

APPENDIX I

**UNDERGRADUATE MUSIC PROGRAMME – NUC APPROVED (AT
DEPARTMENT OF MUSIC, UNIVERSITY OF NIGERIA, NSUKKA)**

UNIVERSITY OF NIGERIA, NSUKKA
FACULTY OF ARTS, DEPARTMENT OF MUSIC
UNDERGRADUATE ACADEMIC PROGRAMME
DEPARTMENTAL INFORMATION

SESSION: 1990/91

The Department of Music provides comprehensive training in the theory and practice of both African and Classical European Music including the music of selected cultures of the world. The Department runs the following courses of study at present:

(i) 4-year B.A. Honours/Combined Honours degree programmes by entrance and audition; (ii) 3-year B.A. Honours degree programme by Direct Entry and Audition for those who already hold N.C.E. single major, O.N.D. in Music or Pass grade in Diploma in Music Education of the University of Nigeria, Nsukka, or equivalent qualifications acceptable to Senate; (iii) 2-year B.A. Honours degree programme by Direct Entry and Audition for those who already hold the N.C.E. double major Music or not less than Merit Pass of the Diploma in Music Education of the University of Nigeria, Nsukka or equivalent qualifications acceptable to Senate.

PHILOSOPHY, OBJECTIVES AND SCOPE

The above programmes are designed to produce skillful, versatile and experienced musicians, emphasis being placed on performance and competent musicianship. The theoretical and practical courses serve to explain and complement one another, thus preparing the graduates and diplomats to appreciate, analyse, practise and communicate African and world music as performance as well as literary art.

The last two years of the degree programmes introduce areas of professional specialization in Composition, Performance, Ethnomusicology, Music Education, and Music Instrument Technology according to skills and aptitudes in order to consolidate, extend and develop the basic knowledge and skills acquired in earlier year(s). Required ancillary/elective courses ensure an overall balance of the programmes.

ENTRY REQUIREMENTS:

The University of Nigeria minimum entry requirements in addition to:

- a. 5-credit level passes in the WASC/GCE O/L (including English Language and any science subject) at not more than two sittings;
- b. N.C.E. (single subject with a least a merit) or N.D. in Music or any other qualifications acceptable to Senate for the 3-year Direct Entry degree programme.
- c. Diploma in Music Education with at least a merit pass from a recognised University, N.C.E. (double major) with a least a merit pass or any other

qualifications acceptable to Senate for the 2-year Direct Entry degree programme.

All applicants, by whichever mode they seek admission, must satisfy the Department of Music of their basic musical aptitude and competence at a specially conducted departmental audition. This consists of written (theoretical), practical examinations. Candidates are recommended for admission only after they have successfully passed the audition, which normally holds in the last Thursday and Friday in August each year.

JOB OPPORTUNITIES

The above programmes of study prepare students for professional practice as music teachers in schools and colleges, broadcasters in media houses, researchers and producers in Research Centres, Museums, Arts Councils and Performing Arts Organisations, also as self-employed professionals in the areas of performances, artists' organizers, musical instrument manufacturers, etc. A good pass qualifies a graduate to pursue further studies in Music, which could lead to employment in specialized and tertiary institutions such as the Universities. The Department of Music provides avenue for a strong foundation in performance and musical theatre experiences.

4-YEAR STANDARD DEGREE PROGRAMME

First Semester

FIRST YEAR

COURSE NO.	COURSE TITLE	UNITS
<i>Major Courses</i>		
MUS 101	Music as an Art and Science	2
MUS 111	Rudiments of Music	1
MUS 121	Foundations of Musicianship I	1
MUS 123	Tonal Harmony	1
MUS 141	African Music: Music and Society I	2
MUS 161	Primary Instrument/Voice I	1
MUS 163	Performance Workshop– Western Ensembles I	1
MUS 165	Performance Workshop– African Ensembles I	1
<i>General Studies Courses</i>		
GS 101	Use of English I	2
GS 103	Social Science I	2
<i>Electives</i>		
ENGL 111	Introduction to Oral Literature OR	3
IGBO 101	Elementary Igbo I OR)	2
YORU 101	Elementary Yoruba I OR)	2
HAUS 101	Elementary Hausa I OR)	3/2
LING 141	Introduction to Linguistics I OR)	3
PHIL 101	Introduction to Philosophy I OR)	2
MC 102	History of the Nigerian Mass Media	2

Second Semester

Major Courses

MUS 122	Foundations of Musicianship II	1
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MUS 124 Tonal Harmony II	1
MUS 131 Survey of History of Western Music I	2
MUS 151 Basic Keyboard Studies	1
MUS 162 Primary Instrument/Voice II	1
MUS 164 Performance Workshop– Western Ensembles II	2
MUS 166 Performance Workshop– African Ensembles II	2
<i>General Studies Courses</i>	
GS 102 Use of English II	2
GS 104 Social Science II	2
Electives	
PHIL 102 Introduction to Philosophies 2 OR)	2
LING 142 Introduction to Linguistics II 3 OR)	2/3
IGBO 102 Elementary Igbo II 2 OR)	2
YORU 102 Elementary Yoruba II OR)	2
HAUS 102 Elementary Hausa II OR)	2
PHIL 102 Introduction to Philosophy	2
Total	16/17

SECOND YEAR

First Semester

Major Courses

MUS 221 Foundations of Musicianship III	1
MUS 223 Tonal Harmony III	2
MUS 241 African Music: Theoretical Studies I	2
MUS 243 African Music: Music and Society II	2
MUS 251 Basic Keyboard Studies II	1
MUS 261 Primary Instrument/Voice III	1
MUS 263 Performance Workshop– Western Ensembles III	2
MUS 265 Performance Workshop– African Ensembles III	2
<i>General Studies Courses</i>	
GS 105 Natural Science I	2
<i>Elective</i>	
IGBO 201 Intermediate Igbo I	2
YORU 201 Intermediate Yoruba I OR)	2
HAUS 201 Intermediate Hausa I OR)	2/3
DRA 102 Introduction to Drama and Theatre OR)	3
MC 261 Introduction to Film OR)	3
PHIL 131 Introduction to Logic and Clear Thought I	3
Total	17/18

Second Semester

Major Courses

MUS 222 Foundations of Musicianship IV	1
MUS 224 Tonal Harmony IV	1
MUS 231 Western Music before 1750	2
MUS 242 African Music: Theoretical Studies II	2
MUS 252 Basic Keyboard Studies III	1
MUS 262 Primary Instrument/Voice IV	1
MUS 264 Performance Workshop – Western Ensembles IV	2
MUS 266 Performance Workshop– African Ensembles IV	2

<i>General Studies Courses</i>	
GS 106 Natural Science II	2
<i>Electives</i>	
PHIL 132 Introduction to Logic and Clear Thought II OR)	2
IGBO 202 Intermediate Igbo II OR)	2
YORU 202 Intermediate Yoruba Igbo II OR)	2/3
HAUS 202 Intermediate Hausa II OR)	2
DRA 130 Basic Acting Skills)	3
Total	17/16

THIRD YEAR

First Semester

Major Courses

MUS 321 Tonal Counterpoint	2
MUS 322 Strict Counterpoint	1
MUS 331 Western Music after 1750	2
MUS 341 African Music: Theoretical Studies III	2
MUS 342 Afro-American Music	2
MUS 351 Elementary Keyboard Harmony	1
MUS 361 Primary Instrument/Voice V	2
MUS 363 Performance Workshop. – Western Ensembles V	2
MUS 365 Performance Workshop. – African Ensembles V	2
MUS 367 Secondary Instrument/Voice I	1
<i>Required Ancillary Course</i>	
CS 101 Introduction to Computer Science	2
Total	19

Second Semester

Major Courses

MUS 301 Introduction to Musical Instrument Technology	2
MUS 323 Composition	2
MUS 324 Conducting and Performance Management	2
MUS 325 Orchestration	1
MUS 343 Music of Other Cultures of the World	2
MUS 362 Primary Instrument/Voice VI	1
MUS 364 Performance Workshop – Western Ensembles IV	2
MUS 366 Performance Workshop– African Ensembles IV	2
MUS 368 Secondary Instrument/Voice II	1
MUS 391 Research Method and Preparatory Studies	1
<i>Required Ancillary Course</i>	
CS 304 Computer Applications	3
Total	19

FORTH YEAR

First Semester

Major Course

MUS 401 Acoustics of Music	2
MUS 422 Fugue	2
MUS 425 Analysis of Tonal Music	2
MUS 427 Analysis and Analytical Method for 20 th C. Music	2

MUS 451 Keyboard Harmony and Accompaniment	2
MUS 461 Primary Instrument/Voice VII	2
MUS 463 Performance Workshop – Western Ensembles VII	1
MUS 465 Performance Workshop – African Ensembles VII	1
MUS 467 Secondary Instrument/Voice III	1
MUS 470 Criticism and Musical Scholarship	3
Total	18

Second Semester

Major Courses

MUS 402 Music Technology	2
MUS 421 Modern Compositional Techniques	2
MUS 441 African Music: Historiography, Theoretical Issues and Contemporary Development	3
MUS 462 Primary Instrument/Voice VIII	2
MUS 464 Performance Workshop – Western Ensembles VIII	2
MUS 466 Performance Workshop – African Ensembles VIII	2
MUS 491 Project	4
MUS 468 Secondary Instrument/Voice IV	1
Total	18

3-YEAR DEGREE PROGRAMME

1ST YEAR 200 LEVEL OF 4 YEAR PROGRAMME

2ND YEAR 300 LEVEL OF 4 YEAR PROGRAMME

3RD YEAR 400 LEVEL OF 4 YEAR PROGRAMME

2-YEAR DEGREE PROGRAMME

1ST YEAR 300 LEVEL OF 4 YEAR PROGRAMME

2ND YEAR 200 LEVEL OF 4 YEAR PROGRAMME

COURSE DESCRIPTION

MUS 101 MUSIC AS AN ART AND SCIENCE

An inquiry into Music as a humanistic expression. The creative genius of man through the ages and in various races and cultures, employing the elemental tools of rhythm, melody, harmony and tone colour. A non-specialized inquiry into the scientific properties of musical sound (such as frequency and intensity) and their psychological counterparts (such as pitch and volume), and an elementary discussion of musical acoustics (2 units)

MUS 111 RUDIMENTS OF MUSIC

Beginning music theory, including notation of rhythms, scales, intervals, chords, and general rudiments. Study of musical terms and basic musical forms. (1 unit)

MUS 121 FOUNDATIONS OF MUSICIANSHIP I

Ear Training, including notation of rhythms, scales, intervals, and chords. Sight singing and rhythmic coordination of sight and sound. Melodic, harmonic and rhythmic dictation, including African tunes.

MUS 122 FOUNDATIONS OF MUSICIANSHIP II (Pre-requisite; MUS 121)
Further work in Ear Training, Sight Singing and Dictation (1 unit).

MUS 123 TONAL HARMONY I

Elementary diatonic harmony in 2, 3, and 4 parts employing a harmonic vocabulary up to and including the chords of the Dominant 7th.

MUS 124 TONAL HARMONY II

(Pre-requisites; MUS 123) Further work in Elementary diatonic harmony up to and including the Dominant 7th (1 unit).

MUS 131 SURVEY OF HISTORY OF WESTERN MUSIC

A general survey of the history and literature of Western Art Music based on the study of important musical forms, genres and works drawn from the principal historical periods. Recognition and identification of structural and stylistic features; principal areas of music history study: biography; history of music theory, paleography; historiography etc. and score reading.

MUS 141 AFRICAN MUSIC: MUSIC AND SOCIETY I

Classification (conventional and folk) and types of musical instruments. Communal regulation and organisation of music; roles and functions; external and internal influences; and performance techniques. Ownership of music and music groups (traditional and modern copy-right principles). Movement of Music Styles. Uses of music instruments (musical and extra –musical). Types of traditional ensembles. Musical roles and relationships of Instruments in ensembles. Music as applied, creative and performing arts (social, political, religious, mass communication and public health categories) (2 units)

MUS 151 BASIC KEYBOARD STUDIES I

Instruction in basic keyboard skills for beginners. Class piano lessons, with about 4 hours of individual, private practice per week required of each student. (1 unit)

MUS 161 PRIMARY INSTRUMENT/VOICE I

Individual lessons on an African master musical instrument or western classical instrument or voice with not less than one hour of private practice each day of the week required of the student. (Students are encouraged to provide their instruments of specialization.) (1 unit)

MUS 162 PRIMARY INSTRUMENT/VOICE II

Progressive development of skill on selected African or Western classical instrument or voice (1 unit)

MUS 163 PERFORMANCE WORKSHOP - WESTERN ENSEMBLES 1

Designed to practicalize theoretical knowledge gained in other Western music course, this course requires every student, irrespective of year of study to participate, every semester, in a workshop situation in practical musical performances. A student should belong to at least on of the following: a choral group, an opera group, a concert/stage/jazz/chamber band group. Every group is encouraged to have a mix of students from all the years of study. Emphasis

should be on creativity, leadership, productivity and cooperative enterprise by students under the motivation and supervision of staff. (1 unit)

MUS 164 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES II

Continued active participation in at least one department performing group or musical theatre as outlined in MUS. 163.

MUS 165 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES 1

Designed to practicalize theoretical knowledge gained in other African music courses, this course requires every student, irrespective of the year of study to participate, every semester, in a workshop situation, in practical musical performances. A student should belong to at least one of the following groups: Traditional Orchestra, /Dance Drama, Music-Dance-Mime, Traditional Dance or other African Music-derived ensembles. Every group is encouraged to have a mix of students from all the years of study. Emphasis should be on creativity, leadership, attendance, rehearsal discipline, productivity and cooperative enterprise by students under the motivation and supervision of staff (1 unit)

MUS 166 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES II

Continued active participation in African music performance group(s). (2 unit)

MUS 221 FOUNDATIONS OF MUSICIANSHIP III

Further Ear Training. Higher drills in the co-ordination of sight and sound. Sight singing and more difficult melodic, harmonic and rhythmic dictation (including African tunes) than in MUS 121.

MUS 222 FOUNDATIONS OF MUSICIANSHIP IV

Advanced work in ear training, sight singing and dictation. (1 unit)

MUS 223 TONAL HARMONY III

Practice in homophonic writing employing an increased harmonic vocabulary than in MUS 123/124, including 7th, 9th, 11th and 13th chords. Suspensions and modulations. (1 unit)

MUS 224 TONAL HARMONY IV

Advanced practice in homophonic writing. (1 unit)

MUS 231 WESTERN MUSIC BEFORE 1750

The study of the history and literature of Western music from the early Christian era to the late Baroque: major developments of form; style; musical language; and theory of Antiquity, Medieval, Renaissance; and Baroque periods. Structural and stylistic analysis of representative works. (2 units)

MUS 241 AFRICAN MUSIC: THEORETICAL STUDIES I

Analytical study of melodic and rhythmic types. Ensemble structures and part relationships in African music. Developmental devices in African music. Technical reproduction and writing of typical African melodic, melorhythmic and rhythmic patterns, metric organisation and scalar structures. (2 units)

MUS 242 AFRICAN MUSIC: THEORETICAL STUDIES II

African traditional harmonic concepts and practices. Presentational form. Factors of creativity, form and presentation. Cadential techniques. Aural analysis of traditional music types. Trends in contemporary African music compositions – traditional, religious, classical and pop. (2 units)

MUS 243 AFRICAN MUSIC: MUSIC AND SOCIETY II

A study of the historical, literary and aesthetic aspects of the music of specific Nigerian societies; similarities, differences and cross currents. Music areas, distribution of instruments and performance techniques. Inter-relationship of the arts in traditional music. Properties of Dance. Traditional dance, dance forms/styles and conceptual bases. The structure of a traditional festival. The modern music scene in Africa including popular musical practices. African music and the historical process. (2 units)

MUS 251 BASIC KEYBOARD STUDIES II

Further keyboard work, including the introduction of chord drills and harmonization of melodies using the material of MUS 121 – 124, in four voice harmony and free style accompaniment (1 unit).

MUS 252 BASIC KEYBOARD STUDIES III

More difficult keyboard work using materials of MUS 121 – 124.

MUS 261 PRIMARY INSTRUMENT/VOICE III

Progressive individual lesson on the instrument of specialization in MUS 161/162 with not less than 2 hours of private practice each day of the week required of the student. (1 unit)

MUS 262 PRIMARY INSTRUMENT/VOICE IV

(Pre-requisite; MUS 261) More progressive individual lessons than in MUS 261.

MUS 263 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES III

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 264 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES IV

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 265 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES III

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 266 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES IV

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 301 INTRODUCTION TO MUSIC INSTRUMENT TECHNOLOGY A

A study of the physical properties of musical instruments (Western and African) and an introduction to the care and maintenance of commonly used musical

instruments including the tuning of the pianoforte. The art and science of constructing and building musical instruments. Concept and design, tools, materials, storage and maintenance of musical instruments under the supervision of the instructor. (2 units)

MUS 321 TONAL COUNTERPOINT

Practice in homophonic writing employing full harmonic vocabulary, including chromatic harmony. A study of the art of combining voices under the conditions of tonal harmony and counterpoint as observed in works from each through the Romantic composers. (2 units)

MUS 322 STRICT COUNTERPOINT

Writing for two and more voices in the style of Palestrina and his contemporaries (1 unit).

MUS 323 COMPOSITION

Writing and developing original melodies in various forms. Transcription and arrangement of African melodies for two voices/melody instruments with and without instrumental accompaniment. writing, arranging and/or rearranging music for small ensembles. Setting texts to melodies in English and indigenous languages and providing simple accompaniments in traditional instrumental as well as Western classical piano and other instrumental styles. (2 units)

MUS 324 CONDUCTING AND PERFORMANCE MANAGEMENT

Manual and baton technique. Analysis and preparation of vocal/instrumental scores for performance. Rehearsal techniques. Organizing musical performances for various audiences. Organizing a musical theatre project. (1 unit)

MUS 325 ORCHESTRATION

The study of instrumentation with an examination of the capabilities, possibilities and limitations of the commonly used Western and traditional orchestral instruments. Conventions of notation. Scoring an arranging for various ensembles, small and large, African, Western and mixed. Score reading. (1 unit)

MUS 331 WESTERN MUSIC AFTER 1750

The application of contemporary techniques for the analysis of music generally. Detailed study of the musical forms, styles and procedures of the Classical Romantic and post-Romantic periods. Critical study of the analysis and methods of analysis of music in the tonal and post-tonal idioms. (2 units)

MUS 341 AFRICAN MUSIC: THEORETICAL STUDIES III

Ensemble part relationships: Polyphony, homophony and unlineal structures. Transcription and analysis of African music including problems involved; notation of African music. Analysis of modern African composition including popular music. Advanced aural analysis. (2 units)

MUS 342 AFRO-AMERICAN MUSIC

A survey of the music of the people of African descent in the Caribbean and the continental United States of America. Historical and Sociological factors that led

to the fusion of European and African musical forms, and the birth of such styles as Blues, Jazz, Rock and Soul music. (2 units)

MUS 343 MUSIC OF OTHER CULTURES OF THE WORLD

A survey of the music of various cultures of the non-Western world, such as American-India, Black American, Arabic, Chinese, Hebrew, Indian, Japanese, Caribbean, Indonesian and Nordic Music. (2 units)

MUS 351 ELEMENTARY KEYBOARD HARMONY

Chord drills and harmonization of melodies using the materials of MUS 121-124, 221- 224, in four voice harmony and free style accompaniment. Transposition, modulation and improvisation. (1 unit)

MUS 361 PRIMARY INSTRUMENT/ VOICE V

Progressive individual lessons on the primary instrument of specialization with about 4 hours of private practice each day of the week required of the student. (2 units)

MUS 362 PRIMARY INSTRUMENT/ VOICE VI

More progressive individual lessons than in MUS 361. (2 units)

MUS 363 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES V

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 364 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VI

Continued active participation on at least one departmental performing group or musical theatre. (2 unit)

MUS 365 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES V

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 366 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VI

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 367 SECONDARY INSTRUMENT/ VOICE I

Individual lessons on a secondary instrument of specialization (preferably an African master instrument for a student whose primary instrument is a western instrument or voice and vice versa) with about 1 hour of private practice each day of the week required of the student. (2 units)

MUS 368 SECONDARY INSTRUMENT/ VOICE II

More progressive individual lessons than in MUS. 367 (1 unit)

MUS 391 RESEARCH METHOD AND PREPARATORY STUDIES

Introductory lectures in research methods generally, as well as in the stress areas of musical instrument technology, composition, Ethnomusicology, performance and music Education. Research orientation. Guide to analysis and

presentation of data; writing research treatise. Critical issues in musical presentation. (1 unit)

MUS 401 ACOUSTICS OF MUSIC

The physics of musical sounds and musical instruments, sound waves, vibrations, fractional vibrations, Frequency, amplitude, harmonies and harmonic series, formants. Thresholds, perception of change – pitch, volume psychological effects of acoustic features. Mathematical calculations of musical sound production. Elementary acoustic phonetics. (2 units)

MUS 402 MUSIC TECHNOLOGY II

The art and science of constructing and building musical instruments. Concept and design, tools, materials, storage and maintenance. Actual design and building of “original” instruments under the supervision of the instructor. (2 units)

MUS 421 MODERN COMPOSITIONAL TECHNIQUES

A survey of the various processes of musical composition in the present era, using atonalism, serialism, 12-tone, chance, electronic and computer techniques among others. Examination of some works of major composers of this century such as Bartok, Stravinsky, Schoenberg, Berg, Webern. Composition projects for different ensembles and mediums using idioms derived from traditional African music types. Experimental compositions for different mediums and ensembles. As much as possible compositional projects should be performed by departmental ensembles (2 units).

MUS 422 FUGUE

Application of the techniques of tonal counterpoint to fugal compositions. (2 units)

MUS 425 ANALYSIS OF TONAL MUSIC

The course is intended to broaden students understanding of music form and style through aural and written analysis of the action/interaction of harmonic progression, rhythm, metre and line in defining and articulating tonal structures. An overview of various methods of musical analysis, with special reference to the works of Tovey and Schenker. (2 units)

MUS 427 ANALYSIS AND ANALYTIC METHOD FOR 20TH CENTURY MUSIC

An examination of some contemporary tools of analysis for post-tonal music, including the set complex theory, and the application of computer techniques for the analysis of music in general. (2 units)

MUS 441 AFRICAN MUSIC: HISTORIOGRAPHY, THEORETICAL ISSUES AND CONTEMPORARY DEVELOPMENTS

Theoretical issues and developments in establishing a theory of African music. Issues of notation in African music. Composing for traditional instrumental ensembles. Compositional issues on contemporary works for mixed ensembles (vocal, instrumental) in traditional and modern idioms. Historical and compositional issues in traditional and popular music including jazz. Studies in contemporary trends, objectives and techniques and influences. Contemporary music makers and their works. (3 units)

MUS 451 KEYBOARD HARMONY AND ACCOMPANIMENT

Harmonizing and accompanying on the keyboard using various plans styles. Harmonizing figured bass. Spontaneous composition on the keyboard. Two-part exercises on a given ostinato. (2 units)

MUS 461 PRIMARY INSTRUMENT/VOICE VII

Progressive individual lessons on the primary instrument of specialization with about 4 hours of private practice each day of the week required of the student. (2 units)

MUS 462 PRIMARY INSTRUMENT/VOICE VIII

More progressive individual lessons than in MUS 461 (2 units)

MUS 463 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 464 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES VIII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 465 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 466 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VIII

Continued active participation in at least one departmental performing group or musical theatre. (2 units)

MUS 467 SECONDARY INSTRUMENT/VOICE III

More progressive individual lessons on the secondary instrument of specialization than in MUS 367 or the choice of a third instrument if enough practical skill has been acquired in the secondary instrument of the previous year. (1 unit)

MUS 468 SECONDARY INSTRUMENT/VOICE IV

More advanced individual lessons than in MUS 467. (1 unit)

MUS 470 CRITICISM AND MUSICAL SCHOLARSHIP

A look at the theory of Western aesthetics in the humanities and its relevance and application to Africa. The evaluation of works and performances, and the communication of this evaluation in good literary style. Bibliography and style. The scholarly journal. Editing of articles and scores. (3 units)

MUS 491 PROJECT

Presentation and defence of thesis, music instrument project or concert performance presentations. (2 units)

APPENDIX II

**University of Pretoria
Faculties of Humanities
Department of Music
Pretoria 0002, Republic of South Africa**

QUESTIONNAIRE

**Music Education in Nigeria, 1842 – 2001: Policy and Content Evaluation,
towards a new Dispensation**

Dear Respondent,

The researcher is a doctoral degree student in music of the University of Pretoria, South Africa conducting a research work on the Music Education in Nigeria, 1842 – 2001: Policy and Content Evaluation, towards a new dispensation.

In pursuance of this work therefore, the researcher sincerely requests you to fill the attached questionnaire truthfully and honestly by ticking and commenting according to your personal conviction in the column provided for each question.

Your sincere answers are needed and all information contained therein will be treated with absolute sincerity.

Yours truly,

Adebowale Oluranti Adeogun
Department of Music
University of Nigeria, Nsukka
Enugu State, NIGERIA

MUSIC STUDENTS' BACKGROUND QUESTIONNAIRE

- 1. Name of your college.....
- 2. Sex: (i) Male (...) (ii) Female (....)
- Age: i. 15 – 20 years ()
ii. 21- 25 years ()
iii. 26 – 30 years ()
iv. 30 years and above ()
- 3. Religion.....
- 4. What is the school education level attained by your parents?
 - (a) Father – (i) Primary ()
(ii) Secondary ()
(iii) Tertiary Institutions ().
 - (b) Mother – (i) Primary ()
(ii) Secondary ()
(iii) Tertiary Institutions ().
- 5. State your parents' occupations:
 - (i) Father.....
 - (ii) Mother.....
- 6. Please indicate your parents' income:
 - (i) Below N100,000.00 per annum ()
 - (ii) Between N100,000.00 and N200,000.00 ()
 - (iii) Above N200,000.00 ()
 - (iv) I do not know ().
- 7. Please, freely comment on the musical abilities of your parents.....
.....
.....
.....
- 8. Do either or both of your parents belong(s) to any music group?
 - a. (i) Yes () (ii) No ().
- b. If yes, state the group(s) to which they belong.....
.....
- 9. What was your parents' attitude to your choice of music study?.....
.....
.....
- 10. Who and who posed the greatest threat to your choice of music study?.....
.....
.....

11. Why were they less supportive?.....

.....

12. Describe your music background in some details.....

.....

.....

13. How would you describe your musical experiences at:

(i) pre-primary school.....

.....

.....

(ii) primary school

.....

.....

(iii) secondary school.....

.....

.....

(iv) teacher training college.....

.....

.....

14. When did you discontinue with music as a school subject?

(i) Pre-primary ()

(ii) Primary a) I () b) II () c) III () d) IV () e) V () f) VI ().

iii) JSS a) I () b) II () c) III ()

iv) SS a) I () b) II () c) III ().

15. If you did not continue with music at any point in your school years, what were the reasons for your decision?.....

.....

.....

.....

16. Did you do JAMB? i) Yes () ii) No ().

iii) If yes, what was your score.....

17. Of all the music types you are familiar with, which one is your favourite?...

.....

18. Why is it your favourite?.....

.....

19. Are you a member of any music group(s)? i) Yes () ii) No ()

iii) If yes, state the music group(s) you belong to.....

.....

iv). If no, why are you not?.....

.....

20. What success have you made in music before your enrolment for this programme ?.....

.....

21. What is your favourite musical instrument(s)?

.....

a) Which one(s) have you learnt to play?

i) before you enrolled.....

ii) after your enrolment.....

21. Which of these forms of music notation are you familiar with?

a) i) Tonic solfa () ii) Staff notation ()

b) before enrolment i) Tonic solfa () ii) Staff notation ().

c) after your enrolment i) Tonic solfa () ii) Staff notation ().

22. How familiar are you in reading and writing either or both of them?

i) Like a professional () ii) Fairly well () iii) Not at all ().

23. Why have you chosen to enroll in tertiary music programme?.....

.....

24. Please complete the following by ticking {v} in the columns provided to indicate the extent of your agreement on the factors listed as being influential in your decision to enroll in tertiary music programme

SA = Strongly Agree

A = Agree

D = Disagree

SD = Strongly Disagree

Factors	Responses			
	SA	A	D	SD
Early exposure to music				
Peer influence				
Religion				
Parental advice				

Music teacher/choirmaster				
Lack of any advice				

Other comments, please indicate.....

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STUDENTS' PERCEPTIONS OF INSTITUTIONAL RESOURCES QUESTIONNAIRE

Section A: (Personal data)

1. Name..... (optional)
2. Sex: i. Male { }
 ii. Female { }
3. Level: i. Diploma I { }
 II { }
 III { }
 ii. Degree I { }
 II { }
 III { }
 IV { }
4. Age: i. 16 – 20 years { }
 ii. 21 – 25 years { }
 iii. 26 – 30 years { }
 iv. 31 years and above { }

Section B: Please complete the following by ticking {v} in the columns provided to indicate the extent of your agreement on the items listed as being adequate in your department in facilitating the production of a music graduate.

VI = Very Inadequate
 I = Adequate

I = Inadequate
 VA = Very Adequate

S/N	ITEMS	VI	I	A	VA
1.	Lecture hours				
2.	Theoretical instruction in music				
3.	Communication skills				
4.	Classroom facilities				
5.	Time for study				
6.	Advising				
7.	Library facilities				
8.	Musical instruments and equipment				
9.	Audio-visual facilities				
10.	Practical hours				
11.	Computer skills				
12.	Laboratory facilities				
13.	Stationery				
14.	Performance workshop equipment				
15.	Study methods				
16.	Practical instruction given by lecturers				
17.	Music scores				
18.	Teaching strategies				
19.	Textbooks				

QUESTIONNAIRE FOR MUSIC GRADUATES (FOLLOW-UP STUDIES)

Section A: Please fill and tick appropriately the columns below:

1. Name of your establishment:.....

2. Sex: i) Male () ii) Female ()

3. Age.....

4. Last College/university attended:.....

5. Year of graduation

6. What is your highest qualification i) NCE ()

ii) BA/B.ed () iii) MA/Med () iv) PH.D ()

7. Area of Specialization:

i) Education () ii) Performance ()

iii) African musicology () iv) Composition ()

v) Music Technology () vi) Popular/Commercial Music ()

8. Income from music qualification

i) Full time () ii) Part-time () iii) None ()

9. Employer

i) Ministry of Education () ii) Private (self-employed) ()

iii) Armed forces () iv) Church ()

v) Arts Council, Research Institute, Media House, Museum ()

vi) Commerce ().

10. How fast were you employed after graduation?

i) Within 3 months () ii) Within 3 –6 months ()

iii) Within 7-12 months () iv) More than a year ()

11. How long have been working?

i) 0-5 years () ii) 6-10 years ()

iii) 10 years and above ().

Section B: In this section of the questionnaire, asses your opinion about what your experiences when you were in the college or university. Indicate your opinion about each statement by a check (☐)

SA If you Strongly Agree with the statement

A if you Agree with the statement

D if you Disagree with the statement

SD if you Strongly Disagree with the statement

S/n	STATEMENT	SA	A	D	SD
1	The training courses enhanced my confidence and competence in music making				
2	Music has become important to me personally				
3	I least enjoyed attending classical music concerts				
4	My understanding of African music is limited				
5	My education at the college was quite enjoyable and worthwhile				
6	My training meets the requirements of the profession				
7	The practical component of my training is very essential to my profession				
8	I lack basic compositional skills				
9	I lack improvisational skills				
10	My training inculcated in me positive attitudes towards African music				
11	I can evaluate self and other selves' musical performance				
12	My training enables me to listen with understanding to a wide range of musical styles				
13	My training enables me to have negative attitudes to Popular music				
14	The theoretical component of my training is very essential to my skills				

15	I lack score reading skills				
16	My aural ability is low				
17	My training courses equipped me with high notational ability				
18	My training meets the requirement of internationally acceptable standards				
19	My music research ability is limited				
20	The training programme fosters in me entrepreneurial skills				
21	My training aids me in inheriting the African musical tradition				
22	I have professional commitment to music				
23	My training enables me to learn about what is culturally valuable in African and why it has value				
24	My training did not emphasize the traditional African principles of creativity and practice				
25	I am ill-equipped to provide leadership in African musical practice				
26	The understanding of the relevance of music to modern society was integral part of my training				
27	I am competent in rehearsing and directing an ensemble				
28	I am proficient in playing a principal African instrument				
29	The musical knowledge and skills I acquired from the college enable me to do my job effectively				
30	I find it difficult to transfer my knowledge and skills to new situations				
31	I am proficient in playing a western orchestra instrument				
32	My college training is adequate for my present job				
33	I desire retraining in order to perform effectively				
34	I see no future for someone with music training in Nigeria				
35	I would consider a career in music overseas				
36	There are not sufficient promotion in my				

	profession				
37	I enjoy a high degree of job satisfaction				
38	I will like to choose music as a field of study again				
39	My training enables to recognize and respect the African musical tradition				

2. Please identify areas of music studies in which you think your training was deficient.....

3. What do you think were factors responsible for them?.....

.....

4. Please, identify areas of music study which you feel are needed in practice but which were not adequately covered in your training.....

.....

5. Please, suggest what can be done to bring tertiary music education in Nigeria abreast with human developmental trends.....

.....

6. What were the major problems you encountered during your training?

.....

.....

7. How were you able to overcome these problems?

.....

Other comments.....

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QUESTIONNAIRE FOR MUSIC EDUCATORS AND PRACTITIONERS

Section A: Please tick (v) appropriately.

1. Gender: i) Female () ii) Male ()
2. Age: i) 20-25 () ii) 26-30 () iii) 30-39 ()
 iv) 40-49 () v) 50-59 () vi) 60 and above ().
3. Your highest educational level:
 - i) Primary Education () ii) Secondary Education ()
 - iii) College Diploma () iv) Bachelor Degree ()
 - v) Master’s Degree () vi) Doctoral Degree ()

Others, please specify.....
4. I am an: i) Employer ()
 ii) Educator ()
5. For how many years have you been teaching music or recruiting music graduates:
 - i) 1 – 5 () ii) 6 – 10 () iii) 11 – 15 ()
 - iv) 16 – 20 () v) 21 – 25 () vi) 26 and more().

Section B: Please:

- (i) indicate the degree of importance {using a Likert scale of 1 = not very important (NVI), 2 = not important (NI), 3 = important (I) and 4 = extremely important (EI)} you attach to each of the 44 capabilities, skills and characteristics of music graduates below:
- ii) rank them in order of importance where 44 = most important and 1 = least important.

Attributes	RESPONSES				RANK
	NVI	NI	I	EI	
Aural skills					
Ability to read and write music					
Keyboard skills					
Improvisation skills					

Leadership skills					
Composition and arranging skills					
Ability to understand, appreciate and have respect for Nigeria's diverse musical practices					
Proficient in western musical instrument					
Knowledge and understanding of musics of the world					
Communication skills					
Ability to use modern technologies in the performance and creation of music					
Scholarly concern for improvement					
Interpersonal skills					
Ability to treat others with fairness and humanness					
Cooperative skills					
Ability to evaluate music performances of self and other selves					
Globally competitive musical skills					
Time management skills					
Professional pride and commitment					
Able to use two indigenous Nigerian and English languages creatively and effectively					
Entrepreneurial skills and attitudes					
Knowledge of arts administration & management					
Ability to research into Nigeria's diverse musical practices					
Ability to participate in the performance of participate in indigenous musical practice					
Creative teaching skills					
Theatrical skills					
Dancing and choreographic skills					
Self confident					
Conducting skills					

Familiarity with administrative and musical application of computers					
Knowledge of recent musical trend, styles and idioms					
Supervisory skills					
Professional attitude					
Skilled in practical application of music theory					
Knowledge and understanding relevant to musical performance and production					
Motivation for continued music learning					
Proficient in one western instrument					
Proficient on a standard African musical instrument					
Knowledge of effect of music on People of all ages					
Networking skills and attitudes					
Contextual competence in music making					
Professional ethics					
Knowledge of a full range of musical instruments and equipment and their uses					
Knowledge of music industry					
Knowledge of music curriculum Design and principles					

Section C: For the employers only.

i) Identify up to five (5) strengths of your recently recruited music graduates:

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

ii) Identify up to five (5) weaknesses of your recently employed music graduates:

1.....

2.....

3.....

4.....

5.....

INTERVIEW SCHEDULE FOR INDIGENOUS AND ISLAMIC MUSIC
PRACTITIONERS

The researcher put forward three basic questions to the indigenous music practitioners and Afro-Islamic music musicians during the interview with them.

1. How were you educated musically by your parent/community?
2. Please describe how you have been educated to musically to be a musician that you are?
3. How have you been educating people to understand the type of music you make?

INTERVIEW SCHEDULE FOR MUSIC SHAREHOLDERS

(Policy makers, administrators, employers, teachers, music learners, music graduates and audience)

The researcher put forward a basic question to the music shareholders during the interview sessions with them.

1. What do you think are the main attributes of a music graduate? Or what are the essential skills and capabilities you consider important for a graduate who intends to pursue careers in music?

INTERVIEW SCHEDULE/QUESTIONS FOR MUSIC LECTURERS

The researcher put forward the under listed questions to the music lecturers/scholars during the interview sessions with them:

1. What are your historical experiences of music education in Nigeria since independence?
2. Comment on music education in Nigeria in terms of access, teaching, research and community service?
3. What are your views about the present national music curriculum in terms of its evolution as a policy and a design?
4. What do you think are the idealistic goals for tertiary music education in Nigeria, and what are the real emphases in Nigerian tertiary music education?
5. Do you think the contents of the present national music curricula can produce the music graduate that Nigeria as a rapidly changing society needs?
6. How adequate do you think its contents are, i.e. in taking care of students' cultural background, needs, interests, aspirations?
7. How adequately resourced do you feel tertiary music departments in Nigeria are?
8. Are the resources available in your college/university adequate for imparting required musical skills, knowledge and understanding in the students?
9. Do you think methods employed by music lecturers are effective in cultivating the mastery of music making and musical thinking in the students?
10. Comment on the learning approaches of the students.
11. What do you think are the main problems of modern music education in Nigeria? How do think these problems can be solved?
12. What are your future projections for tertiary music education in Nigeria?

APPENDIX III

CONSENT LETTER AND FORM

LETTER OF INFORMED CONSENT

**UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES
DEPARTMENT OF MUSIC
PRETORIA, SOUTH AFRICA**

Dear Respondent,
(Student/ Lecturer/ Music Practitioner/
Music graduate/Employer of music graduates)

LETTER OF CONSENT TO PARTICIPATE IN A RESEARCH PROGRAMME

The researcher is a doctoral music student of the University of Pretoria, South Africa, investigating the topic - *Music Education in Nigeria, 1842-2001: Content and Policy Evaluation, Towards a New Dispensation.*

For this purpose, I will like you to participate in the research by completing questionnaire and answering questions at interview sessions. There is a also an informed consent form you will kindly complete to enable mw carry out the said research.

Participation in the research is voluntary. It attracts no financial compensation. Confidentiality is guaranteed to you participating in the research and your identity as a respondent will not be disclosed in any form. You are free to withdraw your participation in the research at any stage. The data will be stored in the University of Nigeria, Nsukka for further reference.

Thank you.

Yours truly,

Adebowale Oluranti Adeogun
Department of Music,
University of Nigeria,

Nsukka, Enugu State, NIGERIA.

CONSENT FORM

i) Subject's (Student, lecturer, music graduate, music practitioner) Biodata
(Please fill in block letter)

Name.....

Age..... Sex.....

Place of origin.....

School/College.....

Place of work.....

ii) Consent to Participation

I,.....being a music student/
lecturer/administrator/graduate/employer of music graduate/practitioner agree
that I freely participate in the survey carried out for the purpose of above
research.

Signature_____

Date_____

N.B. As a respondent, you can at any time withdraw from the survey. In the event
you decide to withdraw from the research programme, please sign the column
below:

Signature of:

Respondent_____

Researcher_____

Date_____