

UNIVERSITY OF PORT HARCOURT

FACULTY OF HUMANITIES

DEPARTMENT OF MUSIC

*STUDENTS' HANDBOOK*

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## **NATIONAL ANTHEM**

Arise, O Compatriots! Nigeria's call obey  
To serve our fatherland  
With love and strength and faith  
The labour of our heroes past  
Shall never be in vain  
To serve with heart and might  
One nation bound in freedom, peace and unity.

O God of creation, direct our noble course  
Guide of leaders right  
Help our youth the truth to know  
In love and honesty to grow  
And living just and true  
Great lofty heights attain  
To build a nation where peace and justice shall reign

## **UNIVERSITY OF PORT HARCOURT ANTHEM**

On the green lowlands and swampy plains  
Of the New Calabar River stands  
The University of Port Harcourt  
A citadel of learning and excellent education  
A home of academic enthusiasts  
Searching, searching for knowledge and wisdom  
Enlightenment and self-reliance, our mission  
Our hope in the future is rooted in God alone  
The visions of our fathers, shining in the stars  
Opportunity unlimited and equal  
Our progenies citizens of the universe  
From far and near the pride of Uniport echoes  
Unique, Unique, Unique Uniport (4 times)

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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. On December 8, 2008, 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 on February 3, 2010. The department started its students' intake with the Certificate Programme during the 2010/2011 academic year.

## **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, provides 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 corps 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.
- 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
- Music/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 artistes 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 from 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 Africa, 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 as 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 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 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

<b>Description</b>	<b>First Semester</b>	<b>Second Semester</b>	<b>Total</b>
<b>Number of courses</b>	<b>5</b>	<b>6</b>	<b>11</b>
<b>Number of credit hours</b>	<b>14</b>	<b>16</b>	<b>30</b>

## 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 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.

#### **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 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 Bachelor of Arts degree programme is intended to produce the following categories of music professionals: Composers, Musicologists, Music Therapists, Music Conductors and Directors, Music Educators, Music/Arts Business Administrators and Events Managers, Musical Instrument 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. Two of the five credit passes must be in English Language and Mathematics. Students seeking admission into the Department of Music are expected to possess some aptitude for Music. Graduates of the Certificate in 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

### **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, 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. However, a student may be allowed additional two academic years to complete the programme.

The course load for a full-time student is 15 to 24 credit units per semester. To take a course, a student must meet the prescribed pre-requisite and concurrent requirements, except he/she obtains a waiver from the departmental board.

Students shall undergo internship (industrial attachment) during the long vacations of their second and third years. The internship placement should cover the specific students' areas of concentration.

### **2.3.5 REGISTRATION OF COURSES**

Every student is required to register for all courses he/she is to be take each session within the time stipulated by the university (usually at the beginning of the session). Any course registration completed outside the stipulated period will be null and void. Students shall not be allowed to attend classes or sit for examinations in a course for which they have not duly registered. Any attempt to do so without appropriate clearance shall be deemed fraudulent and disciplinary action will be taken against culprits.

### **2.3.6 AUDITING OF COURSES**

A student may register and attend a course outside his prescribed programme of study with the joint permission of the Heads of the Department of Music and the department offering the course in question. The course shall be recorded in the student's transcript only if he/she has registered for it and taken the prescribed examination(s) with the permission of the Head, Department of Music, and the Dean, Faculty of Humanities. However, the course shall not be taken into account in computing the student's Cumulative Grade Point Average (CGPA).

### **2.3.7 GRADING SYSTEM AND COMPUTATION OF GRADE POINT AVERAGES**

Course credits vary according to the contact hours assigned to the course each week of the semester, as well as the work load imposed on the students by the course.

The grades and corresponding grade points for the different levels of passes are as follows:

<b>Score</b>	<b>Grade</b>	<b>Grade Points</b>
<b>70% - 100%</b>	<b>A</b>	<b>5</b>
<b>60% - 69%</b>	<b>B</b>	<b>4</b>
<b>50% - 59%</b>	<b>C</b>	<b>3</b>
<b>45% - 49%</b>	<b>D</b>	<b>2</b>
<b>40% - 44%</b>	<b>E</b>	<b>1.5</b>
<b>Below 40%</b>	<b>F</b>	<b>0</b>

The Grade Point Average (GPA) for a semester/session is computed by multiplying the credit unit of each course with the corresponding grade point, and dividing the total for the period by the total credit units registered by the student for that period.

Cumulative Grade Point Average (CGPA) is derived as the Grade Point Average for all duly registered and approved courses for which the student has taken examinations in his/her current programme of study, with the exception of audited courses. Where a student has registered more than the allowed number of free elective courses, only grades obtained in the allowed number of elective courses chosen in the order of registration will be used in computing his/her CGPA. The other elective courses will be treated as audited courses.

Where a student transfers into the Department of Music from another department, only the grades obtained in the courses covered in the Bachelors Degree programme of the Department of Music will be used to compute his/her CGPA. Other courses that were completed before the transfer will be treated as audited.

### **2.3.8 EXAMINATION REGULATIONS**

In line with the regulations of the University of Port Harcourt:

- i. Every course of instruction shall be continuously assessed, and examined at the end of the semester in which it is given.
- ii. To qualify to sit for examination in any particular course, a student must have attended at least 70% of the classes and other instructions for the course.
- iii. A range of 30% to 60% shall be adopted for continuous assessment weighting depending on the work input expected from the students in the particular course. Continuous assessment shall be by means of term papers, tests (formal and informal), assessment in



- workshop/laboratory/studio/field/clinic/exhibitions, assignments, performances, and so on, as may be applicable.
- iv. Every course examination (i.e. question papers and grading) shall be moderated by at least one examiner. Moderation of course examinations shall be limited to the end of semester examinations.
  - v. Examination results shall, on approval by the Departmental Board be presented to the Faculty Board for approval. Subsequently, they shall be presented to the Senate for final approval.
  - vi. The Registrar shall, after approval by the Senate, take custody of the results and notify the students and their sponsors.

### **2.3.9 EXAMINATION MALPRACTICE AND FORGERY**

Any student found guilty of examination malpractice or forging of certificates, transcripts or other official document(s) shall be expelled from the University.

Examination malpractice is any form of cheating, which directly or indirectly falsifies the ability of the student, including cheating within an examination hall, cheating outside an examination hall, and any involvement in an illegal examinations related offence. Forms of cheating include the following.

- A. Cheating Within and Examination Hall
  - (i) Copying from another or exchange of question/answer sheets
  - (ii) Bringing in prepared answers, copying from textbooks, notebooks, laboratory specimens or any other instructional aid smuggled into the examination hall.
  - (iii) Collaboration with invigilator(s) or lecturer(s) in which the invigilator/lecturer provides written/oral answer to a student in the examination hall.
  - (iv) Oral/written communication between and/or amongst students during an examination.
  - (v) Receiving information whether oral or written from person(s) outside the examination hall.
  - (vi) Refusal to stop writing at the end, within half a minute, of an examination.
  - (vii) Impersonation.
  - (viii) Illegal removal of answer scripts or any other examination material from the examination hall, including non-submission of answer scripts at the end of an examination.
  
- B. Cheating Outside an Examination Hall
  - (i) Plagiarism
  - (ii) Copying laboratory or field work reports, or term paper of others.
  - (iii) Obtaining set of questions or answers beforehand.
  - (iv) Illegal modification of students answer script(s), mark sheet(s) or score card(s).
  - (v) Substituting original answer script with a new prepared one after examination.
  - (vi) Writing of projects, laboratory/field report or term paper on behalf of a student by a staff or another student.
  - (vii) Soliciting for help after an examination.
  - (viii) Breaking into a staff or departmental office to obtain question papers, answer scripts or mark sheets.
  - (ix) Refusal to co-operate with departmental, faculty or university panel/committee in the investigation of alleged examination malpractice.
  
- C. Related Offences
  - (i) Manipulation of course registration forms in order to sit in for an examination for which a student is not qualified.
  - (ii) Sitting for an examination for which a student is not qualified.
  - (iii) Colluding with a medical officer in order to obtain an excuse duty/medical certificate on grounds of feigned illness.

- (iv) Producing a fake medical certificate.
- (v) Assault and/or intimidation of an invigilator within or outside an examination hall.
- (vi) Attempt to destroy and/or destruction of evidence of examination malpractice.
- (vii) Intimidation/threats or extortion of money or sexual or other favour(s) from student by staff, or offer of money or sexual or other favours by student to staff, in exchange for grades.

### **2.3.10 PROCEDURE FOR THE REVIEW OF EXAMINATION SCRIPTS**

Students shall be entitled to see their marked examination scripts if they so desire, provided appropriate steps are taken to safeguard scripts.

Any student who is aggrieved about the grading of a course examination may petition the Head of Department through his/her staff advisor. The Head of Department shall refer the petition to the Dean of the Faculty who shall cause the script(s) to be re-assessed and the score(s) presented to the Faculty Board for determination.

A student applying for a review of answer script shall be required to pay a course examination fee to the University Bursary. If the petition is upheld, the fee so paid shall be refunded to the student within 30 days from the release of the result.

### **2.3.11 QUALIFICATION FOR CONTINUATION**

Any student whose academic performance falls below the accepted level of a 1.50 CGPA at the end of a particular year of study shall undergo a probation period of one academic session. Within this period, the student is expected to improve his CGPA to a value higher than the 1.50 minimum. A student whose CGPA is below 1.50 at the end of a particular probation period shall be required to withdraw from the programme. He/she may be given the opportunity to transfer to some other programme within the University. Similarly, a student who after the maximum allowed period of 6 academic years has not obtained a degree shall be asked to withdraw from the programme.

Subject to conditions of probation and withdrawal, a student may be allowed to repeat failed course unit(s) at the next available opportunity, provided the total number of credit units carried during the semester does not exceed 24. Grade points earned at all attempts shall count towards CGPA.

### **2.3.12 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 136 credit units (based on chosen area of specialization) with a CGPA of at least 1.50.

### **2.3.13 MUST-PASS COURSES**

The following categories of courses **must** be passed by a student before graduation, and cannot be waived.

- (a) Applied Music: Principal and Secondary Instruments
- (b) Ensemble Studies
- (c) GES Courses
- (d) Community Service
- (e) Internship
- (f) Theory of Music
- (g) Final Year Project

## 2.3.14 LIST OF COURSES FOR B.A. DEGREE PROGRAMME MUSIC

### FIRST YEAR

<u><i>First Semester</i></u>		
<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	1
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>21</b>

<u><i>Second Semester</i></u>		
<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 131.2	Elementary Theory of Music	2
MUS. 132.2	Applied Music: Principal Instrument II	1
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	1
LCS. 102.2	Introduction to Phonetics & Phonology	3
EST. 120.2	Introduction to the Study of Literature	3
GES. 100.2	Communication Skills in English	3
GES. 102.2	Introduction to Logic & Philosophy	2
<b>TOTAL</b>		<b>18</b>

### SECOND YEAR

<u><i>First Semester</i></u>		
<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	1
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	1
MUS. 208.1	African Music and Culture	1
MUS. 209.1	Introduction to Music/Arts Business Administration	1
MUS. 210.1	Foundations of Music Education	1
<b>TOTAL</b>		<b>15</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	1
MUS. 232.2	Applied Music: Principal Instrument IV	1
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	1
MUS. 240.2	Introduction to Music Therapy	1
MUS. 241.2	Community Music Programme Studies	1
FHM. 2C2.2	Community Service	1
<b>TOTAL</b>		<b>16</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	1
GES. 300.1	Fundamentals of Entrepreneurship	2
<b>PLUS 2 (two) courses from specialization option</b>		<b>4</b>
<b>TOTAL</b>		<b>17</b>

## **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

### **Music/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	Musical Instrument 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 Ensembles: Performance Practices	2

### **Church Music**

MUS. 320.1	Choral Conducting Techniques	2
MUS. 323.1	History of Church Music in Nigeria	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	1
MUS. 336.2	Research Methodology	2
MUS. 337.2	African American Music	1
MUS. 338.2	Internship	2

**PLUS 3 (three) courses from specialization option** **6**

**TOTAL** **17**

### **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

#### **Music/Arts 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. 361.2	Music in Worship and Evangelism	2
MUS. 362.2	Church Music Performance Practices in Nigeria	2

**FOURTH YEAR****First Semester**

<u>Course No.</u>	<u>Title</u>	<u>Unit</u>
MUS. 400.1	Music of World Cultures, Transcription and Analysis	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

**PLUS 2 (two) courses from specialization option 4**

**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 and 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

### **Music/Arts Business Administration and Events Management**

MUS. 412.1	Ethics, Publishing, Copyright and Royalty	2
MUS. 413.1	Music in 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	Music in 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 and Hymnology	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	1
MUS. 436.2	Final Year Project/Thesis	6
<b>PLUS 2 (two) courses from specialization option</b>		<b>4</b>
<b>TOTAL</b>		<b>16</b>

### **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

#### **Music/Arts 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**

Level	Description	1st Semester	2nd Semester	Total
<b>Year 1</b>	<b>No of courses for semester</b>	<b>10</b>	<b>9</b>	<b>19</b>
	<b>No of courses to be taken by students</b>	<b>10</b>	<b>9</b>	<b>19</b>
	<b>Credit units to be taken by students</b>	<b>21</b>	<b>18</b>	<b>39</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>15</b>	<b>16</b>	<b>31</b>
<b>Year 3</b>	<b>No of courses for semester</b>	<b>24</b>	<b>30</b>	<b>54</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>17</b>	<b>17</b>	<b>34</b>
<b>Year 4</b>	<b>No of courses for semester</b>	<b>26</b>	<b>23</b>	<b>49</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>16</b>	<b>32</b>
<b>TOTAL NUMBER OF AVAILABLE COURSES IN B.A. PROGRAMME</b>				<b>148</b>
<b>MINIMUM NUMBER OF COURSES REQUIRED FOR GRADUATION</b>				<b>79</b>
<b>MINIMUM CREDIT UNITS REQUIRED FOR GRADUATION</b>				<b>136</b>

### **2.3.15 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 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 100.2 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, with particular focus on the different kinds and styles of Nigerian music in relation to the multitude of ethnic groups in Nigeria. 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 Music/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 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 fields, 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.

### **FHM 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, the maintenance 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 Practices in Music and Arts Industries**

Principles and Practices 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 audio sampling and digitization, electronic audio storage/transmission media and formats, MIDI and its applications, analogue/digital audio processing and effects, 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 Musical Instrument 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 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.

### **MUS 323.1 History of Church Music in Nigeria**

The course is a survey of the historical developments in Christian liturgies in Nigeria, with focus on their various musical forms. It discusses the introduction of hymns and anthems by missionaries from different Christian denominations, with the establishment of their churches in Nigeria, as well as the schism in the mission churches prompted by cultural nationalism in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. This resulted in the formation of indigenous (African) churches, and the introduction of new styles of music in worship and other Christian religious activities. The origin and historical development of music in the Pentecostal churches of Nigeria are also discussed.

### **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 of 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 the 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 music 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 with 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 their 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 integration management, scope management, personnel management, cost management, procurement management, risk management, quality management, communications management and time management, in the planning and execution of music and other arts events.

### **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 of music for interactive platforms 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 Practices**

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 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 to 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 World Cultures, Transcription and Analysis**

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 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. It looks at three levels/categories of children: the normal, the handicapped and the gifted, with focus on approaches to the teaching and learning of music suitable for each of these categories of children in elementary school. Furthermore, it 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 Music in 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 and Hymnology**

Christian Hymnody and Hymnology is a survey on the development, and impact of Western

hymns 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. It provides for the development of skills in the use of hymns in Christian liturgies, and encourages 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 framework, 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 solutions 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 principal 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 track selection, pre-mixing and mastering to packaging, marketing and promotion, 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 introduces 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 lighting, 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 inculturation of church music will be studied, as well as the perception, activities, and participation of the youth.

# STAFF STRENGTH

## A. TEACHING STAFF

NAMES	QUALIFICATIONS	DESIGNATION	AREAS OF SPECIALIZATION
Onyee N. Nwankpa	B.A. (Nig.), M.A. (Lag.), M.Mus., Ph.D. (Calgary), D. Mus., Dip. Mus. Ed., GDFa, SOCAN, IAMM	Professor	Composition and Theory, Conducting, Music Therapy, Contemporary Music.
Meki Nzewi	B.A. (Nig.), Ph.D. (Belfast)	Professor	African Music, Theory and Practice
Femi O. Shaka	B.A. (Benin), M.A. (Ibadan, Ph.D. (Warwick)	Professor	Music and Film
Achinivu K. Achinivu	B.A. (Nig.), M.A. (TU Berlin), Ph.D. (FU Berlin), Dip.TH.	Part-time Senior Lecturer and Professorial Chair Occupant, Ikoli Harcourt Whyte Chair in Choral Music	Comparative Musicology/ Ethnomusicology/Systematic Musicology, Theory, Church Music, Choral Conducting
Ndubuisi Nnamani	B.A., M.A. (Nig.), M.A. (Ibadan), Ph.D. (Alberta), Dip. Mus. Ed.	Professor	Theory of Music, Composition
AdeOluwa A. Okunade	B.A. (Nig.), M.Ed. (LASU), M.A. (Ife), Ph.D. (Ibadan), Dip. Mus. Ed.	Senior Lecturer	Ethnomusicology, Educational Management, Music education
Marie Agatha Ozah	N.C.E (COE, Uyo), B.A., B.M., Licentiate, M.A. (PIMS, Rome), D. Cert., Ph.D. (Pitt.), Dip. (CUA, Washington DC)	Senior Lecturer	Ethnomusicology, Church Music
Ngozi V. Okonkwo	B.A. (Nig.), M.A. (Awka), M.Ed. (Manchester), Ph.D. (Abraka), Dip. Mus. Ed.	Senior Lecturer	Music Education
Patience Oguoma	B.A., M.A. (Nig.), P.G.D.E (Owerri), M.A., Ph.D. (Awka)	Senior Lecturer	African Music
Isaac O. Ibude	B.Sc. (Benin), BCM, MCM (NBTS), M.A., Ph.D. (Ibadan), PGDE (Calabar)	Lecturer I	Church Music, Ethnomusicology
Chidi S. Adiele	B.A. (Nig.), M.A., Ph.D. (Awka), Dip. Mus. Ed.	Lecturer II	Ethnomusicology
David O. Bolaji	N.C.E (Oyo), B.A., M.A. (Abraka), Ph.D. (in view)	Lecturer II	Composition, Piano
Rita A. Sunday-Kanu	B.A. (Nig.), M.A. (Lincoln), M.A. (Awka), Ph.D. (in view)	Lecturer II	Ethnomusicology, Music Media and Culture
Precious A. Omuku	B.Ed. (Ibadan), M.A. (Awka), Ph.D. (in view)	Assistant Lecturer	Performance (Voice), Music Pedagogy
Peter Amoyedo	N.C.E. (Okene), B.A. (Nig.), M.A. (in view)	Graduate Assistant	Performance (Woodwind), Music Pedagogy

## B. TECHNICAL STAFF

<b>NAMES</b>	<b>QUALIFICATION WITH SCHOOLS</b>	<b>DESIGNATION</b>	<b>AREAS OF SPECIALIZATION</b>
Ime T. Obong	NCETech (Pol., Ibadan), B.A. (Nig.), ABRSM (Advanced Grade)	Senior Assistant Registrar	Orchestra and Wind Band
Anthony U. Okoro	B.Eng. (UPH), CCNA, DL, DS, DALF, MNSE/COREN (in view)	Engineer I	Sound Engineering, Music Instrument Technology, Electrical/Electronic Engineering, Information Technology, Project Management
Kachikwu Nwanze	B.Eng. (UPH)	Engineer II	Sound Engineering, Music Instrument Technology, Electrical/Electronic Engineering

## C. ADMINISTRATIVE NON-TEACHING STAFF

<b>NAMES</b>	<b>QUALIFICATION WITH SCHOOLS</b>	<b>DESIGNATION</b>
Margaret T. Chinna	B.A. (UPH)	Assistant Registrar
Priscillia I. Chukwuabaa	B.A. (UPH)	Higher Executive Officer
Roman J. Obene	N.D. (BYCAS), H.N.D (in view)	Confidential Secretary I
Glory N. Izagah	S.S.C.E., B.Sc. (in view)	Senior Receptionist
Jennifer C. Nene	S.S.C.E., B.Ed. (in view)	Senior Receptionist
Faith M. James	S.S.C.E, B.Ed. (in view)	Head Wardrobe Assistant
Helen A. Obeneme	S.S.C.E	Senior Arts Assistant
Grace F. Uja Fyeface	S.S.C.E	Senior Arts Assistant
Eunice Nwaelehia	F.S.L.C.	Caretaker
Abigail Wordu	F.S.L.C.	Messenger/Cleaner