from any of the following Departments: African Languages, English, Dramatic Arts, Religious Studies, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0 2



## PART III RAIN SEMESTER

## COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 324	Tonal Counterpoint II	-	1-1-0	3
MUS 326	Orchestration I	-	2-1-0	3
MUS 332	History of Literature of Western Music from 1750 to the present		3-0-0	3
MUS 342	Analysis of African Music Form		2-2-0	1
MUS 352	Elementary Keyboard Harmony II		0-1-1	1
MUS 362	Pry. Instrument IIB (Voice		0-0-4	1
MUS 362	Pry. Instrument IIIB (Guitar and Bass)		0-0-4	1
MUS 362	Pry. Instrument IIIB (Wind Instrument)		0-0-4	1
MUS 362	Pry. Instrument IIIB (Piano)		0-0-4	1
MUS 362	Pry. Instrument IIIB (Brass Instrument)		0-0-4	1
MUS 362	Pry. Instrument IIIB (Drum)		0-0-4	1
MUS 364	Secondary Instrument IIB (Voice		0-0-4	1
MUS 364	Secondary Instrument IIIB (Guitar & Bass)		0-0-4	1
MUS 364	Secondary Instrument IIIB (Wind Instr.)		0-0-4	1

MUS 364	Secondary Instrument IIIB (Strings)		0-0-4	1
MUS 364	Secondary Instrument IIIB (Piano)		0-0-4	1
MUS 364	Secondary Instrument IIIB (Brass Instr.)		0-0-4	1
MUS 364	Secondary Instrument IIIB (Drums)		0-0-4	1
MUS 366	Choral Conducting II		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

**Restricted Electives within the Department:** Any 2 from the following must be taken

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 372	University Chorus IIIB	-	0-0-4	1
MUS 374	University Band IIIB	-	0-0-4	1
MUS 376	African Instr. & Dance Ensembles IIIB		0-0-4	1

### **Free Electives outside the Department**

A three unit course selected from any of the following Departments: African Languages, English, Dramatic Arts, Religious Studies, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0

**PART IV**  
**(Theory and Composition Option)**

**Harmattan Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 421	20th Century Compositional Techniques	-	3-0-0	3
MUS 425	Orchestration II	-	3-0-0	3
MUS 433	Composition Project		3-0-0	1

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVA	-	0-0-4	1
MUS 473	University Band	-	0-0-4	1

**Rain Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind		0-0-2	1

	Instr.)			
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

Only one (1) of these must be taken

### *Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 430	Composition II	-	3-0-0	3
MUS 434	Composition Project II	-	3-0-0	3

### *Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3

MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVA	-	0-0-4	1
MUS 473	University Band	-	0-0-4	1

**Rain Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1

MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 430	Composition II	-	3-0-0	3
MUS 434	Composition Project II	-	3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1



**(Musicology Option)****Harmattan Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVA	-	0-0-4	1
MUS 473	University Band	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**Rain Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1

MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 432	Historical Musicology	-	3-0-0	3
MUS 434	A Project in African Music II	-	3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0

**(Performance Option)**

**Harmattan Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	3
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1

MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

### *Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 451	Keyboard Harmony and Accompaniment I	-	0-0-4	1
MUS 453	Ensemble Performance I	-	0-0-4	1
MUS 433	Performance Project I		3-0-0	3
MUS 465	Advanced Choral and Instrumental Conducting I		0-0-4	1

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVA	-	0-0-4	1
MUS 473	University Band	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0

**Rain Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1

MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 452	Keyboard Harmony and Accompaniment II	-	0-0-4	1
MUS 454	Ensemble Performance Project II	-	0-0-4	1
MUS 456	Performance Project II		0-0-3	3
MUS 466	Advanced Choral and Instrumental Conducting II		0-0-4	1

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0

**(Music Education Option)****Harmattan Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		Applied Music Coaching I (Voice)	3-0-0
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 443	A Project in African Music I	-	3-0-0	3
MUS 481	School Music Methods	-	3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVA	-	0-0-4	1
MUS 473	University Band	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2



### Rain Semester

#### *Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 444	A Project in African Music II	-	3-0-0	3
MUS 473	Teaching and Supervision of Instrumental Music	-	3-0-0	3
MUS 486	African Music in Schools		3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**(Church Music Option)****Harmattan Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3

MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 435	Church Music Repertoire	-	0-0-2	2
MUS 437	Church Music Project I	-	3-0-0	3
MUS 451	Keyboard Harmony and Accompaniment I		0-0-4	1
MUS 465	Advanced Choral and Instrumental Conducting I		0-0-4	1

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVB	-	0-0-4	1
MUS 473	University Band IVB	-	0-0-4	1

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVB	-	0-0-4	1
MUS 473	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**Rain Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II		0-0-2	1

	(Wind Instr.)			
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 436	Choir Training and Organisation	-	0-0-2	2
MUS 438	Church Music Project II	-	3-0-0	3
MUS 452	Keyboard Harmony and Accompaniment II		0-0-4	1
MUS 466	Advanced Choral Training and Organisation		0-0-2	2

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**(Popular Music Option)****Harmattan Semester****Compulsory courses**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1
MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1



MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

\* Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

#### *Specialization Courses*

COURSE CODE	COURSE TITLE	PRE- REQUISITE	L.T.P	NO. OF UNITS
MUS 445	Jazz and Highlife Music Improvisation I	-	0-0-4	1
MUS 447	Popular Music Repertoire I	-	2-0-0	2
MUS 449	Popular Music Project I		3-0-0	3

#### *Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE- REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVB	-	0-0-4	1
MUS 473	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

### Rain Semester

#### *Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music Coaching II (Wind Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II		0-0-2	1

	(Drum)			
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE- REQUISITE	L.T.P	NO. OF UNITS
MUS 468	Jazz and Highlife Music Improvisation I	-	0-0-4	3
MUS 448	Popular Music Repertoire I	-	2-0-0	2
MUS 450	Popular Music Project I		3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**(Music Production and Management Option)**

**Harmattan Semester**

*Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 441	History of Nigerian Music		3-0-0	3
MUS 461	Applied Music Coaching I (Voice)		0-0-4	1
MUS 461	Applied Music Coaching I (Guitar & Bass)		0-0-4	1
MUS 461	Applied Music Coaching I (Piano)		0-0-4	1

MUS 461	Applied Music Coaching I (Brass Instr.)		0-0-4	1
MUS 461	Applied Music Coaching I (Drum)		0-0-4	1
MUS 463	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 463	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 463	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 463	Secondary Instrument IVB (Drums)		0-0-4	1

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 405	Music Management and Production I	-	3-0-0	3
MUS 448	Music Production Project I	-	3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 471	University Chorus IVB	-	0-0-4	1
MUS 473	University Band IVB	-	0-0-4	1

*Special Electives:* One special elective from outside the Faculty of Arts 2-0-0 2

**Rain Semester***Compulsory Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music	-	2-2-0	3
MUS 442	African American Music		3-0-0	3
MUS 462	Applied Music Coaching II (Voice)		0-0-2	1
MUS 462	Applied Music Coaching II (Guitar & Bass)		0-0-2	1
MUS 462	Applied Music		0-0-2	1

	Coaching II (Wind Instr.)			
MUS 462	Applied Music Coaching II (Piano)		0-0-2	1
MUS 462	Applied Music Coaching II (Brass Instr.)		0-0-2	1
MUS 462	Applied Music Coaching II (Drum)		0-0-2	1
MUS 464	Secondary Instrument IVB (Voice)		0-0-4	1
MUS 464	Secondary Instrument IVB (Wind Instr.)		0-0-4	1
MUS 464	Secondary Instrument IVB (Piano)		0-0-4	1
MUS 464	Secondary Instrument IVB (Drums)		0-0-4	1
MUS 490	Music Criticism and Scholarship		3-0-0	3

Only one (1) of these must be taken

\*\* Only one (1) of these must be taken

*Specialization Courses*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 406	Music Management and Production II	-	3-0-0	3
MUS 408	Music Production Project II	-	3-0-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 472	University Chorus IVB	-	0-0-4	1
MUS 474	University Band IVB	-	0-0-4	1

**B.A. MUSIC/YORUBA (COMBINED HONOURS)**

PART I HARMATTAN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 101	Music as an Art and Science	-	3-0-0	3
MUS 111	Rudiments of Music	-	3-0-0	3
MUS 121	Introduction to		2-0-0	2



	Dictation and Sight Singing			
MUS 151	Basic Piano Studies I		0-0-4	1
MUS 161	Elementary Instrument I		0-1-1	1
YOR 101	Introduction to Yoruba People and Language		2-1-0	3
YOR 103	Advanced Composition		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 171	University Chorus	-	0-0-4	1
MUS 173	University Band	-	0-0-4	1

**Special Electives:** One special elective from outside the Faculty of Arts 2-0-0 2

**PART I RAIN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 112	Rudiments of Music II	-	3-0-0	3
MUS 122	Foundation of Musicianship II	-	2-2-0	2
MUS 124	Tonal Harmony		2-2-0	3

	I			
MUS 132	Survey of History of Western Music		3-0-0	3
YOR 102	Introduction to the History of Yoruba People II		2-1-0	3
YOR 104	Advanced Comprehension		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE- REQUISITE	L.T.P	NO. OF UNITS
MUS 172	University Chorus IB	-	0-0-4	1
MUS 174	University Band IB	-	0-0-4	1

PART II RAIN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE- REQUISITE	L.T.P	NO. OF UNITS
MUS 221	Foundation of Music IIA	-	1-1-0	3
MUS 223	Tonal Harmony IIA	-	1-1-0	3

MUS 243	Music of World Culture I		2-0-0	2
MUS 251	Basic Piano Studies I Pry. Instrument I		0-0-4	1
CSC 333	Computer Appreciation		3-0-0	2
YOR 201	Survey of Literature in Yoruba		2-1-0	3
YOR 203	Introduction to Yoruba Oral Literature		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 271	University Chorus IIA	-	0-0-4	1
MUS 273	University Band IIA	-	0-0-4	1

PART II RAIN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 222	Foundation of	-	1-1-0	2

	Musicianship II			
MUS 224	Tonal Harmony IIB	-	1-1-0	2
MUS 232	History of Western Music I		3-0-0	3
MUS 252	Basic Piano Studies		0-0-4	1
MUS 262	Pry. Instrument IIB (Voice		0-0-4	1
YOR 202	Use of Yoruba		2-1-0	3
YOR 204	Varieties of Prose in Yoruba		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 272	University Chorus IIB	-	0-0-4	1
MUS 274	University Band IIB	-	0-0-4	1

PART III HARMATTAN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 321	Tonal Harmony III	-	1-1-0	2
MUS 323	Tonal Counterpoint I	-	1-1-0	2
MUS 327	Analysis of		2-1-0	3

	Western Music Forms			
MUS 361	Pry. Instrument IIIA (Voice		0-1-1	1
YOR 303	Varieties of Poetries in Yoruba Language		2-1-0	3
YOR 305	Grammar of the Yoruba Language from the Earliest to the Present		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 272	University Chorus IIB	-	0-0-4	1
MUS 274	University Band IIB	-	0-0-4	1

PART III RAIN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 324	Tonal Counterpoint II	-	1-1-0	3
MUS 326	Orchestration I	-	2-1-0	3
MUS 342	Analysis of		2-2-0	1

	African Music Form			
MUS 362	Pry. Instrument IIB		0-0-4	1
YOR 302	Introduction to Drama in Yoruba Language		2-1-0	3
YOR 304	Naming in Yoruba		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 372	University Chorus IIIB	-	0-0-4	1
MUS 374	University Band IIIB	-	0-0-4	1

PART IV HARMATTAN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I	-	3-0-0	3
MUS 443	Project in		0-1-6	3

	African Music I			
YOR 401	Issues in Yoruba Syntax		2-1-0	3
YOR 403	Yoruba Social Institution and Natural Culture		2-1-0	3
YOR 409	Ifa and its Literary Corpus		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 473	University Chorus	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts:

PART IV RAIN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music		2-2-0	3
MUS 444	Projects in African Music		3-0-0	3
MUS 490	Music Criticism		3-0-0	3

	and Scholarship			
YOR 402	Topics in the Structure of Yoruba		2-1-0	3
YOR 408	Contemporary Yoruba Fiction		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 474	University Chorus IVB	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts:

**MUSIC AND RELIGIOUS STUDIES (COMBINED HONOURS)**

PART I HARMATTAN SEMESTER

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 101	Music as an Art and Science	-	3-0-0	3
MUS 111	Rudiments of Music		3-0-0	3
MUS 121	Introduction to Dictation and Sight Singing		2-0-0	2
MUS 151	Basic Piano Studies I		0-0-4	1
MUS 161	Elementary		0-1-1	1



	Instrument I			
REL 101	Introduction to Social Anthropology of Religion		2-1-0	3
REL 103	Background to Christianity		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 171	University Chorus	-	0-0-4	1
MUS 173	University Band		0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts:

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**PART I RAIN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 112	Rudiments of Music II	-	3-0-0	3
MUS 122	Foundation of		2-2-0	2

	Musicianship II			
MUS 124	Tonal Harmony I		2-2-0	3
MUS 132	Survey of History of Western Music		3-0-0	3
REL 102	Introduction to African Traditional Religion		2-1-0	3
REL 104	Source of Islam		2-1-0	3

*Restricted Electives within the Department*

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 172	University Chorus IB	-	0-0-4	1
MUS 174	University Band IB		0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts:

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

## PART II HARMATTAN SEMESTER

## COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 221	Foundation of Music IIA	-	1-1-0	3
MUS 223	Tonal Harmony IIA		1-1-0	3
MUS 243	Music of World Culture I		2-0-0	2
MUS 251	Basic Piano Studies I		0-0-4	1
MUS 261	Pry. Instrument I		0-0-4	1
CSC 333	Computer Appreciation		3-0-0	2
REL 201	The Synoptic Gospel		2-1-0	3
REL 203	The Definition of Religion: A Variety		2-1-0	3

**Restricted Electives within the Department:** One of the following:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 271	University Chorus IB	-	0-0-4	1
MUS 273	University Band IB		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

## PART II RAIN SEMESTER

### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 222	Foundation of Musicianship II	-	1-1-0	2
MUS 224	Tonal Harmony IIB		1-1-0	2
MUS 232	History of Western Music I		3-0-0	3
MUS 252	Basic Piano Studies		0-0-4	1
MUS 262	Pry. Instrument IIB (Voice)		0-0-4	1
REL 202	Religion and Human Values II		2-1-0	3
REL 204	The Qur'an		2-1-0	3

**Restricted Electives within the Department:** One of the following:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 272	University Chorus IB	-	0-0-4	1
MUS 274	University Band IB		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

### PART III HARMATTAN SEMESTER

#### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 321	Tonal Harmony III	-	1-1-0	2
MUS 323	Tonal Counterpoint I		1-1-0	2
MUS 327	Analysis of western music		2-1-0	3
MUS 361	Pry. Instrument IIIA (Voice)		0-1-1	1
REL 301	Philosophy of Religion I		2-1-0	3
REL 303	History of the Reformation		2-1-0	3

**Restricted Electives within the Department:** One of the following:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 371	University Chorus IB	-	0-0-4	1
MUS 373	University Band IB		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

**PART III RAIN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 324	Tonal Counterpoint II	-	1-1-0	3
MUS 326	Orchestration I		2-1-0	3
MUS 342	Analysis of African Music Form		2-2-0	1
MUS 362	Pry. Instrument IIB		0-0-4	1
REL 302	Philosophy of Religion II		2-1-0	3
REL 306	Traditional		2-1-0	3

	Religion in West Africa			
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COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 372	University Chorus IIIB	-	0-0-4	1
MUS 374	University Band IIIB		0-0-4	1

### Free Electives outside the Department

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

### PART IV HARMATTAN SEMESTER

#### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music	-	3-0-0	3
MUS 429	Composition I		3-0-0	3
MUS 443	Project in African Music I		0-1-6	3
REL 401	The Unity of the Old and New Testament		2-1-0	3
REL 403	Islam in West		2-1-0	3

	Africa			
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COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 473	University Chorus	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

#### PART IV RAIN SEMESTER

##### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media	-	2-0-2	3
MUS 428	Analysis and Analytical Method for 20th Century Music		2-2-0	3
MUS 444	Projects in African Music		3-0-0	3
MUS 490	Music Criticism and Scholarship		3-0-0	3
REL 402	The Acts of the Apostles		2-1-0	3
REL 404	Contemporary Islam Groups in Nigeria		2-1-0	3
REL 406	Comparative Study of Religion		2-1-0	3



COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 474	University Chorus	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0

### **MUSIC AND FINE ARTS (COMBINED HONOURS)**

#### **PART I HARMATTAN SEMESTER**

#### **COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 101	Music as an Art and Science	-	3-0-0	3
MUS 111	Rudiments of Music		3-0-0	3
MUS 121	Introduction to Dictation and Sight Singing		2-0-0	2
MUS 151	Basic Piano Studies I		0-0-4	1
MUS 161	Elementary Instrument I		0-1-1	1
FAA 101	Introduction to Fine and Applied Arts		1-1-0	2
FAA 103	Introduction to General Drawing		1-0-6	3
FAA 105	Media and Methods in Two Dimension I		1-1-0	2

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 171	University Chorus	-	0-0-4	1
MUS 173	University Band		0-0-4	1

### Free Electives outside the Department

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

### PART I HARMATTAN SEMESTER

#### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 112	Rudiments of Music II	-	3-0-0	3
MUS 122	Foundation of Musicianship II		2-2-0	2
MUS 124	Tonal Harmony I		2-2-0	3
MUS 132	Survey of History of Western Music		3-0-0	3
FAA 102	Art Appreciation		1-1-0	2
FAA 104	Introduction to Life Drawing		1-0-6	3
FAA 106	Media and Methods in Two Dimension II		1-0-6	3

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 172	University Chorus IB	-	0-0-4	1
MUS 174	University Band IB		0-0-4	1
MUS 176	African Music and Dance Ensembles IB		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Religious Studies, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

**PART I HARMATTAN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 221	Foundation of Music IIA	-	1-1-0	3
MUS 223	Tonal Harmony IIA		1-1-0	3
MUS 243	Music of World Culture I		2-0-0	2
MUS 251	Basic Piano Studies I		0-0-4	1
MUS 261	Pry. Instrument I		0-0-4	1

CSC 333	Computer Appreciation		3-0-0	2
FAA 201	Introduction to Art History		1-1-0	2
FAA 203	Life Drawing I		1-0-6	3
FAA 207	Introduction to Painting		1-0-6	3

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 271	University Chorus IIA	-	0-0-4	1
MUS 273	University Band IIA		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Religious Studies, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

**PART I RAIN SEMESTER**

**COMPULSORY COURSES**

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 222	Foundation of Musicianship II	-	1-1-0	2
MUS 224	Tonal Harmony IIB		1-1-0	2

MUS 232	History of Western Music I		3-0-0	3
MUS 252	Basic Piano Studies I		0-0-4	1
MUS 262	Pry. Instrument I		0-0-4	1
FAA 202	Indigenous Nigerian Craft Practices		1-1-0	2
FAA 204	General Drawing I		1-0-6	2
FAA 208	Introduction to Graphic Design		1-0-6	3

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 272	University Chorus IIB	-	0-0-4	1
MUS 274	University Band IIB		0-0-4	1

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Religious Studies, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

PART I RAIN SEMESTER  
COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 321	Tonal Harmony III	-	1-1-0	2
MUS 323	Tonal Counterpoint I		1-1-0	2
MUS 327	Analysis of Western Music Forms		2-1-0	3
MUS 361	Pry. Instrument IIIA (Voice)		0-1-1	1
FAA 301	Life Drawing II		0-1-3	2
FAA 345	History of Nigerian Artistic Heritage		1-1-0	2
FAA 347	Creative Exploration of Indigenous Forms/ Materials		1-0-3	2
FAA 349	Computer Application to Visual Art		1-0-3	2

**Free Electives outside the Department**

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

### PART III RAIN SEMESTER

#### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 324	Tonal Counterpoint II		1-1-0	2
MUS 326	Orchestration I		2-1-0	3
MUS 342	Analysis of African Music Form		2-2-0	1
MUS 362	Life Drawing II		0-1-3	1
FAA 345	Pry. Instrument IIB		0-0-4	1
FAA 302	General Drawing II		1-1-3	2
FAA 346	Art and Society in Africa		1-1-0	2
FAA 348	Art Studio Management and Administration		1-1-0	2

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 372	University Chorus IIIB	-	0-0-4	1
MUS 374	University Band IIIB		0-0-4	1

### Free Electives outside the Department

A three unit course per semester selected from any of the following Departments: English, Dramatic Arts, African Languages, Sociology, Philosophy, History, Religious Studies, Continuing Education, Management and Accounting, Physics, Electrical and Electronics Engineering or Mechanical Engineering. 2-1-0 3

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2

### PART IV HARMATAN SEMESTER

#### COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 401	Acoustics and Psychoacoustics of Music		3-0-0	3
MUS 429	Composition I		3-0-0	3
MUS 443	Project in African Music I		0-1-6	3
FAA 401	Advanced Draughtsmanship I		1-1-0	2
FAA 451	Contemporary Nigerian Art		1-1-0	2
FAA 453	Entrepreneurship in Visual Arts		1-1-0	2

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 473	University Band	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0 2



## PART IV RAIN SEMESTER

## COMPULSORY COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 402	Music and The Technical Media		3-0-0	3
MUS 428	Analysis and Analytical Method for 20th Century Music		2-2-0	3
MUS 444	Projects in African Music		3-0-0	3
MUS 490	Music Criticism and Scholarship		3-0-0	3
FAA 402	Contemporary Nigerian Art Advanced Draughtsmanship II		0-1-3	2
FAA 452	Aesthetics		1-1-0	3
FAA 454	Exhibition Display Techniques		1-0-3	2

**Restricted Electives within the Department:** Any one of the following must be taken:

COURSE CODE	COURSE TITLE	PRE-REQUISITE	L.T.P	NO. OF UNITS
MUS 473	University Band	-	0-0-4	1

**Special Electives:** Any one from outside the Faculty of Arts. 2-1-0

**APPENDIX V**  
**WELCOME TO THE DEPARTMENT OF MUSIC, FACULTY OF ARTS, NNAMDI**  
**AZIKIWE UNIVERSITY, AWKA**

The Department of Music was established in November, 1992 as a unit in the then Department of Arts. The department of Arts was then under the Faculty of the Social Sciences. The Department of Music was one of the ten departments which broke off in 1999 to form the Associate Faculty of Arts under the pioneer Associate Dean, Late Rev. Fr. Prof. Ikenga Metuh. The ten units of the Associate Faculty of Arts became known as sub-departments. The full-fledged status of the Faculty of Arts came in December 2000 with the sub-departments, including Music, becoming independent departments. In the Department of Music, the pioneer members of staff were Dr. Dan C. C. Agu and Dr. Chukwuemeka Mbanugo

Since then, the Department of Music has grown in various ways to the enviable height it occupies among Nigerian universities today. The numerical and qualitative strength of both the staff and students is outstanding. The hard work and commitment of both staff and students have been the secret of the brilliant performances for which the Department of Music is associated within and outside the university. The Department has lecturers who have contributed immensely to music scholarship within the country and on the international stage. The devotion to this sublime art on the part of the teachers has, so rubbed off well on the students that end of the 2010/2011 session saw the emergence of two first class honours, the first of its kind in the history of the department.

The Post-graduate programme of the department has, like the gravitational force, pulled students from all over the country. This is as a result of reputation earned through dedication to the maintenance of the peace and mutual respect among the staff and constituted student authority. The Department of Music produces an academic journal: **AWKA JOURNAL OF RESEARCH IN MUSIC AND THE ARTS (AJRMA)**. This is part of the pursuit of musical excellence in theory and practice.

While others may call what they do work, what we do here is our life. We enjoy what we do, music. Welcome to the Department of Music.

## UNDERGRADUATE ACADEMIC PROGRAMME FOR BACHELOR OF ARTS (B.A) DEGREE IN MUSIC

### Introduction

Music has a place in every culture. It stimulates people's feelings and intuitions. Thus, it assists them to express and understand what cannot be communicated in other ways. Moreover, music is a basic intellectual discipline, which plays an important role for an all-round development of the individual. The relationship between music and the other school subjects such as medicine is very ancient and dates to as far as the times of Apollo and Aristotle.

The Department of Music Nnamdi Azikiwe University, Awka Officers a four-Year comprehensive programme of study in Music. In the four years, students are expected to complete a total of 146 credits. These distributed thus:

**Table 1: Distribution of Course by Semester**

Academic Year	Semester	No. of Credits Required
One	First	18
	Second	18
Two	First	16
	Second	16
Three	First	20
	Second	18
Four	First	16
	Second	16
Total	Eight Semesters	136

This spread in accordance with the approved requirements of the National Universities Commission (NUC) that students carry a minimum of 15 credits and a maximum of 24 credits. The courses offered include University Common course, Intra and Inter Faculty Courses, Departmental Core and Elective courses, which satisfy the requirements of the NUC minimum academic standards. They are also in positive alignment with the vision of the founding fathers of the University for broad-based Academic Programmes with firm cultural, scientific, technological, professional and intellectual roots.

### **The Music Programme Philosophy**

Practical courses in Music are in this university, conceived as complimentary to the theoretical ones. Thus, competencies, understanding and skills are expected in the theoretical as well as in the practical aspects of the Music of Africa, Europe, America, Latin America, and other world cultures. Opportunities are provided for appreciation, analysis, practice and communication of music as a performing art and as a highly literacy art.

The last year of the programme introduces areas of professional specialization in Music Education, Music composition, Ethnomusicology, and Music performance. The election for any of the options is based on skills and aptitudes acquired in earlier years.

### **Objectives of the Programme**

The degree programme in Music at the Nnamdi Azikiwe University, Awka has the following primary objectives:

- (a) To provide students with adequate knowledge, skills and understanding of Music and related functional disciplines.
- (b) To prepare students as professional Music teachers for the country's educational system.
- (c) To produce high caliber music graduates who can pursue further studies in Music.
- (d) To prepare students for varied music positions in private and public agencies of our present era of high technology and computerization. Such agencies include the Advertising Agency, the Radio and Television Houses, the Recording Houses, the Media Houses, Cinema, Film, Achieves and Cultural Divisions, Police, Army and Air Force Bands, Mosques and Churches.

### **Entry Requirements**

- (a) Entry into the B.A. degree in Music at the University is via two modes UTME and Direct. UTME admission is based on the University's minimum entry requirement. No additional requirements are needed for Music.
- (b) Holders of NCE or OND in Music are admitted through direct entry. They join the programme in year two.

### The Courses and their codes

The courses offered in the programme are codified as follows:

Code	Subject
0	Acoustic and Music Technology
1	Music Rudiments and Theory, Harmony and Counter Point.
2	History, Form Style and Literature of Western Music.
3	Ethnomusicology, African, Nigerian regional: Culture theoretical studies.
4	Practical musicianship of western African and other world cultures.
5	Specialization – stress area/elective courses
6.	Other related courses.

### COURSE OUTLINE YEAR ONE 1<sup>ST</sup> SEMESTER

#### (A) Departmental Core Courses

S/NO	Course Code	Course Title	Credit Hours
1.	MUS 100	Studies in Musical Acoustics I	2
2.	MUS 110	Rudiments of Music	2
3.	MUS 112	Musicianship Studies I	2
4.	MUS 130	African Music Studies I	2
5.	MUS 140	Keyboard Studies I	2
6.	MUS 142	Individual Performance Studies I	2
7.	MUS 144	Ensemble Studies I	2

**(B) General University Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	GSS 101	Use of English I	2
2.	GSS 104	History and Philosophy of Science	2
3.	GSS 107	Nigerian Peoples and Culture	2
			18 credits

**YEAR ONE SECOND SEMESTER****(A) Departmental Core Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	MUS 101	Studies in Musical Acoustics II	2
2.	MUS 111	Tonal Harmony I	2
3.	MUS 113	Musicianship Studies II	2
4.	MUS 121	Music History: Late Medieval to Late Middle Age	2
5.	MUS 131	African Music Studies II	2
6.	MUS 143	Individual Performance Studies II	2
7.	MUS 145	Ensemble Studies II	2

**(B) General University Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	GSS 102	Use of English II	2
2.	GSS 103	History and Philosophy of Science II	2
			18 credits

### YEAR TWO 1<sup>ST</sup> SEMESTER

**(A) Departmental Core Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	MUS 210	Tonal Harmony II	2
2.	MUS 212	Musicianship Studies II	2
3.	MUS 112	Music History: The Renaissance Period (1400-1600)	2
4.	MUS 230	African Music Studies II	2
5.	MUS 240	Keyboard Studies II	2
6.	MUS 242	Individual Performance Studies II	2
7.	MUS 244	Ensemble Studies II	2

**(B) General University Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	CSC 101	Computer Programme I	2
			16 credits

### YEAR TWO SECOND SEMESTER

**(A) Departmental Core Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	MUS 211	Tonal Harmony II	2
2.	MUS 213	Musicianship Studies IV	2
3.	MUS 221	Music History: The Baroque period (1600-1750)	2
4.	MUS 231	African Music Studies IV	2
5.	MUS 241	Keyboard Studies II	2
6.	MUS 243	Individual Performance Studies IV	2
7.	MUS 245	Ensemble Studies II	2

**(B) General University Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	CCS 102	Computer Programme II	2
			16 credits

**YEAR THREE 1<sup>ST</sup> SEMESTER****(A) Departmental Core Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	MUS 310	Counterpoint, Fugue and Further Harmony I	2
2.	MUS 314	Musicianship Studies V	2
3.	MUS 320	Music History: The Classical Period (1750-1800)	2
4.	MUS 230	African Music Studies V	2
5.	MUS 232	Music of other World Cultures	2
6.	MUS 240	Keyboard Studies III	2
7.	MUS 342	Individual Performance Studies V	
8.	MUS 344	Ensemble Studies IV	2
9.	MUS 360	Choral Studies and Conducting I	2
10.	MUS 362	Research Methods and Procedures I	2
			20 credits

**YEAR THREE SECOND SEMESTER****(B) Departmental Core Courses**

<b>S/NO</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Credit Hours</b>
1.	MUS 311	Counterpoint, Fugue and Further Harmony II	2
2.	MUS 315	Musicianship Studies VI	2
3.	MUS 321	Music History: The Classical period (1800-1900)	2



4.	MUS 331	African Music Studies VI	2
5.	MUS 341	Keyboard Studies IV	2
6.	MUS 343	Individual Performance Studies V	2
7.	MUS 345	Ensemble Studies VI	2
8.	MUS 361	Choral Studies and conducting II	2
9.	MUS 363	Research Methods and Procedures II	2
			16 credits

### YEAR FOUR 1<sup>ST</sup> SEMESTER

#### (A) Departmental Core Courses

S/NO	Course Code	Course Title	Credit Hours
1.	MUS 410	Counterpoint, Fugue and Further Harmony II	2
2.	MUS 420	List of Mus. Postroom	2
3.	MUS 430	African Music Advanced Topics I	2
4.	MUS 442	Individual Performance Studies VII	2
5.	MUS 444	Ensemble Studies VII	2
6.	MUS 462	Choral Studies and Conducting III	2
7.	MUS 466	School Music Methods I	2

S/NO	Course Code	Course Title	Credit Hours
1.	MUS 450	Stress Area Studies II	2
			16 credits

## YEAR FOUR 2<sup>ND</sup> SEMESTER

### (B) Departmental Core Courses

S/NO	Course Code	Course Title	Credit Hours
1.	MUS 411	Counterpoint, Fugue and Further Harmony IV	2
2.	MUS 430	African Music Advanced Topics II	2
3.	MUS 443	Individual Performance Studies VIII	2
4.	MUS 445	Ensemble Studies VIII	2
6.	MUS 463	Choral Studies and Conducting IV	2
7.	MUS 467	School Music Methods II	2

S/NO	Course Code	Course Title	Credit Hours
1.	MUS 450	Stress Area Studies II	4
			16 credits

## COURSE DESCRIPTION

### COURSES WITH 0-MIDDLE DIGIT

#### **MUS 100: Studies in Musical Acoustics 1 (2 Credits)**

The scientific properties of Musical sound and their psychological counterparts. What music is and how it works, production of sound by various sources especially by musical instruments. Classifying sound sources. Sound from natural environment.

#### **MUS 101: Studies in Musical Acoustic II (2 Credits)**

Propagation of sound from source to listener, by direct transmission through the air and through electronic reinforcement of recording and reproduction. The speed of sound and simple experiments and demonstrations to illustrate it. Reflection, refraction, diffraction. Outdoor Music and the Doppler effect. Criteria for room acoustics.

## **COURSES WITH 1-MIDDLE DIGIT**

### **MUS 110: Rudiments of Music (2 Credits)**

The Musical fundamentals. Notation, accidentals, interval, scale-major, melodic minor, harmonic minor. Key signatures – major and relative minors. Circle of fifths. Closed and open score. Clefs – Treble, alto, Tenor and Bass clefs. Metre and Rhythm. Simple and compound Time Signature. Accent and syncopation. Expression marks, Tempo marks, Italian names.

### **MUS 111: Tonal Harmony 1 (2 Credits)**

Elementary diatonic materials. Triads in root position (Tonic, Subdominant and Dominant) and in second inversion. Cadences in major keys. The harmonization of a complete phrase. Principles of part – writing. Unessential melodic notes – unaccented notes (passing notes), auxiliary notes, appoggiaturas etc.

### **MUS 210: tonal Harmony II (2 Credit)**

Further diatonic materials. The cadential tonic six-four chord. The dominant seventh. The other chords – the triad on the media and the leading – note triad. Chords of the seventh. The chromatic scale. Chromatic Harmony.

### **MUS 211: Tonal Harmony III (2 Credit)**

Modulations, Writing Modulating passages. Further use of the unessential. Diminished and Augmented Triads. Secondary Sevenths. Elliptical Resolutions more Advanced Modulations.

### **MUS 310: Counterpoint, Fugue and Further Harmony I (2 Credit)**

Chromatic harmony. Chromatic and enharmonic Modulation. Traditional theories regarding ninths, elevenths and thirteenths. Counterpoints. Illustrations from Bach's Two-part Inventions, or French Suite, Inversion. Two Types of inversion. Invertible Counterpoint.

### **MUS 311: Counterpoint, Fugue and Further Harmony II (2 Credit)**

Fugue – its main principles. Analysis of simple examples selected. The general principles of fugal construction. The short fugue. What constitutes good style in two-three and four part contrapuntal writing both vocal and instrumental. The invertible counterpoint reconsidered, Review work on harmonic progression, “hidden” fifth and octave.

### **MUS 410 Counterpoint, Fugue and Further Harmony III (2 Credit)**

The Fugue as a whole. Studying selected examples in details. The Vocal Fugue and its problems. Studying of selected examples. Composing some simple original music in fugal style. Fugue for Piano or organ or native xylophone, ogeneophone or metallophone, writing, writing Fugues on vocal subjects in English and any local language of the country. Analysis and syntheses of counterpoint and Fugue. Harmonizing advanced Figured Bass examples.

### **MUS 112: Musicianship Studies I (2 Credit)**

Basic music reading: Solfa Notation, Note pointing in solfa. Matching pitches. Musical notation. Staff and clefs including ledger lines. Simple time signatures. Notes and note values including the effect of dots. Rhythmic and melodic dictation including the use of rests.

### **MUS 113: Musicianship Studies II (2 Credit)**

Further sight-singing and musical dictation. Developing ability to hear music accurately. Relating what is heard to notated music – aural competence. Intonation – hearing melodic and harmonic intervals. Scales including major, harmonic and melodic minors. Dictation of compound time patterns. Scanning intervals e.g. major and minor seconds, etc.

### **MUS 212: Musicianship Studies III (2 Credit)**

Rhythms of more difficulty, chromatic melodic and harmonic intervals. Fusing, scanning, anticipation and visual recognition exercises. Intonation – chords in close and extended positions. Hearing and notating two part melodies.

### **MUS 213: Musicianship Studies IV (2 Credit)**

Further aural recognition of chords including dominant seventh chords. Further melodic dictation – homophonic styles. Writing outer parts. Hearing syncopations. Notating African melodies by ear. Hearing syncopations. Notating African melodies by ear. Hearing modulations, cadences and progressions.

### **MUS 314: Musicianship Studies V (2 Credit)**

Score reading: following a melody. Studying selected examples, following two staves. Studying examples, listening to examples with lives scores. Hearing different timbres. Sight reading open scores including alto and tenor clefs. Orchestration technique. Transposing instruments and reading their scores. Scoring and orchestrating African music tunes, utilizing melo-rhythmic, rhythmic and melody instruments form the native culture. Analyzing selected art songs.

**MUS 315 Musicianship Studies VI (2 Credit)**

The Form of Music. By means of sheet and recorded music study a number of forms in western music – Binary and Ternary forms, Rondo form, sonata form, the Early Contrapuntal forms, Fugue, Air with Variations. Analysis and synthesis of selections of forms.

**COURSES WITH 2-MIDDLE DIGIT****MUS 121: Music History: antiquity to 1400 (2 Credit)**

Emphasis on Medieval style and development

**MUS 220: Music History: The Renaissance Period (1400-1600) (2 Credit)**

Broad perspective of the western world's achievements in music during the period 1400-1600, emphasis is on how a knowledge of the cultural background of music enriches the musical experience of the listener. Leading trends, works, forms, and figures of the period. The nature of the renaissance (1450-1450), and in the high renaissance (1450-1600). The rise of regional schools – Flemish, roman, English, Spanish, Vneetian and German. Dominant forms, style and language: The Church Modes, the Latin Mass, the German Chorale. The rise of independent instrumental music. Figures: Des Prez, Palestrina, Gabrieli di Lasso, Byrd, Morley.

**MUS 221: Music History: The Baroque Period (1600-1750) (2 Credit)**

Trends: The Baroque Spirit. Early Baroque (1600 – 1685), the Late Baroque (1685 – 1850), the culmination of the Baroque. Equal Temperament. Forms/works: Dramatic vocal forms – Opera, Solo Monodies, Oratorio, Cantat, Prelude and Fugue, Suite, Keybaord Sonata, Concerto Grosso, Passion, Solo Sonanta. Figures: Monterverdi Scarletti, Frescobaldi, Buxtebude, Kuhnau, Corelli, Vivaldi, J. S. Bach, Handel.

**MUS 320: Music History: The Classical Period (1750 – 1880) (2 Credit)**

Emergence for classicism from rococo, the classical temper, the invention of the modern hammer piano etc. The classical symphony, Sonata, Chamber Music, Oratorio, Opera. Contributors: C.P.E. Bach, Johann, Stamitz, Cluck, Haydn, Mozart and Beethoven. Their representative works.

**MUS 321: Music History: The Romantic Age (1800 – 1900) (2 Credit)**

The romantic Mind, the Climax of the Romantic Movement in Music (1850 -1900), etc. Forms – the Lied (or song), the Romantic Piano Music, the Romantic Overture, the Romantic Symphony, the Romantic Concerto, the Symphonic poem, the Romantic Sonata, Oratorio and

Opera. Contributors: Waber, Schubert, Mendelssohn, Chopin, Schumann, Barlitz, Liszt, Wagner, Verdi, Franck, Bizet, Brahms, Tchaikovsky.

### **COURSES WITH 2-MIDDLE DIGIT**

#### **MUS 130: African Music Studies I (2 Credits)**

Types of instruments and their classification. Organization and regulation of communal music in Africa. Performance techniques, roles and functions of instruments.

#### **MUS 131: African Music Studies II (2 Credits)**

External and internal influences on African music and its performance. Traditional and modern copyright principles. Roles and relationships of instruments in ensembles. African music as applied, creative and performing art.

#### **MUS 230: African Music Studies III (2 Credits)**

Analytical perception of melodic and rhythmic patterns. Ensemble structure, part relationships and developmental devices in African music. Technical reproduction and writing of African melodies. African music notation.

#### **MUS 231: African Music Studies IV (2 Credits)**

Melorythmic and rhythmic patterns in African music. Metric organization, scalar structure. Historical, literary and aesthetics of the music of some Nigerian societies. African music similarities, cross-currents and differences. Music culture areas. Distribution of instruments and performance techniques.

#### **MUS 330: African Music Studies V (2 Credits)**

African traditional harmonic concepts and practices presentational form. Factors of creativity, form and presentation, cadential techniques, aural analysis of traditional music types: trends in contemporary African music compositions – traditional, religious, classical and pop.

#### **MUS 331: African Music Studies VI (2 Credits)**

Ensemble part relationships: Polyphony, homophony and unilinear structure. Transcription and analysis of African music including problems involved: Notation of African composition including popular music.

#### **MUS 332: Music of other World Cultures VII (2 Credits)**

Music of the Afro-American People of the U.S.A. – Jazz, Blues, Country and Western, Rock and Roll. Music of the Arabic People, the Chinese, Hebrews, Indians, Japanese, Caribbean, Indonesians.

**MUS 430: African Music Advanced Topics I (2 Credits)**

Analysis of modern African composition. Advanced aural analysis. Study of views of modern scholars on selected topics in African music.

**MUS 431: African Music Advanced Topics II (2 Credits)**

Issues and trends in African music culled scholarly publications. Bibliographic materials and information on African music for investigative research projects.

**COURSES WITH 4-MIDDLE DIGIT****MUS 140: Keyboard Studies I (2 Credits)**

Instruction in basic keyboard skills. Acquiring basic chord progressions on keyboard.

**MUS 141: Keyboard Studies II (2 Credits)**

Drills on progression as facility for harmonization of simple melodies. Employing popular Religious Folk tunes.

**MUS 240: Keyboard Studies III (2 Credits)**

Further chord drills and harmonization of melodies.

**MUS 340: Keyboard Studies IV (2 Credits)**

Chord drills: Modulation and improvisation. Voice – Leading and accompany on keyboard of popular religious, folk and other tunes.

**MUS 142: Individual Performance Studies I (2 Credits)**

Progressive individual lessons on primary instruments – Keyboard and voice. Not less than one hour of private proactive each day is required of the student. Emphasis is on hymns and chants as well as on western classical songs.

**MUS 143: Individual Performance Studies II (2 Credits)**

Progressive individual lessons on the chosen primary instrument (MUS 142) continues.

**MUS 242: Individual Performance Studies III (2 Credits)**

Progression of MUS 143

**MUS 243: Individual Performance Studies IV (2 Credits)**

Advancement of MUS 242

**MUS 342: Individual Performance Studies V (2 Credits)**

Progression of MUS 243

**MUS 343: Individual Performance Studies VI (2 Credits)**

Advancement of MUS 342

**MUS 442: Individual Performance Studies VII (2 Credits)**

Progression of MUS 343

**MUS 443: Individual Performance Studies VIII (2 Credits)**

Advancement of MUS 442

**MUS 144, 145, 244, 245, 344, 345, 444, 445: Ensemble Studies (2 Credits each)**

Supervised workshop studies: Participation at rehearsals and presentations of selected Western and African musical items such as operatic or choral pieces, wind ensemble or symphony band numbers, traditional orchestra, dance, drama, folk musical, etc. These productions are open to music students irrespective of year of study. Emphasis is on attendance, cooperative participation and enterprise.

**COURSES WITH 5-MIDDLE DIGIT****MUS 450: Stress Area Study I (2 Credits)**

Basic conceptual issues in music are dealt with through tutorial and seminar approach. Thus, interests of students are identified and current knowledge areas worthy of investigation are determined. These are from any one of the following areas: Music Composition, Ethnomusicology, Music Education and Music Performance.

**MUS 451: Stress Area Study II (4 Credits)**

Continuation of MUS 450 culminating in the identification of a research problem in the chosen area and the writing and completion of a thesis project.

**COURSES WITH 5-MIDDLE DIGIT****MUS 360: Choral Studies and Conducting I (2 Credits)**

Basic knowledge for the beginner choral director: Importance of a good ear, good sense of rhythm, skills of sight singing and score reading. Understanding style and mood. Fundamentals of singing. Improving singing. Elementary voice training. The course has to be taken in two parts: Theoretical in the form of seminar/tutorials and practical in the form of a rehearsed demonstration/project.

**MUS 361: Choral Studies and Conducting II (2 Credits)**

Further basic knowledge areas for the choir director – forming and constituting a choir. Types of choirs, choir discipline and internal relationships. Qualities of a good choir director.



Programming a concert. Programme notes the rehearsals – beginning and ending. Selecting music. The learning experiences should be theoretical as well as practical.

### **MUS 362: Research Methods and Procedures I (2 Credits)**

Lecturers in research problems selection, data collection techniques, analysis interpretation and presentation. Concepts and examples are chosen from traditional music and music pedagogical issues. Selecting problems for research, types of research design, stages in research design. Research language: measurement, Variable, Hypothesis, Operational definition, Reliability, Validity, etc. Types of research vis-à-vis methods of data collection.

### **MUS 363: Research Methods and Procedures II (2 Credits)**

Further to the knowledge gained in MUS 362 more grounds are covered on analysis of data. Lecturers will also focus on the importance and sources of literature review. Detailed work should also be done on referencing and modern APA style, actual exercises are taken in the form of disciplined library research/seminar paper.

### **MUS 466 and 467: School Music Methods I (2 Credits)**

Learning principles and teaching procedures for music. Experiences in music – rhythm and signing. Teaching songs. Teaching listening. Teaching movement and creativity. Musical environment of the home and the school music reading readiness. Sequencing musical learning. Psychological basis for musical learning. The Kodaly method of music education. The Orff Approach, the Carabo methods.

### **MUS 462: Choral Studies and Conducting III (2 Credits)**

Further guidelines for Choral Conducting. Beating time: Simple time, Compound time, and Complex time. Use of the hand versus the use of baton. Musical interpretation. Score reading exercises. Choral literature to include sheet music of relatively high standard as well as brief history of selected famous conductors.

**Table 4: Programme Work Load by Students**

Complete the Table below: Arrange per Semester, if possible

Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(A) <b>General Studies Courses</b>		<b>First Semester:</b>					
	GSS 101	Use of English I	-	2	-	-	2
	GSS 104		-	2	-	-	2
	GSS 107	Intro. To History & Philosophy of	-	2	-	-	2
	CSC 101	Science.	-	2	-	-	2
	GSS 102		-	2	-	-	2
	GSS 103	Nigerian Peoples and Culture.	-	2	-	-	2
	CSC 102		-	2	-	-	2
		Computer Programming I					
		<b>Second Semester:</b>					
		Use of English II					
		Intro. To Logic & Philosophy					
		Computer Programming II					

Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(B) Core/ Compulsor y Courses		<b>First Semester:</b>					
	MUS 100	Studies in	-				
	MUS 110	Musical	-	2	-	-	2
	MUS 112	Acoustics I	-	2	-	-	2
	MUS 130	Rudiments of	-	1	-	1	2
	MUS 140	Music	-	2	-	-	2
	MUS 142	Musicianship	-	1	-	1	2
	MUS 144	Studies I	-	-	-	2	2
	MUS 210	African Music	-	-	-	2	-
	MUS 212	Studies I	-	2	-	-	2
	MUS 220	Keyboard	-	1	-	1	2
		Studies I		2		-	2
	MUS 230	Individual	-	2	-		2
		Performance				-	
		Studies I					
		Ensemble					
		Studies I					
		Tonal					
		Harmony II					
		Musicianship					
		Studies II					
		Music History: (1400 – 1600) (The Renaissance) African Music Studies III					

Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(B) Core/ Compulsor y Courses	MUS 240	<b>First Semester:</b> Keyboard Studies III	-	-	-	2	-
	MUS 242	Individual Performance	-	-	-	2	2
	MUS 244	Studies II Ensemble Studies III	-	2	-	2	2
	MUS 310	Counterpoint, Fugue & Further Harmony	-	2	-	2	2
	MUS 314	Musician- ship Studies V	-	2	-	-	2
	MUS 320	Music History (1750-1800) Classical Period					
	MUS 330	African Music Studies V					
	MUS 332	Music of other World Cultures.					
	MUS 340	Keyboard Studies V					
	MSU 342						

	MUS 344	Individual Performance Studies.  Ensemble Studies V					
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Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(B) Core/ Compulsor y Courses		<b>First Semester:</b>					
	MUS 360	Choral studies & Conducting	-	1	-	1	2
	MUS 362	Research Method & Procedures I	-	2	-	-	2
	MUS 410	Counterpoint, Fugue & Further	-	2	-	-	2
	MUS 430	Harmony III	-	2	-	-	2
	MUS 442	African Advanced Topics I	-	-	-	2	2
	MUS 462	Individual Performance		1	-	1	2

	MUS 466	Studies	-				
		Choral Studies and Conducting III		2	-	-	2
		School Music Methods II	-				

Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(A) Core/ Compulsor y Courses		<b>Second Semester:</b>					
	MUS 101	Studies in Musical Acoustics II	-	2	-	-	2
	MUS 111	Tonal Harmony I	-	2	-	-	2
	MUS 113		-	1	-	1	2
	MUS 131	Musicianship Studies II	-	2	-	-	2
	MUS 141	African Music Studies	-	1	-	1	2
	MUS 143	Keyboard Studies II	-	-	-	2	2
	MUS 145	Individual Performance Studies II	-	-	-	2	-
	MUS 211	Ensemble	-	2	-	-	2
	MUS 213	Studies II	-	1	-	1	2

	MUS 221	Tonal Harmony III  Musicianship Studies IV  Music History: (1600 – 1750) (Baroque Period)	-	2	-	-	2
Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
B) Core/ Compulsory Courses	MUS 231	<b>Second Semester:</b>  African Music Studies IV	-	2	-	-	2
	MUS 241	Keyboard Studies IV	-	-	-	2	2
	MUS 243	Individual	-	-	-	2	2
	MUS 244	Performance Studies IV	-	-	-	2	2
	MUS 311	Ensemble Studies IV  Counterpoint,	-	2	-	-	2



	MUS 315	Fugue & Further Harmony II	-	-	-	2	2
	MUS 321	Musicianship Studies VI	-	2	-	2	2
	MUS 331	Music History: (1750-1800)	-	2	-	-	2
	MUS 343	The Romantic Period	-	2	-	-	2
		African Music Studies VI					
		Individual Performance Studies VI					
Grouping 1	Course No/ Level 2	Course Subject 3	Contact Hours Per Week				Total Work Load 8
			Pre- requisite 4	Lecture 5	Tutorial 6	Practical 7	
(A) Departmental Courses	MUS 450	First Semester: Stress Area Studies I					
(B) Elective	MUS 451	Second Semester: Stress Area					

Courses		Studies II					
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**Table 5: Programme Workload by Staff**

<b>Grouping 1</b>	<b>Course No/ Level 2</b>	<b>No. of Students Taught 3</b>	<b>Course Subject 4</b>	<b>Pre- requisi te 5</b>	<b>Staff Contact Hours</b>	<b>Contact Hours Per Week</b>		<b>Total Work Load 9</b>
					<b>Lecture 6</b>	<b>Tutoria 1 7</b>	<b>Practical 8</b>	
(A) Core/ Compulso ry Courses	MUS 142, 242, 342, 442	118	<b>Prof. D.C.C. Agu First Semester: IPS I, III, V, VII</b>	-	1		2	2
	MUS 144, 244, 344, 444	118	`	-	1		2	2
	MUS 340	33	Ensemble Studies (I, III, V, VII)	-	2		2	2
	MUS 430	22	Keyboard Studies V	-	2		2	2
	MUS 450	22	African Music Advanced Topics I	-	2		2	2

	MUS 143, 243, 343, 443	118	Stress Area Studies	-	1		1	1
	MUS 145, 245, 345, 445	118	<b>Second Semester:</b> IPS (II, IV, VI, VIII)	-	1		1	1
	MUS 431	22	Ensemble Studies (II, IV, VI, VIII)	-	2		2	2
	MUS 451	22	African Music Advanced Topics II	-	2		2	2
	MUS 142, 242, 342, 442,	118	Stress Area Studies	-	1	-	2	4
	MUS 144, 244, 344, 444.	118	<b>Second Semester:</b> IPS (II, IV, VI, VIII)	-	1	-	-	2
	MUS 360	33	Ensemble Studies (II, IV, VI, VIII)	-	2	-	-	2
	MUS 362	33	African Music	-	1	-	-	2

	MUS 420	22	Advanced Topics II	-	2	-	-	2
	MUS 450		Stress Area Studies II					
		2		-	2	-	-	2
	MUS 143, 243, 343, 443.	118	Ensemble Studies (I, III, VI & VIII)	-	2	-	-	2
	MUS 145, 245, 345, 445.	118	Choral Studies and Conducting I	-	1	-	-	1
	MUS 361	33	Research Method and Procedure I	-	1	-	-	1
	MUS 363		History of Music – Impressionism					
	MUS 463	33		-	2	-	-	2
	MUS 450	22	Stress Area Studies I	-	-	-	-	2
	MUS 112	2	<b>Second Semester</b>	-	2	-	-	2
	MUS 144, 244, 344, 444.	32	IPS (II, IV, VI, VIII)	-	1	-	-	i4
			Ensemble					

		118	Studies (II, IV, VI & VIII) Choral Studies and Conducting II  Choral Studies and Conducting IV Stress Area Studies II	-	2	-	-	2
	MUS 466	118	Musicianship Studies I	-	<b>1</b>	-	-	2
	MUS 133	118	Individual Performance Studies IPS (I, III, V & VII)	-	<b>1</b>	-	-	1
	MUS 143, 243, 343 & 443	118	Ensemble Studies (I, III, V & VIII)	-	2	-	-	1
	MUS 145, 245, 345, 445	31	School Music Methods I	-	2	-	-	4
	MUS 142, 242, 342, 442	22	<b>Second Semester</b> Musicianship Studies II	-	2	-	-	2
	MUS 144, 244, 344, 444	2	Individual Performance Studies IPS (II,	-	2	-	-	2

			IV, VI & VIII)					
	MUS 210		Ensemble Studies (II, IV, VI, VIII)	-	1	-	-	2
	MUS 410		<b>Rev. Sr. Prof. C. M. Chikeh</b>  <b>First Semester</b>	-	1	-	-	2
	MUS 450			-	2	-	-	2
	MUS 143, 243, 343 & 443			-	2	-	-	-
	MUS 145, 245, 345, 445			-	2	-	-	2
	MUS 411			-		-	-	
	MUS 451			-				
	MUS 110							
	MUS 112							
	MUS 143, 243, 343 & 443							
	MUS 145, 245, 345, 445							
	MUS 142, 242,							

	342, 442							
	MUS 144, 244, 344, 444							
	MUS 210							

**APPENDIX VI**  
**UNIVERSITY OF PORT HARCOURT**  
**FACULTY OF HUMANITIES**  
**DEPARTMENT OF MUSIC**

**PROF. ONYEE N. NWANKPA**

*B.A. (Nig.), M.A. (Lag.), M.MUS., Ph.D. (Calgary), D.MUS., DIP. MUS. Ed., GDFA, SOCAN*

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## **1.1 INTRODUCTION**

The need to establish a music programme in the University of Port Harcourt was largely informed by current needs of the Niger Delta community, developmental trends, activities and efforts in the Nigerian music institutions and entertainment industry. Apart from serving academic purposes, the institutionalization of a department of music in the University of Port Harcourt would serve as a veritable platform to harness soaring musical talents among Nigerians, especially those within the Niger Delta region. There is no doubt, therefore, that this development would effectively serve, engage, and empower the young and the old in meaningful creative process and skill development to better serve the humanity.



## **1.2 BRIEF HISTORY OF THE DEPARTMENT**

Following the strategic development plan of the University of Port Harcourt in 2006, Prof. Onyee N. Nwankpa made a submission with regards to establishing a Department of Music to Prof. Don Baridam who was the Vice-Chancellor at the time. A Senate Committee on Academic Programme (SCAP) was set up to work on the modalities for the establishment of a department of music. Prof. Nwankpa, visiting from Canada, met with this committee in 2006, 2007 and 2008. In January 2009, the Senate of the University approved the establishment of the Department of Music with Prof. Henry L. Bell-Gam of the Department of Theatre Arts as the Head of Department, pending the arrival of Prof. Nwankpa from Canada. Prof. Nwankpa assumed duties in February 2010.

The department started its students' intake with the Certificate Programme during the 2010/2011 academic year. The B.A. degree programme in music of the department commenced during the 2011/2012 academic year with 40 students, most of whom were graduates of the certificate programme.

## **1.3 VISION**

The Department of Music, University of Port-Harcourt, is recognized as the centre of musical excellence in the whole of the African continent.

## **1.4 MISSION STATEMENT**

The mission of the Department of Music, University of Port-Harcourt, is to provide an outstanding education for the professional and intellectual development of artistes and scholars in an environment that enriches the human mind and spirit. The Department of Music seeks to establish musical and academic groundwork for life-long development through programmes that are functional, serviceable, future-oriented, and relevant to the needs, aspirations and culture of the people of Nigeria. The Department of Music offers programmes leading to the award of certificates, diplomas and degrees.

## **1.5 PHILOSOPHY**

The rationale behind the establishment of a department of music in the University of Port Harcourt is to create an enabling environment where music as an art can be exposed, expressed, practised, and appreciated. The curriculum has also been designed to cater for the interest of students who intend to offer a full four-year Bachelor of Arts (B.A.) degree, as well as graduate programmes in music.

## **1.6 AIMS AND OBJECTIVES**

The Department of Music which has been designed to accommodate a four-year Bachelor's degree in such major areas as composition and theory, African music, musicology, production and management, and performance, when established, would provide talented and highly motivated students with theoretical, conceptual and technical skills needed to excel as professional musicians and by extension artists of international repute. Taken together, the courses are designed to promote a well-rounded music education. The aim is to produce graduates who are well positioned to meet the demands of a dynamic society. The department comprises a cove of highly trained academics and professionals for these goals.

The objectives of the Department of Music, University of Port Harcourt, are as follows:

- To serve as a cultural centre not only for the University and its community, but also for the larger Nigerian and world community;
- To encourage intensive research into indigenous music of Africa, especially the Niger Delta people, and provide opportunity for professional training for musicians in Nigeria;
- Serve as a cultural and artistic conduit for the people of the Niger Delta in particular and Africa in general;
- To explore the socio-musical contexts and resources of the peoples of Africa, engaging in and contributing to the advancement of knowledge in traditional, contemporary, and modern music innovation;
- To attract international interest in maintaining a cutting edge as the centre of musical excellence not only in Nigeria, but also in the whole of the African continent.
- Award certificates, diplomas and degrees.

***What does the Department of Music offer to the University of Port Harcourt?***

- Connectivity with the community through such fine arts events as concert series: faculty concerts, student concerts, festivals and other university events;
- Opportunity to improve the cultural life of the students and staff through participation in music activities on campus;
- Scholarly contributions by way of lectures, seminars, workshops, performances, research and publications;
- Interdisciplinary collaborations in a vibrant music community, and
- Music therapy and rehabilitation clinics

***Opportunities for the Graduates***

Graduates of our music programmes will be found in schools, universities, worship and art ministries, orchestras, bands, choruses, opera companies, recording studios, as well as in education ministries, arts organizations and administration, music and art businesses, promotions and retailing, community arts and social development programmes, museum, music therapy and health care rehabilitation services, and the radio, television and recording industries.

## **1.7 ACADEMIC PROGRAMMES**

The Department of Music at the University of Port-Harcourt offers undergraduate and graduate programmes leading to the award of the following degrees and diplomas:

### **1. Undergraduate Programmes**

(a) Bachelor of Arts (B.A) in music with the following areas of specialization:

- Composition and Theory.
- Music Education.
- African Music.
- Arts Business Administration and Events Management.
- Music Therapy.
- Sound Recording Engineering and Multimedia.
- Musical Instrument Technology.

- Church Music, and
- Performance:
  - Conducting (Choral, Orchestral/Wind Band).
  - Keyboard (Piano, Organ).
  - Strings (Violin, Viola, cello, Double bass, Guitar, Harp).
  - Voice.
  - Wind/Brass (Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba).
  - Percussion (Drums, Xylophones, and other percussion instruments).

(b) Certificate (one year intensive) programme in Music.

## **2. Professional Development Programmes**

These programmes, targeted at individuals who are professionally involved in music and allied fields, cover such areas as:

- Sacred Music, Worship and Arts Ministry.
- Conducting (choral/wind band).
- Composition
- Arts Administration and Events Management.
- Audio Recording and Studio Management.

## **3. Graduate Programmes**

The Department of Music, University of Port-Harcourt, plans to offer graduate programmes leading to the award of the following degrees:

(a) Master of Music (MMus)

i. Performance: Applied Music

- Piano/Organ.
- Strings.
- Voice.
- Wind.
- Percussion.

- Conducting (Choral, Orchestral/Wind Band/Instrumental).
- ii. Theory and Composition.
- iii. Music Technology (Sound Recording and Multimedia, Musical Instrument Technology).
- iv. Music Therapy.

(b) Doctor of Music (D.Mus.)

- i. Performance: Applied Music
- ii. Composition.
- iii. Conducting (Choral, Orchestral/Wind Band/Instrumental).
- iv. Music Therapy.

(c) Master of Arts (MA) (thesis-based or course-based).

- i. Theory.
- ii. Music Education (Elementary, Secondary or Special Education).
- iii. Musicology.
- iv. African Music.
- v. Arts Business Administration.

(d) Doctor of Philosophy (Ph.D.)

- i. Composition.
- ii. Theory.

iii. Music Education.

iv. Musicology.

v. African Music.

**Note:** *Admissions into these graduate programmes are considered on an individual basis. Applicants are encouraged to contact the Department of Music to make sure that supervisors are available for specific areas prior to application for admission.*

### **1.8 A LIVELY MUSICAL CULTURE ON CAMPUS**

The Department of Music offers a lively musical culture on campus and its environs. In order to provide entertainment and promote artistic and professional development, the Department of Music organizes concerts for solo and ensemble performances. These concerts are in the form of master classes, recitals, faculty series, Noon-hour series, festivals and other special events in and outside the university. This is an opportunity for faculty and students from other departments to participate in the musical culture of the university. Ensembles include: the Uniport Philharmonic Orchestra, Uniport Wind Ensemble, Uniport Concert Chorus, Uniport Stage Band, Uniport Jazz Band, as well as traditional and non-traditional chamber ensembles

### **1.9 CREATIVE & RESEARCH ACTIVITIES**

The Department of Music, University of Port-Harcourt, establishes centres for special programmes in creative technology, research, and therapeutic clinics. The centres include:

#### **1. Centre for African Music Research (CAMR)**

The centre for African music is dedicated to promoting collaborative research between scholars and musicians, the University and the local, as well as national and international artists and communities. It provides opportunities for musicians and scholars to:

- Expand their repertoires or explore new sounds,
- Learn about indigenous and local performers and performances,
- Discover and develop new innovations, or strengthen existing musical heritage,
- Understand the culture of the people, including various uses of music to connect, express, create and identify community ways of life, and
- Investigate musical cultures form around the world.

The Centre for African music serves as an archive and a research resource, housing a collection of scores, compositions, audio and video recordings, and diverse instruments from local, national and international communities. As a centre for creativity, research, performance and training, CAMR focuses on the indigenous music (sacred and secular) of the Niger Delta as well as Nigeria and Africa. CAMR is equipped with listening stations. In addition, and through its digital cataloguing system, it provides easy access to research findings and written documentation. Its areas of study include sociology of African music, sound structures, instrument resources, performance styles and practices, as well as highlife, Juju and other traditional Nigerian and African music genres.

## 2. Centre for Music Technology (CMUT)

The Centre for Music Technology houses instrument technology unit and sound recording engineering and multimedia studio. CMUT serves as a technological training and professional development centre. Among other things, (CMUT) explores the musical resources of African, engaging them in a contemporary and innovative efficacy. The two units will serve as follows:

- The **Musical Instrumental Technology Unit** will reconstruct, renovate and regenerate local African traditional music instrument resources into more useful and market-oriented structures in the global music industry.
- The **Sound Recording and Multimedia Unit** provides opportunity for sound and multimedia innovations. Offering the prospect to create, manipulate, stimulate, generate, conceptualize and advance sonic education it best responds to the needs and aspirations of humanity. This unit houses the state-of-the-art technology in Audio Engineering and Multimedia innovation.

### **3. Centre for Music Therapy and Healthcare Rehabilitation Services (CMTH)**

The Centre for Music Therapy and Healthcare Rehabilitation Service (CMTH) provides space for clinical consultation and the treatment of persons (both children and adults) with physical, mental and emotional disabilities, and those suffering from the effects of circumstantial trauma. The Centre offers services for autism, pervasive developmental disabilities, brain injury, geriatrics, palliatives, stress relief and rejuvenation, development of fine motor skills, and so on. CMTH conducts individual assessments, provides treatment plan, implements group programming, and offers affective comforting, social recreation programmes, rehabilitation, and other programmes dealing with healthy persons as well as with those affected by cognitive-motor-function deterioration, including Dementia, Alzheimer's disease, Brain Injury, Depression, Cancer, and Parkinson's disease. The Centre also offers music therapy treatment programmes for obstetric psycho prophylaxis, and children with high needs, including Down syndrome and Autism. In addition, this centre engages in interdisciplinary collaborations with other health institutes, agencies and professionals (for example Medical Doctors, Clinical and Counselling Psychologists) to conduct further research into human health disorders and traumatic circumstances in order to create and develop effective intervention and treatment programmes.

### **4. Preparatory Music Education (PRE-MUSED) Programme**

To ensure continual high quality of prospective students from the communities in the Niger Delta catchment areas, preparatory music education programmes are organised and offered by the Department of Music, University of Port-Harcourt. This programme also provides a source of financial assistance not only to the undergraduates but also to the graduate students.

## **2.1 PROGRAMMES CURRENTLY OFFERED BY THE DEPARTMENT**

Currently, the department offers the following programmes:

- Certificate Course in Music (Full-time)
- B.A. in Music (Full-time)



## **2.2 CERTIFICATE COURSE IN MUSIC**

**2.2.1 GOAL:** Designed as a terminal as well as a feeder to the degree programme, the Certificate Course in Music equips the students in the following areas:

- a. Provides training for the youths (and adults) to be gainfully employed as Composers, Musicologists, Music Directors, Events Managers, Entertainers, Arts and Cultural Officers etc.
- b. Skills acquisition in various aspects of Music (for example Choral Conducting, Contemporary church Music, and proficiency in a Principal Instrument).
- c. Admission to a B.A degree programme at the University of Port Harcourt.

### **2.2.2 ENTRY REQUIREMENTS:**

The admission requirements for the Certificate Programme are as follows:

Five (5) ordinary level (O/L) credit passes at the S.S.C.E., G.C.E. NECO, NABTEB, or equivalent at not more than two sittings. One of the five credit passes must be in English Language.

### **2.2.3 DURATION:**

The certificate programme lasts one academic session of two semesters.

### **2.2.4 REQUIREMENTS FOR GRADUATION AND CONTINUATION:**

To graduate from the certificate programme in music, a student must have taken and passed 11 courses of 30 credit units, with a minimum average of 40%. Certificate students wishing, on graduation, to transit to the Degree Programme of the University of Port Harcourt, must sit for the Joint Admission and Matriculation Board (JAMB) examinations and be admissible to the University. In addition to the above, the student must pass the Certificate Music Programme with at least a Credit (i.e. 60%) level. Shortlisted candidates will be required to pass the Departmental Audition exercise for admission consideration into the B.A. degree programme in music, depending on availability of space and general performance.

### 2.2.5 CLASSIFICATION OF CERTIFICATE:

The Certificate is classified as follows:

1.	70% - 100%	Average	=	Distinction
2.	60% - 69%	Average	=	Credit
3.	50% - 59%	Average	=	Merit
4.	40% - 49%	Average	=	Pass
5.	0% - 39%	Average	=	Fail

### 2.2.6 LIST OF COURSES FOR CERTIFICATE PROGRAMME

#### *First Semester*

<b>Course No.</b>	<b>Title</b>	<b>Unit</b>
MUS. 001.1	Rudiments of Music and Keyboard I	3
MUS. 003.1	Introduction to Choral Conducting and Church Music	3
MUS. 005.1	Introduction to Applied Music Studies: Principal Instrument I	3
MUS. 009.1	Introduction to Ensemble and Operatic Studies I (Orchestra, Wind Band, Stage Band, Choral Studies, Jazz, Operatic Studies, African Traditional Dance, etc.)	3
MUS. 011.1	The Use of English: Grammar and Composition I	2
<b>Total</b>		<b>14</b>

#### *Second Semester*

<b>Course No.</b>	<b>Title</b>	<b>Unit</b>
MUS. 002.2	Rudiments of Music and Keyboard II	3
MUS. 004.2	Introduction to the History of Western Music	3
MUS. 006.2	Introduction to Applied Music Studies: Principal Instrument II	3

MUS. 008.2	Introduction to Community Music Performance Practices	3
MUS. 010.2	Introduction to Ensemble and Operatic Studies II (Orchestra, Wind Band, Stage Band, Choral Studies, Jazz, Operatic Studies, African Traditional Dance, etc.)	3
MUS. 012.2	The Use of English: Grammar and Composition II	1
<b>Total</b>		<b>16</b>

## SUMMARY

Description	First Semester	Second Semester	Total
Number of courses	5	6	11
Number of credit hours	14	16	30

### 2.2.7 DESCRIPTION OF COURSES

#### First Semester

#### **MUS. 001.1: RUDIMENTS OF MUSIC AND KEYBOARD I**

Rudiments of Music and Keyboard I is a foundational study in the theoretical perspective of music. It treats the concept of sounds, notes and symbols, lines and spaces, clefs and signatures, scales, major and minor, intervals, triads, tonality and cadences. This course introduces the students to playing melodies, harmonies and harmonic progressions on the keyboard. Exercises include techniques on reading/singing notated music.

#### **MUS. 003.1: INTRODUCTION TO CHORAL CONDUCTING AND CHURCH MUSIC**

This course is intended to introduce to the students to the rudiments of choral conducting. It offers development of sight-singing and interpretive skills. Such areas as baton techniques, hand and facial gestures, ensemble setup, rehearsal techniques, programming, selection of repertoire, and performance preparations as well as contemporary Church Music Worship practices are

covered in this course. The course also includes vocal exercises, vocal pedagogy, diction and vocal literature.

### **MUS. 005.1: INTRODUCTION TO APPLIED MUSIC STUDIES: PRINCIPAL INSTRUMENT I**

This course exposes students to instrument methods, playing techniques, or voice production, diction, projection, and pedagogy. The student is also exposed to the literature relevant to his/her instrument(s). Students are required to be involved in chamber ensembles and recitals. Individual and group instructions are offered. It is expected that students who have gone through this course would be active performers, maintaining visibility as instrumentalists, singers and/or instructors.

### **MUS. 009.1: INTRODUCTION TO ENSEMBLE AND OPERATIC STUDIES I**

This course sets the stage for awareness of various musical ensembles, African and Western. All students are required to have knowledge of diverse ensembles such as the orchestral, the wind band, the stage band, the choral, the jazz band, the operatic, and traditional African dance ensembles. Consequently, each student must participate in at least three ensembles, as directed by the instructor. This course also introduces the aesthetic and symbolic roles of music in operatic traditions and theatrical performances, blending Music and Theatre in communicating art forms and functions, myths and legends, costumes, symbolic objects, and the use of episodic elements initiated and/or accompanied by musical instruments (traditional African and Western).

### **MUS. 011.1: THE USE OF ENGLISH: GRAMMAR AND COMPOSITION I**

The Use of English: Grammar and Composition I allows students to remedy deficiencies in the use of English grammar and composition through copious practice materials. Students are taught the basic skills of spelling, and the mechanics of reading and writing.

## **Second Semester**

### **MUS.002.2: RUDIMENTS OF MUSIC AND KEYBOARD II**

This course is a continuation of Rudiments of Music and Keyboard I (MUS. 001.1). It introduces students to rhythm, notation, sight-reading, melodic writing, chords and inversions, musical

forms, dominant seventh chord, chord analysis symbols, Jazz and Popular Music in theory and practice as well as keyboard realization.

#### **MUS.004.2 INTRODUCTION TO THE HISTORY OF WESTERN MUSIC**

This course is designed to introduce the students to an outline study of the history of Western Music. It briefly highlights some of the major events, forms, major players, and developments in music history from the Medieval through the Classical and Romantic periods.

#### **MUS.006.2: INTRODUCTION TO APPLIED MUSIC STUDIES: PRINCIPAL INSTRUMENT II**

As a continuation of Introduction to Applied Music Studies: Principal Instrument I (MUS. 005.1), this course provides for private instruction of the performance techniques of the students' principal instruments. As part of the course, students take part in group performance seminars.

#### **MUS.008.2: INTRODUCTION TO COMMUNITY MUSIC PERFORMANCE PRACTICES**

Introduction to Community Music Performance Practices explains the concept of Community Music Programme and Community Arts Centre, and how to engage in community teaching-learning processes, perform and develop professionally, as well as how to provide services to the community (Experiential/Empirical components may be required). As a grass-root and youth empowerment programme, it is an invaluable resource for those interested and involved in community developmental projects. This course also exposes the cultural dynamics and implications to the students to enable them have full understanding and appreciation of their music and culture. It depicts the place of Nigerian music within the social paradigm, the relevance of music to the ways of life of the people, ensemble organisation, instrumentation, musical forms and analysis, masquerades, events and festivals. Additionally, this course introduces the different performance practices of such musical genres as Highlife, Juju, Fuji, Soukous, Reggae, Calypso, Blues, Jazz, Country, Gospel, Fusion, and other traditional forms. For the purposes of practical demonstration, the students may be grouped to reflect ensembles and genres.

### **MUS.010.2: INTRODUCTION TO ENSEMBLE AND OPERATIC STUDIES II**

As a continuation of Introduction to Ensemble and Operatic Studies I (MUS. 009.1), this course examines the ensembles in terms of their roles and uniqueness in setting up and performance styles. The different ensembles include the orchestral, the wind band, the stage band, the choral, the jazz band, the operatic, and traditional African dance ensembles. These different groups focus on ensemble set-up and practical demonstrations.

### **MUS.012.2: THE USE OF ENGLISH: GRAMMAR AND COMPOSITION II**

This course is a continuation of The Use of English: Grammar and Composition I. It provides opportunity for the students to further develop their skills in English grammar. Topic not fully covered in the earlier course are covered here.

## **2.3 BACHELOR OF ARTS DEGREE PROGRAMME IN MUSIC**

**2.3.1 GOAL:** A career in Music recognizes the central role of Music in all aspects of our everyday life. The degree programme is intended to produce the following categories of music professionals: Composers, Musicologists, Music Therapists, Music Conductors and Directors, Music Educators, Arts Administrators and Events Managers, Musical Technologists, Recording and Audio Engineers, Music and Media Specialists, Music Communication and Cultural Officers, and others.

### **2.3.2 REQUIREMENTS FOR ADMISSION**

To qualify for admission into the Bachelor of Arts programme of the department, candidates must sit for and pass the Joint Admission and Matriculation Board (JAMB) examinations, and be admissible to the University of Port Harcourt. In addition, they must have obtained at least five (5) ordinary level (O/L) credit passes at the S.S.C.E., G.C.E. NECO, NABTEB, or equivalent at not more than two sittings. One of the five credit passes must be in English Language. Students seeking admission into the Department of Music are expected to possess some aptitude for Music. Graduates of the Certificate Music Programme with at least a Credit (i.e. 60%) level pass may also be considered for admission. Shortlisted candidates will be required to pass the

Departmental Audition exercise for admission consideration into the Department of Music, depending on availability of space and general performance.

### **2.3.3 DEGREE CLASSIFICATION**

Degree classifications are as follows:

<b>Class of Degree</b>	<b>Cumulative Grade Point Average (CGPA)</b>
1 <sup>st</sup> Class	4.50 - 5.00
2 <sup>nd</sup> Class Upper	3.50 - 4.49
2 <sup>nd</sup> Class Lower	2.40 - 3.49
3 <sup>rd</sup> Class	1.50 - 2.39
Pass	1.00 - 1.49

### **2.3.4 STRUCTURE OF THE PROGRAMME**

The Bachelor of Arts (B.A.) Honours degree in Music of the University of Port Harcourt is structured into nine areas of specialization. These specialization options are Composition and Theory, Music Education, African Music, Arts Business Administration and Events Management, Music Therapy, Sound Recording Engineering and Multimedia, Musical Instrument Technology, Performance, and Church Music. At the end of the second year and in consultation with the various staff advisers, students are advised to choose areas of concentration based on their skills and potentials from the above-mentioned areas of specialization for the rest of their degree programme. The programme normally lasts four academic years of two semesters each.

### 2.3.5 GRADUATION REQUIREMENTS

To graduate from the B.A. degree programme in music, a student must have taken and passed a minimum of 79 courses of 147 credit units (based on chosen area of specialization) with a CGPA of at least 1.00.

### 2.3.6 LIST OF COURSES FOR B.A. DEGREE PROGRAMME MUSIC

#### FIRST YEAR

##### *First Semester*

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 100.1	Music Fundamentals, Psychology and Appreciation	3
MUS. 101.1	Fundamentals of Musical Acoustics	1
MUS. 102.1	Applied Music: Principal Instrument I	2
MUS. 103.1	Applied Music: Secondary Instrument I	1
MUS. 104.1	Ensemble Studies I (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
LCS. 100.1	Linguistics, Language and Media	3
THA. 100.1	Fundamentals of Theatre Arts	3
GES. 101.1	Computer Appreciation & Application	3
GES. 103.1	Nigerian Peoples & Culture	2
GES. 104.1	History & Philosophy of Science	2
<b>TOTAL</b>		<b>22</b>

##### *Second Semester*

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 130.2	Nigerian Music and Culture: Regional Studies	1
MUS. 131.2	Elementary Theory of Music	2
MUS. 132.2	Applied Music: Principal Instrument II	2



MUS. 133.2	Applied Music: Secondary Instrument II	1
MUS. 134.2	Ensemble Studies II (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
MUS. 135.2	Computer Music Technology	2
LCS. 102.2	Introduction to Phonetics & Phonology	3
EST. 120.2	Introduction to the Study of Literature	3
GES. 100.0	Communication Skills in English	3
GES. 102.2	Logic & Philosophy	2
<b>TOTAL</b>		<b>21</b>

## SECOND YEAR

### *First Semester*

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 200.1	History of Western Music: Medieval to 1750	2
MUS. 201.1	Intermediate Theory of Music, Harmony and Analysis	2
MUS. 202.1	Applied Music: Principal Instrument III	2
MUS. 203.1	Applied Music: Secondary Instrument III	1
MUS. 204.1	Ensemble Studies III (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
MUS. 205.1	Aural Training and Functional Keyboard I	1
MUS. 206.1	Nigerian Art Music	2
MUS. 207.1	Introduction to Music Composition	2
MUS. 208.1	African Music and Culture	1
MUS. 209.1	Introduction to Arts Business Administration	1
MUS. 210.1	Foundations of Music Education	1
<b>TOTAL</b>		<b>17</b>

**Second Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 230.2	History of Western Music: Classical to Late Romantic Period	2
MUS. 231.2	Music Broadcasting and Journalism	2
MUS. 232.2	Applied Music: Principal Instrument IV	2
MUS. 233.2	Applied Music: Secondary Instrument IV	1
MUS. 234.2	Ensemble Studies IV (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
MUS. 235.2	Aural Training and Functional Keyboard II	1
MUS. 236.2	Modal and Tonal Counterpoint	2
MUS. 237.2	Electronic Audio Processing Techniques I	1
MUS. 238.2	Conducting Fundamentals	1
MUS. 239.2	Church Music and Administration	2
MUS. 240.2	Introduction to Music Therapy	1
MUS. 241.2	Community Music Programme Studies	2
MUS. 2C2.2	Community Service	1
<b>TOTAL</b>		<b>20</b>

**THIRD YEAR**

*(Students are expected to select their areas of specialization and choose appropriate courses and option as guided by their staff advisors.)*

**First Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 300.1	History of Western Music: 20 <sup>th</sup> Century	2

MUS. 301.1	Advanced Theory of Music, Harmony and Analysis I	2
MUS. 302.1	Applied Music: Principal Instrument V	2
MUS. 303.1	Applied Music: Secondary Instrument V	1
MUS. 304.1	Ensemble Studies V (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
MUS. 305.1	Song-Writing and Arrangement	1
MUS. 306.1	Techniques of Orchestration	2
GES. 300.1	Fundamentals of Entrepreneurship	2

**PLUS 2 (two) options from area of specialization** **4**

**TOTAL** **18**

## **SPECIALIZATION OPTIONS**

### **Composition and Theory**

MUS. 307.1	Composition I	2
MUS. 308.1	Counterpoint and Fugue	2

### **Music Education**

MUS. 309.1	Music Education: Curriculum and Methodology	2
MUS. 310.1	Music in Special Education	2

### **African Music**

MUS. 311.1	Philosophy of African Music	2
MUS. 312.1	African Popular Music	2

### **Arts Business Administration and Events Management**

MUS. 313.1	Principles and Practices in Music and Arts Industries	2
MUS. 314.1	Music and Film Industry	2

### **Music Therapy**

MUS. 310.1	Music in Special Education	2
MUS. 315.1	Music Therapy: Principles & Practice	2

### **Sound Recording Engineering and Multimedia**

MUS. 314.1	Music and Film Industry	2
MUS. 316.1	Electronic Audio Processing Techniques II	2

### **Musical Instrument Technology**

MUS. 317.1	Materials and Science of Musical Instrument Construction	2
MUS. 318.1	Workshop Practices and Procedures	2

### **Performance (Conducting)**

MUS. 319.1	Score Study and Analysis	2
MUS. 320.1	Choral Conducting Techniques	2

### **Performance (Voice/Instrument)**

MUS. 321.1	Vocal/Instrumental Techniques I	2
MUS. 322.1	Chamber Music Ensemble: Performance Practice	2

### **Church Music**

MUS. 319.1	Score Study and Analysis	2
MUS. 320.1	Choral Conducting Techniques	2

### **Second Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 332.2	Applied Music: Principal Instrument VI	2
MUS. 333.2	Applied Music: Secondary Instrument VI	1
MUS. 334.2	Ensemble Studies VI (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional, etc.)	2
MUS. 335.2	Contemporary Music Styles Performance Practices	2

MUS. 336.2	Research Methodology	2
MUS. 337.2	African American Music	1
MUS. 338.2	Internship	2

**PLUS 3 (three) options from area of specialization** **6**

**TOTAL** **18**

### **SPECIALIZATION OPTIONS**

#### **Composition and Theory**

MUS. 339.2	Composition II	2
MUS. 340.2	Digital Studio Composition	2
MUS. 341.2	Advanced Orchestration	2

#### **Music Education**

MUS. 342.2	Composing for Schools	2
MUS. 343.2	Contemporary Methods in Music Pedagogy	2
MUS. 344.2	Ensemble Management and Concert Planning	2

#### **African Music**

MUS. 345.2	Music and Dance in African Traditional Worship	2
MUS. 346.2	Theory of African Musical Instruments	2
MUS. 347.2	Masquerades and Theatre in African Music Festival	2

#### **Art Business Administration and Events Management**

MUS. 344.2	Ensemble Management and Concert Planning	2
MUS. 348.2	Arts and Events Management	2
MUS. 349.2	Personnel and Resource Management in Music Industry	2

**Music Therapy**

MUS. 350.2	Music Therapy: Clinical Skills and Practicum	3
MUS. 351.2	Music Therapy and Speech-Language Pathology	1
MUS. 352.2	Multidimensional Programmes of Music Therapy	2

**Sound Recording Engineering and Multimedia**

MUS. 340.2	Digital Studio Composition	2
MUS. 353.2	Advanced Multimedia Development	2
MUS. 354.2	Audio/Video Practicum	2

**Musical Instrument Technology**

MUS. 346.2	Theory of African Musical Instruments	2
MUS. 355.2	Processes and Techniques of Musical Instrument Construction	2
MUS. 356.2	Musical Instrument Maintenance Techniques	2

**Performance (Conducting)**

MUS. 344.2	Ensemble Management and Concert Planning	2
MUS. 357.2	Instrumental Conducting Techniques	2
MUS. 358.2	Performance Practices, Techniques and Repertoire: Baroque to the Present	2

**Performance (Voice/Instrument)**

MUS. 358.2	Performance Practices, Techniques and Repertoire: Baroque to the Present	2
MUS. 359.2	Large Music Ensemble and Performance Practices	2
MUS. 360.2	Vocal/Instrumental Techniques II	2

**Church Music**

MUS. 344.2	Ensemble Management and Concert Planning	2
MUS. 358.2	Performance Practices, Techniques and Repertoire: Baroque to the Present	2
MUS. 361.2	Music in Worship and Evangelism	2

## FOURTH YEAR

**First Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 400.1	Music of other World Cultures	1
MUS. 401.1	Advanced Theory of Music, Harmony and Analysis II	2
MUS. 402.1	Applied Music: Principal Instrument VII	2
MUS. 403.1	Applied Music: Secondary Instrument VII	1
MUS. 404.1	Ensemble Studies VII (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional, etc.)	2
MUS. 405.1	Seminar on Stress Area	2
GES. 400.1	Entrepreneurship Project	2
<b>PLUS 2 (two) options from area of specialization</b>		<b>4</b>

**TOTAL** **16**

**SPECIALIZATION OPTIONS****Composition and Theory**

MUS. 406.1	Advanced Analytical Methods in Modern Music	2
MUS. 407.1	Composition III	2

**Music Education**

MUS. 408.1	Elementary Music Education and Special Needs	2
MUS. 409.1	Ethics & Issues in Music Education in Nigeria	2

**African Music**

MUS. 410.1	African Music: Transcription and Analysis	2
MUS. 411.1	Field Research in African Music Cultures	2

**Art Business Administration and Events Management**

MUS. 412.1	Ethics, Publishing, Copyright and Royalty	2
MUS. 413.1	Radio/TV Production	2

**Music Therapy**

MUS. 414.1	Professional Ethics in Music Therapy Practice	2
MUS. 415.1	Technology for Music Therapists	2

**Sound Recording Engineering and Multimedia**

MUS. 413.1	Radio/TV Production	2
MUS. 416.1	Music Studio Design and Maintenance	2

**Musical Instrument Technology**

MUS. 417.2	Design and Development of Musical Instruments	2
MUS. 418.1	Musical Instrument Construction Practicum I	2

**Performance (Conducting)**

MUS. 419.1	Advanced Conducting Techniques I	2
MUS. 420.1	Conducting Practicum	2

**Performance (Voice/Instrument)**

MUS. 421.1	Performance Practical Techniques: Interpretation and Selection	2
MUS. 422.1	Accompanying Techniques (keyboard/piano, orchestra, etc.)	2

**Church Music**

MUS. 423.1	Christian Hymnody	2
MUS. 424.1	Philosophy and Aesthetics in Church Music	2



**Second Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 432.2	Applied Music: Principal Instrument VIII	2
MUS. 433.2	Applied Music: Secondary Instrument VIII	1
MUS. 434.2	Ensemble Studies VIII (Orchestra, Wind Band, Stage Band, Choral, Jazz, Operatic Studies, African Traditional Dance, etc.)	2
MUS. 435.2	Philosophy of Music: Criticism and Musical Scholarship	2
MUS. 436.2	Final Year Project/Thesis	6

**PLUS 2 (two) options from the area of specialization** 4

**TOTAL 17**

**SPECIALIZATION OPTIONS**

**Composition and Theory**

MUS. 437.2	Contemporary Theory in Composition	2
MUS. 438.2	Composition IV	2

**Music Education**

MUS. 439.2	Media and Technological Tools in Music Education	2
MUS. 440.2	Administration and Supervision in Music Education	2

**African Music**

MUS. 441.2	Contemporary Theory in African Music	2
MUS. 442.2	Sociology of African Music	2

**Art Business Administration and Events Management**

MUS. 443.2	Contemporary Music Production: Contract and Negotiation	2
MUS. 444.2	Audio Post-Production and Final Cut	2

**Music Therapy**

- MUS. 445.2 Theories, Techniques and Counselling in Group Dynamics in Music Therapy 2
- MUS. 446.2 Developing Music Therapy Programme in Nigeria 2

**Sound Recording Engineering and Multimedia**

- MUS. 444.2 Audio Post-Production and Final Cut 2
- MUS. 447.2 Sound Reinforcement/Enhancement System Optimization 2

**Musical Instrument Technology**

- MUS. 448.2 Electronic Musical Equipment Maintenance Techniques 2
- MUS. 449.2 Musical Instrument Construction Practicum II 2

**Performance (Conducting)**

- MUS. 450.2 Advanced Performance Practical Techniques 2
- MUS. 451.2 Advanced Conducting Techniques II 2

**Performance (Voice/Instrument)**

- MUS. 450.2 Advanced Performance Practical Techniques 2
- MUS. 452.2 Vocal/Instrumental Techniques III 2

**Church Music**

- MUS. 453.2 New Hymns and Tunes 2
- MUS. 454.2 Contemporary Issues in Church Music 2

**SUMMARY**

<b>Level</b>	<b>Description</b>	<b>1st Semester</b>	<b>2nd Semester</b>	<b>Total</b>
<b>Year 1</b>	<b>No of courses for semester</b>	<b>10</b>	<b>10</b>	<b>20</b>
	<b>No of courses to be taken by students</b>	<b>10</b>	<b>10</b>	<b>20</b>
	<b>Credit units to be taken by students</b>	<b>22</b>	<b>21</b>	<b>43</b>
<b>Year 2</b>	<b>No of courses for semester</b>	<b>11</b>	<b>13</b>	<b>24</b>
	<b>No of courses to be taken by students</b>	<b>11</b>	<b>13</b>	<b>24</b>
	<b>Credit units</b>	<b>17</b>	<b>20</b>	<b>37</b>
<b>Year 3</b>	<b>No of courses for semester</b>	<b>24</b>	<b>31</b>	<b>55</b>
	<b>No of courses to be taken by students</b>	<b>10</b>	<b>10</b>	<b>20</b>
	<b>Credit units</b>	<b>18</b>	<b>18</b>	<b>36</b>
<b>Year 4</b>	<b>No of courses for semester</b>	<b>25</b>	<b>22</b>	<b>47</b>
	<b>No of courses to be taken by students</b>	<b>9</b>	<b>7</b>	<b>16</b>
	<b>Credit units</b>	<b>16</b>	<b>17</b>	<b>33</b>
<b>TOTAL NUMBER OF AVAILABLE COURSES FOR B.A. PROGRAMME</b>				<b>146</b>
<b>TOTAL NUMBER OF COURSES REQUIRED FOR EACH STUDENT</b>				<b>80</b>
<b>MINIMUM CREDIT UNITS REQUIRED FOR GRADUATION</b>				<b>149</b>

## GRADING SYSTEM

Score	Grade	Grade Points
70% - 100%	A	5
60% - 69%	B	4
50% - 59%	C	3
45% - 49%	D	2
40% - 44%	E	1
Below 40%	F	0

### 2.3.7 DESCRIPTION OF COURSES

#### **MUS 100.1 Music Fundamentals, Psychology and Appreciation**

This provides a general survey of Music. It covers the basic concepts and essential elements in Music, as well as the theoretical and practical/ensemble components, psychology and appreciation. Areas of practical demonstration include choral, stage band, operatic production, orchestral and African traditional dance ensembles.

#### **MUS 101.1 Fundamentals of Musical Acoustics**

This course covers the basics and applications of acoustics and psychoacoustics. It focuses on basic concepts and phenomena in musical acoustics, including the basics of music technology. Topics to be discussed include definition and relevance of acoustics, production and propagation of sound, properties of musical sounds, and introduction to Musical Instrument and Audio Technology.

#### **MUS 102.1 and MUS 103.1 Applied Music: Principal and Secondary Instruments I**

These are progressive courses on applied musical instruments. Two instruments are required: One as the principle instrument and the other as the secondary instrument, applicable to MUS 102.1 and MUS 103.1 respectively. These courses enable the students to appreciate the history, origin, principles of operation, basic care and maintenance, and the techniques involved in playing musical instruments of their choice. Through guided exercises and practice, each student develops skills in playing the chosen instruments over the period of his/her undergraduate

studies, from playing simple scales and exercises to complete recitals involving more complex pieces.

### **MUS 104.1 Ensemble Studies I**

This is a progressive course involving student participation in a number of different ensembles including the Uniport Orchestra, the Uniport Concert Chorus, the Wind Band, the Stage Band, Operatic and African Traditional Dance Ensembles. Studies will emphasize practicum to develop students' skills on their instruments, ensemble ethics and performance practices.

### **LCS 100.1 Linguistics, Language and Media**

The purpose of this course, which is borrowed from the Department of Linguistics and Communication Studies, is to establish the relationship between language, linguistics and the media. The course is in two parts. The first part focuses on language as an effective means of communication and linguistics as the discipline devoted specifically to language; while the second part concentrates on theories of communication and the place of language and linguistics in the media.

### **THA 100.1 Fundamentals of Theatre Arts**

This course, which is borrowed from the Department of Theatre Arts, gives an overview of Theatre Arts. Class discussions cover the concepts, history and essential forms of theatre and drama. Through practical demonstrations, students are introduced to the basic principles of auditing, the mime, dramatic monologue and dialogue, and stage geography.

### **GES 101.1 Computer Appreciation and Application**

Computers and Information Communication Technology (ICT) are indispensable to personal, corporate and educational activities in today's world. This General Studies (GES) course exposes students to the various areas of application of ICT. At the end of the course students are expected to be skilled in word processing, data storage and manipulation using spreadsheets and databases, and the use of the internet. The course will involve a historical review of computers and computing. Class instruction and practicum will focus more on Microsoft Windows and Windows based applications.

### **GES 103.1 Nigerian Peoples and Culture**

This General Studies (GES) course is of considerable significance in view of the multi-ethnic composition of the Nigerian society. It exposes the students to an objective understanding and appreciation of the various cultural heritages of Nigeria with a view to facilitating harmonious co-existence. At the end of the course, students are expected to be equipped with analytical tools necessary for situating Nigerian cultures within other regional and global cultures.

### **GES 104.1 History and Philosophy of Science**

This General Studies (GES) course is designed to provide scientific knowledge to non-science based students with a view to enabling them to explain some natural phenomena that affect them directly and/or indirectly. At the end of the course students will be able to better appreciate nature and understand their natural environment, especially, the immediate environment of the university.

### **MUS 130.2 Nigerian Music and Culture: Regional Studies**

This course exposes students to different kinds and styles of Nigerian music in relation to the multitude of ethnic groups in Nigeria. At the end of the course, students are expected to be able to identify characteristics, functions, instruments and techniques in regional music. Nigerian folk and popular music, as well as the structures and content of Nigerian sacred music will also be explored.

### **MUS 131.2 Elementary Theory of Music**

Elementary Theory of Music involves the basic knowledge in the theory of Music. This includes knowledge of scale structures, keys, intervals, musical forms, cadences, sight singing, transposition and melody writing techniques. .

### **MUS 132.2 and MUS 133.2 Applied Music: Principal and Secondary Instruments II**

These courses are continuations of MUS 102.1 and MUS 103.1 respectively.

**MUS 134.2 Ensemble Studies II**

This is a continuation of MUS 104.1.

**MUS 135.2 Computer Music Technology**

This course involves a study of the historical developments, contemporary significance, challenges, opportunities and techniques in the application of computer technology to music composition, analysis, production, performance and basic recording. The students will acquire hands-on experience in the use of software for music notation.

**LCS 102.2 Introduction to Phonetics and Phonology**

This course, which is borrowed from the Department of Linguistics and Communication Studies, gives an overview of phonetics as a discipline. It covers human speech organs, articulatory phonetics and principles of phonology. Topics to be discussed include places and manners of articulation, consonant classification, parameters for vowel classification, practices in phonetics as sounds in connected speech, ear training and performance practices in sound production. English phonetics and the phonetics of selected African languages are also discussed.

**EST 120.2 Introduction to the Study of Literature**

This course introduces the students to the many sided variety of the ‘belles-lettres’. Topics to be covered include basic definitions in literature, the elements of fiction, and the recognized genres of imaginative literature.

**GES 100.0 Communication Skills in English**

In today’s world, English has become the foremost language for international communication. In Nigeria, it is the lingua franca, as well as the language of education. This General Studies (GES) course is designed to adequately equip students linguistically. Thus, it seeks to equip students with the basic requisite tools and skills for effective communication in English. This enables them to better pursue their academic goals and further prepares them to function more effectively in their careers after studies.

### **GES 102.2 Introduction to Logic and Philosophy**

This General Studies (GES) course comprises two broad components (the Philosophy component and the Logic component) which are fused together in terms of planning and delivery. The course undertakes a historical survey of philosophy, and the concepts in and applications of logic. Topics to be discussed include characteristics and peculiarities of different periods in philosophy, foundational problems of philosophy, issues relating to the rights of man in the society, logic, arguments and inferences, and the place and use of symbols in logic.

### **MUS 200.1 History of Western Music: Medieval Era to 1750**

This course deals with the development of music in the Medieval, Renaissance and Baroque periods. Emphasis shall be on major trends in the course of this development, as well as notation, instruments, patronage, composers and their major works. It will also look at construction of scales and formal developments, and music texture prevalent in these periods.

### **MUS 201.1 Intermediate Theory of Music, Harmony and Analysis 1**

This course builds on knowledge gained from Elementary Theory of Music (MUS 131.2). It exposes students to the techniques and rules of harmony with consideration to intervals, primary and secondary triads, chords and their inversions.

The course introduces students to dynamics and their interpretation, tempo, kinds of music, notation and barring. In addition, unessential notes, their rules, musical score and scale construction with and without key signatures will be discussed.

### **MUS 202.1 and MUS 203.1 Applied Music: Principal and Secondary Instruments III**

These courses are continuations of MUS 132.2 and MUS 133.2 respectively.

### **MUS 204.2 Ensemble Studies III**

This is a continuation of MUS 134.2.

### **MUS 205.1 Aural Training and Functional Keyboard I**

This course introduces students to the basic skills in listening, identification and interpretation of sounds. It focuses on the development of the auditory organ and the ability to hear and identify



the degree, tonality and quality of musical sounds without seeing the source. Through guided exercises students, will also build their working skills on keyboard instruments.

### **MUS 206.1 Nigerian Art Music**

Nigeria Art Music is the study of the artistic works of trained Nigerian musicians. The course explores the influence of western music education and cultural background on the compositional techniques and materials employed by Nigerian art music composers and performers. It covers the historical trend in the development of, as well as the contemporary practices in, Nigerian art music.

### **MUS 207.1 Introduction to Music Composition**

This course introduces students to the art of creative music writing. It provides basic guides to students in the art of constructing simple melodic lines, generating and developing musical ideas. Students will learn different methods of music notation and elementary compositional techniques. Areas to be covered include the basic principles and practice of composition, including two-, three- and four-part harmony of simple melodic lines. At the end of the course, students are expected to be able to write *answering phrases* to given melodies, as well as develop musical phrases in Binary and Ternary forms four-part harmony and modulation to the dominant keys.

### **MUS 208.1 African Music and Culture**

The ways of life, beliefs, rules, patterns and language of diverse communities and societies can be seen through their music. This course examines forms, styles and techniques in African music. Students will be exposed to the dynamics of the beliefs, value systems, tradition, musical and cultural heritage of Africa. Upon the completion of this course, students would have developed a more profound appreciation of African music and would be able to comprehend its history and background, describe its main characteristics, as well as classify African vocal techniques and the functions of music in African culture.

### **MUS 209.1 Introduction to Arts Business Administration**

This course is designed to develop Arts Business Entrepreneurship and Entrepreneurs. It teaches the students the basic principles of administration and management with emphasis on Arts and Entertainment businesses. Topics to be covered include basic accounting, time management and resource management, performance optimization and project management, as well as development and presentation of business proposals.

### **MUS 210.1 Foundations of Music Education.**

This course introduces students to the basic principles of music education with emphasis on its history, development, methodology, learning theories, its significance in the Nigerian educational system, and its impact on the society.

### **MUS 230. 2 History of Western Music: Classical Era to Late Romantic Period**

This course exposes students to the major trends in the history of these periods in music with emphasis on musical characteristics, tone colour, accompaniment patterns, principal instruments and texture. The rhythmic pattern, melodic and harmonic structures, dynamics, contrast of mood, forms pitch and chords composition of the periods are also discussed.

### **MUS 231.2 Music Broadcasting and Journalism**

This course focuses on the uses and role of music in broadcasting and the mass media. Through a combination of classroom lectures, seminars, screenings, practical workshops and independent study, students will develop abilities to write on, talk about and make presentation on music related topics in the mass media. Students will be exposed to techniques employed by writers, lyricists, composer, Disc Jockeys (DJs), music presenters and interviewers in the review and analysis of musical practices and music criticism.

### **MUS 232.2 and MUS 233.2 Applied Music: Principal and Secondary Instruments IV**

These courses are continuations of MUS 202.1 and MUS 203.1 respectively.

### **MUS 234.2 Ensemble Studies IV**

This is a continuation of MUS 204.1.

### **MUS 235.2 Aural Training and Functional Keyboard II**

This course builds on the knowledge and skills acquired in Aural Training and Functional Keyboard I (MUS 205.1). The course serves to improve the students' keyboard skills, their capacity for sound identification, interpretation and analysis, and their listening ability for quality and accuracy with emphasis on pitch, colour, mood, key and harmony.

### **MUS 236.2 Modal and Tonal Counterpoint**

This course exposes the students to the principles of modal counterpoint, including the species, two-part, three-part, and invertible counterpoints, rounds and canons. The students' understanding of modal and tonal counterpoint techniques is further deepened through the study of the works of great contrapuntal composers like Palestrina and J.S Bach. At the end of the study, students are expected to write short pieces in this style.

### **MUS 237.2 Electronic Audio Processing Techniques I**

#### **Pre-requisite: MUS 101.1**

This course covers the basics of electronic audio technology. It introduces students to analogue and digital electronic circuits and techniques, and their applications in audio technology. Topics to be discussed include fundamentals of digital and analogue electronic techniques, microphone techniques and sound balancing, loudspeakers and sound fronts, electronic noise and distortion, and fundamentals of MIDI.

### **MUS 238.2 Conducting Fundamentals**

This course is aimed at teaching students the basic art of Conducting with emphasis on conducting tools and their uses. Areas of concentration include the role of the conductor, baton technique, conducting plane, conducting terms and their meanings, conducting gestures, dynamics, cueing, cut-off, flexibility, the use of the two hands, ensemble characteristics and setups.

### **MUS 239.2 Church Music and Administration**

This course draws historically from biblical and contemporary models to define the music ministry and its tasks. Topics covered include planning, organizing, implementing and evaluating the church music ministry in its congregational, choral, instrumental, training, and promotional activities.

### **MUS 240.2 Introduction to Music Therapy**

This course defines the concept of Music Therapy and introduces the musical skills required for practicing Music Therapy. It presents both the musical foundations and the clinical foundations of music therapy. The musical foundations include music theory and arranging, music history and literature, performance on principle instrument and proficiency in a secondary applied instrument, and traditional ensembles, while the clinical foundations include psychology, foundations in clinical operations, human biology and statistics. The course work will also include demonstrations and practicum.

### **MUS 241.2 Community Music Programme Studies**

Community Music Programme Studies provides an experiential learning opportunity for the students in the development and management of Community Music Programmes. In this course, the students, under the guidance of the instructor(s), are involved, as resource persons, in community-based recreational and rehabilitational music events and activities. This course offers artistic experience, as well as opportunities of receiving well organized instructions on musical instruments and other areas of musical interest to children, youth and adults in the communities who may not have the chance/opportunity to receive formal western musical education. At the end of the course, the students are expected to submit reports on their experiences in the different Community Music Programmes in which they were involved.

### **MUS 2C2.2 Community Service**

This course involves the students in the practical resolution of some societal problems. It is intended to inculcate and develop in the students, conscientiousness of their responsibilities to the society, and the gratification of service to others.

### **MUS 300.1 History of Western Music: Twentieth (20<sup>th</sup>) Century**

This course exposes students to the major trends in the twentieth century music with emphasis on musical characteristics, musical language, compositional techniques, dodecaphonic series, and texture. It also involves new media in the area of electronic and electro-acoustic music.

### **MUS 301.1 Advanced Theory of Music, Harmony and Analysis 1**

Advance Theory of Music, Harmony and Analysis I focuses on modulation, chromatic altered chords, and harmonic structures of phrases and periods, as well as the ninth, eleventh and thirteenth chords. This course also looks at larger formal units based on the common practice period.

### **MUS 302.1 and MUS 303.1 Applied Music: Principal and Secondary Instruments V**

These courses are continuations of MUS 232.2 and MUS 233.2 respectively.

### **MUS 304.2 Ensemble Studies V**

This is a continuation of MUS 234.2.

### **MUS 305.1 Song-writing and Arrangement**

This focuses on the art of song-writing and arrangement with emphasis on contemporary music practices and production. It deals with generating poems/lyrics for melody writing, harmonization in various musical styles, techniques of enlarging compositions, writing accompaniments to songs, harmonization using secondary triads/chords, the use of dominant seventh in major and minor keys. Elementary composition using African idioms and styles is also covered. As part of the course, students work in teams to develop theme songs suitable for films and radio/television programmes.

### **MUS 306.1 Techniques of Orchestration**

This course enlightens students on the art of combining musical instruments in ensembles of different categories and sizes. Students will be introduced to the techniques of orchestration. Class work will focus on knowledge of wide variety of musical instruments: their names, shapes, families, ranges and the understanding of each instrument's idiosyncrasies, themaintenance and

the basic techniques for sound production. The course also covers the basic history of performers before the 17th century, the development and standardization of the orchestra (1600-1750) and the early 18th-century conventions of orchestration. Students will be required to score simple works for the orchestra and other ensembles. At the end of the course, students' appreciation of orchestral works will be enhanced.

### **MUS 307.1 Composition I**

This course focuses on the principles and practice of composition. It teaches the construction of themes, motives, melodies and accompaniments. Concepts of forms, both small and large, and compositional techniques are also considered.

### **MUS 308.1 Counterpoint and Fugue**

This course is intended to sharpen the students' skills on the use and application of contrapuntal elements and techniques in music, especially of the Baroque and classical periods. Counterpoint and fugue teaches the principles involved in effectively setting independent lines or voices against one another. Using J.S. Bach as a model for this course, two-part and three-part inventions, construction of the *subject and answer*, and fugal exposition will be dealt with.

### **MUS 309.1 Music Education: Curriculum and Methodology**

This course introduces the students to the concepts of music curriculum and methodology. Topics to be discussed include components of music curriculum and levels of music curriculum activities, as well as music curriculum integration and literacy. Various methodology and strategies in the Teaching of Music will be examined with emphasis on their characteristics, strengths and weakness.

### **MUS 310.1 Music in Special Education**

Music in Special Education introduces modification or deviation in school practices and programmes for the exceptional child. This course looks at three levels/categories of children: the normal, the handicapped and the gifted. It focuses on children with abnormalities or challenges in mental characteristics, sensory abilities, neuromotor or physical characteristics, social behaviour, communication abilities and so on. This course provides learning experiences designed to deepen understanding of the therapeutic uses of music for the exceptional child.

### **MUS 311.1    Philosophy of African Music**

Philosophy of African Music exposes the students to the concepts, values, beliefs and thinking perspectives of African music. African music is culture sensitive. Consequently, at the end of the course, students are aware of the ramifications, implications, usefulness, ideologies, concepts and idioms associated with the philosophy of African music and culture.

### **MUS 312.1    African Popular Music**

This course examines the theoretical framework of African popular music. It treats the concepts of types and styles (e.g. Afro, Highlife, Juju etc.), characteristics, sociological implications, roles and philosophical relevance of African popular music. It also examines tonality, ensemble types, techniques, aesthetics, performance practices and mannerisms of idols of African popular music.

### **MUS 313.1    Principles and Practice in Music and Arts Industries**

Principles and Practice in Music and Arts Industries is structured to help the students understand contemporary principles and practices in Arts industries. Through a combination of class lectures and interactions with practicing artistes, students will gain general knowledge on the different arts industries, as well as the conventions and goings-on in these industries.

### **MUS 314.1    Music and Film Industry**

**Pre-requisites: MUS 135.2, MUS 231.2 and MUS 237.2**

This course explores the role and relevance of music to the film industry. It highlights the historical relationship between music and films. Topics discussed shall include the techniques and influential styles in music composition and production for films. At the end of this course, students are expected to be able to write music for film.

### **MUS 315.1    Music Therapy: Principles and Practice**

This course introduces the medical ally with the principles and practice of Music Therapy. It shows the ten areas of music therapy practice. Topics to be discussed include training requirements and qualification of music therapy practitioners, governing bodies of music therapy, approved music therapy programmes, and music therapy interventions based on the American Music Therapy Association (AMTA) standard of clinical practice. This course exposes the treatment processes and procedures of the music therapist and professional competencies to be fulfilled and maintained.

**MUS 316.1 Electronic Audio Processing Techniques II****Pre-requisites: MUS 237.2**

This course builds on the knowledge acquired in Electronic Audio Processing Techniques I (MUS 237.2). It provides more knowledge and skills in electronic audio technology. The students are introduced to concepts and techniques in sound re-enforcement/enhancement. Topics to be covered include MIDI and its applications, audio mixing consoles and power amplifiers, audio effects and signal processors, audio signal cabling and connectors, and introduction to electronic communication networks.

**MUS 317.1 Materials and Science of Musical Instrument Construction****Pre-requisite: MUS 101.1**

This course explores the physical and acoustical properties/characteristics of materials used in musical instrument construction. Comparison will be made between different materials with emphasis on availability and locality. At the end of the course students are expected to have the theoretical and practical background necessary for making informed choices of materials for the construction of different musical instruments.

**MUS 318.1 Workshop Practices and Procedures**

This course introduces students to the correct procedures in a modern workshop with emphasis on safety. Students will be familiarized with the different tools, equipment and machinery that are used in musical instrument construction/production. Hands on experience on the use of these tools and machinery will be emphasized.

**MUS 319.1 Score Study and Analysis**

Score study analysis devises an analytical approach to learning a piece of printed music. A variety of scores from different genres of music, both vocal and instrumental, are studied with emphasis on the characteristics of music, tempo markings, expressive methods, styles, moods, theme, harmonic structure, cadences, forms, texture, instrumentation, and other features associated with the music.



### **MUS 320.1 Choral Conducting Techniques**

Choral Conducting Techniques ensures a good knowledge of basic conducting artistry required for both vocal ensembles. Areas to be discussed include choral and voice training, ensemble management and artistic choral conducting techniques. The class discussions and demonstrations will focus more on repertoires of diverse periods of western music, as well as African music. Body gestures and language, with emphasis on facial expressions and applicable moods of the piece being conducted, will also be discussed.

### **MUS 321.1 Vocal/Instrumental Techniques I**

This course deals with vocal/instrumental techniques of sound production. It covers such areas as phrasing, phonetics, articulation and diction as in vocal production, and method of instrumental sound production, holding position of instrument, mouth piece, embouchure, articulation, harmonic series and harmonic fingering charts as in instrumental sound production. Care of instruments is fundamental to this study. It is intended that at the end of this course, the students would have acquired the intermediate techniques in sound production and sound economy.

### **MUS 322.1 Chamber Music Ensemble: Performance Practice**

This course exposes students to the performance practices suitable for chamber music ensembles. It focuses on pre-performance setup, tuning of instruments, stage management and discipline, and on-stage instrument management and comportment. Through class discussions and practical demonstrations, students also gain knowledge and styles of different conductors with reference to chamber music ensembles.

### **GES 300.1 Fundamentals of Entrepreneurship**

There has been a marked increase in the rate of unemployment in recent times. This trend has greatly militated against sustainable development in Nigeria and other less developed countries. In order to combat this problem and in line with the mission of the University of Port Harcourt, this General Studies (GES) course is designed to provide students with entrepreneurial skills which would improve their productivity and enable them to be self-reliant.

### **MUS 332.2 and MUS 333.2 Applied Music: Principal and Secondary Instruments VI**

These are continuations of MUS 302.1 and MUS 303.1 respectively.

### **MUS 334.2 Ensemble Studies VI**

This course is a continuation of MUS 304.1

### **MUS 335.2 Contemporary Music Styles and Performance Practices**

This course examines the numerous contemporary music styles and types. It offers enormous insight into the various contemporary styles like Jazz, Blues, Reggae, Highlife, Hip-hop, and their various derivatives. Such areas as ensemble set-up, rehearsals, programming, repertoire, scales, instrument types and instrumentation are brought into focus. Practical experiences greatly enhance the students' appreciation of the course content and materials.

### **MUS. 336.2 Research Methodology**

This course involves a critical study and evaluation of research methods. Students undertake comprehensive literature review of research tradition in music education in different world cultures. At the end of the course, students are expected to be adept in writing and presenting research proposals, developing hypothesis, designing experiments, gathering and analysing data and experimental results, as well as writing and presenting reports on research results.

### **MUS 337.2 African-American Music**

African-American Music involves a detailed examination the heritage of African-American music from the colonial era. It explores the characteristic elements of African-American music, as well as traces the development of the major expressions such as religious, 'Negro' spirituals and ragtime music. Upon completion of course students are expected to be able to identify important African-American composers and performers, as well as articulate the role of African-American music in ritual and other ceremonial events.

### **MUS 338.2 Internship**

Internship is intended to provide the students with practical experience in music and allied establishments. As it involves apprenticeship, students are directed into their chosen areas of specialization within the relevant establishment.

### **MUS 339.2 Composition II**

Composition II exposes students to the compositional styles of reputable composers of diverse music periods. Students will be required to produce compositions imitating styles of some of these composers. Topics to be covered include simple polyphonic and homophonic writing for choral and instrumental media, forms and formal structures.

### **MUS 340.2 Digital Studio Composition**

**Pre-requisite: MUS 135.2 and MUS 237.2**

Digital Studio Composition covers the concepts and techniques in audio sampling and synthesis. It explores the techniques of audio mixing and sequencing in a digital music studio. Students will acquire knowledge and skills in compositional techniques using Digital Audio Workstations (DAWS).

### **MUS 341.2 Advanced Orchestration**

This course provides students with knowledge and skills required for scoring for the orchestra. It involves a critical analysis of the symphonies and concertos of great composers. Topics to be covered include the art of instrumentation, systematic ordering of musical instruments in scores, standard score formats, development of Symphonies and Concertos and the 20<sup>th</sup> century orchestration techniques employing Western and African instrumental idioms.

### **MUS 342.2 Composing for Schools**

Composition for Schools explores the creative skills required to compose music suitable for primary and secondary schools. Through development of melodies, harmonies, imitative exercises and idiomatic writings, the students acquire the techniques for composing vocal and instrumental music for various age levels in primary and secondary schools.

### **MUS 343.2 Contemporary Methods in Music Pedagogy**

This course introduces the students to the two broad categories of contemporary methods and styles of teaching music namely, teacher-centred and student-centred methods. These pedagogical methods include lectures, story-telling, recitation, projects, drama, individualized instruction, demonstration and group discussion. It is expected that through these methods, students would have acquired skills required to guide others towards authentic music education.

### **MUS 344.2 Ensemble Management and Concert Planning**

Ensemble Management and Concert Planning deals with management of musical ensembles and initiatives beginning from planning to execution of musical performances. This course also deals available resources and the target audience in concert planning.

### **MUS 345.2 Music and Dance in African Traditional Worship**

Music and Dance in African Traditional Worship deals with the functions of music and the manner in which it is used in traditional worship in Africa. Music plays an important role in African societies. It is also a medium for the transmission of knowledge and values, and for celebrating important personal and communal events, combining speech, dance, and the visual arts to create multifaceted performance platforms in African traditional worship.

### **MUS 346.2 Theory of African Musical Instruments**

Theory of African Musical Instruments deals with the aspects of tone production and organization, as well as the principles and mechanism of construction of these instruments. This course also deals with the materials and science of African musical instruments, and construction. The various families of African musical instruments (idiophone, membranophone, chordophone and aerophone) are also explored.

### **MUS 347.2 Masquerades and Theatre in African Music Festival**

This course focuses on masquerades and their theatrical effect in African music festivals. Major festivals in African communities, as well as the significance and function of masquerades in these festivals will be discussed, including Age Grade Initiation, New Yam Festival, Chieftaincy

Installation and Coronation of Kings. Special emphasis will be laid on the established traditional festivals of different Nigerian cultures.

### **MUS 348.2 Arts and Events Management**

This course explores the techniques of managing arts and events within reasonable resources. It involves knowledge on the procedures needed to achieve intended goals. It also deals with personnel management, cost management, risk management, quality management, communication management and time management.

### **MUS 349.2 Personnel and Resource Management in Music Industry**

This course focuses on concepts, principles and contemporary practice of personnel and resource management in the music industry. Students are exposed to the various personnel and resources employed in the music industry. This course also deals with knowledge and skills required to successfully manage artistes and their musical careers.

### **MUS 350.2 Music Therapy: Clinical Skills and Practicum**

This course highlights the standards of clinical practice in Music Therapy. It sets individual goals within a therapeutic relationship including client's assessment, treatment planning, therapeutic intervention, and evaluation. This course also provides experiential framework for the students, engaging them in practical/field learning in any relevant center, clinic or hospital.

### **MUS 351.2 Music Therapy and Speech-Language Pathology**

Music Therapy and Speech-Language Pathology deals with the therapeutic component responsible for speech-language restoration and rehabilitation. Music therapy enables the scientific application of music to reverse the speech-language ailment.

### **MUS 352.2    Multidimensional Programmes of Music Therapy**

This course looks at multidimensional approaches and programmes of Music Therapy. It covers such areas as the relationship of Music Therapy with other related arts, sound imaging and processing, and the use of sensors and sensory beams (e.g. sound beam).

### **MUS 353.2    Advanced Multimedia Development**

**Pre-requisites: MUS 135.2 and MUS 237.2**

This course covers audio-visual production techniques and the creation music for interactive contents and environments. It introduces plug-in development and explores music production for the internet, films and computer games. Students will acquire hands-on experience in the use of software for the creation of multimedia content.

### **MUS 354.2    Audio/Video Practicum**

**Pre-requisites: MUS 135.2, MUS 231.2 and MUS 237.2**

Audio/Video Practicum involves music video production by the students in teams, under the supervision of the course instructor(s).

### **MUS 355.2    Processes and Techniques of Musical Instrument Construction**

**Pre-requisites: MUS 101.1**

This course focuses on the construction of musical instruments based on various pre-determined criteria and objectives. Areas of emphasis include the treatment and conditioning of natural and synthetic materials towards improvement in their physical and acoustic properties, as well as techniques for shaping, forming, joining and finishing of these materials in the construction of various musical instruments. Traditional African techniques for treatment of materials will be explored.

### **MUS 356.2    Musical Instrument Maintenance Techniques**

This course explores the different techniques involved in the care and maintenance of musical instruments with emphasis on preventive maintenance culture and techniques. A practical approach will be employed.

### **MUS 357.2 Instrumental Conducting Techniques**

This course examines the techniques required for conducting instrumental ensembles. It also deals with instrumental colours, sections, combinations and balance, as well as the ranges and transpositions of these instruments. Musical terms used in expressing instrumental music notations and ideas are also explored.

### **MUS 358.2 Performance Practices, Techniques and Repertoire: Baroque to the Present**

This course exposes students to various styles of performance, both in vocal and instrumental techniques. Performance traditions and uniqueness of the major periods in music history are explored. Students are expected to perform music that highlight these distinctive performance styles of the periods.

### **MUS 359.2 Large Music Ensemble Performance Practice**

Large Music Ensemble Performance Practices deals with various performance practices suitable for large music ensembles. Areas of emphasis include the number of players, the number of instruments, stage size, sound volume and interpretation.

### **MUS 360.2 Vocal/Instrumental Techniques II**

Vocal/Instrumental Techniques II is a continuation of Vocal/Instrumental Techniques I. It also covers such areas as legato articulation, staccato articulation and combinations of these.

### **MUS 361.2 Music in Worship and Evangelism**

This course covers the philosophical, historical and practical study on the use of music in worship and evangelistic components of the church with reference worship in the African society. Emphasis will be on the style, selection, preparation and performance of a variety of music for worship and evangelism in various church traditions.

### **MUS 400.1 Music of Other World Cultures**

This course involves an exploration of the music of various ethnic groups in their cultural contexts, enabling an understanding of major world cultures through their music. Class work focuses on the examination and comparison of musical structures, philosophy and practice, as

well as artistic expression within the cultures involved. The relationship between each society and its musical practices is also explored. Students listen to music from these diverse cultures and discuss how music defines the identity of each culture.

### **MUS 401.1 Advanced Theory of Music, Harmony and Analysis 11**

This is a continuation of Advanced Theory of Music, Harmony and Analysis I (MUS 301.1). It prepares the students to engage in diagrammatic analysis of works, as well as other contemporary, theoretical and analytical procedures. Works to be studied and analysed include Brahms's Intermezzo, Opus 117 and Stravinsky's Symphony of Psalms.

### **MUS 402.1 and MUS 403.1 Applied Music: Principal and Secondary Instruments VII**

These are continuations of MUS 332.2 and MUS 333.2 respectively.

### **MUS 404.2 Ensemble Studies VII**

This course is a continuation of MUS 334.2.

### **MUS 405.1 Seminar on Stress Area**

In this course, students conduct research and make seminar presentations on their areas of emphasis, under the guidance and supervision of a faculty.

### **MUS 406.1 Advanced Analytical Methods in Modern Music**

This course is aimed at equipping students with the requisite skills for analysing music through aural and literary tradition with standard contemporary tools. It involves the use of harmonic progression, rhythm, meter, motive and line in defining and articulating tonal and atonal structures. Special references are made to the analysis of the works of Tovey, Schenker and Allen Forte's principles of atonal music, as well as the principles of dodecaphony. This course will also include modern theoretical/analytical approaches.



### **MUS 407.1 Composition III**

Composition III introduces the full fugal devices and procedures. Composition students are expected to have a deep knowledge and practical relevance of the fugue: Subject – Answer, and the various styles of writing the Exposition, Development and Recapitulation sections. The students will be required to write the “Scholastic” Fugue as a demonstration of knowledge acquired.

### **MUS 408.1 Elementary Music Education and Special Needs**

This course focuses on the pedagogical approaches to music education in elementary/primary schools. This course looks at three levels/categories of children: the normal, the handicapped and the gifted. It focuses on approaches to the teaching and learning of music suitable for each of these categories of children in elementary school. This course provides learning experiences designed to deepen understanding of children and their intellectual and educational needs with emphasis on music education.

### **MUS 409.1 Ethics and Issues in Music Education in Nigeria**

This course x-rays the ethics (codes of conduct) and issues encountered in music education in Nigeria. Such issues include cultism, exam malpractice, religious intolerance, drug abuse, poor educational policy frameworks and special education needs. Through class lectures, group discussions and guided research, students are encouraged to proffer solutions to these issues. In addition, by proper understanding of the ethics in music pedagogy, students will be better prepared to pursue careers as music educators. This course will also enable the students to develop code of conduct in music education in Nigeria.

### **MUS 410.1 African Music: Transcription and Analysis**

This course introduces the students to methods of transcription and analysis of African music. In the context of this, the students are made aware of the processes/methods that are currently used in collecting African music (including western techniques). Furthermore, the students are challenged to devise ways of transcribing and notating not only the textual but also the sonic components of African music. As part of the course, the students will be involved in the collection, transcription and analysis of their own indigenous music or the music of any other indigenous African culture of their choice.

### **MUS 411.1 Field Research in African Music Culture**

This course exposes students to the investigative strategies and methods of finding the roots and basis of African musical practices. It investigates the music cultures of the different ethnic groups, as well as the use of special musical instruments in specific ceremonies and events in Africa.

### **MUS 412.1 Ethics, Publishing, Copyright and Royalty**

This course focuses on the ethics in the arts industries and entertainment law. It is intended to equip the students with the legal knowledge that would better prepare them for professional music practice. Topics to be examined include the roles of an author and a publisher, copyright and royalty, as well as the signing of the binding documents. The role of the media is also imperative.

### **MUS 413.1 Radio/TV Production**

**Pre-requisites: MUS 314.1, MUS 316.1, MUS 340.2 and MUS 353.2**

This course focuses on the peculiarities of music production for the radio and television media. Students will be exposed to the different equipment and processes used in radio/tv studios. The course involves visits to selected radio and television stations.

### **MUS 414.1 Professional Ethics in Music Therapy Practice**

This course examines the international professional ethics in Music Therapy practice. It reviews the code of conduct of the American Music Therapy Association (AMTA), the Canadian Association of Music Therapists (CAMT) and others. It also explores and designs ethics/code of conduct for music therapists in Nigeria. Individual students will be required to set up their personal professional ethics to govern their private practices.

### **MUS 415.1 Technology for Music Therapists**

This course investigates and identifies technological instruments used in the practice of Music Therapy. It also examines the impact of these instruments on the users. Technological tools to be considered include sound beams, the computer, musical instruments, microphones, sound and image sensors etc.

### **MUS 416.1 Music Studio Design and Maintenance**

**Pre-requisites:** MUS 316.1, MUS 340.2, MUS 353.2

This course introduces the students to the design, troubleshooting and maintenance concepts used in music studios. It explores procedures necessary in the use of sophisticated audio equipment in digital music studios. As part of the course, students are introduced to electronic circuits and modules to enable them have a better knowledge of the workings of various electronic audio modules and systems used in music studios.

### **MUS 417.2 Design and Development of Musical Instruments**

**Pre-requisites:** MUS 317.1 and MUS 355.2

This course exposes students to structured design methodology with emphasis on musical instruments. Employing Computer Aided Design (CAD) tools, students embark on guided designs, as well as development of musical instruments. Students are exposed to innovative and conceptual ideas.

### **MUS 418.1 Musical Instrument Construction Practicum I**

**Pre-requisites:** MUS 317.1, MUS 318.1 and MUS 355.2

In this progressive course, the students are required to construct one African and one Western musical instrument at this level of study. The students are exposed to group dynamics and team work.

### **MUS 419.1 Advanced Conducting Techniques I**

This course focuses on ensemble training and management techniques. It also involves in-depth rehearsal techniques and research with the view to solving the challenges of contemporary vocal and instrumental ensembles. As part of this course, programmes and repertoire of choral/instrumental groups will be reviewed.

### **MUS 420.1 Conducting Practicum**

Conducting practicum, as the name implies, is a course that exposes the practical components of conducting. It enables the students to gain practical experience in conducting. Areas of involvement include setting up of ensembles and giving concerts. Each student will be involved in a minimum of 2 (two) concerts under the guidance of a supervisor.

### **MUS 421.1 Performance Practical Techniques: Interpretation and Selection**

This course showcases different styles and performance practical techniques to the students. It introduces students to the techniques of repertoire interpretation and selection for different performances.

### **MUS 422.1 Accompanying Techniques: Keyboard/Piano**

This course exposes students to the principles and techniques of accompaniment using the piano/keyboard. Class discussions and practical demonstrations focus on the role of the accompanist, sitting position and posture, finger positioning, and balance between primary performers and accompanist.

### **MUS 423.1 Christian Hymnody**

Christian Hymnody is a survey on the development, and impact of Western hymn on Christian congregational music especially in Africa. It is intended to empower students to develop an appreciation of the hymn as a theological, poetic and musical form. The development of skills in the use of hymns in Christian liturgies and encourage indigenous language hymnody to improve congregational music in worship.

### **MUS 424.1 Philosophy and Aesthetics of Church Music**

This course is an interpretative and critical study of church music and its conceptual frame work. Paying attention to biblical concepts that have influenced the practice and aesthetics of church music in liturgical, non-liturgical, Pentecostal, and African indigenous churches, divergent opinions among denominations on music and aesthetics will be discussed in line with biblical understanding in contemporary times.

### **GES 400.1 Entrepreneurship Project**

#### **Pre-requisites: GES 300.1**

This General Studies (GES) course builds on knowledge and skills acquired in Fundamentals of Entrepreneurship (GES 300.1). In this course, students work in teams to develop practical solution to entrepreneurial problems. Students are encouraged to develop business ideas that are well suited to Small and Medium scale Enterprises (SMEs).

### **MUS 432.2 and MUS 433.2 Applied Music: Principal and Secondary Instruments VIII**

These courses are continuations of MUS 402.1 and MUS 403.1 respectively. They are the final courses in the progressive series of Applied Music courses. At the end of these two courses, the students are expected to have developed a high level of mastery of their chosen instruments.

### **MUS 434.2 Ensemble Studies VIII**

As a continuation of MUS 404.1, this is the final course in the series of Ensemble studies courses. At the end of this course, the students are expected to have developed a high level of knowledge and skills on the performance practices of the particular ensembles of their studies.

### **MUS 435.2 Philosophy of Music: Criticism and Musical Scholarship**

This course focuses on the philosophy of Music education with emphasis on classical and contemporary aesthetic theories and their application in Music. It examines the ideas of renowned philosophers and reviews major philosophical periods of Nigerian and African concepts of music education.

### **MUS 436.2 Final Year Project/Thesis**

MUS 436.2 involves the projects of the final year students. Accordingly, students are expected to mount projects reflective of the research and practical components of their areas of specialization. In performance areas, for instance, students are expected to engage as principle performers in concerts as well as submit written components of their projects. Supervisors will provide leadership as appropriate.

### **MUS 437.2 Contemporary Theory in Composition**

This course is designed to educate the students in contemporary compositional theories. The areas covered included pandiatonicism, palindrome, linear construction and rhythm, bi-tonality, poly-tonality, ostinato, clusters, chord mutation and chordal projection, synthetic scale, symmetrical scales, arch form, matrix and row techniques, and so on. At the end of the course, students will be aware of the current trends in composition.

**MUS 438.2 Composition IV**

Composition IV exposes the students to areas of special interest as may be directed by the instructor. One of the requirements is a large scale compositional structure such as sonata, sonata-allegro, string quartet/quintet, advanced fugue and counterpoint or any other area(s) as may be determined by the instructor.

**MUS 439.2 Media and Technological Tools in Music Education**

This course introduces the students to the various media and technological tools used in the teaching and learning of music. Class discussions focus on the impacts and potentials of media and technological tools on music education. These tools include the internet, e-mail, worldwide web (www), audio-visual aids, fax machine, programmable mobile devices and the personal computer (PC). The correct methodology for employing these tools and media is considered.

**MUS 440.2 Administration and Supervision in Music Education**

This course exposes students to principles and techniques of optimized management, guidance and control of music resources, teaching and learning processes towards achieving the educational goal. Areas of focus include staffing, equipment, supervision and evaluation of music instruction, students and teachers.

**MUS 441.2 Contemporary Theory in African Music**

Contemporary Theory in African Music deals with, the theoretical framework and perspective under which African music is, or can be placed. The areas include the theories of scale, rhythmic construction, sonic combination to form melody and harmony, and their various progressions, and the theory of African performance.

**MUS 442.2 Sociology of African Music**

Sociology of African Music is the scientific study of music in the African society with reference to social institutions and relationships. It explores the structure, interactions, and collective behaviour of the members of the African society with reference to music. At the end of this course, students are able to have a deep understanding of the sociological relevance and implications of African music, and its contributions to sustainable development.

### **MUS 443.2 Contemporary Music Production: Contract and Negotiation**

This course enlightens the students on contracts and their implications to music and the arts. The different types of contract and their peculiarities, as well as the various stages of contracts (from negotiation to completion) are studied. The course also deals with negotiation skills and techniques.

### **MUS 444.2 Audio Post-Production and Final Cut**

#### **Pre-requisite: MUS 314.1**

From the final mix to packaging, this course explores the processes of audio post-production. It emphasizes commercially viable music production. At the end of the course, the students are better equipped to work in the music production industry.

### **MUS 445.2 Theories, Techniques and Counselling in Group Dynamics in Music Therapy**

This course deals with the theories, techniques and counselling in group dynamics. It explores the challenges and prospects in group counselling. The process of planning and selection of materials, as well as the right amount of time to administer therapeutic interventions is considered. Also considered are the effects of socio-cultural relativism, exposure and personal qualms on therapeutic interventions and delivery in Music Therapy.

### **MUS 446.2 Developing Music Therapy in Nigeria**

This course focuses on developing Music Therapy in Nigeria, in principle and practice. It aims at developing guidelines towards setting up professional body, and standards to govern the practice of Music Therapy in Nigeria.

### **MUS 447.2 Sound Reinforcement/Enhancement System Optimization**

#### **Pre-requisite: MUS 316.1**

This course focuses on the optimization of sound reinforcement/enhancement system design and implementation. Acoustic problems encountered in concert halls and other venues will be discussed as well as recording and reproduction of surround sound. Students will have the opportunity, and are required, to apply knowledge gained in class discussions by participating in sound reinforcement during rehearsals and departmental performances.

### **MUS 448.2 Electronic Musical Equipment Maintenance Techniques**

**Pre-requisites: MUS 237.2, MUS 318.1, and MUS 356.2**

This course introduces students to basic electronic components and circuit theory. Troubleshooting and maintenance techniques and procedures for electronic musical equipment will be explored. The course involves practical work on electronic system maintenance.

### **MUS 449.2 Musical Instrument Construction Practicum II**

**Pre-requisites: MUS 317.1, MUS 318.1 and MUS 355.2**

This is a continuation of Musical Instrument Construction Practicum I (MUS 418.1). In this course, students complete the projects commenced in the previous course. At the end of the course, the students are expected to present written reports based on their musical instrument construction experiences.

### **MUS 450.2 Advanced Performance Practical Techniques**

This course is designed to present the advanced practical techniques in performance to the final year students. It covers such areas as stage presence and comportment, projection, audience-performer connectivity and programming sensitivity. At the end of the course, the student is expected to demonstrate advanced performance mode reflective of his/her area of specialization. Further the course equips the student with the skills necessary skills to face his/her professional career.

### **MUS 451.2 Advanced Conducting Techniques II**

Advanced Conducting Techniques II focuses on advanced score study and analysis of current repertoires, as well as the masterworks repertoires of the major periods. At the end of this course, conducting students are expected to demonstrate an in-depth knowledge and competency in the structures, forms and harmony of the major choral/instrumental works to ensure good interpretation of these works in performance.

### **MUS 452.2 Vocal/Instrumental Techniques III**

As a progressive course, Vocal/Instrumental Techniques III exposes the students to the advanced level of sound production and management. The human and other instrumental tessitura will be



explored. This course also introduce a pedagogical methodology in vocal/instrumental sound production.

### **MUS 453.2 New Hymns and Tunes**

In this course, students review and analyse textual and theological themes in recent hymns and choruses. Special attention is given to new tunes to ascertain their usability and suitability in various liturgical traditions.

### **MUS 454.2 Contemporary Issues in Church Music**

Contemporary Issues in Church Music examines the practice of church music in contemporary society. The use of new and old music, contemporary and classical hymn styles, traditional church instruments (such as organ), other instrumental ensembles (such as Stage, Wind and Jazz bands), and introduction and use of multimedia (such as lightings, dances and music drama) in worship are discussed. Emphasis will be on the appropriate use of these music genres and multimedia in line with historical and biblical basis of the church. In addition, issues related to indigenization and enculturation of church music will be studied as well as the perception, activities, and participation of the youth.

## **STAFF STRENGTH**

### **TEACHING STAFF**

<b>NAMES</b>	<b>QUALIFICATIONS</b>	<b>DESIGNATION</b>	<b>AREAS OF SPECIALIZATION</b>
ONYEE N. NWANKPA	B.A (Nig.), M.A (Lag.), M.MUS., Ph.D. (Calgary), D.MUS, DIP.MUS.ED., GDFA, SOCAN	PROFESSOR	Composition and Theory, Conducting, Music Therapy, Contemporary Music.
ACHINIVU K. ACHINIVU	B.A (Nig.), M.A. (TUBerlin), Ph.D. (FUBerlin), DIP.TH.	OCCUPANT, IKOLI HARCOURT WHYTE	Comparative/Ethnomusicology, Systematic Musicology, Theory, Church Music, Choral

		CHAIR IN CHORAL MUSIC/PART- TIME LECTURER	Conducting.
ADEOLUWA A. OKUNADE	DIP.MUS.ED., B.A. (Nig.), M.Ed. (LASU), M.A. (Ife), Ph.D. (Ibadan)	SENIOR LECTURER	Ethnomusicology, Educational Management.
ISAAC O. IBUDE (REV.)	B.Sc. (Benin), BCM, MCM (NBTS), MA (Ibadan), P.G.D.E. (Calabar), Ph.D (Ibadan)	LECTURER I	Church Music, Ethnomusicology
CHIDI S. ADIELE	DIP. MUS. ED., B.A. (Nig.), M.A.(Awka), Ph.D (Awka)	LECTURER II	Ethnomusicology
DAVID BOLAJI	N.C.E. (Oyo), B.A, M.A. (Abraka), Ph.D (in view)	LECTURER II	Composition, Piano
EYITUOYO G. ESIMAGBELE.	DIP. MUS. EDU, B.A. (Nig.) M.A. (Lag.) Ph.D (in view)	LECTURER II	Theory and Composition
RITA E. MODEME	B.A.Ed (Nig.), M.A. (Nig.) Ph.D (in view)	LECTURER II	Methodology in Music Education (Theory), Research in Music, Management/Supervisi on in Music Education.
RITA A. SUNDAY- KANU	B.A. (Nig.), M.A. (Lincoln) Ph.D (in view)	LECTURER II	Ethnomusicology, Music Media.
PRECIOUS A. OMUKU.	B.ED (Ibadan), M.A. Ph.D (in view)	ASSISTANT LECTURER	Performance (Voice)
JAMES E. AMAEGBE	B.ED MUS. (Ibadan), M.A. Ph.D (in view)	ASSISTANT LECTURER	Music Education, Music Technology, Guitar

ALFRED G. ALBERT	B.ED (Ibadan), M.A. Ph.D (in view)	ASSISTANT LECTURERE	Theory and Composition, Piano
DORIS OFILI	B.ED (Ibadan), M.A. Ph.D (in view)	ASSISTANT LECTURER	Voice Pedagogy
PETER AMOYEDO	N.C.E (Okene), B.A. (Nig.) M.A. (in view)	GRADUATE ASSISTANT	Performance (Woodwind)
NTUREM MASAIKEK	B.ED (Ibadan) M.A. (in view)	GRADUATE ASSISTANT	Performance (Voice)
JEREMIAH S. ABU	B.ED (Ibadan) M.A. (in view)	GRADUATE ASSISTANT	Theory and Composition, Woodwind
SAMUEL C. NNODIM	DIP.MUS. ED., B.A. (Nig.) M.A.( Nsuka)	GRADUATE ASSISTANT	Woodwind, Piano
MAUREEN JOHN	B.SC (Rivers) PGD (in view)	GRADUATE ASSISTANT	Music Business and Management

#### NON-TEACHING STAFF

NAMES	QUALIFICATION WITH SCHOOLS	DESIGNATION	AREAS OF SPECIALIZATION
PETER O. JORBEDOM	O.N.D (Bori), B.Sc. (PH)	ADMINISTRATIV E OFFICER	Public Administration, Secretarial Administration
CHINNA MARGARET	B.A (PH)	ADMINISTRATIV E OFFICER	Administration
NKIRUKA OPIAH	B.Sc.Ed. (PH)	ADMINISTRATIV E ASSISTANT	Administration
ANYALEBECHI ANUM	B.Ed. (I.A.U.E, PH)	CONFIDENTIAL SECRETARY 1	Secretarial Administration

ANTHONY U. OKORO	B.ENG. (P.H.), CCNA	ENGINEER II	Sound Engineering, Musical Instrument Technology, Electrical/Electronics Engineering, Information Technology
HELEN OBENEME	S.S.C.E.	STUDIO ATTENDANT	Studio Attendant
GRACE A. MAGNUS	S.S.C.E.	STUDIO ATTENDANT	Studio Attendant
CHIMENUM J. OWHOR	S.S.C.E.	RECEPTIONIST	Receptionist
GLORY N. IZAGAH	S.S.C.E.	RECEPTIONIST	Receptionist
KRISTEN M. OKOJAJA	S.S.C.E.	WARDROBE MISTRESS	Costume management
FAITH M. JAMES	S.S.C.E.	WARDROBE MISTRESS	Costume management
EUNICE NWAEJEHIA	F.S.L.C.	CARETAKER	Office cleaning