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The Instructional Value of Afropop



Ikenna Emmanuel Onwuegbuna

The Instructional Value of African Popular Music

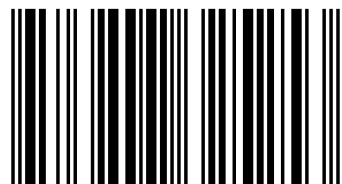
Its Application in Nigerian Music Education



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PREFACE

Popular music, as distinct from folk or classical/art music, is the totality of those music with diverse styles that have developed from artistic manipulations and fusions of musical activities of distant cultures, times and practices. Pop music borrows from folk, classical/art and even musical interpretations of non-musical events like politics, humanities, and science.

Scholarly attention to the pedagogic possibilities in the area of African popular music has been few and far between. The snobbish attitude of even our own African music educators and scholars, and the alibi that such music types are products of cultural syncretism and stylistic diffusion which deserve only a cursory or no scholarly attention, since they also are devoid of teaching materials, have not helped matters at all. This educational research that proposes a curriculum content, course descriptions, effective implementation, and a system of evaluation of results will, therefore serve the noble purpose of rescuing the African continent from the economic, socio-cultural, and intellectual loss. Such a loss is as a result of the neglect of teaching African popular music in our tertiary institutions. A research of this nature is significant, especially, with the report that the University of Ghana is already benefiting from a similar project—where courses in popular music attract more enrolments than any other.

The socio-cultural and economic relevance of pop music make its pedagogic pursuit a priority in our academic curricula—especially at the tertiary level. As one wonders why the most widely heard music on the continent is not also the most written about, the most taught in our institutions, and the most valued; investigations revealed that the import of popular songs are often better understood than formal classroom lectures. It becomes important that the courses in popular (and light) music be introduced and rigorously pursued at all levels of music education in Nigeria, since its

proceeds would benefit the country economically, socially, culturally, and intellectually.

The research methods employed include the survey, the historical and the descriptive procedures. Since this is a pilot study, an empirical approach engaged the instruments of observation, interview, and questionnaire for data collection. After the collation of data, findings revealed that the positive responses to interview questions and questionnaire ranged from 69.5% to 100%, in favour of pedagogic possibilities in popular music at the tertiary level of music education in Nigeria. The entire findings revealed that a dependable and efficacious curriculum for pop music studies could be developed; that the teaching and research materials for implementing the curriculum are adequately available; that there are enough qualified teachers to implement the curriculum; that there are enough prospective learners with genuine interest in its study; and that there are economic, social, and intellectual benefits derivable from the pedagogic exercises in pop music.

The investigation has turned out, arguably, a valid, dependable, and efficacious curriculum for Popular Music Studies—complete, with course content and course descriptions—which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions. This will apply for Certificate, Diploma, and Degree programmes.

DEDICATION

To my late mother, Okeanyanwụ Dora Ọbiageli ONWUEGBUNA,

My late grandmother, Ọchiọgu Nwelutu Ekenma ONWUEGBUNA,

and

The Mahanta, the Living ECK Master

...sources of my musical endowments and my inspiration.

ACKNOWLEDGEMENTS

The success of this work could not have been possible without the selfless, professional, filial, and financial contributions and sacrifices made by various individuals and groups, from various quarters and disciplines. Topmost in the list is Dr. (Mrs.) Young Sook Onyiuke. I cannot thank you enough for the books, the pieces of invaluable advice, promptings, and the encouragement. I am equally grateful to Prof. Dan C. C. Agu, Prof. C. E. Mbanugo, and Dr. (Mrs.) Agatha I. Onwuekwe. Others include Rev. Sr. (Dr.) C. M. Achikeh, Mrs. E. O. Obielozie, Dr. N. C. Onuora-Ogunor, Dr. A. O. Nwamara, Dr. (Mrs.) E. U. Ibekwe, Rev. Fr. (Dr.) E. C. Umezina, and Ms. Joy C. Maduka. You are highly appreciated.

I really cannot thank you enough, Maryvivan Anya-Njoku; and you, Ikechukwu Ikemerike, Oluchukwu Uyanwune, and Dr. Johnson Akpakpan—my classmates. I am equally indebted to my colleagues: Rev. Fr. Ben N. Agbo, Izu J. Ewulu, Peter Sylvanus, Mrs. Lizzie Onyeji, Jude Nwankwo, Dr. (Mrs.) I. I. Forchu, Dr. Joe Onyekwelu, Mrs. Christy Obiekwe, Ken N. Ozoani, Emma N. Nwachukwu, C. J. Nwokike, Charity Ibong, Rev. Sr. M. T. O. Keke, Dr. Sam Chukwu, Prof. Chris Onyeji, and Dr. 'Ranti Adeogun. To you, Hon. Richard Ugo Idike, a big “Thank you!” for being your unique self. And my friends, Odinaka, Timothy, Obiageli, Gift, Sanctus, Emelda, Kamarudeen, Edet, Ambition, Ebony, and Temisan; thanks a million for your contributions.

A zillion thanks goes to all the students and staff of Music who responded to my questionnaire, and who granted me the interviews that led to my collection of valued data for this investigation. More thanks to those authors, contributors, and columnists whose works I consulted to be able to navigate my way in this area of study.

Lastly, I appreciate the support of the members of my family—nuclear and extended; namely, Sandra, Eckson, Freddie, Ekenma, Chuka, Onuora, Terez, Nma, Jane, Rose, Nkiru, and Nd. Others include Rev. Dr. Sir A. Kanu Achinivu, Dr. Azubike O. Ifionu, Prof. Richard C. Okafor, Prof. John Collins, and Dr. Femi Adedeji.

May the Blessings Be!

I. E. ONWUEGBUNA

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CHAPTER 1

INTRODUCTION

African popular (pop, for short) music of today refers to the corpus of sounds, songs, and dance music crafted by African professional and non-professional musicians, at home and in the Diaspora, in response to the political, economic, spiritual, and social needs of the burgeoning modernity that started in the late nineteenth century, and is still in being. A basic characteristic of these ‘new’ sounds is that they keep adopting musical elements, properties, and instruments from any part of the globe that the musicians consider worthy of enhancing their creativity. This flexibility has given birth to today’s *World Music* (also known as *World Beat* or *Ethno-pop*). Sometimes abbreviated to Afropop, African popular music exists in three sub-categories. They are the Ethnic pop, the Interethnic pop, and the International pop (Agawu, 2003; Onwuegbuna, 2007).

The majority of the musical styles belonging to the recreational category of African traditional music have become popular. To this category belong those songs and dances that are neither culturally nor spiritually bound. They could be performed at any occasion and time for the entertainment of their audience; and they could also be hired or commissioned to perform in settings that are considered foreign to their home communities. They include children’s games songs, age-grade music and dances, songs of satire, and folkloric songs. However, some songs belonging to the incidental category have equally emerged in the society to assume popularity. Incidental African music, generally, are not premeditated by their performers, but are performed on the incident of some traditional duties and activities. Work songs, performed either by a group of workers or individuals on domestic or occupational jobs, drive out fatigue and boredom from their tasks, using music made by themselves as they work. Some of these songs have found their way into the social arena, thereby becoming popular. The occasional category is not left out completely from contributing to ethnic pop. Calendar activities

feature, among other things, praise songs performed by minstrels and griots at coronation and outing ceremonies; funeral songs; marriage songs; and songs for rites of passage from one human developmental stage to another. Some of these songs have taken the centre stage in the public domain, and the community allows them because there are no rigid strictures for them. These songs and their accompanying musical activities fall within the ethnic pop category.

Urbanization and industrialization, the offshoots of 19th century global modernization, and territorial expansion for commercialization of the excess products of some rich and powerful European nations, are responsible for the disruption of traditional attitudes and lifestyles of the poorer African nations. Different ethnic groups migrated to the urban centres to form a stratified society based on socio-economic status. This new social order differed widely from the former homogeneous ethnic settings. In expressing their musical artistry, these urban dwellers, drawn from different ethnic backgrounds, created a syncretic urban neo-folk music that are regarded as Interethnic pop styles. However, most of these styles are modifications and transformations of earlier ethnic styles that were taken to the urban centres.

Trade in black slaves across the Atlantic, which started as far back as the 15th century, is responsible for the relocation of Africans who exported the rich cultures of Africa to America and the rest of the world. Religious songs, work songs, dance songs, street cries, ballads, and sorrow songs of these slaves found new expressions when these African slaves performed them on Western musical instruments. The new form of music developed out of this practice then became a hybrid of African and Western musical elements. In this hybrid are all forms of what came to be known as African-American popular music. They include *jazz, blues, gospel, soul, disco, funk, rock, reggae, calypso, rhythm 'n' blues, rap*, etc.

Through the agency of radio, gramophone, cinema, and other technology-backed media, these popular genres found their way into Africa. The response of the African audience and musicians to these ‘new’ forms was positive. The positive response was informed by the under-currents of the musical contents that are clearly African; and in this response, the African musicians started creating African versions of the new popular music. Not only did they re-interpret these popular styles in their own African sense of musical performance—thereby creating a cross-current, they went further to develop their own urban neo-folk styles, using available Western musical instruments at their disposal. In this practice, International Afropop styles emerged. However, those professionally crafted by African musicians still carry their original names, even though they are globally consumed.

Overall, the contemporary African popular music resulted from the political, social, and economic environment of the late 18th to early 19th centuries, and is consolidated by the dramatic transformations brought about by urbanization in the period after World War II. In Nigeria, the Igbo are known for such ethnic popular styles as *igede*, *nkpokiti*, *atilogwu*, *nkwa-nwite*, *nkwa-umugboghò*, and *egwu amala*. The Hausa perform *rokon fada*, *boorii*, and *asauwara*, while the Yoruba have numerous styles including *waka*, *sakara*, and *ere-ege*. Some of Nigeria’s interethnic popular styles include *juju*, *fuji*, *akukò n’egwu*, *ikwòkìrìkwo*, *kalangu*, and *dadakuada*. A number of the African-American invented styles that have received some African touches are today found in the international music markets, often with the prefix—Afro. They include *Afro-funk*, *Afro-reggae*, *Afro-jazz*, *Afro-hip hop*, *Afro-rock*, *Afro-calypso*, *Afro-disco*, *Afro-soul*, etc. Those professionally crafted by African musicians include *highlife*, *Afrobeat*, *juju*, *fuji*, *Yo-pop*, *soukous*, *makossa*, *mapouka*, *zouk*, *kwaito*, *kwai-hop*, *kwasa-kwasa*, *hip-life*, *raï*, *morna*, *benga*, and *taarab*. Others are *jiti*, *mbaqanga*, *jive*, *mbalax*, *sega*, *yetu*, *bongo-flava*, and *chimurenga* (Africa Sounds, 2009; Afropop, 2009; Agawu, 2003; Amazon, 2009; Britannica, 2009; Broughton, 1994; Collins, 1996; Ekwueme, 2004; Encarta, 2009;

Ewens, 1991; National Geographic, 2009; Nketia, 1982; Okafor, 2005; Onwuegbuna, 2009; Palmberg & Kirkegaard, 2002; Wikipedia, 2009).

1.1 Background of the Study

Globally, studies in popular arts (including music) have been an integral part of the educational mainstay of the West, the Eastern bloc, the Asiatic, and even the Northern African. Iconology, which is the study of subject matter in visual arts (including various forms of music scores) has been in the educational system of Greece as far back as 600 BC. In those iconological studies, the meaning of the work of art is derived from decoding the artistic intent encoded in specific objects and figures that contribute to the media of communication and presentation of such works. But even earlier, history records that in 3000 BC, the Neolithic civilizations of the Middle East and the Nubian civilizations of Egypt and Sudan employed iconology in their studies of their ancient arts. The various dynasties of the Chinese early civilizations, up to 2000 BC, are preserved in their popular art forms which are interpreted through their formal studies in iconography; and more recently, the 17th century Spanish *zarzuela* popular musicals, the 18th century English *Beggars Opera*, and the 19th century American *Tin Pan Alley* popular music are well known because they have been (and still are) part of the formal educational studies of their academic systems (Britannica, 2009; Compton, 2008; Encarta, 2009).

From the beginning of the 20th century, the systematic study of the arts has so exploded that Popular Music has become an interesting subject of scholarly investigation. In the U.S., Canada, and the U.K., amongst others, tertiary institutions offer courses in Popular Music up to the postgraduate levels; some of these institutions include the Stony Brook University of New York, the Berklee College of Music in Boston, the City University, London, the Athabasca University, Canada, the Carl von Ossietzky-University of Oldenburg, Germany, and the Southern Cross University of Lismore, Australia. And in 1981, the International Association for the Study of Popular Music (IASPM) was

founded to function as a conduit for global communication among people that work in the field of popular music. The British *Popular Music Journal* is one of the numerous journals that are solely devoted to the publication of issues in popular music (Nardi, 2009; Stahl, 2009; Strachan, 2008).

Back home, in Africa, the KwaZulu-Natal University, at Durban, in South Africa and the University of Ghana, at Legon, in West Africa take the lead in vigorous pursuit of popular music studies. It is because of these developments that a musicologist at the University of Pretoria in South Africa, Bosman (2006) informs that popular music, world musics, and music technology are increasingly playing vital roles in the most recent curricula in Africa and the world at large. In Nigeria, conversely, it is only the Delta State University at Abraka and the Obafemi Awolowo University at Ile-Ife that are known to have some forms of academic programmes that are defined along the lines of systematic studies in popular music. Other institutions in the country have it implied in their courses that emphasize the folk music of Africa and other cultures of the world, as well as the African-American music.

In the midst of the foregoing, some leading Nigerian music scholars and educators, like Agu (2008), Ekwueme (2004), and Onyeji (2002) seem to sound skeptical about the pedagogic possibilities of popular music in the country's academic curricula. However, their counterparts such as Mbanugo (1999), Okafor (2005), Adedeji (2006), and Vidal (2008) are of the firm opinion that the African music curricula would be incomplete and unbalanced without the inclusion of popular music studies to it. And amplifying the argument for the inclusion of popular music studies in the curricula, Agawu (2003) wonders why the most widely heard music on the continent is not also the most written about, the most taught in our institutions, and the most valued. The foregoing exposé, therefore, form the background against which 'The Instructional Value of African Popular Music and its Application in Nigeria Music Education' is considered.

1.2 Statement of the Problem

Scholarly attention to the instructional value of African popular music has been few and far between. The alibi that such music types are products of “cultural syncretism and stylistic diffusion” (Collins & Richards, 1982:111), and, therefore, deserve only a cursory or no scholarly attention, since they also are devoid of teaching materials have not helped matters at all. The problem of *What to teach, How to teach, What materials to teach with, Who should teach, Who to teach, Why teach it, and How to assess and evaluate results*, therefore, become the challenge.

1.3 Aims and Objectives of the Study

The current study is investigating the tertiary institutions in Nigeria to ascertain the possibilities of introducing and pursuing formal studies in popular music—especially that of Africa. It is expected that the present investigation would turn out a valid, dependable, and workable curriculum for Popular Music Studies—complete, with course content and course descriptions—which could be effectively applied in the teaching and learning of popular music at all levels in Nigerian tertiary institutions. This will apply for Certificate, Diploma, and Degree programmes.

1.4 Research Questions

In the course of the current investigation, answers to the following questions were sought, with the belief that such answers would support pedagogic exercises in African popular music in Nigerian tertiary institutions. The research questions are:

1. Is it possible to develop a dependable and workable curriculum for popular music studies, which could be applied in the teaching and learning of popular music at all levels of Nigerian tertiary institutions?

2. Are there adequate teaching and research materials for implementing the curriculum?
3. Are there enough qualified teachers to implement the curriculum?
4. Are there enough prospective learners who earnestly desire the formal training in popular music-making and research?
5. Are there prospects—socially, economically, and intellectually—for the graduate popular musician?

1.5 Significance of the Study

The socio-cultural and economic relevance of popular music make its pedagogic pursuit a priority in any academic curriculum—especially at the tertiary level. An educational research that proposes a curriculum content, course descriptions, effective implementation, and a system of evaluation of results will, therefore serve the noble purpose of rescuing the African continent from the economic, socio-cultural, and intellectual loss resulting from the neglect of teaching African popular music in the tertiary institutions. A research of this nature is significant because it has revealed that a dependable and effective curriculum for popular music studies could be developed; that the teaching and research materials for implementing the curriculum are adequately available; that there are enough qualified teachers to implement the curriculum; that there are enough prospective learners with genuine interest in its study; and that there are economic, social, and intellectual benefits derivable from the pedagogic exercises in popular music.

1.6 Scope and Delimitations

Available records (Adeogun, 2005; Okafor & Okafor, 2009; Okonkwo, 2003) reveal that there are, at the moment, twenty-seven (27) tertiary institutions that offer music studies in Nigeria. Ten (10) of these institutions are universities, sixteen (16) are colleges of

education, while one (1) is a polytechnic. In the current investigation, not less than one-third of these institutions would be investigated. The investigation involves accessing the comprehensive music curricula of these institutions for in-depth study, with a view to finding possible openings for the introduction of popular music studies. Other forms of observation include formal and informal interviews with learners and teachers of music at the tertiary level to determine their preparedness and willingness to pursue formal studies in popular music education, research, and documentation.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The paucity of pedagogic publications in the field of African popular music can easily be attributed to the lackluster attitude of the continent's competent scholars who would rather "write about the traditional primitive music of Africa and the art music of the West" (Graham, 1988:10) than the progressive and commercial popular music of the continent. This misplacement of priority has been variously described as "academic protocol and a long-standing fascination with ethnographies of old music" (Agawu, 2003:117), "the general snobbish attitude of the music academia" (Okafor, 2005:204), "patronizing attitude and benign complacency" (Okafor & Okafor, 2009:96), and "primal fundamentalism...(that) exists in two streams—primitive musical ethnocentrism...(and) Western classical elitism" (Onwuegbuna, 2007:168).

The foregoing notwithstanding, there is a strong evidence of extant literature on print and electronic recordings that give valuable information on the study and practices of popular music, globally and regionally. Such information are stored in public and private libraries, as well as the Internet, in the forms of books, journals, periodicals, electromagnetic tapes, vinyl, disks, reference books, and electronic books.

In reviewing the literature related to the current study, it becomes necessary to point out that though some of these works under review address the popular music of Europe, America, and other cultures of the world, they are still relevant to the study of pedagogic possibilities in African popular music—since music, as a sonic material, remains music in all cultures of the world. In favour of this consideration, Akpabot (1998) argues:

Like in other music books we have written, we have frequently used Western musical terminology *deliberately* to describe various aspects of form, function

and style, because of our strong belief that African music is not “exotic”, it should be viewed as part of world music and not in isolation (p. ix).

The approach to this review will involve seven sub-headings that include the Theoretical Framework, the Historical, the Controversies, the Experiments, the Implications, the Possibilities, and the Proceeds regarding popular music practices and studies.

2.1 Theoretical Framework

Before now, some scholars and philosophers have attempted to design and apply some systematic approaches toward a general understanding of the popular musical phenomenon. In so doing, Middleton (1990) theorizes that each popular musical genre or sub-genre is to be regarded as a style; thereby proffering a stylistic definition of popular music. Pen (1992), Agawu (2003), Ekwueme (2004), and Okafor (2005) have all written in support of Middleton’s scientific supposition, explaining the stylistic definition of popular music. In his stylistic theory of African popular music, Agawu (2003) recognizes “the Nigerian *juju*, *fiji*, and *Afrobeat*, the Zairean *soukous* or *rumba*, the Cameroonian *makossa*, and the South African *mbube*” as examples of the recorded styles (p. 16). Ekwueme (2004) adds “*ikwokirikwo* or *native blues* (p. 41), while Okafor (2005) lists “*apala*, *sakara*, *akuko n’egwu* and *dodkido*” as “some of the traditional derivatives of contemporary Nigerian styles of popular music” (p. 328).

Another theoretical angle to defining popular music along the line of sociology is presented by Frith (1982), Wicke and Mayer (1982), and Okafor (2005). Frith posits that popular music is made in order to have commercial, physical, and sociological effects on the society. In the opinion of Wicke and Mayer, it is in popular music that the economic, political, and ideological contradictions of the society are reflected and dramatized.

Okafor, in his theory, sees popular music as the music that reflects the topical issues and sentiments of the time, while supporting the economy by creating industries.

Process-based definition of popular music is yet another slant where Frith (1982), Negus (1992), and Salt (2009) have made contributions. They theorize that the creative, productive, and technological processes and personnel involved in producing popular music form the basis for its definition. On the other hand, theory-based definition is another approach put forward by Lerdahl (1992), Negus (1992), and Middleton (1999). These scholars are unanimous in their conclusion that popular music can be identified by its lack of structural complexity and depth; rather it revolves around a basic song structure of **ABABC**. In this formal structure, **A** is the *Verse*, **B** is the *Chorus*, while **C** is the *Bridge* or *Refrain* sections of the song. The ensemble techniques combine folk and modern technology-spawned musical instruments, and the instrumental arrangements still maintain the song structure.

This study is predicated on the foregoing theories, and the theories form the basis for the analytical approaches to studying popular music. These contributions, therefore, form the theoretical background against which the present effort is hoisted.

2.2 The Historical

The earliest form of popular music practiced by any human society is the ethnic pop. Ethnic pop are those styles that became popular within an ethnic environment where they are performed and appreciated by the folk of that region. They are, in the main, music and dances designed specifically for folk entertainment; whether they are recreational, occasional, or incidental, as long as there are no inhibitive strictures for them. Historical records of such forms are preserved in oral traditions. In West Africa, some of the early

styles of ethnic pop that were communicated via tales, folklores, admonitions, lamentations, and satires include *igede*, *rokon fada*, *waka*, *atikatika*, *agbadza*, *tassou*, *djembe*, *funana*, and *gaghahoun*. East African ethnic pop music preserved in oral tradition includes *omutibo*, *nyatiti*, *ngoma*, *gungu*, and *tarabu*. While Central Africa expressed their earliest ethnic pop in such styles as *ngoso*, *bantowbol*, *bobongo*, and *yugo*; Southern Africa was noted for *samba*, *ngodo*, *matshidiso*, *mapira*, *mbube*, and *marabi*. The styles that emanated from North Africa include *thakt*, *sama*, *chaabi*, and *al-andalus* (Amazon, 2009; National Geographic, 2009; Onwuegbuna, 2009; Stone, 1998; Wikipedia, 2009).

Waterman (2009) reports that such early musical styles as *songs*, *ballads*, *comic opera*, and *minstrels* were influential in shaping the popular music of Europe and America. Of a similar opinion is Daniel (2009), who informs that the *songs* of the medieval minstrels and troubadours made up a bulk of the ethnic pop styles of Europe and the West.

While there has been a popular music as long as mankind has turned to singing and dancing for diversion and recreation, much of it was folk music and existed only as an oral tradition.

Historically, the teaching and learning of much ethnic pop music has been approached, mainly, from the informal angle. This informality is determined by the non-existence of:

- A defined curriculum,
- A graded learning syllabus,
- A fixed tuition,
- A regular place of learning,
- Professional teachers,
- A set rules and regulations,
- A method of periodic assessments,

- A graduation exercise, and
 - Certification.
- (Adeola, 2009; Nworgu & Emenogu, 1990).

Concurring, Machlis and Forney (1995) write:

In many lands, music is transmitted through a master-apprentice relationship that lasts many years, while in others, there is no formal instruction; rather, the aspiring musician must learn from watching and listening. Music of most cultures of the world, including some styles of Western popular and traditional music, is transmitted by example or imitation and is performed from memory (p. 58).

Subsequently, urbanization, orchestrated by civilization and culture contacts, brought about a diffusion of musical cultures, styles, and tastes that were expressed and consummated at the urban centres. Community interests of these urban dwellers, in response to the new musical tastes, resulted in the syncretic neo-folk styles categorized as interethnic pop music. In Africa, this happened basically at the beginning of the 20th century; and the styles under this category include *juju*, *akukọ n'egwu*, *kalangu*, *ashiko*, *mutuashi*, *mbalax*, *bikutsi*, *taarab*, *benga*, *jiti*, and *mbaqanga* (Agawu, 2003; Collins, 1996; Encarta, 2009; Eyre, 2009; Palmberg & Kirkegaard, 2002; Pryor, 2009).

The birth of interethnic pop styles also saw the introduction of traditional formal approaches to the teaching and learning of the styles. The master-apprentice relationship became the vogue. In this arrangement, the apprentice pays an agreed sum to the master, who is a professional. The master provides the place of learning, usually in his residence; defines the learning content, the rules and regulations, the methods of assessing the learner's progress; and finally determines the graduation ceremonies and the form of

certification. In a similar vein, a popular musical group or a dance troupe from a community could be hired by another community to teach the patronizing community the art of the popular styles. In this arrangement also, all the conditions of formal education are met, even though on a traditional pattern (Adeola, 2009; Nketia, 1982; Nworgu & Emenogu, 1990; Okafor, 1998).

Following on the heels of the interethnic styles, the African international pop styles was first conceived in the 1930s, but was berthed in the regions of their conception until the 1940s—the period after World War II. However, it was the sporadic explosion of Africa's independence from Western colonial rules that also gave vent to the sounds and sights of the continent's international pop music. According to Gillett (2009),

In common with the rest of the world, Africa was strongly affected by the instrumentation, rhythms, and repertoire from the Americas during the 1920s and '30s, as radio and records brought new messages and ideas across the Atlantic Ocean. By the early 1960s, in parallel with each nation's political independence from European colonialists, bandleaders across Africa modified their repertoire to accommodate adaptations of local folk tunes. In many cases, the bands' electric guitars, amplifiers, saxophones, and drum kits were the property of hotel and club owners, who employed musicians in much the same way they did waiters and cooks, hiring them to play danceable music for up to eight hours every night.

In his own contribution, Pryor (2009) notes:

African pop—sometimes abbreviated to "Afropop"—is a catch-all term for all the many varieties of popular music that grew up all over sub-Saharan Africa in the later half of the 20th century—and especially in the wake the (*sic*) independence era that began with Ghana's separation from the British Empire in

1957. African pop is an elastic term that encompasses everything from the gentle *palmwine*, *highlife* and South African *jazz* sounds of the 1950s and '60s, to the buoyant guitar pop of the '70s and '80s to the homegrown African *hip hop* of today.

2.3 The Controversies

It has become common place that the mention of popular music generates divergent reactions amongst the academia; especially, the mention of its pedagogic possibilities. Such reactions had often resulted in one form of intellectual contention or the other; often tending towards altercations. The very first controversial salvo was fired by Adorno (1941), who contends that a clear judgment concerning the relation of the so-called serious music to popular music could be arrived at by strict attention to what he considered the fundamental characteristic of popular music. This so-called fundamental characteristic he identified as standardization—the chorus consisting of thirty-two bars, the range being limited to one octave and one note, the harmony being composed of the most primitive harmonic principles, the complications having no consequences, and the entire musical exercise being a mere rigid and mechanical automatism.

Writing off the popular styles as ‘no music’, Adorno (1941) states:

Listeners to popular music speak mainly about melody and rhythm, sometimes about instrumentation, rarely or never about harmony and form. Within the standard scheme of popular music, however, melody itself is by no means autonomous in the sense of an independent line developing in the horizontal dimension of music. Melody is, rather, a function of harmony. The so-called melodies in popular music are generally arabesques, dependent upon the sequences of harmonies (p. 31).

The contradictions in the above opinions of Adorno would become apparent to the critical analyst who could read between the lines to expose the controversies inherent in the arguments for and against the isolations of rigidity and fluidity within creative exercises, such as music—whether serious or popular. Reacting to Adorno’s controversial opinion, Henry Pleasant (in Encarta, 2009), in 1955, countered that the so-called serious music had no real future, and that there had been, really, no important composers since Wagner and Brahms. He also opined that the composers of the serious music of the time had lost touch with the public, and that the only vital modern music worthy of the name was jazz. He finished by asserting that the composers of the so-called serious music were writing music of theories and experiments, with little or no appeal to the people of their time.

Similar controversies raged on in various quarters amongst music scholars world over; yet, in the late 1960s, the Swedish Ministry of Education was bold enough to introduce the study of popular music in a Revised School Curriculum. The intolerant and controversial attitude of the music academia towards popular music was again stirred by this development. Tagg (1982) reports this issue, thus:

Emphasis was to be placed on creative activities, on using music and sound from the pupils’ own environment and on putting music into its cultural perspective. These central directives from the Ministry of Education would, it was thought, encourage the recruitment of a new sort of music teacher, the sort of person who could sing a few pop songs with the kids and thereby, with a quick and radical sort of populist vocational training *a la* Woolworths, solve the general music education problem in Swedish schools (pp. 232-233).

Rather than the expected and desired positive reaction, the new policy met with controversial resentments from the music academia—most of whom were products of classical/art music conservatories. Tagg (1982) further reports:

The curriculum ran into a number of difficulties which can be studied as an illuminating contribution to the understanding of attitudes towards various forms of popular music theory and practices in modern capitalist society (p. 233).

Wicke and Mayer (1982), therefore wonder:

Although the phenomena discussed in literature on popular music are clearly related to the subject of musicology...reactions from the discipline of musicology have not only been skeptical but also characterized by an attitude of rejection and negative evaluation (p. 223).

In Africa, the case of controversies and resentment of popular music by the academia seem not to be so different from that of their contemporaries from the Western world. Contesting the cultural relevance of Nigerian popular music, Ekwueme (2004) writes:

The strange fact is that in spite of this naïve attempt at imitating contemporary Euro-American pop music, a wide gap shows between the foreign pop and its local imitation. With no professional musical and little general education, many of our musicians lack the discipline to play or sing in tune, harmonise imaginatively, articulate distinctively, vocalize artistically, vary their basic structures, or even move in properly choreographed, spectacular, pleasing and artistic dance forms (p. 166).

Not done, yet, with his negative appraisal of Nigerian popular music, Ekwueme (2004) goes further to state:

The sadness of it is that they are not even aware of their own limitations and shortcomings, and each artist over-assesses his own ability as he is rewarded with financial wealth from dilettantish performances (pp. 166-167).

However, hidden behind Ekwueme's views are echoes of Adorno's earlier resenting opinions towards popular music and its pedagogic possibilities.

In what seems to be a reaction to the foregoing opinions, Okafor (2005) writes:

At the risk of over-repeating myself, I should suggest that courses in popular and light music be introduced and vigorously pursued in all music education in the country. It will open more avenues for practical musicianship, and give a tonic to the national economy through a vibrant recording industry, theatre and cinema industry, and electronic media advertising. All we need to begin is for the general snobbish attitude of the music academia to soften and change (p. 204).

Similarly, Barber (1997:1) has argued that "ethnomusicologists deplored the *contamination* of authentic indigenous traditional sounds by the infusion of Western rhythms, melodies, and technologies", while Graham (1988:10) opines that "ethnomusicologists are in the main much more comfortable with tradition than innovation, and are often biased against music with any overt Western influence."

In Ghana, the controversial attacks on popular music studies are recorded by Agawu (2003), who reports:

As recently as the early 1990s, the Department of Music in the School of Performing Arts at the University of Ghana at Legon still lacked staff trained to teach the varieties of African popular music. When the intention to appoint a lecturer in that area was announced, a number of people vehemently opposed the idea, arguing that an expert in popular music belonged not in the music department but in the department of sociology or African studies—in short, some place other than the music department. The music department was reserved for those who could talk of crotchets and quavers, sonata and rondo forms, diatonic and chromatic harmony (p. 120).

In a witty retort, Agawu (2003:118) asks why the most widely heard music of the continent is not also the most written about, the most taught in our institutions, and the most valued. Almost like lending his voice to that of Agawu, Mbanugo (1999) writes:

The art of popular music stems from and deals on common historical, philosophical, political, economic, and cultural trends in the country. The messages contained in the popular songs reach the masses effectively. It is doubtful if some well-articulated sermons from church pulpit and mosques can rival popular songs in touching the hearts of Nigerians. It could even be said that the import of popular songs are often better understood than formal classroom lectures (p. 200).

In the midst of all the controversy, popular music still holds its sway as “the real music—real collective activities—in which the economic, political, ideological, and aesthetic contradictions of our time are more strikingly reflected and held in motion” (Wicke & Mayer, 1982:224). It has proved itself the global pool of sounds, expressing, dramatizing, and interpreting the meanings, identities, and values of the society (Akindes, 2002;

Collins, 2002; Kirkegaard, 2002b). And considered theoretically, popular musical compositions combine words, tunes, and, often, dance rhythms; and performed basically for entertainment—though laced with socio-cultural contents. According to Onwuegbuna (2007),

They are mostly composed of short melodic phrases that, through repetition, extemporization, and improvisation, are expanded into lyrical, motivic, sinuous, and/or tuneful melodies. The verses explore poetic themes, while the rhythm is often complex due to the use of syncopations and notes of short durational values. Pop music reveals the employment of modal, diatonic, and chromatic scales, while the basic structural form is simple ternary. With the ensemble techniques combining folk and modern technology-spawned musical instruments, pop music is also characterized by polyphonic and contrapuntal texture (pp. 28-29).

2.4 The Experiments

Pioneering efforts at the formal study of popular music were actually shrouded by the subsumption of popular music under such related courses as Studies in Pop Culture, Pop Arts, Music and Society, Music in Society, Music and the Mass Media, Music of Other Cultures of the World, and Studies in Musical Sub-Cultures and Counter-Cultures. Nevertheless, the formal introduction of Popular Music as a subject of pedagogical exercise saw its initial emancipation and experimental outing in the late 1960s. Citing the case, in Sweden, of *Särskild Ämnesutbildning i Musik* (Special Education in Music as a [School Teaching] Subject), Tagg (1982) reports that this teacher-training college in Göteborg, which officially and legally introduced popular music in its education programme in 1969, had to endure its experimental stages from 1971 to 1977. Since it was their first time of including popular music in an official education programme, Tagg (1982) notes:

In accordance with the new school curriculum and ministry directives to our college, it was important to train music teachers capable of dealing with a number of different genres. The classical baby should not be thrown out with the pluralistic bath water! Students should study standard music history and theory, manage about grade V (British Associated Board exam) on their main instrument and be able to sing the old *Lied*. At the same time they should have a smattering of Ethnomusicology and Sociomusicology, be able to sight read from notation and accompany folk and pop songs by ear, improvise a little, know how to play some recorder, electric guitar, bass and drum, be practically acquainted with the elementary technicalities of string, woodwind and brass instruments, know the basics of tape recording, cutting, editing and montage while being trained as good ensemble players and leaders, choir members and conductors, versed simultaneously in some practical experience in music and dance, drama and together with pictures, initiated into the mysteries of elementary arrangement and composition, able to use their voice with and without a microphone, etc., etc. All this was to be combined with a thorough knowledge about music in modern society and the whole programme was to be carried out in one and half years instead of three (pp. 233-234).

The defeatist mechanism inherent in the curriculum content of this programme is quite apparent. The planners of the curriculum who, ostensibly, were products of the early music conservatories and, therefore, holders of the Adorno's negative opinion of popular music never intended the programme to succeed. In the course of the experiments, Tagg (1982) notes:

Teachers of traditional (art music) skills and theories understandably view their non-art music colleagues from time to time as a threat. The college of music

cannot afford such confrontations and is therefore obliged to hold back the development of popular music studies (pp. 240-241).

In America, it was the unbelievable success and global acceptance of the *rock* popular music genre that gave impetus to the early researchers in pop music studies to begin some earnest and education-oriented publications in pop music. By the year 1967, the experimentation had reached a height that even the academia could not ignore anymore. According to Encarta (2009),

Rock music continued to explode, nova-like, as its vibrations penetrated virtually every part of the entertainment world and the life style of the Western world. Literally and figuratively, the rock beat was everywhere. Such compound terms as Baroque rock, religious rock, country rock, rock and soul, and blues rock came into currency. Rock music and performers influenced politics, race relations, war protest, television advertising, theatre, films, fashions, churches, magazine sales, and world economics, and the rock influence was taken seriously. Many major national publications—for example, the New York *Times* and *Life*—engaged pop and rock critics for their permanent staff. Such serious rock periodicals as *Crawdaddy*, *Rolling Stone*, and *Jazz and Pop* joined the established, formally all-jazz *Downbeat* magazine. For the first time, rock music was considered a matter of scholarly as well as topical interest.

Sequel to this development, in the following year, 1968, Encarta (2009) reports that:

Some established jazzmen began to involve themselves in teaching. Trumpeter Donald Byrd has been associated with special teacher-training at Rutgers University and Columbia University, and the entire Cannonball Adderley

combo initiated a lecture-demonstration series on black music history to be presented in workshops at American universities. Departments of jazz studies were inaugurated at the New England Conservatory, where the new director was Gunther Schuller, a jazz scholar and classical composer, and at Indiana University, under cellist and jazz performer Dave Baker.

Experimentations in the study of popular music extended into the 1980s—leading to the first international conference in the study of popular music, convened in Amsterdam in 1981. In his presentation, Josephs (1982) reported that the formal pedagogic pursuit of popular music in the United Kingdom was being experimented by some universities, including Surrey, Sussex, York, and Keele. The Keele University actually introduced the study in popular music in 1975 and the period of experimentation lasted till 1983. The experiments, according to Josephs (1982), could be briefly described as follows:

1. For all first year students...*What is popular music?*—a short lecture series involving the different and more immediate relationship research has to this novel facet of musicology, compared with the orthodox absorption of the received tradition in conventional musicological studies.
2. The use of popular materials (historical American popular song, ragtime, and tin pan alley) for basic training in style composition and analysis, involving the estimation of the differences in “status” of various editions/sources of the music. There is regular weekly work in small tutorial groups lasting about a year, including the production of imitative songs in specific styles and their performance and criticism.
3. Final year dissertation subjects (e.g. *The Piano Style of Art Tatum*, involving complex transcription, and *The Music of Noel Coward*), which deal with the

problems introducing the student to new research methods in analysis and documentation (transcriptions and discographies).

4. A post-graduate course component in our M.A. in American Music programme, entitled *American Popular Music of the 20th Century*. This is a 12-seminar series with special subjects (American Musical Theatre, the Rock Era) incorporating the critical evaluation of research in those respective fields, towards the definition of a *discipline* for each area considered.

In addition there are some individual research students preparing theses on popular music subjects, and finally, several options and occasional components in ancillary courses designed to help students whose principal subjects are those other than music. We have also mounted two American Music Conferences (1975 and 1978), the second devoted entirely to popular music, and a third is going ahead in July 1983 (p. 244).

With attention on popular music research in education, the pioneering institutions in popular music studies in the United Kingdom had aimed at properly equipping their music students to meet the musical interests of the 20th century and beyond. Josephs (1982) reports that the majority of the music graduates at the time frequently defined themselves by their ignorance of popular music—which existed then as a social manifestation as well as an aural phenomenon. Until its formal introduction to school syllabuses, popular music studies then was pursued by individual music students from departments of sociology, literature, and anthropology.

The case of experimentations in pedagogic possibilities in African popular music, strangely enough, is recorded to have started in 1933. Nketia (1998) reports that Ephraim Amu, upon his appointment as a staff of the Achimota College in Ghana, introduced to the students of the institution, the recreational and entertainment African ethnic pop

genres under the umbrella name of “tribal drumming and dancing” (pp. 24-25). And given that the pioneering African universities and the dates of their establishment of departments of music stand thus: Achimota College, Ghana (1949); University of Nigeria, Nsukka (1962); University of Ghana, Legon (1962); University of Ife, Nigeria (1964); Makerere University, Kampala (1971); Kenyatta University College, Nairobi (1973); University of Cape Coast, Ghana (1974); and University of Ilorin, Nigeria (1981), one wonders why the opening for the study of African popular music, created by Amu in 1933, was not followed up by any of these institutions until the 1990s (Mensah, 1998).

2.5 The Implications

The application of systematic teaching and learning of popular music as a school subject and course of study has quite a lot of implications—especially in the times of the development of this musical phenomenon. By implications one is considering the connotations that become apparent, and cannot help but be associated with the systematic study of popular music as an item of cultural production. These multi-faceted implications could be appreciated from such diverse dimensions as technology, philosophy, psychology, and socio-cultural pluralism.

2.5.1 Technology

The pulse of the technological implications of studying popular music could be felt in the opinions of some authorities in that field. In the area of pop music production, which involves the organization of the recording industry, the composition of the sounds and the consumption of the recorded music, Negus (1997) asserts:

Technologies for producing and reproducing sounds and images have decisively influenced the way in which popular music has been composed,

communicated, and consumed throughout the twentieth century, and have been central to the development of a global entertainment industry (p. 20).

In his own contribution to technological implications, Waterman (2009) writes:

Important technological changes, including the rapid spread of radio and sound cinema, also occurred.... The development of more affordable and better-quality gramophone discs made recordings more popular than sheet music.... Amplification and electric recording...allowed much quieter music to be recorded... [The] introduction of the electric guitar was particularly influential. These changes set the stage for the hard-edged Chicago *blues* of Muddy Waters; the *honky-tonk*, or “*hard country*” style of Hank Williams; and...the rise of *rock-and-roll* music.

Writing on the technological implications of studying popular music, Daniel (2009) notes:

Unlike traditional folk music, popular music is written by known individuals, usually professionals, and does not evolve through the process of oral transmission... New techniques have made possible high-fidelity production of sound and its widespread and rapid dissemination through radio, phonograph, tape recorder, and television. In addition, some of the instruments used in popular music have incorporated electronic amplification as well as sound production.

Concluding on the technological implications, Fuentes (2009) states the fact that the use of technology in the world of music today is rather inescapable. The technological

involvements include the production, the presentation, the dissemination, and even the appreciation of the music. In his own words, Fuertes (2009) contends:

Music teaching should not shy away from these new ways our society has of making and listening to music. On the contrary, these new resources help students learn how to listen and also learn how music is made, and therefore promote awareness and a more critical attitude towards music. The use of technological resources in music education does not only awaken the students' interest in learning; it also prepares them for integration into the increasingly technological society in which they live.

2.5.2 Philosophy

When the philosophical implications of studying popular music are considered, the basic principles and concepts guiding the field of the study come into focus. Such issues that stand out in this consideration include:

1. What decisions must the popular music teacher make; and what actions must he take in the course of his pedagogic responsibilities?
2. Are such actions guided by a comprehensive and systematic understanding of the dictates of the curriculum content of the subject?
3. Is the teacher consistent in his efforts at realizing the objectives of the curriculum?

The foregoing (which can be encapsulated in the phrase: The Philosophy of Popular Music Education) is summarized by Abeles, Hoffer, and Klotman (1994:106) in three words; thus: nationalism, empiricism, and pragmatism.

2.5.3 Psychology

The psychological issues inherent in the study of popular music include such controversial issues as:

1. Aesthetics
2. Quality
3. Standard
4. Meaning

Aesthetics, which is considered a psychological issue in the arts regarding the study of the nature of beauty, can be defined as a study that concerns itself with such artistic elements as human response to colour, sound, line, form, and words; and also with the ways in which the emotions condition such responses. Commenting on the difficulty of a precise definition of the term, Scruton (2010) writes:

To define its subject matter more precisely is, however, immensely difficult. Indeed, it could be said that self-definition has been the major task of modern aesthetics. We are acquainted with an interesting and puzzling realm of experience: the realm of the beautiful, the ugly, the sublime, and the elegant; of taste, criticism, and fine art; and of contemplation, sensuous enjoyment, and charm. In all these phenomena we believe that similar principles are operative and that similar interests are engaged.

Some critics of popular music, like Adorno (1941) and Ekwueme (2004), have argued against the aesthetic value of the musical phenomenon; thereby, implying that it does not qualify for any serious consideration in pedagogic exercises. But the irony is that they, themselves, have initiated the study in popular music by their concern (even though an antagonistic one) towards popular music studies. That notwithstanding, the issue of aesthetics in the arts tend towards making value judgments over a phenomenon that

enjoys autonomy by virtue of its nature. One authoritative voice, in defense of the aforesaid, is Walker (2010) who asserts:

Unfortunately, it is difficult to show that a value judgment can stand for anything that is even remotely true about music, as opposed to standing for something that is merely a personal whim on the part of the critic, since there is no such thing as an organized body of knowledge called “musical criticism.”

The pedagogic implications of passing qualitative judgments on popular music by critics is equally worthy of attention. Again, passing his judgment against the quality of Nigerian popular music and musicians, Ekwueme (2004) declares:

The new “pop” is however not traditional. Nor is it really foreign. It is a half-baked hybrid: a cacophony of sometimes incongruous elements, musical creations of centaurs and minotaurs that are half-African and half-European, their cheap popularity notwithstanding. Is producing this type of art form, if it can be called art at all, being culturally relevant? (p. 168).

On the contrary, however, Collins (1996) argues that the flexibility and adaptability of African popular music is what has enabled it to cross all frontiers to become directly or indirectly a major force in international music; while Emeka (2006:10-11) is of the opinion that “the strength of popular music lies partly in the situation in which every age has its brand, enabling it to interpret and reflect itself in a manner most effective and digestible.” And from South Africa, Coplan (2002) reports:

More to the point, in post apartheid South Africa today, one of the industries in which this marriage of Western technology and organization and African social

and cultural materials and resources has the greatest potential is popular music... (p. 112).

These prospects explain why the World Bank finds African popular music a healthy and lucrative business ventures to invest in. According to Kirkegaard (2002a),

The idea that African music can become a global asset is, oddly enough, also continued by a more unexpected ally, i.e. the World Bank. Apart from minerals the music industry is the only area in which Africa, as a continent seems to have an opportunity to make money at present. Because of this the World Bank has launched a programme on commercial music development as it realized that the music, so vibrant and alive in spite of the downfall and economic depression of most African nations, formed a market in which Africa had a potential for making money (p. 8).

The issue of 'standard' in popular music is, again, an issue in value judgment. Adorno's (1941) attack on popular music, regarding what he considered 'standardization' of the musical style, also contains a contradiction that appears to be deifying the so-called serious music as a 'standard' format in musical compositional techniques. In his words, Adorno (1941) argues:

Standardization. The previous discussion shows that the difference between popular and serious music can be grasped in more precise terms than those referring to musical levels such as "lowbrow and highbrow", "simple and complex", "naive and sophisticated". For example, the difference between the spheres cannot be adequately expressed in terms of complexity and simplicity. All works of the earlier Viennese classicism are, without exception, rhythmically simpler than stock arrangements of jazz. Melodically, the wide

intervals of a good many hits such as "Deep Purple" or "Sunrise Serenade" are more difficult to follow per se than most melodies of, for example, Haydn, which consist mainly of circumscriptions of tonic triads and second steps. Harmonically, the supply of chords of the so-called classics is invariably more limited than that of any current Tin Pan Alley composer who draws from Debussy, Ravel, and even later sources. Standardization and non standardization are the key contrasting terms for the difference (pp. 20-21).

Both serious and popular music, as styles in musical phenomena and practices, could be appreciated along the lines of musical (elements), socio-cultural, ideological, and historical perspectives. The arguments on standardization would, therefore, amount to trying to button-hole creativity.

In mediating meaning in popular music studies, the implication is that the music teacher, researcher, and critic must be knowledgeable in semiotics, linguistics, and metalanguage (Agawu, 2003; Frith, 1982; Onwuegbuna, 2009; Wicke & Mayer, 1982). Such knowledge would help to unravel meanings that are often communicated by popular music artistes via lyrics, record sleeves, video clips, interviews, press releases, personality images, and polyglottism. The other implication is that the teacher must strive to get involved, as a conscious participant observer, in the popular music culture. This vital need moves Straarup (1982) to recommend:

I would like to call on teachers and researchers to join in much closer cooperation to produce new methods and materials to be used in the teaching of music at all levels. The way I see it, there is a strong possibility that the new generation of researchers, who in many cases come from the world of pop music and are often active musicians themselves, will be able to work in a spirit of solidarity with the consumers as well as the practitioners of popular music. I

also hope they will be able to exert an active influence on the study and practice of the emancipatory and critical potentials of popular music at all teaching levels (p. 248).

In a critical survey of the major issues concerning methodologies in the study of popular music, especially where traditional approaches in music scholarship have proved inadequate, Weintraub (2010) makes it his research objective to:

...examine ways in which the insights and methods of structuralism, poststructuralism, semiotics, critical theory, feminist criticism, and psychoanalytical theory have been applied to the problem of understanding how meanings are produced, mediated, negotiated, subverted, and celebrated in popular music.

Other variables in mediating meaning include societal values, governmental policies, educational structures, and cultural dictates. The implication is that the understanding of meaning to the music teacher must, to a very large extent, be at par with that of the students—in whose time the popular music phenomenon is contemporaneous. Such symbiotic appreciation of meaning must also reflect the conditions of meaning contained within the aforesaid variables. This is very important, considering the fact that popular music—as a medium of creative interaction in today’s music classroom—is a blend of the students’ sub-cultural musical values; thereby providing a common ground for the students (Burnard, Dillon, Rusinek, & Sæther, 2008).

2.5.4 Socio-cultural pluralism

Popular music, as a product of social and cultural progressivism and pluralism, equally has its implications as one considers its pedagogic possibilities. One such implication is

that the researcher must be a direct participant in the progressive social events that evolved popular music, as well as be experienced in the social progressivism of the time. In addition, the researcher's ideological position in popular musical practices, his level of involvement in the antagonistic world of today, and his belief in social emancipation and progressivism must not be faulted (Wicke & Mayer, 1982).

For the music teacher, his success in teaching pop music, while being in step with the socio-cultural environment of the time, is largely dependent on his dynamism in adapting to change and innovations. Where he fails to do this, he runs the risk of facing rejection by the very students he should be teaching. This would then lead to mutual mistrust and frustration between the teacher and the learners (Burnard et al., 2008; Josephs, 1982). Further implication of the foregoing is that both the researcher and the teacher in the field of popular music should be versatile enough to accommodate studies and collaborations in such disciplines as musicology, ethnomusicology, anthropology, mass communication, sociology, psychology, history, political science, economics, philosophy, etc.

2.6 The Possibilities

The application of systematic teaching and learning of popular music within and outside formal classroom settings, which started in earnest in the 1960s, helped in marking the origin as well as in defining the borders of possibilities in the pedagogy of popular music. An entry on the website of the free Internet encyclopedia, Wikipedia (2009) informs:

The origins of popular music pedagogy may be traced to the gradual infusion of rock music into formal schooling since the 1960s, however in recent years it has expanded as a specialization to include the offering of entire degree programs—even graduate degrees—in institutions of higher education. Some notable community institutions, such as Cleveland's *Rock and Roll Hall of Fame and*

Museum and Seattle's *Experience Music Project* have also contributed to the development of popular music pedagogy through symposia and educational outreach programs.

In a similar line of argument, Hackett and Lindeman (2004) maintain:

Although educators continue to argue about its merits, popular music has become the main choice of students as early as third or fourth grade.... When suitable materials are available, popular music should be presented in a way that has musical integrity—and not just as a social or psychological support for students. This means a focus on elements of music (e.g., harmony and rhythm) and on the special sound (timbre) of pop instruments. From this perspective, popular music can fit into the curriculum on the same basis as Western art music, world music, and jazz (p. 57).

Further areas of possibilities in the pedagogic pursuit of popular music include its definition via general and sectional approaches. Such sectional approaches have been noted to include Stylistic, Sociological, Process-Based, and Theory-Based. In addition, popular music analysis could be presented through four broad methods; they include the musical, the socio-cultural, the ideological, and the historical approaches (Gammon, 1982; Manuel, 1988; Onwuegbuna, 2009). All these lines of argument strengthen the proposal for the introduction of popular music as a subject of study as well as an academic programme in Nigerian schools—especially at the tertiary level.

2.7 The Proceeds

Experimentations in popular music pedagogy have not been without some positive results and rewards; rather, the proceeds have come in a manifold of institutions, academies,

research centres, associations, publications, and journals of international spread and reputation. Since its introduction in the 1960s, popular music pedagogy has multiplied its areas of interests, disciplines, and intellectual trajectories to include music industry and merchandise, music technology, music and mass media, music therapy, musical aesthetics and values, music and politics, music and socio-cultural implications, music and globalization, etc.

While Wikipedia (2009) acknowledges that numerous institutions worldwide offer popular music pedagogy as a component of their degree programmes, it gives a partial list of such institutions that are sited in Australia, Finland, Liverpool and Scotland in the U.K., the U.S., and the Netherlands. However Nardi's (2009) list of the location of such institutions includes Australia (four in number), Austria (two), Brazil (three), Canada (four), Denmark (one), Germany (six), the U.K. (nine), the U.S. (seventeen), and the Netherlands (three). Others include Japan (two), New Zealand (one), Norway (one), Sweden (one), South Africa (two), and Ghana (one). In addition to these are numerous popular music academies and research centres that are established and administered by both public and private individuals and groups (Nardi, 2009; Weintraub, 2010; Wikipedia, 2009).

The International Association for the Study of Popular Music (IASPM), formed in 1981 to promote inquiry, scholarship, and analysis in the area of popular music, is one of the strongest of such associations which, through research projects, conferences, and publications, has continued to advance knowledge, production, and consumption of popular music of the world. With an international network of over 700 members worldwide, IASPM has grown into an interprofessional and interdisciplinary autonomous association that concerns itself with polemic and intellectual proceedings in popular music (Nardi, 2009).

The much cited problem of scarcity of publications to support popular music pedagogy is only peculiar to Africa. And even at that, such scarcity is only relative. The volume of literature treating popular music and its studies cited in this present work is enough to dispel the alibi of such scarcity. In addition, the study in popular music is boosted by the works of such celebrated authors who have consistently and persistently defended this interesting area of music studies. They include Simon Frith, George Lipsitz, Richard Middleton, Steve Chapple and Reebee Garofalo, James Lull, David Horn, Keith Negus, John Collins, Peter Manuel, and Kofi Agawu. Others include David Coplan, Christopher Waterman, Kazadi wa Makuna, Ronnie Graham, Atta Annan Mensah, Christopher Ballantine, Veit Erlmann, John Chernoff, Louise Meintjes, Wolfgang Bender, Tejunmola Olaniyan, and Michael Veal (Agawu, 2003).

Some of the journals that are devoted to popular music research and reports include *Popular Music*, *Popular Music History*, *World Music*, *Media, Culture and Society*, *Public Culture*, and *The Rough Guide*. Others include *The Journal of Popular Music Studies*, *NTAMA – Journal of African Music and Popular Culture*, *Jazz Research News*, *Perfect Beat*, *Popular Musicology Online*, *Popular Music and Society*, *RPM The Review of Popular Music*, *Soundscapes*, and *Chapter&Verse* (Nardi, 2009).

All of the foregoing contributes to the proceeds of popular music pedagogy.

CHAPTER 3

RESEARCH METHODOLOGY

The present study is based on the two broad methods of sourcing data—the empirical and the theoretical. Three dimensions of exploring the possibilities of the foregoing methods include the survey approach, the historical approach, and the descriptive approach. The survey approach was used to investigate current trends, fusions, and adaptations in the philosophy and practices of popular music studies. The historical approach was used to provide a solid background for proper evaluation of the trends, attitudes, events, and facts of popular music studies; thereby establishing a framework for the current study. Finally, descriptive approach was used to extract detailed information from resource persons and other relevant sources; leading to selected descriptions of the population of the research.

3.1 Research Procedures

The procedural steps applied in carrying out this research include:

- i. Identification and delineation of the problem.
- ii. Coining of a topic to fully embrace the scope of the problem, while at the same time accommodating the issues of availability of data, significance of the study, applicability of results, and resource implications.
- iii. Definition of scope and delimitation of the population.
- iv. Designing of instruments for data collection.
- v. Collection of data. In the course of collecting data, visits were made to the selected institutions that made up the target population, where questionnaire was administered and informal interviews were conducted. The entire exercise of visiting the population and gathering the necessary data spanned a period of three (3) months.
- vi. Collation and analysis of data.

vii. Description, interpretation, and presentation of findings.

3.2 Research Population

The target population for this study comprised all the tertiary institutions in Nigeria that offer music and music related courses at the undergraduate level. The total number of these institutions, as at the time of this investigation, stood at twenty-seven (27). However, the accessible population was delimited to fourteen (14) institutions, representing more than a half (above 50%) of the target population. They include six (6) universities and eight (8) colleges of education, with a total undergraduate students' enrolment of about one thousand, seven hundred and thirty-seven (1,737). The universities are located at Nsukka in Enugu State, Awka in Anambra State, Abraka in Delta State, Uyo in Akwa Ibom State, Ojo in Lagos State, and Ile-Ife in Osun State; while the colleges of education are located at Nsugbe in Anambra State, Port Harcourt in Rivers State, Ekiadolor in Edo State, Agbor in Delta State, Ijanikin in Lagos State, Abeokuta in Ogun State, Okene in Kogi State, and Pankshin in Plateau State. The elements that made up the population included the undergraduate music students, the lecturers, and the music curricula of the various departments of music.

Table 3.1: Accessible target population

S/No.	Name of School	State	Location	Total No. of Undergraduates
1.	University of Nigeria, Nsukka.	Enugu	South-East	275
2.	Nnamdi Azikiwe University, Awka.	Anambra	South-East	181
3.	Delta State University, Abraka.	Delta	Mid-West	140
4.	University of Uyo.	Akwa Ibom	South-East	130

5.	Lagos State University, Ojo.	Lagos	South-West	58
6.	Obafemi Awolowo University, Ile-Ife.	Osun	South-West	100
7.	Nwafor Orizu College of Education, Nsugbe.	Anambra	South-East	27
8.	Rivers State College of Education, Port Harcourt	Rivers	South-South	140
9.	College of Education, Ekiadolor.	Edo	Mid-West	116
10.	College of Education, Agbor.	Delta	Mid-West	57
11.	Adeniran Ogunsanya College of Education, Ijanikin.	Lagos	South-West	80
12.	Federal College of Education, Abeokuta.	Ogun	South-West	110
13.	Federal College of Education, Okene.	Kogi	Middle-Belt	87
14.	Federal College of Education, Pankshin.	Plateau	Middle-Belt	236
Grand Total No. of Undergraduates of the above schools				1,737

3.3 Sources and Nature of Data

The resource persons for this study were mainly the undergraduate music students and lecturers of the selected tertiary institutions. Hard copies of their music curricula and course descriptions for certificate, diploma, and degree programmes were accessed and perused for possible openings for the introduction of popular music studies—where it was found that none existed. The opinions of the respondents were also captured in their responses to the administered questionnaire. Informal interviews with students and

lecturers were conducted separately, and responses were recorded on tape. Other sources and nature of data include printed materials and electronic recordings that are stored in public and private libraries as well as the Internet in the forms of books, journals, periodicals, electromagnetic tapes, vinyl, disks, reference books, and electronic books.

3.4 Instruments for Data Collection

In the course of gathering data for the present study, the researcher has employed three basic instruments. The instruments include observation, questionnaire, and interview. Participant observation, in which the researcher participated fully with the elements of the research population in the expression, manipulation, and consumption of popular musical products, involved the researcher's direct participation in the progressive social events that evolved the popular music—which are still in being. This level of participation afforded the researcher a vantage position to ascertain the actual pulse and perspective of the population regarding popular music and its studies.

A self-developed structured questionnaire, with the 4-point options of Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD), was employed by the researcher as a second instrument for data collection. The set of questions, set in the combination of positive and negative affirmations (see Appendix A), was used to obtain facts regarding the students' opinions on the possibilities of formal training in popular music-making and research in our tertiary institutions.

The third instrument, which is interview, made up of an informal oral exchange of questions and answers, was used to elicit the opinions of music lecturers concerning their dispositions and qualifications regarding the formal study of popular music in Nigerian tertiary institutions. The interview questions (see Appendix B) were framed by the researcher to reflect issues on curriculum development, curriculum implementation, teaching and research materials, and prospects of the study of popular music.

3.5 Validation of Instruments

In the attempt to ascertain the validity of the instruments for data collection, draft copies of the self-designed questionnaire for music undergraduates and the interview questions for music lecturers were sent, along with the research questions, to four (4) experts in educational measurement and evaluation. Two (2) of these experts, drawn from the field of Music Pedagogy at the Nnamdi Azikiwe University, Awka, reviewed the items in the drafts and established face, content and construct validity. They, however, made some useful suggestions that led to the modification of the drafts before the final copies were turned out. The other two (2) experts—one from Music Education and the other from Art Education areas of the University of Nigeria, Nsukka—also reviewed the items in the drafts in terms of language, coverage, and structural validity. After their suggested modifications were made, they then certified the validity of the instruments.

3.6 Reliability of Instruments

The internal consistency of the questionnaire was ascertained through the application of the split-half method. The same test, made up of odd and even numbered items, was given to a pilot group of fifteen (15) music undergraduates of the University of Nigeria, Nsukka, at the same time. Correlation was established between the respondents' answers to the odd and even numbered items of the questionnaire.

3.7 Administration of Instruments

For each of the fourteen (14) schools investigated, a cross-section of the undergraduates, selected at random, from all levels of academic pursuit in music were presented with thirty (30) copies of a self-developed questionnaire with the 4-point options of Strongly Agree, Agree, Disagree, and Strongly Disagree. They were allowed time duration of

fifteen to twenty (15 – 20) minutes to respond and return their responses to the researcher and his three (3) engaged research assistants. Out of a total number of four hundred and twenty (420) copies of the questionnaire distributed, only four hundred and three (403) were responded to and returned to the researcher. The remaining seventeen (17) copies were lost. In addition, three to five lecturers of the investigated schools were personally consulted in informal interviews where they gave their opinions on the study of popular music in Nigerian tertiary institutions. A tape recording device was used to capture their opinions.

3.8 Techniques of Data Analysis

The data collected for this study are presented in a 4-point modified *Likert*-type response scale, thus:

Table 3.2: A 4-point modified *Likert*-type response scale

For positive items	For negative items
Strongly Agree = 4	Strongly Agree = 1
Agree = 3	Agree = 2
Disagree = 2	Disagree = 3
Strongly Disagree = 1	Strongly Disagree = 4

After the collation of data, findings were analyzed and presented in frequencies and simple percentages, in tabular forms. Since the present investigation is a pilot study, the ‘frequencies and simple percentages’ approach is considered the most suitable option for presentation of findings.

CHAPTER 4

PRESENTATION, ANALYSIS, AND EVALUATION OF FINDINGS

The data collected in the course of the present study are, hereunder, collated, logically structured by way of analysis, evaluated by way of degrees of usefulness, and presented with the belief that they will support and strengthen the researcher's study of the pedagogic possibilities in African popular music. The data are presented in three sub-headings, rationalized according to the nature they appear in; thus: Texts, Tables, and Figures.

4.1 Texts

The data that are in the form of texts are made up of, mainly, music lecturers' responses to questions posed at them in informal personal interviews. The interview questions were consciously coined to elicit facts regarding *What to teach*, *What materials to teach with*, *Who should teach*, *How to teach*, and *How to assess results* in popular music studies; issues already mentioned previously in Chapter 1.3.

Interview Question 1: Academic musicians have been accused of dismissing popular music as no music at all; what is your opinion on this issue?

Findings: Out of a total number of fifty (50) lecturers interviewed, forty-two (42) were of the opinion that popular music is as much a musical phenomenon as the other classes of the art and the folk music of the world, and therefore worthy of academic studies. The remaining eight (8) voiced their resentment for popular music as any serious music for studies—though accepting its existence as a musical phenomenon.

Interview Question 2: It has also been argued that popular music compositions have no formal structure and, therefore, cannot be divided into sections for proper in-depth studies; have you found this to be true?

Findings: All 50 respondents are of the opinion that there is no music without a formal structure; however, the forms (especially of African music) may not all fit into the Western musical philosophy of formal structural rationalization and appreciation.

Interview Question 3: Some critics have opined that the “popular air resounds in the empty brain”. Do you find any scholarly tilt to popular music as a field of study?

Findings: While 42 respondents agreed that the field of popular music is a fertile one for serious scholarly research activities, the other 8 did not think that any scholar should bother himself with investigating popular music.

Interview Question 4: What about the qualifications of the teacher; do you think that teaching popular music requires any different qualifications than what it takes to teach the sonic materials of the art and folk music of all cultures of the world today?

Findings: All 50 respondents agreed that music, as a sonic material, remains music, irrespective of the category and style it belongs to; and therefore, no special qualification is required of a music teacher so as to be able to teach popular music. However, they agreed that the degree of interest of the individual teachers may make the difference in the teacher’s success at delivering.

Interview Question 5: Some musicologists have argued that the study of popular music should belong some place other than the music department. What do you say?

Findings: 8 of the respondents were unwavering in their opinion that popular music should not be taught at the music department. Out of the 42 who opposed the idea of completely ceding the study of popular music to other departments than music, six (6) also accommodate the opinion that some aspects of popular music studies could be handled by those other departments—especially in the social sciences and history.

Interview Question 6: In the past, lack of study materials (especially literature) had been cited as the major problem in considering pedagogic practices in popular music; do you think that that is still a problem today—judging by the volume of materials that are available on the Internet and other sources?

Findings: While all 50 respondents agreed that lack of literature for teaching music, generally, is no longer a threat to music studies—courtesy of the Internet and other sources, only thirty-nine (39) informed that they have had access to such materials treating issues in popular music.

Interview Question 7: Prof. Agawu has reported that courses in popular music attract more enrolments than any others in Ghana, since it was introduced in 1990; would you like to see the study of popular music introduced and vigorously pursued in our tertiary institutions?

Findings: 42 out of the 50 respondents were of the firm opinion that the study of popular music should be introduced and vigorously pursued in our tertiary institutions. Three (3) respondents were indifferent to the proposal; while the remaining five (5) opposed the idea vehemently.

The other textual form of data are the hard copies of music curricula and course descriptions for certificate, diploma, and degree programmes of the studied institutions, which were accessed (see Appendices C – G) and perused for possible openings for the introduction of popular music studies—where it was found that none existed.

Findings: Most of the content and item definitions and descriptions of these music curricula were related and mostly identical in nature. However, the closest they had to studies in Popular music were such courses that accommodate the study of the music and personalities of such African musicians as Israel Nwoba Njemanze, Bobby Benson, Bala Miller, Erasmus Jenewari, Rex Jim Lawson, Victor Uwaifo, Fela Anikulapo-Kuti, Orlando Julius, Ebenezer Obey, Sunny Ade, I. K. Dairo, Shina Peters, Sonny Okosun, Sikiru Ayinde, Kollington Ayinla, Wasiu Ayinde, Christy Essien-Igbokwe, Onyeka Onwenu, and Chris Okotie. Others include Haruna Ishola, Mamman Shata, Ezigbo Obiligbo, Dan Maraya Jos, and Seven-Seven. The problem here is that the study of these artistes and their music is subsumed under such course titles as African Music, African Music and Society, African Music in Society, and/or African Music and Culture.

4.1.1 Analysis and Evaluation of the Texts

Research Question 1: Is it possible to develop a dependable and efficacious curriculum for popular music studies, which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions?

Findings: Forty-two (42) out of fifty (50) respondents were of the opinion that popular music is as much a musical phenomenon as the other classes of the art and the folk music of the world, and therefore worthy of academic studies. All 50 respondents are of the opinion that there is no music without a formal structure. 42 respondents agreed that the field of popular music is a fertile one for serious scholarly research activities. All 50 respondents agreed that music, as a sonic material, remains music, irrespective of the category and style it belongs to; and therefore, no special qualification is required of a music teacher so as to be able to teach popular music. It is, therefore, possible to develop a dependable and efficacious curriculum for popular music studies, which could be effectively applied in the teaching and learning of popular music.

Research Question 2: Can it be guaranteed that the teaching and research materials for implementing the curriculum are adequately available?

Findings: While all fifty (50) respondents agreed that lack of literature for teaching music, generally, is no longer a threat to music studies—courtesy of the Internet and other sources, only thirty-nine (39) informed that they have had access to such materials treating issues in popular music. It can, therefore, be guaranteed that the teaching and research materials for implementing the curriculum are adequately available.

Research Question 3: Are there enough qualified teachers to implement the curriculum?

Findings: All 50 respondents agreed that music, as a sonic material, remains music, irrespective of the category and style it belongs to; and therefore, no special qualification is required of a music teacher so as to be able to teach popular music. There are, therefore, enough qualified teachers to implement the curriculum.

Research Question 4: Are there enough prospective learners who earnestly desire the formal training in popular music-making and research?

Findings: The responses of the music undergraduates to the above question were captured in their answers to the administered questionnaire (see Table 4.1).

Research Question 5: Are there prospects—socially, economically, and spiritually—for the graduate popular musician?

Findings: The responses of the music undergraduates to the above question were captured in their answers to the administered questionnaire (see Table 4.1).

4.2 Tables

The tabular format of gathered data is presented hereunder.

Table 4.1 Responses of music undergraduates to the Questionnaire (in frequencies and simple percentages).

NOS	ITEMS	SA	A	D	SD
1.	Studies in contemporary pop music will give me the skills to produce my own hit songs.	197 48.9%	175 43.4%	23 5.71%	8 1.99%
2.	With a good knowledge of pop music, after graduation I can face life confidently—socially, economically, and spiritually.	151 37.5%	171 42.4%	45 11.2%	36 8.9%
3.	A wealth of additional benefits will accrue from studying pop music.	147 36.5%	181 44.9%	55 13.65%	20 4.96%
4.	Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.	166 41.2%	168 41.7%	54 13.4%	15 3.7%
5.	Learning pop music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate pop musician.	217 53.85%	124 30.8%	35 8.7%	27 6.7%
6.	I had expected that a course in music would include studies in such pop styles as <i>hip-hop</i> , <i>R&B</i> , <i>rap</i> , <i>disco</i> , <i>rock</i> , <i>reggae</i> , <i>ragga</i> , <i>dancehall</i> , <i>highlife</i> , <i>Afrobeat</i> , <i>makossa</i> , <i>calypso</i> , <i>soukous</i> , etc.	228 56.6%	121 30%	27 6.7%	27 6.7%
7.	Some of my classmates have abandoned their programme in school music out of frustration, because studies in pop music were not part of the curriculum.	145 36%	135 33.5%	96 23.8%	27 6.7%

8.	Pop music styles like <i>hip-hop, R&B, rap, disco, rock, reggae, ragga, dancehall, highlife, Afrobeat, makossa, calypso, soukous</i> , etc. have been a positive influence on my enjoyment/interest in studying music.	179 44.4%	148 36.7%	47 11.7%	29 7.2%
9.	The instruments of popular band music are more accessible in Nigeria than the instruments of the Western symphony orchestra.	187 46.4%	155 38.5%	39 9.7%	22 5.5%
10.	The majority of the Western classical music I study in school today is quite unrelated to the music I encounter in the society every day.	161 40%	140 34.7%	69 17.1%	33 8.2%
11.	Pop music has had a serious, but negative effect on my interest in the study of music.	33 8.2%	72 17.9%	107 26.6%	191 47.4%
12.	I would like to see the study of pop music introduced and vigorously pursued in our tertiary institutions.	229 56.8%	140 34.7%	16 4%	18 4.5%

4.2.1 Analysis and Evaluation of Table 4.1

Research Question 1: Is it possible to develop a dependable and efficacious curriculum for popular music studies, which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions?

Findings: The items in the questionnaire that are designed to supply clues to answering the above question include numbers 3, 4, 5, 6, 7, 8, 10, and 11. To the opinion, ‘A wealth of additional benefits will accrue from studying pop music’, three hundred and twenty-eight (328) out of four hundred and three (403) respondents were in the affirmative (147, representing 36.5%, strongly agreed; while 189, representing 44.9%, agreed). On the contrary, a total of seventy-five (75) respondents were negative (55, representing 13.65%, disagreed; while 20, representing 4.96%, strongly disagreed).

To the opinion, 'Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.' three hundred and thirty-four (334) out of four hundred and three (403) respondents were in the affirmative (161, representing 41.2%, strongly agreed; while 168, representing 41.7%, agreed). On the contrary, a total of sixty-nine (69) respondents were negative (54, representing 13.4%, disagreed; while 15, representing 3.7%, strongly disagreed).

To the opinion, 'Learning pop music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate pop musician', three hundred and forty-one (341) out of four hundred and three (403) respondents were in the affirmative (217, representing 53.85%, strongly agreed; while 124, representing 30.8%, agreed). On the contrary, a total of sixty-two (62) respondents were negative (35, representing 8.7%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'I had expected that a course in music would include studies in such pop styles as *hip-hop*, *R&B*, *rap*, *disco*, *rock*, *reggae*, *ragga*, *dancehall*, *highlife*, *Afrobeat*, *makossa*, *calypso*, *soukous*, etc.', three hundred and forty-nine (349) out of four hundred and three (403) respondents were in the affirmative (228, representing 56.6%, strongly agreed; while 121, representing 30%, agreed). On the contrary, a total of fifty-four (54) respondents were negative (27, representing 6.7%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'Some of my classmates have abandoned their programme in school music out of frustration, because studies in pop music were not part of the curriculum', two hundred and eighty (280) out of four hundred and three (403)

respondents were in the affirmative (145, representing 36%, strongly agreed; while 135, representing 33.5%, agreed). On the contrary, a total of one hundred and twenty-three (123) respondents were negative (96, representing 23.8%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'Pop music styles like *hip-hop*, *R&B*, *rap*, *disco*, *rock*, *reggae*, *ragga*, *dancehall*, *highlife*, *Afrobeat*, *makossa*, *calypso*, *soukous*, etc. have been a positive influence on my enjoyment/interest in studying music', three hundred and twenty-seven (327) out of four hundred and three (403) respondents were in the affirmative (179, representing 44.4%, strongly agreed; while 148, representing 36.7%, agreed). On the contrary, a total of seventy six (76) respondents were negative (47, representing 11.7%, disagreed; while 29, representing 7.2%, strongly disagreed).

To the opinion, 'The majority of the Western classical music I study in school today is quite unrelated to the music I encounter in the society every day', three hundred and one (301) out of four hundred and three (403) respondents were in the affirmative (161, representing 40%, strongly agreed; while 140, representing 34.7%, agreed). On the contrary, a total of one hundred and two (102) respondents were negative (69, representing 17.1%, disagreed; while 33, representing 8.2%, strongly disagreed).

To the opinion, 'Pop music has had a serious, but negative effect on my interest in the study of music', one hundred and five (105) out of four hundred and three (403) respondents were in the affirmative (33, representing 8.2%, strongly agreed; while 72, representing 17.9%, agreed). On the contrary, a total of two hundred and ninety-eight (298) respondents were negative (107, representing 26.6%, disagreed; while 191, representing 47.4%, strongly disagreed).

Research Question 2: Can it be guaranteed that the teaching and research materials for implementing the curriculum are adequately available?

Findings: The items in the questionnaire that are designed to supply clues to answering the above question include numbers 9 and 10. To the opinion, ‘The instruments of popular band music are more accessible in Nigeria than the instruments of the Western symphony orchestra’, three hundred and forty-two (342) out of four hundred and three (403) respondents were in the affirmative (187, representing 46.4%, strongly agreed; while 155, representing 38.5%, agreed). On the contrary, a total of sixty-one (61) respondents were negative (39, representing 9.7%, disagreed; while 22, representing 5.54%, strongly disagreed).

To the opinion, ‘The majority of the Western classical music I study in school today is quite unrelated to the music I encounter in the society every day’, three hundred and one (301) out of four hundred and three (403) respondents were in the affirmative (161, representing 40%, strongly agreed; while 140, representing 34.7%, agreed). On the contrary, a total of one hundred and two (102) respondents were negative (69, representing 17.1%, disagreed; while 33, representing 8.2%, strongly disagreed).

Research Question 3: Are there enough qualified teachers to implement the curriculum?

Findings: The responses, which are in the affirmative, have already been reported in the foregoing Chapter 4.1.

Research Question 4: Are there enough prospective learners who earnestly desire the formal training in popular music-making and research?

Findings: The items in the questionnaire that are designed to supply clues to answering the above question include numbers 1, 3 - 8 and 10 - 12. To the opinion, 'Studies in contemporary pop music will give me the skills to produce my own hit songs', three hundred and seventy-two (372) out of four hundred and three (403) respondents were in the affirmative (197, representing 48.9%, strongly agreed; while 175, representing 43.4%, agreed). On the contrary, a total of thirty-one (31) respondents were negative (23, representing 5.71%, disagreed; while 8, representing 1.99%, strongly disagreed).

To the opinion, 'A wealth of additional benefits will accrue from studying pop music', three hundred and twenty-eight (328) out of four hundred and three (403) respondents were in the affirmative (147, representing 36.5%, strongly agreed; while 189, representing 44.9%, agreed). On the contrary, a total of seventy-five (75) respondents were negative (55, representing 13.65%, disagreed; while 20, representing 4.96%, strongly disagreed).

To the opinion, 'Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.' three hundred and thirty-four (334) out of four hundred and three (403) respondents were in the affirmative (161, representing 41.2%, strongly agreed; while 168, representing 41.7%, agreed). On the contrary, a total of sixty-nine (69) respondents were negative (54, representing 13.4%, disagreed; while 15, representing 3.7%, strongly disagreed).

To the opinion, 'Learning pop music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate pop musician', three hundred and forty-one (341) out of four hundred and three (403) respondents were in the affirmative (217, representing 53.85%, strongly agreed;

while 124, representing 30.8%, agreed). On the contrary, a total of sixty-two (62) respondents were negative (35, representing 8.7%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'I had expected that a course in music would include studies in such pop styles as *hip-hop, R&B, rap, disco, rock, reggae, ragga, dancehall, highlife, Afrobeat, makossa, calypso, soukous, etc.*', three hundred and forty-nine (349) out of four hundred and three (403) respondents were in the affirmative (228, representing 56.6%, strongly agreed; while 121, representing 30%, agreed). On the contrary, a total of fifty-four (54) respondents were negative (27, representing 6.7%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'Some of my classmates have abandoned their programme in school music out of frustration, because studies in pop music were not part of the curriculum', two hundred and eighty (280) out of four hundred and three (403) respondents were in the affirmative (145, representing 36%, strongly agreed; while 135, representing 33.5%, agreed). On the contrary, a total of one hundred and twenty-three (123) respondents were negative (96, representing 23.8%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, 'Pop music styles like *hip-hop, R&B, rap, disco, rock, reggae, ragga, dancehall, highlife, Afrobeat, makossa, calypso, soukous, etc.* have been a positive influence on my enjoyment/interest in studying music', three hundred and twenty-seven (327) out of four hundred and three (403) respondents were in the affirmative (179, representing 44.4%, strongly agreed; while 148, representing 36.7%, agreed). On the contrary, a total of one hundred and twenty-three (123) respondents were negative (96, representing 23.8%, disagreed; while 27, representing 6.7%, strongly disagreed).

To the opinion, ‘The majority of the Western classical music I study in school today is quite unrelated to the music I encounter in the society every day’, three hundred and one (301) out of four hundred and three (403) respondents were in the affirmative (161, representing 40%, strongly agreed; while 140, representing 34.7%, agreed). On the contrary, a total of one hundred and two (102) respondents were negative (69, representing 17.1%, disagreed; while 33, representing 8.2%, strongly disagreed).

To the opinion, ‘Pop music has had a serious, but negative effect on my interest in the study of music’, one hundred and five (105) out of four hundred and three (403) respondents were in the affirmative (33, representing 8.2%, strongly agreed; while 72, representing 17.9%, agreed). On the contrary, a total of two hundred and ninety-eight (298) respondents were negative (107, representing 26.6%, disagreed; while 191, representing 47.4%, strongly disagreed).

To the opinion, ‘I would like to see the study of pop music introduced and vigorously pursued in our tertiary institutions’, three hundred and sixty-nine (369) out of four hundred and three (403) respondents were in the affirmative (229, representing 56.8%, strongly agreed; while 140, representing 24.7%, agreed). On the contrary, a total of thirty-four (34) respondents were negative (16, representing 4%, disagreed; while 18, representing 4.5%, strongly disagreed).

Research Question 5: Are there prospects—socially, economically, and spiritually—for the graduate popular musician?

Findings: The items in the questionnaire that are designed to supply clues to answering the above question include numbers 1 – 5 and 8. To the opinion, ‘Studies in contemporary pop music will give me the skills to produce my own hit

songs’, three hundred and seventy-two (372) out of four hundred and three (403) respondents were in the affirmative (197, representing 48.9%, strongly agreed; while 175, representing 43.4%, agreed). On the contrary, a total of thirty-one (31) respondents were negative (23, representing 5.71%, disagreed; while 8, representing 1.99%, strongly disagreed).

To the opinion, ‘With a good knowledge of pop music, after graduation I can face life confidently—socially, economically, and spiritually’, three hundred and twenty-two (322) out of four hundred and three (403) respondents were in the affirmative (151, representing 37.5%, strongly agreed; while 171, representing 42.4%, agreed). On the contrary, a total of eighty-one (81) respondents were negative (45, representing 11.2%, disagreed; while 36, representing 8.9%, strongly disagreed).

To the opinion, ‘A wealth of additional benefits will accrue from studying pop music’, three hundred and twenty-eight (328) out of four hundred and three (403) respondents were in the affirmative (147, representing 36.5%, strongly agreed; while 189, representing 44.9%, agreed). On the contrary, a total of seventy-five (75) respondents were negative (55, representing 13.65%, disagreed; while 20, representing 4.96%, strongly disagreed).

To the opinion, ‘Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.’ three hundred and thirty-four (334) out of four hundred and three (403) respondents were in the affirmative (161, representing 41.2%, strongly agreed; while 168, representing 41.7%, agreed). On the contrary, a total of sixty-nine (69) respondents were negative (54, representing 13.4%, disagreed; while 15, representing 3.7%, strongly disagreed).

To the opinion, ‘Learning pop music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate pop musician’, three hundred and forty-one (341) out of four hundred and three (403) respondents were in the affirmative (217, representing 53.85%, strongly agreed; while 124, representing 30.8%, agreed). On the contrary, a total of sixty-two (62) respondents were negative (35, representing 8.7%, disagreed; while 27, representing 6.7%, strongly disagreed).

4.3 Figures

Figurations of findings are, hereunder, presented in two streams—from the lecturers’ responses and from the students’ responses.

- Possibility of developing a dependable and efficacious curriculum for popular music studies (hereby designated as **A**).
- Availability of the teaching and research materials for implementing the curriculum (hereby designated as **B**).
- Availability of enough qualified teachers to implement the curriculum (hereby designated as **C**).
- Availability of prospective learners who earnestly desire the formal training in popular music-making and research (hereby designated as **D**).
- Possibility of social, economic, and spiritual prospects for the graduate popular musician (hereby designated as **E**).

Item	Affirmative (in frequency/percentage)	Negative (in frequency/percentage)
A	42 (84%)	8 (16%)

B	39 (78%)	11 (22%)
C	50 (100%)	0 (0%)

Fig. 4.1: Frequencies/Percentages showing Lecturers' Responses to Research Questions.

Item	Affirmative (in frequency/percentage)	Negative (in frequency/percentage)
A ₍₃₎	328 (81.6%)	75 (18.6%)
A ₍₄₎	334 (82.9%)	69 (17.12%)
A ₍₅₎	341 (84.62%)	62 (15.4%)
A ₍₆₎	349 (86.6%)	54 (13.4%)
A ₍₇₎	280 (69.5%)	123 (30.52%)
A ₍₈₎	327 (81.14%)	76 (18.9%)
A ₍₁₀₎	301 (74.7%)	102 (25.31%)
A ₍₁₁₎	298 (74%)	105 (26%)
B ₍₉₎	342 (84.7%)	61 (15.14%)
D ₍₁₎	372 (92.31%)	31 (7.7%)
D ₍₃₎	328 (81.6%)	75 (18.6%)
D ₍₄₎	334 (82.9%)	69 (17.12%)
D ₍₅₎	341 (84.62%)	62 (15.4%)
D ₍₆₎	349 (86.6%)	54 (13.4%)
D ₍₇₎	280 (69.5%)	123 (30.52%)
D ₍₈₎	327 (81.14%)	76 (18.9%)
D ₍₁₀₎	301 (74.7%)	102 (25.31%)
D ₍₁₁₎	298 (74%)	105 (26%)
D ₍₁₂₎	369 (91.6%)	34 (8.4%)
E ₍₁₎	372 (92.31%)	31 (7.7%)
E ₍₂₎	322 (80%)	81 (20%)

E ₍₃₎	328 (81.6%)	75 (18.6%)
E ₍₄₎	334 (82.9%)	69 (17.12%)
E ₍₅₎	341 (84.62%)	62 (15.4%)
E ₍₈₎	327 (81.14%)	76 (18.9%)

Fig. 4.2: Frequencies/Percentages showing Students' Responses to Research Questions.

4.4 Summary

The textual forms of the data collected are made up of the music lecturers' responses to interview questions and copies of the music curricula operated by the investigated tertiary institutions in the country. While the respondents resolved the issues under study in favour of pedagogic possibilities in African popular music in Nigerian tertiary institutions, the current operative music curricula is rife with openings for the inclusion of popular music studies to it. These revelations are further amplified by the students' responses to the questionnaire in Table 4.1.

The entire findings, condensed into figures in 4.1 and 4.2, reveals that a dependable and efficacious curriculum for pop music studies could be developed; that the teaching and research materials for implementing the curriculum are adequately available; that there are enough qualified teachers to implement the curriculum; that there are enough prospective learners with genuine interest in its study; and that there are economic, social, and intellectual benefits derivable from the pedagogic exercises in popular music.

CHAPTER 5

DISCUSSION OF RESEARCH FINDINGS

Musicology, which is the scientific study of music in its widest sense—covering both the natural and humane sciences of music—was first conceived and practiced in ancient Greece as early as 600 BC. This also initiated the world’s first attempt at what has today been consummated as the Western formal education. At the inception of its pedagogic practices, the Western educational system knew only two (2) subjects of learning: Music and Gymnastics. To Music belonged all the arts and sciences that involved the cognitive and the affective skills of the learner, while Gymnastics covered the whole gamut of psycho-motor skills (Epperson, 2010; Thieme, 1966). Today, it is a historical fact that out of Music alone has emerged such academic faculties as Arts, Biological Sciences, Education, Engineering, Technology, Philosophy, Social Sciences, Physical Sciences, etc. It is, therefore, pertinent to note that this recent enquiry into the pedagogic possibilities in African popular music has quite a lot of revelations that are worthy of sharing.

Descriptions of procedural steps in the enquiry, the major findings, and the interpretations of the findings are presented hereunder.

5.1 Description of Procedures

The various steps taken to ascertain the teaching, learning, and research readiness of the study of African popular music in Nigerian tertiary institutions are, hereunder, reported in sequence.

- i. The target population, made up of the twenty-seven (27) Nigerian tertiary institutions that offer Music, was identified.

- ii. The accessible population, made up of fourteen (14) Nigerian tertiary institutions that offer Music, was selected.
- iii. The elements of the selected population, made of up undergraduate music students, music lecturers, and copies of the music curricula, were identified.
- iv. The respondents, made up of thirty (30) undergraduate music students and three to five (3 – 5) lecturers from each of the selected schools, were indentified.
- v. The questionnaire was administered and the informal interviews were conducted.
- vi. Responses to the questionnaire and to the interview questions, as well as hard copies of the operational music curricula of the investigated institutions were collected.
- vii. The data assembled in the course of the investigation were collated and analyzed.
- viii. The data were then presented in the forms of texts, tables and figures.

5.2 Outline of Major Findings

The major findings from the current investigation into the pedagogic possibilities in African popular music are outlined hereunder.

- It is possible to develop a dependable and efficacious curriculum for popular music studies, which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions. 84% of the population responded in the affirmative, while the other 16% responded negatively.
- It can be guaranteed that the teaching and research materials for implementing the curriculum are adequately available. 78% of the population responded in the affirmative, while the other 22% responded negatively.

- There are enough qualified teachers to implement the curriculum. 100% of the population responded in the affirmative.
- There are enough prospective learners who earnestly desire the formal training in popular music-making and research. 91.6% of the population responded in the affirmative, while the other 8.4% responded negatively.
- There are prospects—socially, economically, and intellectually—for the graduate popular musician. 80% of the population responded in the affirmative, while the other 20% responded negatively.
- Studies in popular music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc. 82.9% of the population responded in the affirmative, while the other 17.1% responded negatively.
- Some undergraduate music students have abandoned their programme in school music out of frustration, because studies in popular music were not part of the curriculum. 69.5% of the population responded in the affirmative, while the other 30.5% responded negatively.

5.3 Interpretation of Findings

In this study, the interesting revelation is that the issues of What to teach, How to teach, What materials to teach with, Who should teach, Who to teach, and How to assess progress in the study of popular music are resolved in favour of pedagogic possibilities at the tertiary level of music education. The findings are revealed, firstly, in the textual forms of the lecturers' responses to the interview questions probing the possibilities of developing a dependable and efficacious curriculum for popular music studies, availability of the teaching and research materials for implementing the curriculum,

availability of enough qualified teachers to implement the curriculum, availability of prospective learners who earnestly desire the formal training in popular music-making and research, and possibility of social, economic, and spiritual prospects for the graduate popular musician. Secondly, a perusal of the existing music curricula currently operated at the tertiary institutions also revealed that there are openings for the introduction of popular music studies. The revelations are further amplified by the students' responses to the questionnaire in Table 4.1. All findings are further condensed into Figures 4.1 and 4.2.

As to What to teach, it became clear that a dependable and efficacious curriculum for popular music studies could be developed. 84% of the interviewed music lecturers responded in the affirmative, arguing that popular music is as much a musical phenomenon as other classes of the art and the folk music of the world, and therefore, worthy of academic studies. This is in line with what other scholars and researchers have written regarding popular music studies (Agawu, 2003; Lebler, 2007; Okafor & Okafor, 2009). The foregoing is further supported by students' responses in Table 4.1: In item number 3, 81.6% of the respondents affirmed that a wealth of additional benefits will accrue from studying popular music; item number 4, 82.9% affirmed that studies in popular music will support and enhance learning in the areas of information and communication technology, sound engineering, mass media, linguistics, marketing, symbology, etc.; item number 5, 84.6% affirmed that learning popular music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate popular musician; and item number 6, 86.6% affirmed that they had expected that a course in music would include studies in such popular styles as *hip-hop*, *R&B*, *rap*, *disco*, *rock*, *reggae*, *ragga*, *dancehall*, *highlife*, *Afrobeat*, *makossa*, *calypso*, *soukous*, etc.

In the area of What materials to teach with, 78% of the lecturers affirmed that lack of literature for teaching music, generally, is no longer a threat to music studies—courtesy of the Internet and other sources. 84.7% of student respondents inform that the instruments of popular band music are more accessible in Nigeria than the instruments of the Western symphony orchestra. These revelations corroborate the argument of this researcher in 2.6, that the much cited problem of scarcity of publications to support popular music pedagogy is only peculiar to Africa. And even at that, that such scarcity is only relative. That the volume of literature treating popular music and its studies cited in this present work is enough to dispel the alibi of such scarcity.

Coming to Who should teach, 100% of the lecturers interviewed affirmed that music, as a sonic material, remains music, irrespective of the category and style it belongs to; and therefore, no special qualification is required of a music teacher so as to be able to teach popular music. There are, therefore, enough qualified teachers to implement the curriculum.

The case of Who to teach, probing the availability of prospective learners who earnestly desire the formal training in popular music-making and research, was resolved by 91.6% student respondents who affirmed that they would like to see the study of popular music introduced and vigorously pursued in Nigerian tertiary institutions (Table 4.1, Item 12). Other supporting opinions include that of 81.1% student respondents, that popular music styles like *hip-hop*, *R&B*, *rap*, *disco*, *rock*, *reggae*, *ragga*, *dancehall*, *highlife*, *Afrobeat*, *makossa*, *calypso*, *soukous*, etc. had been a positive influence on their enjoyment/interest in studying music (Table 4.1, Item 8); 74.7% who affirmed that the majority of the Western music they study in school today is quite unrelated to the music they encounter in the society every day (Table 4.1, Item 10); and 84.6% who affirmed that learning popular music in formal school setting will make for better understanding and greater

success than apprenticing under a non-literate popular musician (Table 4.1, Item 5). In furtherance of the foregoing findings, Agawu (2003) writes:

Reflections would have revealed that students possess a large repertoire in memory, that some have internalized—naively, no doubt but authentically in enabling procedures, and that none would lack insight into the social meanings set in motion by sound and especially words of the popular music they had grown up with. Reflection might have led to the discovery that students are able to speak popular music as a language...complete utterances begun in it, recognize idioms, and evaluate not only the grammatical correctness but also poetic depth of other people's performances (p. 121).

Finally, on How to assess the progress in the study of popular music, the use value can be ascertained from querying the social, economic, and intellectual prospects for the graduate popular musician. 80% of the student respondents affirmed that with a good knowledge of popular music, after graduation they could face life confidently—socially, economically, and intellectually (Table 4.1, Item 2); 92.3% affirmed that studies in contemporary popular music would give them the skills to produce their own hit songs (Table 4.1, Item 1); 82.9% affirmed that studies in popular music would support and enhance their learning in the areas of information and communication technology, sound engineering, mass media, linguistics, marketing, symbology, etc. (Table 4.1, Item 4); and 81.6% affirmed that a wealth of additional benefits would accrue from studying popular music (Table 4.1, Item 3).

CHAPTER 6

SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

At this point of winding down on the foregoing investigation on the pedagogic possibilities of popular music—especially, that of Africa, it becomes necessary to encapsulate the entire exercise in a résumé. This chapter would, therefore, be highlighting the main points of the research exercise; while suggesting solutions to the apparent problems in the formal teaching and learning of popular music as a school subject, making recommendations on how to turn out a valid, dependable, and efficacious curriculum for Popular Music Studies—complete, with course content and course descriptions—which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions. It would equally identify the desirable prospects inherent in the academic pursuit of popular music, as well as make conclusions that would seal the entire research exercise as a worthy venture in academic quest.

6.1 Brief Summary of the Research

Pop (short for popular) music, as distinct from folk and classical or art music, is the totality of those music with diverse styles that have developed from artistic manipulations and fusions of musical activities of distant cultures, times, and practices. Pop music borrows from folk, classical/art, and even musical interpretations of non-musical events like politics, humanities, and science. African pop music of today refers to the corpus of sounds, songs, and dance music crafted by African professional and non-professional musicians, at home and in the Diaspora, in response to the political, economic, spiritual, and social needs of the burgeoning modernity that started in the late nineteenth century, and is still in being.

The ancient roots of studies in popular music have been traced as far back as 3000 BC, where the Neolithic civilizations of the Middle East and the Nubian civilizations of Egypt and Sudan employed iconology in their studies of their ancient arts. Other known civilizations of the world have equally studied popular musical arts, thereby paving the way for the modern world where the study of pop music has been well developed to form a part of the main academic programme of many institutions of the Western and Asiatic worlds. In Africa, conversely, the pedagogic possibilities of pop music is still an issue for contentions and debates amongst many scholars trained in the Western classical/art music discipline.

Employing the survey, the historical, and the descriptive approaches to investigate the pedagogic possibilities in African popular music, the current research has designed the instruments of questionnaire, observations, and interviews to gather data in its study of the tertiary institutions in Nigeria. Combining empirical with theoretical research, this exercise has revealed thus:

- It is possible to develop a dependable and efficacious curriculum for popular music studies, which could be effectively applied in the teaching and learning of popular music at all levels in our tertiary institutions.
- It can be guaranteed that the teaching and research materials for implementing the curriculum are adequately available.
- There are enough qualified teachers to implement the curriculum.
- There are enough prospective learners who earnestly desire the formal training in popular music-making and research.
- There are prospects—socially, economically, and intellectually—for the graduate popular musician.

- Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.
- Some undergraduate music students have abandoned their programme in school music out of frustration, because studies in pop music were not part of the curriculum.

6.2 Suggested Solutions to the Problems

The current investigation has exposed three (3) problem areas in the study of popular music as a school subject. They include a lack of curriculum for popular music studies, an uncertainty about the analytical methods in popular music studies, and ambiguity in defining popular music.

6.2.1 Defining popular music

Starting with the problem of defining pop, the difficulty is said to be posed by the fact that the elements in popular music are so diverse and seemingly unrelated that its definition becomes ambiguous. However, experts in this area of musical studies have argued that besides the general definition of popular music, scholarship in the musical phenomenon allows for sectional approaches in defining pop. Four (4) possible approaches have been identified; they include the Stylistic, the Sociological, the Process-based, and the Theory-based approaches (Frith, 2001; Gammon, 1982; Manuel, 1988; Middleton, 1990; Negus, 1997).

Stylistic definition

In defining popular music along the lines of its peculiar styles, scholars concern themselves with the distinctive natures of each genre and sub-genre rather than the general structural features of pop as a class of musical phenomenon and practice. In this approach, each popular musical genre or sub-genre is regarded as a style in itself. The

consideration of such artistic forms as *highlife*, *reggae*, *rock*, *blues*, *disco*, *calypso*, *jazz*, *funk*, *soul*, *gospel*, *juju*, *makossa*, *morna*, *soukous*, *taarab*, *benga*, *jiti*, *rumba*, *mbaqanga*, etc. as pop music styles follows this line of stylistic definition of popular music.

Sociological definition

Economics, politics, religion, mass communication, human relations, linguistics, philosophy, and other branches of the social life of man are scientifically studied to ascertain the nature and development of society and social behaviour. Musicologists and other scholars, who tilt toward this approach in their studies of popular music, often come out with a sociological definition of the musical phenomenon.

The *Afro-rap*, *hip hop*, and their various derivatives like the South African *kwaito* and *kwaito-hop*, Ghanaian *hip-life*, Ivorian *zouglou*, and Algerian *rai* have been analyzed and interpreted as protest outlets of the powerless African youth who use these genres of their choice to lament the deteriorating economic and social conditions of their time. The music of these youths then becomes a global pool of sounds, expressing and dramatizing their interpretation of meaning, identities, and values of their society (Akindes, 2002; Collins, 2002; Kirkegaard, 2002b).

Process-based definition

The procedural steps, the parameters, and the personnel involved in producing pop provide the basis for the process-based approach to defining pop music. The processes of conception, organization, production, presentation, and appreciation are constant in the creation of pop tunes and songs. Such parameters as computer music software, electronic equipment, musical instruments, and all kinds of sound effects are also sequentially applied in producing pop. Studio music producers, composer-arrangers, songwriters,

artiste and repertoire managers, audio engineers, studio sessions-men, vocalists, and their likes are the personnel that manipulate the processes of producing pop.

To Simon Frith (1982), the meaning of *rock* as a pop genre would be revealed if the scholar embarks on a proper analysis of the processes of its production and consumption. It is “provided from on high (by record companies, radio programmers and concert promoters) rather than being made from below... Pop is not a do-it-yourself music but is professionally produced and packaged.” (Frith, 2001:95-96).

Theory-based definition

Theory is a scientific supposition explaining a phenomenon based on principles that are independent of the phenomenon. It covers the entire sphere of speculative thought; a systematic analysis and generation of universal principles regarding a phenomenon. Theory, therefore, is a collection of results designed to illustrate the principles of a subject. In defining pop music along the lines of the Theory of Music, scholars are looking at those elements of musical sound and/or song that are universal, which are revealed in, and are peculiar to the pop phenomenon. Such elements as scale, mode, tempo, tonality, intervals, melody, rhythm, metre, texture, form, timbre, intensity, etc. are analyzed to ascertain their peculiar usage in pop musical expression.

Wicke and Mayer (1982) reveal that the sound event of pop music generates its fascination from the sonic, musical, and visual packaging of the finished musical product. In the treatment of the sonic elements, rhythm is designed to excite motoric stimulation for bodily responses, reveal the formal structure of the piece, simulate the passage of time, and betray the changes in emotional feelings of the performers. Melody is structured for psychical compensation of stress, presentation of emotional conflicts, and revelation of the socio-cultural tilt of the piece. Chordal arrangements are used to direct

and control the attention of the audience, and further consolidate the formal structure. In the production proper, sonic synthesis is employed to guarantee the use-value of the piece. It is also used to express the personal artistry of the producer, for simulation of human/animal/plastic emotions, and for expression of aesthetics.

Regarding repetition as an element of theory, Middleton (1990:139) argues that “while repetition is a feature of all music of any sort, a high level of repetition may be a specific mark of ‘the popular’, enabling an inclusive rather than exclusive audience.” Attempting a comparative analysis between classical and pop music however, Fred Lerdahl (1992) reveals that pop can be identified by its lack of structural complexity and depth. Negus (1992) implies that pop music; generally, maintain a basic song structure, instrumentation, lyrics, and vocal performance. Some, however, would reveal very specific musical changes, chord patterns, melodic modifications, bass lines, and lyrical changes. The basic song structure remains the **ABABC** form. Agawu (2003) discloses that pop music is based on distinctive and danceable beat, singable and easily remembered melodies, simple languages, and relevant themes.

From the aforementioned therefore, a theory-based definition of pop music can be said to be: Those musical compositions that combine words, tunes, and, often, dance rhythms; and performed basically for entertainment—though laced with socio-cultural contents. They are mostly composed of short melodic phrases that, through repetition, extemporization, and improvisation, are expanded into lyrical, motivic, sinuous, and/or tuneful melodies. The verses explore poetic themes, while the rhythm is often complex due to the use of syncopations and notes of short durational values. Pop music reveals the employment of modal, diatonic, and chromatic scales, while the basic structural form is simple ternary. With the ensemble techniques combining folk and modern technology-spawned musical instruments, pop music is also characterized by polyphonic and contrapuntal texture (Onwuegbuna, 2007).

6.2.2 Analyzing popular music

Coming to the problem of uncertainty regarding the effective approach to analyzing pop music, the solution lies in Gammon's (1982) attempt at condensing the analytical methods into four (4) broad categories. They include the Musical, the Socio-cultural, the Ideological, and the Historical.

Musical approach

Analyzing pop music along the lines of its musicality as a piece of sonic material, exposing the inherent stylistic features, conventions, and idioms is basically in the domain of systematic musicology. This approach tends to describe “the over-all structure of a piece of music, and...the interrelationships of its various sections. In most cases, indeed, it is the fitting of this structure into a preconceived mode.” (Nettl, 1963:131). The musical approach exposes the stylistic features of the piece; the conventions and the exceptions in the application of those features by the composer-arranger and the performers of the piece. The analyst is trying to ascertain the extent of impact between the performers' conscious application of expressive variables in music—like tonality, rhythm, form, tempo, metre, timbre, intensity, texture, vocal/performance techniques, orchestration, etc; and the consumers' subconscious appreciation expressed through the affective variables—like their motoric responses to the rhythm, their emotional tolerance of the sounds, their aesthetic judgment, etc. (Onwuegbuna, 2009).

A musical analysis of the pop tune, *Country Boy*, by Harry Mosco is presented hereunder. The score presented is only a representation of the major musical activities expressed in the song—especially those that form the background of the musical composition. The elements that belong to the foreground of the musical composition, such as instrumental interludes, solos, and riffs, are consciously omitted without marring the identity, basic features, and meaning of the musical phenomenon.

COUNTRY BOY

Harry Mosco

$\text{♩} = 90$

Lead Vox: Treble clef, C major, 4/4 time. Lyrics: "I was born in the".
Back-up Vox: Treble clef, C major, 4/4 time.
Rhythm Guitar: Treble clef, C major, 4/4 time. Chords: G, D, G, D.
Bass Guitar: Bass clef, C major, 4/4 time. Notes: G, D, G, D.
Hi-Hat: Drum set notation, 4/4 time.
Snare Drum: Drum set notation, 4/4 time.
Bass Drum: Drum set notation, 4/4 time.

4

L.V: Treble clef, C major, 4/4 time. Lyrics: "coun - t - ry I was, born, born, born, in the coun - t - ry My".
B.V: Treble clef, C major, 4/4 time.
R.G: Treble clef, C major, 4/4 time. Chords: G, D, G, D.
B.G: Bass clef, C major, 4/4 time. Notes: G, D, G, D.
HH: Drum set notation, 4/4 time.
S.D: Drum set notation, 4/4 time.
B.D: Drum set notation, 4/4 time.

7

L.V. ma-ma said to me - you must go to town — My

B.V.

R.G.

B.G.

HH

S.D.

B.D.

9

L.V. pa-pa said to me - you must go to town - - - I said

B.V.

R.G.

B.G.

HH

S.D.

B.D.

11

L.V. *ma-ma I don't wanna-go to town - - - I said*

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

13

L.V. *pa-pa I don't wanna go to town - - - cos down town - ain't-got-no-*

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

16

L.V. *job for me Down- town ain't-got-no place for me-to live.*

B.V.

R.G.

B.G.

HH

S.D.

B.D.

19

L.V.

B.V. *All the jobs they have - they just*

R.G.

B.G.

HH

S.D.

B.D.

22

L.V. share by them- selves E - very- thing they do_ they just

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

24

L.V. do by them- selves, I'm a coun-try boy I don't wan-na go_ I'm a

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

27

L.V. *coun-try boy I don't wanna go_ Uuuh - huuh - uuh -*

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

30

L.V. *uuh! Uuuh huuh uuh uuh! I was*

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

33

L.V.  born, born, born, born, in the coun-try_ yeah! - My ma-ma said to me. You must go to town

B.V. 

R.G. 

B.G. 

HH 

S.D. 

B.D. 

36

L.V.  My pa-pa said to me. you must go to town__ I said

B.V. 

R.G. 

B.G. 

HH 

S.D. 

B.D. 

39

L.V. *ma-ma I don't wan-na go to town_____ I said*

B.V.

R.G.

B.G.

HH

S.D.

B.D.

41

L.V. *pa-pa please I don't wan-na go to town_____ 'cos down town ain't got no*

B.V.

R.G.

B.G.

HH

S.D.

B.D.

44

L.V. mo-ney for me Down- town - ain't got no food for me_ to eat

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

47

L.V. All the mo-ney they have they just

B.V.

R.G.

B.G.

H/H

S.D.

B.D.

50

L.V. share by them- selves All the food they have they just

B.V.

R.G.

B.G.

HH

S.D.

B.D.

52

L.V. share by them selves I'm a coun-try boy - I don't wan-na go_ I'm a

B.V.

R.G.

B.G.

HH

S.D.

B.D.

55

L.V. 

B.V. 

R.G. 

B.G. 

H/H 

S.D. 

B.D. 

58

L.V. 

B.V. 

R.G. 

B.G. 

H/H 

S.D. 

B.D. 

Country Boy has the basic formal structure of **ACBACB** (A section is the Verse, B section is the Chorus, and C section, the Bridge). Each of the sections is easily discernible due to the distinctive compositional materials employed by Harry Mosco. The key of section A (bars 2-8 and 32-46) is G major, and notes of short durational values (with syllabic setting of the lyrics) mark the peculiarity of the rhythmic structure of this section. Section B (bars 24-32 and 52-60) maintains the G major tonality. A combination of notes of short and long durational values, as well as a variation in melody, gives this section its significant difference from section A. section C (bars 21-24 and 49-52) clearly explores the relative minor mode of G, which is key E minor. To further mark the difference in rhythm, this section uses notes of larger durational values than any other section. However, there is a **Pre-C** section, made up of a short melodic phrase, that introduces the Bridge section. The Pre-C section (bars 19-20 and 47-48) is a short rhythm guitar and bass guitar melodic phrase, playing in unison. This section serves as an introduction to the Bridge section—C.

The pattern of the vocal melody of *Country Boy* is motivic. It employs small phrasal fragments woven and extended through variation, imitation, and repetition. The entire melody is founded on a dominant melodic idea (bars 2-4) sung by the lead vocalist, in the first stave of the score. The melodic ambit in the Lead Vocals is from 1-line e (e^1) to 2-line g (g^2)—a compound interval of a minor tenth; while that of the Back-up Vocals is from 1-line d# ($d\#^1$) to 1-line g (g^1)—a narrow interval of a diminished fourth.

While the instrumental harmony of *Country Boy* is triadic in arrangement, that of the vocals explores, mainly, intervals of the inverted third. However, other intervals, such as the perfect and augmented fourths and fifths, are interlaced with the thirds and sixths.

Socio-cultural approach

In the socio-cultural approach, the knowledge of sociology, anthropology, semiology, linguistics, economics, and even history becomes an added advantage to the music scholar. Here music is considered not just as a sonic material but also a symbolical representation of entities, deities, communities, age-grades, generations, classes, races, norms, societies, etc. Analysis under this approach must expose and explain the determinate associations that are implied in the musical expression. The functionality of music in society is the main assignment of the analyst. Is the purpose for music-making self-fulfilling or group-fulfilling? Is it to train, to communicate, to enlighten, to worship, to praise, to heal, to supplicate, to mourn, to mock, to invoke, to curse, to defy, to survive, or what? And what social events are they linked with? This is the approach that is most popular with ethnomusicologists.

The socio-cultural issues in popular music are implicated more in the processes and negotiated decisions that lead to the creation and consumption of the musical product, than in the textual pronouncements that make up the lyrics of the song—those belong to the ideological angle of the piece. Other socio-cultural-related issues in popular music include recording/performance contracts, copyright protection, signing-on a record label, publicity, promotion, marketing, publishing, artiste-patron agreements, collaborations, public performance and broadcasting rights, and hiring the services of an entertainment law attorney (Onwuegbuna, 2009).

Ideological approach

Personal opinions held by individual artistes or groups form the bulk of the ideological stance of such musicians. These opinions could be philosophical, religious, spiritual, political (in the broadest sense of the word), interpersonal relationships, and the total world-view of the artistes, which are revealed in the lyrics (including determinate

associations of instrumental melodies), record sleeves, video clips, interviews, press releases, personality image of the artistes, and their style of usage of metalanguage and polyglottism (resulting in the so-called macaronic verses of popular music).

The analyst using this approach to study popular music must be objective, and ensure that his biases and his mental constructs do not interject into the analytical assignment. In addition, he must be knowledgeable, as Wicke and Mayer (1982:230) have argued, in social progressivism, philosophy, linguistics, and semiology; as well as be a direct participant in the antagonistic world of today, and the progressive social events out of which the popular styles emerge. It is for the same need of first-hand and direct involvement of the analyst that Frith (1982:143) contends, “*Scholars* could not possibly get at the meaning of popular music because of their distance from it...” In other words, as much as he is an insider in the popular musical practices that he investigates; the scholar must also ensure that he applies the self-discipline of emotional detachment that is necessary for a successful academic investigation (Onwuegbuna, 2009).

Hereunder is an ideological analysis of Mike Ejeagha’s *Omekagu*.

The song text

Opi m fugbuelum Omekagu; Opi m fugbuelum Omekagu

My horn, please, blow *Omekagu* to death

Omekagu lil’ ji Mmuo; Omekagu lil’ ede Mmuo

Omekagu ate the yam of the Spirit; *Omekagu* ate the cocoyam of the Spirit

Obu’ n’ifugbuelum Omekagu, fugbuelum Omekagu

If you could just blow *Omekagu* to death, blow *Omekagu* to death

Ka m wel’ ebini gwa yi aka

So I could sacrifice a ram in appreciation

Ọbù' n'ifugbuelum Omekagu, fugbuelum Omekagu

If you could just blow *Omekagu* to death, blow *Omekagu* to death

Ka m wel' ebini gwa yi aka

So I could sacrifice a ram in appreciation

Ma gị jide ugu, jide ọfọ; Ma gị jide ugu, jidekwa ọfọ

But ensure you are just and fair; but ensure you are truly just and fair.

Oh ghoo, oh gho-oghoo; Oh ghoo, oh gho-oghoo!

A summary of the story behind this song goes thus: The King, upon envisaging his imminent death from old age, assembled the elders and council of chiefs of his kingdom to introduce to them the heir apparent to the throne. But instead of presenting his first son, as the custom of the land stipulates, the King presented his younger son, named *Omekagu*. His reason was that he loved *Omekagu* better—whom he had often praised beyond the skies; thereby spoiling him. This unjust deprivation of the right of primogeniture of the first son was unacceptable to the elders and chiefs, who walked out on their King in disapproval. The King, adamantly, paraded *Omekagu* to his community on the appointed market day. It was as this parade progressed that his aggrieved first son picked up the magical horn he received from the Spirit-land, and sounded the quoted song. The result: The horn did as was implored, striking *Omekagu* to death; the King and the entire community apologized to the first son; he reversed the song of his magical horn; *Omekagu* resurrected; the rightful heir was reinstated; and peace and harmony restored to the community.

Some of the symbols in the song include:

1. *Omekagu* - The tiger-brand (a name and an item of characterization).
2. *Opu* – Musical horn (voice and power of the Spirits).
3. *Ofo na Ogu* – Justice and fair-play.
4. *Ebini* – Ram (forbearance and resilience).
5. *Eze* – King (spiritual and temporal ruler, custodian of *Omenani*).
6. *Ji na ede* – Yam and cocoyam (totality of the agrarian economy of the Igbo).

The philosophy therein:

The song, ***Omekagu***, is Number One in the *Omenani* series by Mike Ejeagha. *Omenani* (also *Omenana*, *Omenali*, or *Omenala*) stipulates, assigns, interprets, and orders in totality, the norms and values of the Igbo nation (Ekwunife, 1997; Nwala, 1985; Opata, 1998; Ozigbo, 1999; Umeh, 1999). Looking at *Omenani* as what accords to the customs and traditions of the Igbo-African, Nwala (1985) writes:

Omenala includes major beliefs about the origin of the universe and its nature, the place of the spirits, deities, man and other beings in the universe, the nature or character of taboos, regulations, prescriptions and prohibitions as to what is proper in such a universe—rules of marriage, sexual intercourse, attitudes to strangers—and forms of social relationship, as well as the realm of simple decency and etiquette. Indeed, *Omenala* is a body of law and morals along with their metaphysical foundations (p.27).

Injustice is a negation of *Omenani*; and when it is done by the custodian of the *Omenani* himself, the Spirits of the land would wade in on the living to defend the offended. As long as the oppressed is on the side of justice and fair-play, he is always assured of the intercession of the Spirits. The facelessness of both the king and his first son (none of

whose names were given in the story) speaks volumes about the impartiality of the Spirits in administering justice. *Ma gi jide ugu, jidekwa ofo* - But ensure you are truly just and fair! It is this disposition of justice and fair-play that gave the oppressed the qualification to 'receive' the magical horn from the Spirits. The communion of the living and the dead (the immortal Spirit-Ancestors) is not a mere belief in the life of the Igbo-African; it is a reality. Hence, Arazu (in Umeh, 1999) concurs:

Igbo realization (not belief) of the existence of that which is beyond the material, that which supports and modifies the material, that which is the ultimate basis for the phenomenon of life (*Ndu*) manifesting in matter, is expressed in the term *Mmuo*. When man puts off his material cocoon at what is called death (*onwu*), he continues to exist on the other side of existence in a life that is not cut off from relationships and mutual influences with the world of the bodily senses of those who are on this side (p.22).

To further justify his claim to fair-play, and therefore, his qualification to receive divine assistance, the oppressed had to inform that *Omekagu lil' ji Mmuo; Omekagu lil' ede Mmuo* (*Omekagu* ate the yam of the Spirit; *Omekagu* ate the cocoyam of the Spirit). It is mere foolhardiness for a mortal to pounce on the entire economic wealth of the Spirits—as equated to *Omekagu's* crime against the land. This is a highly philosophical allusion, for, according to Nwala (1985), “In Igbo traditional society we find evidence of economic factors reciprocally interacting with religious and philosophical ideas” (p.176). And touching on gender sensitive issues; while yam represents the entire economic wealth of the male, and cocoyam representing the entire economic wealth of the female Spirits, a distress call from an oppressed mortal, with this form of allusion, would surely put the Spirits on the double to help. And it did!

All religious doctrines uphold the idea that divine utterance is heard as sound. In the Igbo nation, this sound is musical. Spirits speak to mortals via coded musical sounds, which meaning can only be deciphered by the *Afa* priests and the initiated. The non-lexical syllables (often, erroneously, termed nonsense vocables) are actually the coded language of the Spirits, and the onomatopoeic *Oh ghoo, oh gho-oghoo* is, in effect, the voice of the Spirits speaking through the medium of the magical horn that was ‘received’ by the oppressed heir.

Ka m wel’ ebini gwa yi aka (So I could sacrifice a ram in appreciation) is a figurative expression that conveys the meaning: ‘So I could forbear and defeat my assailant without violence’. This underscores the Igbo-African’s belief in nonviolent resistance to evil and injustice. Rather than take the laws into his hands, the Igbo-African would seek divine intervention in matters of misunderstandings and disagreements. This philosophy is borne in the name *Chinụa* (that is, *Chi nụalụ m ọgu*) – Let God fight the fight for me.

The issue of postmortem amongst the Igbo is more spiritual than physiological. The cause of physical death of humans is often traced back to the Spirits, and not just the disease that may have ravaged only the body. This philosophy is expressed in the Igbo adage, ‘*A choba isi ọchụ e jee n’uzu*’ (literarily, ‘If you want to trace the cause of the murder/manslaughter, you go to the blacksmith’). The idea is that it was the blacksmith that manufactured the weapon with which the crime was committed. In the case of *Omekagu*, it was the consultation with the *Afa* priest that revealed that his sudden death was due to his connivance with his father, the King, to dispossess his elder brother, the rightful heir, of his right of primogeniture.

Omekagu, as the title of the song as well as the name of the protagonist, also stands as an item of imagery and characterization. Literarily meaning ‘the tiger-brand’, *Omekagu* images a spoiled-brat who gloats about in a devil-may-care attitude. His destination is

quite predictable: Disaster; not minding that he may have the backing of the ‘High and Mighty’. The moral of this imagery is central in Igbo philosophy of child bearing and rearing. Humility is a virtue, and pride is a vice. For this reason, Ejeagha warns against *otuto ntoghu na-egbu nwankita* (the highly-bloated praises that leads the dog to its untimely death).

In all, the *Omekagu* story-in-song (*akuko n’egwu*) has touched on the entire aspects of what Ekwunife (1997) calls the *quinguagram of Igbo traditional religious cultural values*. They include life (*ndu*), offspring (*omumu*), wealth (*aku na uba*), peace (*udo*), and love (*ifunanya*). The death and resurrection of *Omekagu* provide insights to life as a supreme value in the Igbo nation. The presence and activities of the two sons (offsprings) of the King can be easily seen as the hub upon which the whole story is built. The value of wealth (as typified in the throne) can also be appreciated by the conflicts that arose from dispossessing the rightful heir apparent to the throne. For the love of peace, the subjects boldly disagreed with their King, notwithstanding his power and might. Eventually, it was fraternal love that assuaged the pains of the offended prince, which led to his act of reversing his request of the Spirits.

Historical approach

In the historical approach, the analyst embarks on a retrospective study of schemata of pop music and how they have developed over time. He studies the major stylistic features that characterize each particular period and relates them to parallel developments in other forms of the arts and sciences of the same period, and how each individual pop musician has interpreted the dominating music of his own time. In addition, he exposes the practices that marked the points of transition from one era to the different practices of another era, thereby establishing the trends that distinguish one period from another. In this approach, the analyst also embarks on biographical studies of prominent exponents

that are representative of various times, styles, and innovations. In presenting the biographical data of the musician, the following information must be supplied:

1. The musician's name, style of music, and natal records,
2. Remarkable events that marked the musician's time of birth,
3. The musician's pedigree,
4. The exerting influences on the musician—musical and otherwise,
5. The musician's experiences within his nuclear/extended family circles,
6. The musician's education and apprenticeship/training,
7. His professional career, growth, and development,
8. Remarkable turning points in the life of the musician,
9. Patronage of his works and services,
10. His contemporaries, collaborations, and controversies arising from his person and/or his works,
11. His works and contributions, and
12. His philosophy and general world-view.

(Ferris, 1995; Grout & Palisca, 1996; Machlis & Forney, 1995; Onwuegbuna, 2009; Till, 1983).

6.2.3 Popular music curriculum

Finally, the issue of a lack of curriculum for popular music studies is one that can be handled by expert curriculum planners. Such planners must, in addition to other qualifications, be direct participants in the progressive social events that evolved popular music; and the extent of the curriculum planners' experience in social progressivism is a very important consideration. However, a possible valid, dependable, and workable curriculum for Popular Music Studies—complete, with course content and course descriptions—which could be effectively applied in the teaching and learning of popular

music at all levels of Nigerian tertiary institutions is suggested below, under the sub-title, **Recommendations and Prospects (6.3).**

6.3 Recommendations and Prospects

Considering what should be the philosophy, goals, and scope of a 21st century studies in the discipline of music at the tertiary level, the present study proffers a curriculum which content is designed to accommodate the needs of the time. The 21st Century is indeed a time of limitless opportunities; opportunities borne on the wings of heightened awareness and enduring technologies, made possible by the computer culture.

Studies in Popular music and Electronic music (which is an inseparable part of the popular musical phenomenon) are, hereunder, presented along with a comprehensive music curriculum for tertiary education, because it is only through that way that their complementing qualities would be appreciated. The items denoting popular and electronic music are highlighted in bold characters.

The recommended Music Curriculum is a modification of the condensed extant music curriculum (see Appendices C, D, E, F, and G) operated in the Nigerian tertiary institutions as at the time of this investigation. However, all the items in Popular Music Studies are originally conceived and designed by the researcher. The researcher has done this modification in consultation with three (3) experts in this area of study, who are based in Nigeria, Ghana, and Canada. By the time this curriculum is introduced and vigorously pursued, the general clamour for a review of Nigerian music curriculum would have been properly addressed and responded to, at all levels of the tertiary institutions.

SUGGESTED COURSE OUTLINE FOR ONE-YEAR CERTIFICATE PROGRAMME

IN:

1. ORGAN/PIANO/ELECTRONIC KEYBOARD

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C131 Introduction to History & Literature of Western Music (2 units)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

Mus C301 Introduction to Musical Instrument Technology (Keyboard Instrms.) (1 unit)

Mus C161 Applied Music I (2 units)

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C211 Elementary Harmony I (2 units)

Mus C233 Form, Analysis, & Score Reading (2 units)

Mus C375 Principles of Digital Audio (1 unit)

Mus C402 Musical Instrument Technology (Maintenance/Repairs) (1 unit)

Mus C162 Applied Music II (2 units)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

2. DIRECTING & CONDUCTING/CHOIRMASTERSHIP

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C131 Introduction to History & Literature of Western Music (2 units)

Mus C143 African Folk Music & Dance Ensemble Studies I (2 units)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

LING 141 Introduction to General Phonetics (1 unit)

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C112 Elementary Theory of Music/Tonal Harmony (2 units)

Mus C145 Introduction to Transcription & Analysis of African Music (1 unit)

Mus C343 African-American Music (Negro Spiritual) (1 unit)

Mus C233 Form, Analysis, & Score Reading (2 units)

Mus C371 Conducting (2 units)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

3. BANDMASTERSHIP

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C131 Introduction to History & Literature of Western Music (2 units)

Mus C141 African Music in Culture I (1 unit)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

Mus C213 Listening & Music Appreciation (2 units)

Mus C161 Applied Music I (2 units)

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C211 Elementary Harmony I (2 units)

Mus C301 Introduction to Musical Instrument Technology (Maintenance/Repairs) (1 unit)

Mus C325 Orchestration (1 unit)

Mus C413 Popular Music Genres & Practices (1 unit)

Mus C375 Principles of Digital Audio (1 unit)

Mus C162 Applied Music II (2 units)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

4. AUDIO PRODUCTION

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C413 Popular Music Genres & Practices (1 unit)

Mus C375 Principles of Digital Audio (1 unit)

LING 141 Introduction to General Phonetics (1 unit)

Mus C201 Elementary Acoustics (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C112 Elementary Theory of Music/Tonal Harmony (2 units)

Mus C414 Popular Music Business (1 unit)

Mus C471 Sound Synthesis & Processing (1 unit)

Mus C213 Listening & Music Appreciation (2 units)

Mus C472 Sound Systems' Applications (1 unit)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

5. INSTRUMENT PLAYING

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

Mus C301 Introduction to Musical Instrument Technology (Maintenance/Repairs) (1 unit)

Mus C213 Listening & Music Appreciation (2 units)

Mus C161 Applied Music I (2 units)

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C112 Elementary Theory of Music/Tonal Harmony (2 units)

Mus C301 Introduction to Musical Instrument Technology (Maintenance/Repairs) (1 unit)

Mus C414 Popular Music Business (1 unit)

Mus C162 Applied Music II (2 units)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

6. SINGING

FIRST SEMESTER

Mus C111 The Rudiments of Music (2 units)

Mus C131 Introduction to History & Literature of Western Music (2 units)

Mus C141 African Music in Culture I (1 unit)

Mus C151 Introduction to Musicianship & Elementary Keyboard Harmony I (1 unit)

Mus C190 Introduction to Performance Studies (Stress Area) (1 unit)

Mus C213 Listening & Music Appreciation (2 units)

Mus C161 Applied Music I (2 units)

LING 141 Introduction to General Phonetics (1 unit)

Mus. C231 History and Literature of Western Music (Baroque)* (2 units)

** For students specializing in Art/Classical Singing, only*

SECOND SEMESTER

Mus C152 Musicianship & Elementary Keyboard Harmony II (1 unit)

Mus C112 Elementary Theory of Music/Tonal Harmony (2 units)

Mus C162 Applied Music II (2 units)

Mus C191 Introduction to Performance Studies (Stress Area) (1 unit)

Mus C232 History & Literature of Western Music (Classical/Romantic)* (2 units)

** For students specializing in Art/Classical Singing, only*

{ Mus. C343 Afro-American Music (1 unit)
Mus. C424 Studies in Jazz (1 unit)

Above brace for students specializing in Jazz Singing, only

{ **Mus. C413 Popular Music Genres and Practices** (1 unit)
Mus. C414 Popular Music Business (1 unit)

Above brace for students specializing in Popular Music Singing, only

REQUIRED ANCILLARY COURSES

(1 Option in Relation to Stress Area)

ITAL. 101 Italian for Singers I (1 unit)

FRE. 101 French for Singers I (1 unit)

GER. 101 German for Singers I (1 unit)

COURSE DESCRIPTIONS FOR ONE-YEAR CERTIFICATE PROGRAMME (FOR POPULAR MUSIC AND POP-RELATED COURSES)

Mus. C375 PRINCIPLES OF DIGITAL AUDIO

Studies in how synthesis tools can be used for creative purposes. Methods of digital recording, processing, and synthesis – starting from the generation of audio samples from analogue sources, to conversion to digital equivalent through series of voltage steps, electronic means of creating, filtering and modifying sound, and special interfaces such as Effects boxes, Tone Generators, MIDI, Drumulator, Vocoder, and Keyboard Sampler. Introduction to digital audio software such as Cakewalk, Cubase, Sonar, Nuendo, Fruity Loops, etc; and study of factors affecting the fidelity of digital audio sounds. (1 unit)

Mus. C413 POPULAR MUSIC GENRES AND PRACTICES

Study of the various genres in popular music practice, and their major identifiable distinctions - *R&B, Rock, Reggae, Disco, Funk, Calypso, Soul, Country, Highlife, Afrobeat, Makossa*, etc. Studies include the ideologies/ philosophies of each genre. Study of the stylistic features of pop—scale/mode (e.g. Dominant 7th scale, Augmented scale, Diminished scale, Dorian mode, Phrygian mode), form (e.g. ABABAB, ABABCB, BABAB, AABABB, ABCABC), vocal styles (e.g. strains, raps, chanting, guttural, shrills, *bel canto*, husky, etc), instruments/ instrumentation, staging, etc. (1 unit)

Mus. C414 POPULAR MUSIC BUSINESS

Study of talents in pop business and their various duties: professional pop musician, composer-arranger, producer, artiste and repertoire manager, promoter, artiste manager, etc. Studies in patronage, unionism, copyright protection, signing on a label, promo, choosing an Entertainment Law Attorney, publishing, marketing, etc. Studies in choosing

various media of dissemination - cassette tapes, LPs, CDs, TV, Radio, Internet, etc; and production of video clips, video cassettes, and VCDs. (1 unit)

Mus. C424 STUDIES IN JAZZ

A survey of the development of Jazz from its African and European roots through its emergence at the turn of the 20th century as a unique and distinct art music form study of the various styles of jazz (Ragtime, New Orleans, Dixieland Chicago, Be-bop, Cool, Hard, Free Form and 3rd Stream) including their effects on the pop and classical music – with which jazz has co-existed, and the music industry. In-depth study of Jazz exponents of the various styles. (1 unit)

Mus. C471 SOUND SYNTHESIS AND PROCESSING

Study of the basic functions of hardware and software (such as computer, synthesizers, compressors, interfaces, programmes, etc.) involved in live and studio creation, modification, and transformation of sounds. Studies to reveal the capabilities and constraints of the systems; software syntheses methods; custom-designed hardware systems; digital circuits in live synthesis; sound editing facilities; etc. Synthesis characteristics and methods, such as additive, subtractive, and phase distortion techniques are all inclusive in the studies. (1 unit)

Mus. C472 SOUND SYSTEMS' APPLICATIONS

Practical application of the knowledge from previous studies: Projects of using the computer and other electronic techniques to produce jingles, film sound-tracks, pop songs, multi-media tracks (computer-based orchestration, notation and audition), live electronic music, etc. Production procedures ranging from sampling, sequencing,

quantizing, voicing, boosting, compressing, mixing, recording, re-mixing, etc. are to be covered in the projects. (1 unit)

SUGGESTED COURSE OUTLINE FOR THREE-YEAR DIPLOMA/ N.C.E. PROGRAMME

FIRST YEAR

FIRST SEMESTER

Mus 0111 Rudiments of Music (2 units)

Mus 0131 Introduction to History and Literature of Western Music I (2 units)

Mus 0141 African Music in Culture I (2 units)

Mus 0151 Introduction to Musicianship (1 unit)

Mus 0161 Applied Music – Major Instrument (2 units)

Mus 0163 Applied Music – Minor Instrument (1 unit)

Mus 0165 A) Ensemble Studies I – Choir I (2 units)

Mus 0165 B) Ensemble Studies I – (Instrumental) Band/Orchestra (2 units)

Mus 0165 C) Ensemble Studies I – (Dance) African/Western (2 units)

Mus 0181 Introduction to Music Education I (2 units)

Mus 0190 Introduction to Stress Area I (4 units)

REQUIRED ANCILLARY COURSES

(2 OPTIONS in relation to Stress Areas)

Ed. 111 Psychological Foundations of Education (1 unit)

ITAL. 101 Italian for Singers I (1 unit)

FRE. 101 French for Singers I (1 unit)

GER. 101 German for Singers I (1 unit)

GENERAL STUDIES COURSE

G.S. 101 The Use of English I (2 units)

SECOND SEMESTER

Mus 0112 Introduction to Elementary Harmony (2 units)

Mus 0132 History and Literature of Western Music II (2 units)

Mus 0142 African Music in Culture II (2 units)

Mus 0144 Introduction to the Transcription and Analysis of African Music (1 unit)

Mus 0152 Elementary Musicianship (1 unit)

Mus 0162 Applied Music – Major Study II (2 units)

Mus 0164 Applied Music – Minor Study II (1 unit)

Mus 0166 A) Ensemble Studies II (2 units)

Mus 0182 B+C Introduction to Music Education II (1 unit)

Mus 0191 Stress Area Studies II (4 units)

REQUIRED ANCILLARY COURSES

ITAL. 102 Italian for Singers II (1 unit)

FRE. 102 French for Singers II (1 unit)

GER. 102 German for Singers II (1 unit)

G.S. 102 The Use of English II (2 units)

SECOND YEAR

FIRST SEMESTER

Mus 0211 Elementary Theory of Music (2 units)

Mus 0241 African Music in Culture III (2 units)

Mus 0243 Transcription and Analysis of African Music I (1 unit)

Mus 0245 African Instrumental Music and Dance Studies I (1 unit)

Mus 0251 Musicianship I (1 unit)

Mus 0261 Applied Music – Major Instrument Study III (2 units)

Mus 0263 Applied Music – Minor Instrument Study III (1 unit)

Mus 0265 A) Ensemble Studies III (2 units)

Mus 0231 B) History and Literature of Western Music III (2 units)

Mus 0281 C) Studies in Music Education (Pre-Primary – Primary) (1 unit)

Mus 0292 Stress Area Studies III (4 units)

REQUIRED ANCILLARY COURSES

ED. 221 Educational Psychology (1 unit)

FRE. 131 French for Singers III (1 unit)

GER. 131 German for Singers III (1 unit)

ITAL. 131 Italian for Singers III (1 unit)

LING. 141. Introduction to General Phonetics I (1 unit)

MC. 102 History of the Nigerian Press (1 unit)

SECOND SEMESTER

Mus 0212 Elementary Theory of Music/Tonal Harmony (2 units)

Mus 0232 History and Literature of Western Music IV (After Ca. 1750). (2 units)

Mus 0242 African Music in Culture IV (2 units)

Mus 0244 Transcription and Analysis of African Music II (1 unit)

Mus 0247 Field Trip and Seminar in African Music I (2 units)

Mus 0252 Musicianship II (1 unit)

Mus 0262 Applied Music – Major Instrument Study IV (2 units)

Mus 0264 Applied Music – Minor Instrument Study IV (1 unit)

Mus 0266 A) Ensemble Studies IV (2 units)

Mus 0246 B) African Instrumental Music & Dance Studies II (1 unit)

Mus 0282 C) Studies in Music Education (Post-Primary – Tertiary) (1 unit)

Mus 0292 Stress Area – Intermediate Project I (4 units)

REQUIRED ANCILLARY COURSES

- ED. 311 Education Psychology (1 unit)
- ITAL. 132 Italian for Singers IV (1 unit)
- FRE. 132 French for Singers IV (1 unit)
- GER. 132 German for Singers IV (1 unit)
- LING.144 Introduction to General Phonetics II (1 unit)

THIRD YEAR

FIRST SEMESTER

- Mus 0311 Intermediate Music Theory (2 units)
- Mus 0313 Elementary Form and Analysis for Teachers (2 units)
- Mus 0322 Introduction to Elementary Counterpoint (1 unit)
- Mus 0331 History and Literature of Western Music V (After ca. 1750) (2 units)
- Mus 0341 African Music in Culture V (2 units)
- Mus 0345 African Instrumental Musical and Dance Studies III (1 unit)
- Mus 0351 Musicianship and Keyboard Harmony I (1 unit)
- Mus 0361 Applied Music – Major Study V (2 units)
- Mus 0363 Applied Music – Minor Study V (1 unit)
- Mus 0365 Ensemble Studies V (2 units)

Mus 0393 INTERNSHIP/TEACHING PRACTICE (4 units)

REQUIRED ANCILLARY COURSES

ED. 221 Curriculum Theory and Planning (1 unit)

MC. 321 Radio and T.V. Principles (1 unit)

SECOND SEMESTER

Mus 0301 Elementary Acoustics for Musicians (1 unit)

Mus 0312 Intermediate Music Theory II (2 units)

Mus 0333 Form and Analysis (2 units)

Mus 0342 African Music in Culture VI (2 units)

Mus 0344 Transcription and Analysis of African Music III (1 unit)

Mus 0346 African Instrumental Music and Dance Studies IV (1 unit)

Mus 0347 Field Trip and Seminar in African Music Studies II (2 units)

Mus 0352 Musicianship and Keyboard Harmony II (1 unit)

Mus 0362 Applied Music – Major Study VI (2 units)

Mus 0364 Applied Music – Minor Study VI (1 unit)

Mus 0366 Ensemble Studies VI (2 units)

Mus 0382 School Music Methods (1 unit)

Mus 0390 Stress Area – Intermediate Project II (4 units)

REQUIRED ANCILLARY COURSES

ED. 321 Curriculum Instruction and Implementation (1 unit)

COURSE DESCRIPTIONS FOR 3-YEAR DIPLOMA/N.C.E. PROGRAMME IN
MUSIC EDUCATION (FOR POPULAR MUSIC AND POP-RELATED COURSES)

FIRST YEAR

**Mus. 0190 INTRODUCTION TO STRESS AREA STUDIES
(INTRODUCTION TO MUSIC BUSINESS AND MEDIA STUDIES)**

A course designed to acquaint the students with the fundamentals of music business and media studies as well as the problems and difficulties associated with the profession. Culture of the activities and attributes of music business, music media, director, journalist, broadcaster, music librarian, music critics and public relations, as well as studio directing and production. (4 units)

Mus. 0191 INTRODUCTION TO STRESS AREA STUDIES

Continuation of in-depth studies on the works done in the first semester. (4 units)

SECOND YEAR

**Mus. 0291 STRESS AREA STUDIES
(MUSIC BUSINESS AND MEDIA PRACTICE)**

Study of the activities and attributes of music business, and music in electronic media. Recording studio operation. (4 units)

Mus. 0292 STRESS AREA/INTERMEDIATE PROJECT

(MUSIC BUSINESS AND MEDIA PRACTICE)

In-depth study of the activities of the music business director, music journalist and broadcaster, music librarian, music critic and public relations consultants. Studio directing, production and marketing. Legal implications in the music business. (4 units)

THIRD YEAR

Mus. 0390 STRESS AREA – INTERMEDIATE PROJECT

A project will be done in students' stress areas. The content should reflect the nature and processes of practices in the said areas in contemporary Music Education/African Society. (4 units)

SUGGESTED COURSE OUTLINE FOR FOUR-YEAR DEGREE PROGRAMME

FIRST YEAR

FIRST SEMESTER

Mus 101 Music as an Art and Science (1 unit)

Mus 111 Elementary Theory of Music (2 units)

Mus 131 Introduction to the History and Literature of Western Music (2 units)

Mus 141 African Music in Culture I (1 unit)

Mus 143 African Folk Music and Dance Ensemble studies I (1 unit)

Mus 151 Musicianship and Elementary Keyboard Harmony I (1 unit)

Mus 161 Applied Music- Major study I (2 units)

Mus 163 Applied Music- Minor Study I (1 unit)

Mus 165 Ensemble Studies I (2 units)

Mus 190 INTRODUCTION TO STRESS AREA STUDY I (4 units)

(ONE OPTION)

Introduction to Musicology

OR Introduction to Music Composition

OR Introduction to Musical Instrument Technology

OR Intro to Conducting, Music Directing/Bandmastership

OR **Introduction to Music Business and Media Studies**

OR Introduction to Performance Studies

OR Introduction to Music Education.

OR Introduction to Ethnomusicology

REQUIRED ANCILLARY COURSES

(2 Options in Relation to Stress Area)

ITAL. 101 Italian for Singers I (1 unit)

FRE. 101 French for Singers I (1 unit)

GER. 101 German for Singers I (1 unit)

LING. 104 Introduction to General Phonetics (1 unit)

MC. 102 History of the Nigerian Press (1 unit)

PHIL. 101 Introduction to Philosophy I (1 unit)

GENERAL STUDIES COURSES

G.S. 101 Use of English I (2 units)

SECOND SEMESTER

Mus 112 Elementary Tonal Harmony (2 units)

Mus 132 Introduction to History and Literature of Western Music II (2 units)

Mus 142 African Music in Culture II (2 units)

Mus 144 African Folk Music and Dance Ensemble Studies II (1 unit)

Mus 145 Introduction to Transcription and Analysis of African Music I (1 unit)

Mus 152 Musicianship and Elementary Keyboard Harmony (1 unit)

Mus 162 Applied Music- Major Study II (2 units)

Mus 164 Applied Music- Minor Study II (1 unit)

Mus 166 Ensemble Studies II (2 units)

Mus 191 STRESS AREA STUDIES II (4 units)

Musicology

OR Music Composition

OR Musical Instrument Technology

OR Conducting, Music Directing/Bandmastership

OR Ethnomusicology

OR **Music Business and Media Studies**

OR Performance Studies

OR Music Education

REQUIRED ANCILLARY COURSES

- ITAL. 131 Italian for Singers III (1 unit)
FRE. 131 French for Singers III (1 unit)
GER. 131 German for Singers III (1 unit)
ENG. 221 Spoken English (1 unit)
MC. 261 Introduction to Film (1 unit)
PHIL. 131 Philosophy and Clear Thought I (1 unit)

GENERAL STUDIES COURSES

- G.S. 102 Use of English II (2 units)

SECOND YEAR

FIRST SEMESTER

- Mus 201 Elementary Acoustics for Musicians (1 unit)
Mus 211 Intermediate Theory of Music & Harmony I (2 units)
Mus 213 Listening & Music Appreciation (2 units)
Mus 221 Elementary Free counterpoint (1 unit)
Mus 231 History and Literature of Western Music (Baroque) (2 units)
Mus 233 Form, Analysis & Score Reading (2 units)
Mus 241 African Music in Culture III (2 units)

Mus 243 African Folk Music and Dance Ensemble Studies III (1 unit)

Mus 245 Transcription of African Music (1 unit)

Mus 251 Musicianship and Keyboard Harmony III (1 unit)

Mus 261 Applied Music – Major Study III (2 units)

Mus 263 Applied Music – Minor Study III (1 unit)

Mus 265 Ensemble Studies III (2 units)

Mus 292 STRESS AREA STUDIES III (4 units)

Musicology

OR Music Composition

OR Musical Instrument Technology

OR Conducting, Music Directing /Bandmastership

OR Ethnomusicology

OR **Music Business and Media Studies**

OR Performance Studies

OR Music Education

REQUIRED ANCILLARY COURSES

DRA. 130 Basic Acting Skills (1 unit)

ITAL. 132 Italian for Singers IV (1 unit)

FRE. 132 French for Singers IV (1 unit)

GER. 132 German for Singers IV (1 unit)

PHIL. 132 Philosophy and Clear Thought II (1 unit)

GENERAL STUDIES COURSES

G.S. 104 Social Science II (2 units)

G.S. 106 Natural Science II (2 units)

SECOND SEMESTER

Mus 212 Intermediate Theory of Music & Harmony II (2 units)

Mus 214 Music of Other Cultures of the World (1 unit)

Mus 232 History & Literature of Western Music (Classical/Romantic) (2 units)

Mus 242 African Music in Culture IV (2 units)

Mus 244 African Folk Music and Dance Ensemble Studies IV (1 unit)

Mus 246 African Music Field Trip (2 units)

Mus 252 Musicianship and Keyboard Harmony IV (1 unit)

Mus 262 Applied Music – Major Study IV (2 units)

Mus 264 Applied Music – Minor Study IV (1 unit)

Mus 266 Ensemble Studies IV (2 units)

THIRD YEAR

FIRST SEMESTER

Mus 311 Advanced Harmony I (2 units)

Mus 313 Aural Recording Techniques, Archiving & Librarianship I (1 unit)

Mus 321 History of Popular Music (18th & 19th centuries) (1 unit)

Mus 323 Counterpoint (2 units)

Mus 325 Orchestration (1 unit)

Mus 327 Composition (1 unit)

Mus 331 History & Lit. of Western Music (Post Romantic & 20cc.) (2 units)

Mus 341 African Music in Culture V (2 units)

Mus 343 African-American Music (1 unit)

Mus 351 Keyboard Harmony I (1 unit)

Mus 361 Applied Music – Major Study V (2 units)

Mus 363 Applied Music – Minor Study V (1 unit)

Mus 365 Ensemble Studies V (2 units)

Mus 371 Conducting I (2 units)

Mus 373 Introduction to Computer Music – Historical Background (1 unit)

Mus 393 INTERNSHIP I (4 units)

Mus 391 STRESS AREA STUDIES IV (4 units)

Musicology

OR Music Composition

OR Musical Instrument Technology

OR Conducting, Music Directing/Bandmastership

OR Ethnomusicology

OR **Music Business and Media Studies**

OR Performance Studies

OR Music Education

REQUIRED ANCILLARY COURSES

CS. 101 Introduction to Computer Science (2 units)

GS. 103 Social Sciences I for ½ Students (2 units)

GS. 105 Natural Science I (2 units)

MC. 321 Radio and Television Principles (1 unit)

SECOND SEMESTER

Mus 301 Musical Instrument Technology I (Except Techno. Stress) (1 unit)

Mus 312 Advanced Harmony II (2 units)

Mus 314 Aural Recording Techniques, Archiving & Librarianship II (1 unit)

Mus 315 Introduction to Music Therapy (1 unit)

Mus 316 Research Methods and Preparatory Studies (1 unit)

Mus 322 History of Popular Music (20th century) (1 unit)

Mus 342 African Music in Culture VI (2 units)

Mus 352 Keyboard Harmony II (1 unit)

Mus 362 Applied Music- Major Study VI (2 units)

Mus 364 Applied Music – Minor Study VI (1 unit)

Mus 366 Ensemble Studies VI (2 units)

Mus 372 Conducting II (2 units)

Mus 374 Principles of Digital Audio (1 unit)

Mus 392 STRESS AREA V (4 units)

Musicology

OR Music Composition

OR Musical Instrument Technology

OR Conducting, Music Directing/Bandmastership

OR Ethnomusicology

OR **Music Business and Media Studies**

OR Performance Studies

OR Music Education

REQUIRED ANCILLARY COURSES

GS. 304 Computer Application (2 units)

GS. 104 Social Sciences II (For ½ Students) (2 units)

GS. 106 Natural Sciences II (2 units)

FOURTH YEAR

FIRST SEMESTER

Mus 401 Acoustics of Music (1 unit)

Mus 413 Popular Music Genres and Practices (1 unit)

Mus 423 Fugue (For Composition Stress) (2 units)

Mus 425 Analysis of Tonal Music (2 units)

Mus 427 Analysis and Analytical Methods of 20th Century Music (2 units)

Mus 431 Historiography of Music (For Musicology and Ethnomusicology) (2 units)

Mus 441 African Music in Culture VII (2 units)

Mus 443 Special Projects in African Music (2 units)

Mus 451 Keyboard Harmony and Accompaniment (1 unit)

Mus 461 Applied Music - Major Study VII (2 units)

Mus 463 Applied Music - Minor Study VII (1 unit)

Mus 465 Ensemble Studies VIII (2 units)

Mus 481 School Music Methods (For Music Education Stress) (2 units)

Mus 471 Sound Synthesis & Processing (1 unit)

Mus 493 INTERNSHIP (4 units)

SECOND SEMESTER

Mus 402 Musical Instrument Technology II (Except Technology Stress) (1 unit)

Mus 411 Advanced Harmony II (2 units)

Mus 414 Popular Music Business (1 unit)

Mus 415 Studies in Music Therapy (1 unit)

Mus 416 Criticism and Musical Scholarship (2 units)

Mus 421 Modern Compositional Techniques (2 units)

Mus 424 Studies in Jazz (1 unit)

Mus 462 Applied Music – Major Study VIII (2 units)

Mus 464 Applied Music – Minor Study VIII (1 unit)

Mus 466 Ensemble Studies VIII (2 units)

Mus 482 Teaching and Supervision of Instrumental Music (1 unit)

Mus 472 Sound Systems' Applications (1 unit)

Mus 491 STRESS AREA – PROJECT. (4 units)

COURSE DESCRIPTIONS FOR 4-YEAR DEGREE PROGRAMME (FOR POPULAR MUSIC AND POP-RELATED COURSES)

FIRST YEAR

Mus. 190 STRESS AREA STUDY I

(INTRODUCTION TO MUSIC BUSINESS AND MEDIA STUDIES)

A course designed to acquaint the students with the fundamentals of music business and media studies as well as the problems and difficulties associated with the profession. Outline of the activities and attributes of music business, music media director, journalist and broadcaster, music librarian, music critics and public relations as well as studio directing and production. (4 units)

Mus. 191 STRESS AREA STUDY II

Continuation of in-depth studies on the works done in the first semester. (4 units)

SECOND YEAR

Mus. 291 STRESS AREA STUDIES (MUSIC BUSINESS AND MEDIA PRACTICE)

Study of the activities and attributes of music business, and music in electronic media. Recording studio operation. (4 units)

Mus. 292 STRESS AREA/INTERMEDIATE PROJECT (MUSIC BUSINESS AND MEDIA PRACTICE)

In-depth study of the activities of the music business director, music journalist and broadcaster, music librarian, music critic and public relations consultants. Studio directing, production and marketing. Legal implications in the music business. (4 units)

THIRD YEAR

Mus. 321 HISTORY OF POPULAR MUSIC (18th & 19th centuries)

A survey of the events of the Industrial Revolution, leading to the emergence of a world popular culture; new forms of artistic expression and patronage, and new musical tastes. Study of early exponents in Europe and America, such as John Gay and Johann Pepusch; William Gilbert and Arthur Sullivan; and Thomas Dartmouth Rice. And study of the development of the Ethnic, Interethnic, and International pop music practices of Africa. (1 unit)

Mus. 322 HISTORY OF POPULAR MUSIC (20th century)

A review of the invention of sound recording technology; events at Tin Pan Alley; mass media of dissemination of sound recordings; invention of electronic musical instruments and sophisticated audio equipment. Study of early exponents of the time, like George & Ira Gershwin, Richard Rogers & Oscar Hammerstein II, Bing Crosby, Frank Sinatra,

Gracie Fields, King Oliver, etc; and their African contemporaries like E.T. Mensah, Bobby Benson, Hugh Masekela, E.C. Arinze, Manu Dibango, Miriam Makeba, Fela Anikulapo-Kuti, etc. (1 unit)

Mus. 391 STRESS AREA STUDIES IV

Experimental researches should be carried out in student's stress area. (4 units)

Mus. 392 STRESS AREA STUDIES V (INTERMEDIATE PROJECT)

A project will be done in students' stress areas. The content should reflect the nature and processes of practices in the said areas in contemporary musical studies/research. (4 units)

Mus. 373 INTRODUCTION TO COMPUTER MUSIC – HISTORICAL BACKGROUND

History of digital electronic music – starting from post World War II period: A review of Pierre Schaeffer's RTF Studio in Paris that created *musique concrete* in the 1950s; Max Mathews' success at generating digital sounds wholly on the computer, in New Jersey; and creation of music software that can deliver music compositions from the initial stage of formulation of creative ideas, to arranging, processing, producing, modifying, and even generation of scores. In the 1960s and '70s: The contribution of American software writers – Paul Lansky and Barry Vercoe. Also to be covered are studies of various centres for computer music research in the Americas and Europe – established between the 1970s and '90s; e.g. CCRMA and IRCAM. (1 unit)

Mus. 374 PRINCIPLES OF DIGITAL AUDIO

Studies in how synthesis tools can be used for creative purposes. Methods of digital recording, processing, and synthesis – starting from the generation of audio samples from analogue sources, to conversion to digital equivalent through series of voltage steps, electronic means of creating, filtering and modifying sound, and special interfaces such

as Effects boxes, Tone Generators, MIDI, Drumulator, Vocoder, and Keyboard Sampler. Introduction to digital audio software such as Cakewalk, Cubase, Sonar, Nuendo, Fruity Loops, etc; and study of factors affecting the fidelity of digital audio sounds. (1 unit)

FOURTH YEAR

Mus. 413 POPULAR MUSIC GENRES AND PRACTICES

Study of the various genres in popular music practice, and their major identifiable distinctions - *R&B, Rock, Reggae, Disco, Funk, Calypso, Soul, Country, Highlife, Afrobeat, Makossa*, etc. Studies include the ideologies/ philosophies of each genre. Study of the stylistic features of pop - scale/mode (e.g. Dominant 7th scale, Augmented scale, Diminished scale, Dorian mode, Phrygian mode), form (e.g. ABABAB, ABABCB, BABAB, AABABB, ABCABC), vocal styles (e.g. strains, raps, chanting, guttural, shrills, *bel canto*, husky, etc), instruments/ instrumentation, staging, etc. (1 unit)

Mus. 414 POPULAR MUSIC BUSINESS

Study of talents in pop business and their various duties: professional pop musician, composer-arranger, producer, artiste and repertoire manager, promoter, artiste manager, etc. Studies in patronage, unionism, copyright protection, signing on a label, promo, choosing an Entertainment Law Attorney, publishing, marketing, etc. Studies in choosing various media of dissemination - cassette tapes, LPs, CDs, TV, Radio, Internet, etc; and production of video clips, video cassettes, and VCDs. (1 unit)

Mus. 424 STUDIES IN JAZZ

A survey of the development of Jazz from its African and European roots through its emergence at the turn of the 20th century as a unique and distinct art music form study of the various styles of jazz (Ragtime, New Orleans, Dixieland Chicago, Be-bop, Cool, Hard, Free Form and 3rd Stream) including their effects on the pop and classical music –

with which jazz has co-existed, and the music industry. In-depth study of Jazz exponents of the various styles. (1 unit)

Mus. 471 SOUND SYNTHESIS AND PROCESSING

1

Study of the basic functions of hardware and software (such as computer, synthesizers, compressors, interfaces, programmes, etc.) involved in live and studio creation, modification, and transformation of sounds. Studies to reveal the capabilities and constraints of the systems; software syntheses methods; custom-designed hardware systems; digital circuits in live synthesis; sound editing facilities; etc. Synthesis characteristics and methods, such as additive, subtractive, and phase distortion techniques are all inclusive in the studies.

Mus. 472 SOUND SYSTEMS' APPLICATIONS

Practical application of the knowledge from previous studies: Projects of using the computer and other electronic techniques to produce jingles, film sound-tracks, pop songs, multi-media tracks (computer-based orchestration, notation and audition), live electronic music, etc. Production procedures ranging from sampling, sequencing, quantizing, voicing, boosting, compressing, mixing, recording, re-mixing, mastering, etc. are to be covered in the projects. (1 unit)

Mus. 491 STRESS AREA PROJECT

Presentation and defence of thesis, musical instrument, projects, and composition, as well as concert performance presentation (recital[s]). (4 units)

With this curriculum in place and effectively operated, the prospects would then be obvious:

1. Learners of music with proven interest and talent will receive a valid and up-to-date training in various theoretical and practical (applied/performance) aspects of musical study.
2. Graduates of this programme will be well-equipped to compete favourably and confidently with their contemporaries in any part of the globe.
3. The programme will produce skillful, versatile, and experienced musicians (organists, pianists, composers, conductors of band, orchestra, chorus, and opera; singers, performers, artiste and repertoire managers, audio producers, teachers, etc.) for all manner of consumers of the musical art products.
4. It will produce good conductors and composers who are able to compose appropriate music for various occasions, interpret music meaningfully and conduct choirs, orchestras, bands, and cultural troupes with confidence.
5. It will also produce musicians who can undertake further studies and/or research in music and can become self-employed professionals.
6. The programme will equally produce professionals in specialized music disciplines such as Music Librarianship, Music and Mass Media, Music Merchandise and Entertainment Business, Music Therapy, Music Production and Management, Musical Acoustics and Audio Engineering, Musical Instrument Technology, and Electronic Music.
7. In the area of popular music specifics, the programme will equip the learner with a practical and comprehensive insights, command, and skills to function effectively as a professional pop musician, composer-arranger, researcher, analyst, producer, promoter, publisher, artiste and repertoire manager, and/or teacher.

8. Studies in electronic music will acquaint the learner with the knowledge of the meeting points of music and electronic technology, and their relationship with art, research, pedagogy, and music production—based on computer and synthesizers.

6.4 Suggestions for Further Studies

The present effort at establishing the pedagogic possibilities in the study of African popular music is, by its nature and concentration in Nigeria, a pilot study. It therefore provides a pedestal from which other researchers may launch into other multi-faceted areas of the subject. Such areas that may interest such researchers for further studies are listed hereunder:

- ❖ Issues involved in breaching the gender and disciplinary boundaries via popular music.
- ❖ The impact of popular music on popular cultures of the burgeoning global community.
- ❖ Trans-cultural and trans-disciplinary approaches to pop music research.
- ❖ Ethnocentrism and class-centrism as peculiar(?) issues in pop musical metadiscourses.
- ❖ The use of popular music in therapy.

6.5 Conclusions

It is an understatement to say that African popular music has come to stay; rather, its proper place belongs, not just in the contemporary, but equally embraces its historical roots. In conclusion, therefore, it is no longer plausible to excuse the exclusion of popular music studies in the curricula of the Nigeria tertiary education system. The present investigation has exposed the fact that the development of a curriculum for the study of popular music is not only possible, but that two Nigerian universities are already

operating the curriculum of such academic bent. They are the Delta State University, Abraka and the Obafemi Awolowo University, Ile-Ife. Adaptations and modifications of subsequent curricula could, therefore, be based on the efforts of these pioneering experiments; in addition to a consideration of the curriculum content suggested in this research report.

This investigation has also revealed that there are enough teaching and research materials, qualified teachers, and prospective learners who believe strongly in the economic, social, and intellectual relevance of popular music. The implication of this revelation is that the curriculum planners should no longer hesitate to include the study of popular music in the Nigeria music education. This also implies that the current music curriculum should be reviewed to accommodate the musical needs of the 21st century. “Overhauling the curricula” in the opinion of Adedeji (2006:255), “is a *sine qua non* in this regard.” At any time of such review, it would be helpful to invite memoranda from all academics and stakeholders in popular music from Nigeria and other parts of Africa, as such coverage will generate a meaningful contribution.

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Discography

Harry Mosco (1978), *Country Boy* [LP], TTL 131

Filmography

Mike Ejeagha (n.d.), *Omekagu* [VCD], Ehbbiy & Myk 'O'

APPENDIX A

The Questionnaire for Music Undergraduates

Below is a list of items for determining the degree of students' interest in the study of Pop Music. You are required to indicate the degree to which you agree or disagree with each item. Be as sincere as possible in your rating. This is not an examination and has nothing to do with your result. All information will be highly confidential.

(Researcher)

School:.....

Nature of programme: Degree Diploma N.C.E.

Level:.....

Note: SA means *Strongly Agree*
 A means *Agree*
 D means *Disagree*
 SD means *Strongly Disagree*

Tick (✓)

NOS.	ITEMS	SA	A	D	SD
1.	Studies in contemporary pop music will give me the skills to produce my own hit songs.				
2.	With a good knowledge of pop music, after graduation I can face life confidently—socially, economically, and spiritually.				
3.	A wealth of additional benefits will accrue from studying pop music.				

4.	Studies in pop music will support and enhance learning in the areas of ICT, sound engineering, mass media, linguistics, marketing, symbology, etc.			
5.	Learning pop music in formal school setting will make for better understanding and greater success than apprenticing under a non-literate pop musician.			
6.	I had expected that a course in music would include studies in such pop styles as <i>hip-hop, R&B, rap, disco, rock, reggae, ragga, dancehall, highlife, Afrobeat, makossa, calypso, soukous, etc.</i>			
7.	Some of my classmates have abandoned their programme in school music out of frustration, because studies in pop music were not part of the curriculum.			
8.	Pop music styles like <i>hip-hop, R&B, rap, disco, rock, reggae, ragga, dancehall, highlife, Afrobeat, makossa, calypso, soukous, etc.</i> have been a positive influence on my enjoyment/interest in studying music.			
9.	The instruments of popular band music are more accessible in Nigeria than the instruments of the Western symphony orchestra.			
10.	The majority of the Western classical music I study in school today is quite unrelated to the music I encounter in the society every day.			
11.	Pop music has had a serious, but negative effect on my interest in the study of music.			

12.	I would like to see the study of pop music introduced and vigorously pursued in our tertiary institutions.				
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APPENDIX B

Interview Questions for Music Lecturers

1. Academic musicians have been accused of dismissing popular music as no music at all; what is your opinion on this issue?
2. It has also been argued that popular music compositions have no formal structure and, therefore, cannot be divided into sections for proper in-depth studies; have you found this to be true?
3. Some critics have opined that the “popular air resounds in the empty brain”. Do you find any scholarly tilt to popular music as a field of study?
4. What about the qualifications of the teacher; do you think that teaching popular music requires any different qualifications than what it takes to teach the sonic materials of the art and folk music of all cultures of the world today?
5. Some musicologists have argued that the study of popular music should belong some place other than the music department. What do you say?
6. In the past, lack of study materials (especially literature) had been cited as the major problem in considering pedagogic practices in popular music; do you think that that is still a problem today—judging by the volume of materials that are available on the Internet and other sources?
7. Prof. Agawu has reported that courses in popular music attract more enrolments than any others in Ghana, since it was introduced in 1990; would you like to see the study of popular music introduced and vigorously pursued in our tertiary institutions?

APPENDIX C

The Music Curriculum operated by most Colleges of Education in Nigeria today, for the National Certificate in Education (NCE) and Bachelor of Education (B.Ed)

(Source: National Commission for Colleges of Education, Abuja)

(A) MUSIC (DOUBLE MAJOR) (MUS)

PHILOSOPHY

The importance and role of music in the growth of a child cannot be over-emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and he takes his exist from the world with music.

Through formal and informal education of the child, music become a ready and established medium of instruction. Apart from this, music contributes immensely to the general growth and development of the child.

It has the potential of being one of the most valuable subjects for enhancing human personality. It is kingpin among the various facets of culture which fashion and mobilize a people to attain all the is leas in their lives. Whether as individuals or as corporate entities.

Music is used in achieving ends which are both musicular and non-musicular e.g. doing various types of work, wrestling, in the expression of nationalism, patriotism group solidarity and as propaganda machinery etc. More directly, music serves functions such as entertainment, relaxation and the soothing of worried nerves. In fact, empirical analyses have shown that music takes about 60-70% of the entire air time of Radio/TV programmes the world over.

Socially, music is used at ceremonies and festive occasions to enrich and add colour to them, in short, it serves social, political, historical, economic, religious, communicative moral functions in a society.

Based on the above it is obvious that the study of music is indispensable for the development of the Nigeria child, society and the entire nation.

OBJECTIVES

The NCE programme in music (double major) is intended to

- i) Offer courses in African and western European music;
- ii) Produce well qualified NCE: teachers capable of teaching music at the primary and the junior secondary school level.
- iii) Produce teacher for the private sector churches. Mosques, army forces, media houses, advertising companies etc.
- iv) Produce NCE teachers who are prepared and the capable of benefiting from further education in music.
- v) Promote cultural continuity
- vi) Make NCE teachers acquire skills in music.

ADMISSION REQUIREMENTS

- i) GENERAL
 - a) A senior secondary school certificate (SSC) or G.C.E 'O' level with passes in 5 subjects including English language three of which must be at credit level in the same sitting of four credits at two sittings. Two of the credits must be relevant to the course the candidate wishes to offer. Credit in English a/or mathematics may be required in some courses.
 - b) A grade II teacher's certificate (TCII) with credit or merit in three subjects, two of which must be relevant to the course the candidate wishes to offer. Credit/merit in English language and/or mathematics may be a requirement in some courses.

- c) For candidates wishing to offer courses in vocational and technical education, R.S.A, or city and guide intermediate certificate with the federal craft training certificate with credit/merit in at least our subjects, are acceptable qualification.
- d) Associateship certificate education awarded by an approved institution in Nigeria or abroad is also acceptable qualification.
- e) Successful candidates in the pre-NCE final examinations who also take and succeed in selection examination organized by an accredited body would also be qualified for admission.
- f) All candidates wishing to be considered for admission must enroll for and write the selection examination organized by an accredited body such as JAMB.
- g) It should be noted that some colleges may in addition to all of the above administer their own elimination tests and or interviews for some courses. This is legitimate.
- ii) Addition Admission EquipmentCandidates may be admitted if they posses credits at the O/L. GCE/SSC/WASC/NEC, plus at least a pass grade in music at a level not below grade III of any of the following institutions: ii) The royal schools of music trinity college of music iii) Junior secondary school

In addition to the above prospective candidates should passed an audition to be given by the admitting department of music. Prospective candidates for the pre-NCE programme in music should have at least a pass grade in English language before admission.

FACILITIES

- i) Classroom: A minimum of 3 classrooms with a piano and chalkboard rules as staves (3or4)pairs of staves) in each classroom.

ii) Laboratories/Studio, etc.

One auditorium fairly equipped for large and chamber/ensemble rehearsals and concerts. Fully and continually air conditioned rooms for the storage of various instruments and equipment records cassettes, videotapes etc.

About half a dozen or more practice cubicles properly sound proofed, each with a piano or portable electronic keyboard for private practices on the piano or any other instruments. A well equipped audio room or listening room.

iii) Staff Offices:

Each senior staff should have a comfortably furnished office to himself. There should also be an office for support staff (typist, clerks) with relevant equipment e.g. Typewriters, reproduction machines etc.

iv) Books in the Library. There must be enough books to cover all the areas of the subject.

v) Other Specialized Facilities

GROUP ONE: WESTERN KEYBOARD & ORCHESTRAL INSTRUMENTS

- a) One group of a good upright piano or an electronic organ or keyboard in the auditorium.
- b) Some 10 or more upright piano—one in each practice room, classroom and staff office. However, to minimize cost, a half of the number of piano could be good quality portable electronic keyboards.
- c) Winds: E.g. piccolos, flutes, B flat Clarinets, saxophones (alto, tenor and baritone saxes).

- d) Two 2-manual organize e.g. piccolos, flutes, clarinets, (B flat, A alto & bass oboes, bassoons, saxophones (alto, tenor and baritone saxes). Cor Anglais, horns.
- e) BRASSES: Trumpets, cornets, trombones, etc.
- f) PERCUSSIONS: Jazz drum sets (complete with cymbals, snare drum, and high-hats), marimba or vibraphones, or glockenspiel, tambourines, triangles and wood locks.
- g) STRINGS: Violins, violas, violoncellos double basses, guitars (acoustic & electric).
- h) Recorders: Descant, treble, and alto.

GROUP TWO: AFRICAN INSTRUMENTS

- a) Idiophones: E.G Musical, Pots (Udu), ekwe, bells, maracas, clappers, koi-koi, ubo-aka, xylophones, etc.
- b) Membranophones: assorted types of the leather drum e.g. dundun, konga, bongo drum etc.
- c) Chordophones: Assorted types of stringed instruments e.g. goge, une, ubo-akwara, etc.
- d) Aerophones: Assorted types of wind instruments e.g. opi, oja, kakaki, etc.

GROUP THREE: ELECTRO-ACOUSTICAL INSTRUMENT AND EQUIPMENT

Amplifiers, loudspeakers, microphones with stands, equalizers, synthesizers.

GROUP FOUR: AUDIO VISUAL AIDS

Record players, Cassette players, Video/audio cassette tapes, Video tape-recorders with monitors, colour TV sets, LP Records of classical symphonies, concertos, string quartets, etc.

PERSONNEL

i) Academic Staff: Eight (8) staff for double major. A minimum qualification of a good honours degree in music (B.A Music or B, Mus or B. Ed Music) not below 2nd class lower division. Those without a teaching qualification shall be eligible to appointment; however, they shall be given time to update themselves as certificated teachers within the first 5 years of their appointment.

Licentiates, Associateships and Diplomas obtained in Europe, America & Nigeria from accredited music Conservatories, Colleges and Universities shall be recognized and acceptable for appointments.

A minimum number of 5-6 lecturers are required to run the programmes effectively and efficiently as a single major. Tutorial Staff: Highly skilled instrumentalists on African and Western instruments shall be appointed on permanent or part-time basis as music tutorial staff or instructors. The following qualifications will be acceptable for appointment at this levels.

B.A/B.Ed music below 2nd class honours, lower division (i.e. 2²), HND, NCE, and OND.

Certification on a given instrument will be advantage. With respect to African instruments, a 'demonstrable' performance ability on the instruments shall be acceptable.

ii) Administrative/Other Staff: Department secretary, typists, messengers, cleaners, lab-technicians/attendants. Trade test certificates are necessary for Instrument technologists. E.g. piano-tuners, repairers, African musical instrument builders. Appointment is either permanent or part-time.

MODE OF TEACHING

These include: Class teaching/lecturing, Individual tutorials, assignment, group work, practicum, field trips, teaching practices, SIWES.

GRADUATION REQUIREMENTS

Distribution of minimum of credits required for graduation for a)

- a) Double Major Education course - 36 credit units
 - General studies courses - 12 credit units
 - Teaching practice - 6 credit units
 - Music courses - 75 credit units
- b) Single Major Education courses - 36 credit units
 - General courses - 12 credit units
 - Teaching practice - 6 credit units
 - Music courses - 42 credit units

TEACHING PRACTICES

Every student is required to do teaching practice and the credit earned recorded in EDUC 324.

PROJECT

Every student is required to write a project in either music or education and the credits earned recorded in EDU 323.

SUBJECT COMBINATION

Music as a single major subject could be combined with any one of the following subjects: Christian Religion Studies, Islamic Studies, English, Yoruba, Igbo, Hausa, Ecumenicist, P.E.S., or Theatre Arts. Social Studies French, Political Science. Maths, and Computer Science.

COURSE OUTLINE AND STATUS

COURSE CODE	COURSE TITLE	CREDIT	STATUS
	YEAR 1, FIRST SEMESTER		
MUS 111	Theory of Music I	2	C
MUS 112	African Music I	1	C
MUS 113	Ear-Training and Sight-Reading I	1	C
MUS 114	History and Literature of Music I	1	C
MUS 115	Applied Music I	2	C
MUS 116	Ensemble Music Studies I	1	C
MUS 117	Music Appreciation	1	C
	TOTAL	9	
	YEAR 1, SECOND SEMESTER		
MUS 121	Theory of Music II	2	C
MUS 122	African Music II	2	C

MUS 123	Ear-Training and Sight-Reading II	1	C
MUS 124	History and Literature of Music II	1	C
MUS 125	Applied Music II	2	C
MUS 126	Ensemble Music Studies II	1	C
MUS 127	Music Education I	2	C
	TOTAL	11	
	YEAR II, FIRST SEMESTER		
MUS 211	Theory of Music III	2	C
MUS 212	African Music III	2	C
MUS 213	Ear-Training and Sight-Reading III	2	C
MUS 214	History and Literature of Music III	2	C
MUS 215	Applied Music III	2	C
MUS 216	Ensemble Music Studies III	1	C
MUS 217	Music Education II	2	C
MUS 218	Elementary Technology of Music	2	C
	TOTAL	15	
	YEAR II, SECOND SEMESTER		
MUS 221	Theory of Music IV	2	C
MUS 222	African Music IV	2	C

MUS 223	Ear-Training and Sight-Reading IV	2	C
MUS 224	Applied Music IV	2	C
MUS 225	History and Literature of Music IV	2	C
MUS 126	Ensemble Music Studies IV	2	C
MUS 227	Conducting & Ensemble Management I	2	C
	Elementary Tech. of Music II	2	
	TOTAL	16	
	YEAR III, FIRST SEMESTER		
MUS 311	Theory of Music V	2	C
MUS 312	Fundamental or Orchestration I	2	C
MUS 313	Ear-Training and Sight-Reading V	2	C
MUS 314	Elements of Dance	2	C
MUS 315	Applied Music V	1	C
MUS 316	Ensemble Music Studies V	1	C
MUS 317	Conducting and Ensemble Management II	2	C
	TOTAL	12	
	YEAR III, SECOND SEMESTER		
MUS 321	Theory of Music II	2	C

MUS 322	Fundamentals of Orchestration II	2	C
MUS 323	Ear-Training and Sight-Reading VI	2	C
MUS 324	Dance Performance	2	C
MUS 325	Applied Music VI	2	C
MUS 326	Ensemble Music Studies VI	1	C
MUS 327	Elementary Keyboard Harmony	1	C
	TOTAL	12	

SUMMARY

NCE YEAR	COMPULSORY	ELECTIVE	TOTAL
Year One	20	-	20
Year Two	31	-	31
Year Three	24	-	24
Overall Total	75	-	75

Minimum credits for graduation

Compulsory = 75

Elective = Nil

Total = 75

COURSE CONTENTS AND DESCRIPTIONS

MUSIC 112 AFRICAN MUSIC I (1 CREDIT) C

Emphasis in this course will be on Nigeria music while drawing room the entire gamut of African music; African music in culture, its instrumental resources; characteristics of African music and folk songs of African introduction to the historical development of African music. Organization of music in African, functions of music in African societies. Listening to pre-recorded African folk and art music.

MUSIC 113 EAR-TRAINING & SIGHT-READING I (CREDIT) C

Study of tonal relationships within time, pitch and interval recognition, simple rhythmic and melodic dictation, sight-reading of simple melodies in simple duple and triple times.

MUSIC 114 HISTORY & LITERATURE OF MUSIC I (CREDIT)

History of music from ancient times to the renaissance period study of the lives and works of some masters of the various forms, instruments, etc of this period.

MUSIC 115 APPLIED MUSIC I (2 CREDITS) C

Individual instruction for beginners on a student chosen African and European instruments and the piano. Scales and arpeggios of C, G, F, and

their relative minors. Development of fool technique, tone production and sense of rhythm.

MUSIC 116 ENSEMBLE MUSIC STUDIES I (CREDIT) C

Active participation in any one departmental ensemble where the ideas and principles of singing and playing together are emphases and inculcated.

MUSIC 117 MUSIC APPLICATION I (I CREDIT) C

Introduction to musical sounds various instrument i.e. recognition of musical instrument of both recognition of different genres of music.

MUSIC 121 THEORY OF MUSIC II (2 CREDITS) C

Relative minor of scales. Chromatic scales more signs and abbreviations, introduction to triads, melody writing and scansion.

MUSIC 122 AFRICAN MUSIC II (1 CREDIT) C

The application of music and festivals in Nigeria; folk music, music and rituals, methods of recruiting and training musicians in Africa. Further introduction to the historical development of African music. A field trip within or outside the location. Element of dance, dance as an art, functions of dance, categories, identification and types of dance in African culture.

MUSIC 123 EAR-TRAINING AND SIGHT-READING II (I CREDIT) C

More work on melodic and rhythmic dictation, intervals, more sight-reading of simple melodies in simple duple or triple times.

MUSIC 124 HISTORY & LITERATURE OF MUSIC II (I CREDIT) C

An examination of the social, economic, political, religious and other factors that brought about the development of a new style in western music from ca. 1400-1600 (renaissance period). Major composers e.g. Palestrina and their works should be studied.

MUSIC 125 APPLIED MUSIC II (2 CREDITS) C

Scales and arpeggios; D, B flat major B minor and G minor, development of fine and good technique, good intonation, breathing acquisition of repertory; simple pieces at least 3 per semester.

MUSIC 126 ENSEMBLE MUSIC STUDIES II (I CREDIT)

CAs for MUS. 116 More items rehearsed and performed.

MUSIC 127 MUSIC APPRECIATION II (I CREDIT) C

Appreciation of various history periods and national styles of both African and western music through active listening and discussion of some-selected pre-recorded music.

MUSIC 128 MUSIC EDUCATION (2 CREDITS) C

The aims of music education in Nigeria at the pre-primary, and junior secondary levels. Approaches to the teaching of various aspects of music at the pre-primary, primary and junior secondary levels of education.

MUSIC 211 THEORY OF MUSIC III (2 CREDITS) C

Non-harmonic tones-passing tones. Neighbouring tones, suspension, anticipation etc. introduction to 4-par harmony, connection of primary triads I IV-V. Voice leading rules.

MUSIC 212 AFRICAN MUSIC III (2 CREDITS) C

Cultural heritage inherent in African music, rhythmic melodic and harmonic organizations in African music, relationship between speech and melody tones; A field within or outside the location of the college. Nigerian and African dances; the choreographer as an artist. African and European dance compared. Dance performance.

MUSIC 213 EAR-TRAINING & SIGHT-READING III (2 CREDITS) C

More work on materials of MUS.123 Two part melodic dictation, aural recognition of triads and the dominant 7th chord and their inversions. Sight-reading of simple melodies with chromatic notes but not modulating.

MUSIC 214 HISTORY AND LITERATURE OF MUSIC III (2 CREDITS) C

The development of western music from ca. 1600 to ca. 1820 (baroque & classical period). Major composers such as Bach, Handel, A Vivaldi, Henry Purcell (Baroque). Mozart, Beethoven (classical), etc the major forms cantata, oratorio-opera, mass, suite, canon, passacaglia, chaconne, fugue, baroque forms); symphony, concerto, string quartet, etc. (classical period forms) should be studied.

MUSIC 215 APPLIED MUS III (3 CREDIT)

CAs for MUS 125 in addition, the following keys should be studied: A major & E flat major, f sharp minor, C, minor, chromatic scales.

MUS 126 ENSEMBLE MUSIC STUDIES (2 CREDIT)

CAs for MUS 126. More materials rehearsed and performed.

MUS 217 MUSIC EDUCATION II (2 CREDITS)

Further approaches to the teaching of other aspect of music history, literature, ear-training, African music, etc, at the pre-primary, primary and junior secondary levels. Preparation/construction and use of teaching aids; motivational, instructional and evaluation techniques; micro-teaching.

MUS 218 ELEMENTARY TECHNOLOGY OF MUSIC II (2 CREDITS)

CKnowledge of the materials used in the construction of selection African

and European musical instruments membranophone, group (membrane drum), idiophone (ikoro); chordophone group (goge) aerophones group (oja), strings (piano, violin); woodwind (flute, recorder, clarinet); brass (trumpet) percussion (drums, triangle). The effects of atmospheric conditions heat temperature, humidity, etc on materials. The construction of at last one African or European musical instrument, e.g. recorder, oja, xylophone, etc.

MUS 221 THEORY OF MUSIC IV (2 CREDITS) C

More diatonic harmony. Types of 6 chords-passing, stationary, credential arpeggio. Analysis of simple melodies and short passage e.g. piano pieces, introduction to elementary melody writing. More works on setting words to music and scansion.

MUS 222 AFRICAN MUSIC IV (2 CREDITS) C

Agents of retention and change in African music, historical development of African popular and art music with particular reference to Nigeria. Life and works of some selected Nigerian and contemporary popular and art musicians (such as Israel Nwoba Njemanze, Erasmus Jenewari, Rex Jim Lawson, Sonny Okosun, Onyeka Onwenu, Laz Ekwueme, T.K. E Philip, Sam Akpabot, Fela Sowande, Ayo Bankole, W.W.C Echezona Adam Fiberesima Felix Nwuba, Okechukwu Ndubussi, Sam Ojukwu, etc.) African and modern concepts as displayed in the works of these composers. Life and works of some Nigeria nationalist traditional musicians such as Haruna Ishola, Mamman Shata, Ezigbo Obiligbo Dan Maraya Jos, Seven-

Seven, etc. Dan Agu Meki Nzewi, Mosun Omibiyi, Ozoemena Nsugbe, Christy Essien, etc. Types of African music and their representative composers and executants. African musical instruments and ensemble playing. A field trip within or outside the location of the college should be undertaken.

MUS 223 EAR-TRAINING AND SIGHT-READING IV (2 CREDITS) C

Further two-part melodic dictation. Aural recognition of cadences, writing down the outer parts of a part passage, sight-reading of fairly difficult melodies.

MUS 224 HISTORY AND LITERATURE OF MUSIC IV (2 CREDITS) C

The development of western music from ca: 1820 to ca. contemporary times (romantic to present)l the life and work of major composers (Schubert, Schumann, Brahms, Chopin, Stravinsky, Tchaikovsky, etc.) short lyric pieces should be examined.

MUS 225 APPLIED MUSIC IV (2 CREDITS)

CAs for music 215. in addition, the following keys should be studied. E flat major sharp minor, F minor and chromatic scales.

MUS 226 ENSEMBLE MUSIC STUDIES IV (2 CREDITS)

CAs for music 216. more materials rehearsed and performed.

MUS 227 CONDUCTING & ENSEMBLE MANAGEMENT I (2 CREDITS) C

The conductor, who he is, his functions, his endorsed and acquired attributes, his repertoires; various kinds of ensembles I, choral; (female voices, male voices mixed voices) II. Instrumental the audition for a select choral ensemble, acquisition of basic conducting technique for 2, 3, 4 patterns, the baton, posture, etc., practical conducting.

MUS 228 ELEMENTARY TECHNOLOGY OF MUSIC II (2 CREDITS) C

Further work on the construction of an indigenous African instrument. Introduction to musical acoustics-modes of sound production; transmission, elements of architectural (room) acoustics-good and bad absorbers and reflectors, etc, good recording techniques echoes, high fidelity etc.

MUS 311 THEORY OF MUSIC V (2 CREDITS) C

Introduction to the dominant 7th chord characteristics dissonance of the dominant the inversions of the dominant 7th chord their resolutions and use in harmony; introduction to simple diatonic modulation. Further non harmonic tones-suspension pedal point, etc. Analysis of short choral piano pieces. Further work on melody writing: introduction to scansion 2nd metre.

MUS 321 AFRICAN MUSIC V (2 CREDITS) C

As in music 222 more advanced work. Nigeria traditional musicians. Their background and their works. African instruments, e.g. Kakaki, Xylophone, Udu, Alghaita, Gbedu, etc.

- MUS 313 EAR-TRAINING & SIGHT-READING V (2 CREDITS) C
More advanced work on the substance of Music 223. Writing down the inner parts of a 4 part passage, sight-recoding of fairly difficult melodies.
- MUS 134 HISTORY AND LITERATURE OF MUSIC V (2 CREDITS) C
As for MUS 224, more romantic and contemporary composers.
- MUS 315 APPLIED MUSIC V (3 CREDIT) C
As for MUS 225 but with more advanced pieces. Scales to be practiced are A flat to D flat major, g sharp minor, B flat minor, further chromatic scales.
- MUS 316 ENSEMBLE MUSIC V (1 CREDIT) C
As for Music 226, more materials rehearsed and performed.
- MUS 317 CONDUCTING & ENSEMBLE MANAGEMENT II (2 CREDITS) C
Practical conducting-the rehearsal, building programmes-unified and varied programmes, the concert, discipline in an ensemble, practices conducting examination
- MUS 321 THEORY OF MUSIC VI (2 CREDITS) C

The secondary 7th chord on the supertonic, (supertonic 7th), its inversions; transposition and transposing instruments: The concepts of related keys, simple diatonic modulation to related keys further work on melody writing-setting short simple verses (words) to music. Revision of triads and the chords. Study of the various timbres and the characteristics of select African musical instruments (xylophone, agidigbo, etc) and how to use them in an instrumental ensemble. Scoring music for the department band of known instrumentation, scoring for 'woodwind in Paris'-overlapping, interlocking etc.

MUS 322 AFRICAN MUSIC VI (2 CREDITS) C

As in MUS 312 more advanced work.

MUS 323 EAR-TRAINING, SIGHT-READING VI (2 CREDITS) C

Revision of work done so far in Music 113, 132, 213 and 223 further work on music, 313 materials.

MUS 324 DANCE CHOREOGRAPHY (1 CREDIT) C

Practical dance rehearsal and performance the waltz, quickstep, etc the study and performance of a given traditional dance of the area. Original choreography of African and western dances.

MUS 325 APPLIED MUSIC VI (2 CREDITS) C

More advanced work on the materials of music 225. Fairly difficult pieces should be given to students to perform on their various chosen instruments.

MUS 326 ENSEMBLE MUSIC STUDIES VI (1 CREDIT) C

As for music 316. more materials rehearsed and performed.

MUS 327 ELEMENTARY KEYBOARD HARMONY (1 CREDIT) C

Harmonization of simple, non-chromatic melodies at the keyboard using the major and minor common chords and dormant 7th chord; harmonization of credential portions of melodies at the keyboard, playing of 4-part passage such as hymns.

(B) MUSIC-SINGLE MAJOR

COURSE CONTENT

NCE YEAR I, FIRST SEMESTER

COURSE CODE	COURSE TITLE	CREDIT	STATUS
	YEAR 1,1 st SEMESTER		
MUS 111	Theory of Music I	1	C
MUS 112	African Music I	1	C
MUS 113	Ear-Training and Sight-Reading	1	C

	I		
MUS 114	History and Literature of Music I	1	C
MUS 115	Applied Music I	1	C
MUS 116	Ensemble Music Studies I	1	C
MUS 117	Elementary Music Appreciation	1	C
	YEAR 1, SECOND SEMESTER		
MUS 121	Theory of Music II	1	C
MUS 122	African Music II	1	C
MUS 123	Ear-Training and Sight-Reading II	1	C
MUS 124	History and Literature of Music II	1	C
MUS 125	Applied Music II	1	C
MUS 126	Music Education I	1	C
	SECOND SEMESTER		
MUS 321	Theory of Music IV	1	C
MUS 322	African Music VI	1	C
MUS 323	Ear-Training and Sight-Reading and Keyboard Harmony II	1	C
MUS 324	Dance Performance	1	E

MUS 325	Applied Music VI	1	C
MUS 326	Ensemble Music Studies V	1	E
MUS 327	Elementary Keyboard Harmony	1	E
328	Fundamental of Orchestration I	2	C

SUMMARY

NCE Year	Compulsory	Elective	Total
Year One	15 Credit Units		15
Year Two	14 Credit Units	2	16
Year Three	9 Credit Units	5	14
Overall Total	38 Credit Units	7	45

Minimum credits required for graduation Compulsory - 38 Elective
 - 4 Total - 42

COURSE DESCRIPTION

MUS 111 THEORY OF MUSIC I (1 CREDIT) C

The meaning of music theory, characteristics of musical sound and their representation-pitch duration etc, scales, key signatures, etc, signs and abbreviations used in music.

MUS 112 AFRICAN MUSIC I (1 CREDIT) C

Emphasis in this course will be on Nigeria while drawing from the entire gamut of African music; African music in culture, its instrumental resources, characteristics of African music and folk songs of Africa, organization of music in African and its function in societies.

MUS 113 EAR-TRAINING AND SIGHT-READING (1 CREDIT) C

Study of tonal relationships in time, pitch and interval recognition, simple rhythmic and melodic dictation.

MUS 114 HISTORY & LITERATURE OF MUSIC I (1 CREDIT) C

History of music from ancient times to the renaissance period in outline. Study of the lives and works of some notable masters of the period.

MUS 115 APPLIED MUSIC 1 (1 CREDIT) C

Individual instruction for beginners on a students' chosen African instruments, orchestral, voice and piano. Scale and arpeggios of keys C.G & F.

MUS 116 ENSEMBLE MUSIC STUDIES 1 (1 CREDIT) C

Participation in a departmental ensemble where the ideals and principles of singing and playing together are emphasized and inculcated (refer to preamble/recommendation 3, page 7).

MUS 117 ELEMENTARY MUSIC APPRECIATION (1 CREDIT) C

Introduction to the appreciation of the music's of the various history period and national styles, African folk and art music through active listening to an discussion of some selected pre-recorded music.

MUS 121 THEORY OF MUSIC II (1 CREDIT) C

Time signatures, intervals, more tempo, dynamic and manner of performance signs and abbreviations, minor scales, triads, melody writing and scansion.

MUS 122 AFRICAN MUSIC II (1 CREDIT) C

Introduction to the historical development of African music, the application of music and festivals in Nigeria; folk music and rituals, methods of recruitment and training musician in African. Element of dance, dance as an art, functions of dance, categories identification and types of dance in African culture.

MUS 123 EAR-TRAINING & SIGHT-READING II (1 CREDIT) C

More work on melodic ad rhythmic dictation, intervals, sight-reading of simple melodies in simple duple and triple times.

MUS 124 HISTORY & LITERATURE OF MUSIC II (I CREDIT) C

An examination of the social, economic, political, religious and other factors that brought about the development of a new style in western music from ca. 1400c. 1600 (renaissance period); major forms of the period such as the mass, meter, madrigal, etc.

MUS 125 APPLIED MUSIC II (I CREDIT) C

Scales and arpeggios: DB flat B, major and g minor development of fine and good technique a good intonation and breathing acquisition of repertory simple pieces, at least 2 per semester.

MUS 126 MUSIC EDUCATION (I CREDIT) C

The aims of music education in Nigeria at the pre-primary, primary and junior secondary levels; approaches to the teaching of various aspects of music e.g. theory and applied music at the pre-primary and junior secondary level of education.

MUS 127 MUSIC APPRECIATION II (1 CREDIT) C

Appreciation of various history period and national styles of both African and western music through active listening to an discussion of some selected pre-recorded music.

MUS 221 THEORY OF MUSIC III (I CREDIT) C

Non-harmonic tones-passing tones, neighbouring tones, suspension, anticipation, etc. introduction to 4 part harmony, etc.

MUS 212 AFRICAN MUSIC III (I CREDIT) C

Culture heritage inherent in African music rhythmic, melodic and harmonic organizations in African music, relationship between speech and melody tones, Nigerian and African dances, the chronographer as an artist. African and European compared. Dance performance.

MUS 213 EAR-TRAINING & SIGHT-READING; III (I CREDIT) C

More work on materials of MUS 123. Two –part melodic dictation, aural recognition of triads and the dominant 7th chord and their inversions. Sight-reading of simple melodic with chromatic notes but not modulating.

MUS 214 HISTORY AND LITERATURE OF MUSIC III(I CREDIT) C

The development of western music from ca. 1600 to ca. 1820 (Baroque and Classical periods). Major composers such as Bach, Handel, Vivalde, Henry Purcell, Mozart, Beethoven, etc. The major forms-oratorio, cantata, mass, symphony, opera, concerto, etc.

MUS 215 APPLIED MUSIC III (I CREDIT) C

Scales and arpeggios, A E, flat major and F sharp C, minor dramatic scales at least 2 piece. Per semester.

MUSIC 216 ENSEMBLE MUSIC STUDIES II (I CREDIT) C

As for MUS 116. More materials rehearsed and performed.

MUS 217 MUSIC EDUCATION I (I CREDIT) C

Further approaches to the teaching of other aspect of music. Classroom management and extra-curriculum organizations involving music; preparation/construction of teaching aids. Motivational, instructional and evaluation techniques, micro-teaching.

MUS 218 ELEMENTARY TECHNOLOGY OF MUSIC I (I CREDIT) E

Knowledge of materials used in the construction of selected African and European musical instrument. The effects of atmospheric conditions-heat/temperature humidity etc on materials. Construction of an African instrument.

MUS 221 THEORY OF MUSIC IV (I CREDIT) C

More diatonic harmony; types of 6 chords-passing, stationary, credential & d arpeggio; analysis of simple melodies and short passages. Introduction to elementary melody writing. More works on setting words to music and scansion.

MUS 222 AFRICAN MUSIC IV (I CREDIT) C

Agents of retention and change in African music, historical development of African popular music with particular references to Nigeria. Life and works of some selected Nigerian early and contemporary popular and art musicians, T.K.E. Philips, Sam Akpabot, Fela Sowande, Ayo Bankole, etc. African and modern trends as displayed in the works of those composers.

MUS 223 EAR-TRAINING; AND SIGHT-READING IV (I CREDIT) C

Further two-part melodic dictation. Aura recognition of cadences, writing down the outer parts of 4-part passage, sight-reading of fairly difficult melodies.

MUS 224 HISTORY AND LITERATURE MUSIC IV (I CREDIT) C

The development of western music from about 1920 to contemporary times (romantic to present). The life and works of major composers—Schubert, Schumann, Brahms, Chopin, Stravinsky, etc.

MUS 225 APPLIED MUSIC IV

Scales and arpeggio E, A flat major and C Sharp and F minor, chromatic scales. At least 2 pieces per semester.

MUS 226 ENSEMBLE MUSIC III (I CREDIT) C

As for MUS 216. More materials rehearsed and performed.

MUS 227 CONDUCTING & ENSEMBLE MANAGEMENT (I CREDIT) C

The conductor, who he is his functions, his endowed and acquired attributes his repertoire various kinds of ensemble-choral: female voice, male voice, mixed-voice choir, etc.

MUS 228 ELEMENTARY TECHNOLOGY OF MUSIC II (I CREDIT) C

Further works on the construction of an indigenous African instrument; introduction to musical acoustics-modes of sound production-transmission; electro-acoustical equipment-microphones, loud speakers; basic elements of architectural (room) acoustics-good and bad absorbs & reflectors, etc.

MUS 311 THEORY OF MUSIC V (I CREDIT) C

Introduction to the dominant 7th chord-the characteristic dissonance of the dominant, the dominant 7th chord and its investor, introduction to simple diatonic modulation. Further non-harmonic tones-suspension, pedal points, etc; analysis of short choral/piano pieces.

MUS 312 AFRICAN MUSIC V (I CREDIT)

CAs in music 222 more and African instruments e.g. Kakaki etc.

MUS 313 EAR-TRAINING AND SIGHT-READING V (I CREDIT) C

More advanced work on the substance of music 223. Writing down the inner parts of four-part passage. Sight-reading of fairly difficult melodies.

Harmonization of simple non-chromatic melodies at the keyboard using the major and minor common chords and dominant 7th cords.

MUS 314 ELEMENTS OF DANCE (I CREDIT) E

Definition of dance, the body and movement time and space, rhythm and dance element of dance, functions, categories.

MUS 315 APPLIED MUSIC V (I CREDIT) C

As for music 225 but more advanced piece. Scales to be practised are a flat to D flat major, G sharp minor, B flat minor, further chromatic scales.

MUS 316 ENSEMBLE MUSIC STUDIES IV (I CREDIT)

CAs for MUS 226. More Materials rehearsed and performed.

MUS 317 CONDUCTION AND ENSEMBLE MANAGEMENT II (I CREDIT) C

Practical conducting-the rehearsal, building a programme-unified and varied programmes, the concert concur; disciplines in musical ensembles, practical conducting examination.

MUS 321 THEORY OF MUSIC VI (I CREDIT) C

The secondary 7th chord on the supertonic and (supertonic 7th) its inversions. Transposition and transposing instruments, the concept of related keys; simple diatonic modulation to related keys.

MUS 322 AFRICAN MUSIC VI (I CREDIT) E

As in MUS 312 more advanced work.

MUS 323 EAR-TRAINING, AND SIGHT-READING AND KEYBOARD HARMONY (I CREDIT) C

Revision of work done so far in MUS 113, 123, 213 and 223.

Harmonization of simple, non-chromatic melodies at the keyboard using the major and minor common chords and dominant 7th chord harmonization of credential portions of melodies at the keyboard; playing of 4-part passages such as hymns.

MUS 324 DANCE PERFORMANCE

Practical dance performance. Rehearsals and performance: the waltz, quick-step, etc. The study and performance of a given traditional dance in the area.

MUS 325 APPLIED MUSIC VI (I CREDIT) C

Scales, more advanced work on the materials of MUS 315. Fairly difficult piece should be given to students. At least 2 pieces.

MUS 326 ENSEMBLE MUSIC STUDIES V (1 CREDIT)

CAs for MUS 316. more materials rehearsed and performed.

MUS 327 FUNDAMENTALS OF ORCHESTRATION (1 CREDIT) E

Distinction between orchestration and instrumentation. The fundamentals of orchestration knowledge of basic facts, names of instruments, behaviour or transposing instrument, peculiar problems of instrument etc. listening to records.

MUS 328 PROJECT (2 CREDITS) C

Student's research topics should range from different aspect of music education to African music. A notation and analysis of at least 10 folk or traditional music from different geographical or ethnic areas. Life and works of a Nigerian Art/folk/popular musicians etc.

APPENDIX D

The Music Curriculum operated by the University of Nigeria, Nsukka, for Degree (B.A.) and Diploma (Dip. Mus. Ed.) programmes.

(Source: Department of Music, University of Nigeria)

UNIVERSITY OF NIGERIA, NSUKKA

FACULTY OF ARTS

DEPARTMENT OF MUSIC

UNDERGRADUATE ACADEMIC PROGRAMME

DEPARTMENTAL INFORMATION

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

<u>First Semester</u>	FIRST YEAR
COURSE NO.	COURSE TITLE
<u>Major Courses</u>	
MUS 101	Music as an Art and Science (2 Units)

- MUS 111 Rudiments of Music (1Unit)
- MUS 121 Foundations of Musicianship I (1Unit)
- MUS 123 Tonal Harmony I (1Unit)
- MUS 141 African Music: Music and Society I (2Units)
- MUS 161 Primary Instrument/Voice I (1 Unit)
- MUS 163 Performance Workshop – Western Ensembles I (1 Unit)
- MUS 165 Performance Workshop – African Ensembles I (1 Unit)

General Studies Courses

- GS 101 Use of English I (2 Units)
- GS 103 Social Science I (2 Units)

Electives

- | | | | |
|----------|------------------------------------|-----------|----|
| ENGL 111 | Introduction to Oral Literature | (3 Units) | OR |
| IGBO 101 | Elementary Igbo I | (2 Units) | OR |
| YORU 101 | Elementary Yoruba I | (2 Units) | OR |
| HAUS101 | Elementary Hausa I | (2 Units) | OR |
| LING 141 | Introduction to Linguistics I | (3 Units) | OR |
| PHIL 101 | Introduction to Philosophy I | (2 Units) | OR |
| MC 102 | History of the Nigerian Mass Media | (2 Units) | |

Second Semester

Major Courses

- MUS 122 Foundations of Musicianship II (1 Unit)
- MUS 124 Tonal Harmony II (1 Unit)
- MUS 132 Survey of History of Western Music I (2 Units)
- MUS 152 Basic Keyboard Studies (1 Unit)
- MUS 162 Primary Instrument/Voice II (1 Unit)
- MUS 164 Performance Workshop – Western Ensembles II (2 Units)
- MUS 166 Performance Workshop – African Ensembles II (2 Units)

General Studies Courses

- GS 102 Use of English II (2 Units)
- GS 104 Social Science II (2 Units)

Electives

- PHIL 102 Introduction to Philosophies (2 Units) OR
- LING 142 Introduction to Linguistics II (3 Units) OR
- IGBO 102 Elementary Igbo II (2 Units) OR
- YORU102 Elementary Yoruba II (2 Units) OR
- HAUS102 Elementary Hausa II (2 Units) OR
- PHIL 102 Introduction to Philosophy (2 Units)

SECOND YEAR

First Semester

Major Courses

MUS 221	Foundations of Musicianship III (1 Unit)	
MUS 223	Tonal Harmony III (2 Units)	
MUS 241	African Music: Theoretical Studies I (2 Units)	
MUS 243	African Music: Music and Society II (2 Units)	
MUS 251	Basic Keyboard Studies II (1 Unit)	
MUS 261	Primary Instrument/Voice III (1 Unit)	
MUS 263	Performance Workshop – Western Ensembles III	(2 Units)
MUS 265	Performance Workshop – African Ensembles III	(2 Units)

General Studies Courses

GS 105	Natural Science I (2 Units)	
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Electives

IGBO 201	Intermediate Igbo I (2 Units)	OR
YORU 201	Intermediate Yoruba I (2 Units)	OR
HAUS201	Intermediate Hausa I (2 Units)	OR
DRA 102	Introduction to Drama and Theatre (3 Units)	OR
MC 261	Introduction to Film (3 Units)	OR
PHIL 131	Introduction to Logic and Clear Thought I (3 Units)	

Second Semester

Major Courses

- MUS 222 Foundations of Musicianship IV (1 Unit)
- MUS 224 Tonal Harmony IV (1 Unit)
- MUS 232 Western Music before 1750 (2 Units)
- MUS 242 African Music: Theoretical Studies II (2 Units)
- MUS 252 Basic Keyboard Studies III (1 Unit)
- MUS 262 Primary Instrument/Voice IV (1 Unit)
- MUS 264 Performance Workshop – Western Ensembles IV (2 Units)
- MUS 266 Performance Workshop – African Ensembles IV (2 Units)

General Studies Courses

- GS 106 Natural Science II (2 Units)

Electives

- PHIL 132 Introduction to Logic and Clear Thought II (2 Units) OR
- IGBO 202 Intermediate Igbo II (2 Unit) OR
- YORU 202 Intermediate Yoruba Igbo II (2 Units) OR
- HAUS202 Intermediate Hausa II (2 Units) OR
- DRA 130 Basic Acting Skills (3 Units)

THIRD YEAR

First Semester

Major Courses

- MUS 321 Tonal Counterpoint (2 Units)
- MUS 323 Strict Counterpoint (1 Unit)
- MUS 331 Western Music after 1750 (2 Units)
- MUS 341 African Music: Theoretical Studies III (2 Units)
- MUS 343 Afro-American Music (2 Units)
- MUS 351 Elementary Keyboard Harmony (1 Unit)
- MUS 361 Primary Instrument/Voice V (2 Units)
- MUS 363 Performance Workshop – Western Ensembles V (2 Units)
- MUS 365 Performance Workshop – African Ensembles V (2 Units)
- MUS 367 Secondary Instrument/Voice I (1 Unit)

Required Ancillary Course

- CS 101 Introduction to Computer Science (2 Units)

Second Semester

Major Courses

- MUS 302 Introduction to Musical Instrument Technology (2 Units)
- MUS 322 Composition (2 Units)

- MUS 324 Conducting and Performance Management (2 Units)
- MUS 326 Orchestration (1 Unit)
- MUS 342 Music of Other Cultures of the World (2 Units)
- MUS 362 Primary Instrument/Voice VI (1 Unit)
- MUS 364 Performance Workshop – Western Ensembles VI (2 Units)
- MUS 366 Performance Workshop – African Ensembles VI (2 Units)
- MUS 368 Secondary Instrument/Voice II (1 Unit)
- MUS 392 Research Method and Preparatory Studies (1 Unit)

Required Ancillary Course

- CS 304 Computer Applications (3 Units)

FORTH YEAR

First Semester

Major Course

- MUS 401 Acoustics of Music (2 Units)
- MUS 421 Fugue (2 Units)
- MUS 425 Analysis of Tonal Music (2 Units)
- MUS 427 Analysis and Analytical Method for 20th C. Music (2 Units)
- MUS 451 Keyboard Harmony and Accompaniment (2 Units)
- MUS 461 Primary Instrument/Voice VII (2 Units)

- MUS 463 Performance Workshop – Western Ensembles VII (1 Unit)
- MUS 465 Performance Workshop – African Ensembles VII (1 Unit)
- MUS 467 Secondary Instrument/Voice III (1 Unit)
- MUS 470 Criticism and Musical Scholarship (3 Units)

Second Semester

Major Courses

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

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.

(1 unit)

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.

(1 unit)

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.

(2 units)

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 I

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 one 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. (1 unit)

MUS 165 PERFORMANCE WORKSHOP – AFRICAN
ENSEMBLES I

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 units)

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. (1 unit)

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. Scale 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. (1 unit)

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. (1 unit)

- 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 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 and 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 unilineal 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 that 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 units)

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. (2units)

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: HISTORIGRAPHY, 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 471 PROJECT

Presentation and defence of thesis, music instrument project or concert performance presentations. (4 units)

DIPLOMA IN MUSIC EDUCATION PROGRAMME

STRESS AREAS

Acoustics and Music Technology	0
General Courses (Rudiments)	1
Theoretical Courses – Harmony, Counterpoint and Analysis	2
History and Form of Western Music	3
African Music Theory and Ethnomusicology	4
Keyboard Work	5
Individual Performance: Instrument/Voice	} 6
Group Performance: Ensembles, Choirs, Bands	
Music Education Courses	7

DEPARTMENT, INFORMATION

The Department of Music provides comprehensive training in the theory and practice of both African and Classical European music along with relevant courses in Education leading to a 3-year Diploma in Music Education. Admission is by application and audition.

PHILOSOPHY, OBJECTIVES AND SCOPE

The Diploma programme is designed to produce skillful, versatile and experienced musicians, emphasis being placed on performance and competent musicianship required of music teachers. The theoretical and practical courses serve to explain and complement one another, thus preparing the diplomates to appreciate, analyze, teach, practice and communicated African and World music as performance as well as literary art.

ENTRY REQUIREMENTS

The University of Nigeria's minimum entry requirements in addition to:

- (a) West African School Certificate with at least a pass in English language or G.C.E. (O/L) with four credits and a pass in English Language in not more than two sittings or Teacher's Grade II Certificate or any other qualifications acceptable to Senate.

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 (playing of various instruments, singing, etc.) as well as aural 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.

JOB OPPORTUNITIES

The above programme of study prepares 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 organizations, and self employed professionals in the areas of performances, artiste organizers, arrangers. A good pass qualifies a diplomate to pursue further studies in Music leading to the Bachelor of Arts Degree. The Department of Music provides avenue for a strong foundation in performance and musical theatre experience.

DIPLOMA PROGRAMME

Year 1

First Semester

Major Courses

Units

MUS	0111	Rudiments of Music I	2
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MUS	0121	Introduction to Ear Training	2
MUS	0161	Principal Instrument Study I (Western)	2
MUS	0163	Performance Workshop-Western Ensemble I	2
MUS	0165	Performance Workshop-African Ensemble I	2
MUS	0167	Principal Instrument Study I (African)	2

General Studies Courses

GS	101	Psychological Foundations of Education	2
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Required Ancillary Courses

ED	0111	Psychological Foundations of Education	2
			<u>16</u>

Second Semester

<u>Major Courses</u>	<u>Year 1</u>	<u>Units</u>
MUS 0112	Rudiments of Music II	2
MUS 0122	Aural Training I	2
MUS 0162	Principal Instrument Study II (Western)	3
MUS 0164	Performance Workshop – Western Ensembles II	2
MUS 0166	Performance Workshop – African Ensembles II	2
MUS 0168	Principal Instrument Study II (African)	3

General Studies Course

GS	102	Use of English II	2
			<u>16</u>

YEAR 2

First Semester

<u>Major Courses</u>			<u>Units</u>
MUS	0221	Theory of Music I	2
MUS	0223	Aural Training II	2
MUS	0231	Outline History of Western Music I (Baroque)	2
MUS	0261	Principal Instrument Study III (Western)	3
MUS	0263	Performance Workshop-Western Ensembles III	2
MUS	0265	Performance Workshop – African Ensembles III	2
MUS	0267	Principal Instrument Study III (African)	3

Required Ancillary Course

ED	0211	Education Psychology I	<u>2</u>
			<u>18</u>

Second Semester

<u>Major Courses</u>			<u>Units</u>
MUS	0222	Theory of Music II	2
MUS	0224	Aural Training III	2
MUS	0232	Outline History of Western Music II (Classical and Romantic)	2
MUS	0262	Principal Instrument Study IV (Western)	3
MUS	0264	Performance Workshop – Western	

		Ensemble IV	2
MUS	0266	Performance Workshop – African Ensemble IV	2
MUS	0268	Principal Instrument Study IV (African)	2

Required Ancillary Course:

ED	0311	Educational Psychology II	<u>3</u>
			<u>18</u>

YEAR 3

First Semester

<u>Major Courses</u>			<u>Units</u>
MUS	0321	Theory of Music III	2
MUS	0323	Composition	1
MUS	0341	African Music: Music and Society I	2
MUS	0343	African Music: Theoretical Study I	2
MUS	0361	Principal Instrument Study V (Western)	2
MUS	0363	Performance Workshop – Western Ensembles V	2
MUS	0365	Performance Workshop – African Ensembles V	2
MUS	0367	Principal Instrument Study V (African)	2

Required Ancillary Course:

ED	0221	Curriculum Theory and Planning	<u>3</u>
			<u>18</u>

Second Semester

<u>Major Courses</u>	<u>Units</u>
MUS 0322 Theory of Music IV	2
MUS 0342 African Music: Music and Society II	2
MUS 0344 African Music: Theoretical Studies II	2
MUS 0362 Principal Instrument Study VI (Western)	2
MUS 0364 Performance Workshop –Western Ensembles VI	2
MUS 0366 Performance Workshop – African Ensemble VI	1
MUS 0368 Principal Instrument Study VI (African)	2
MUS 0382 School Music Methods	2
<u>Required Ancillary Course:</u>	
ED 0321 Curriculum Implementation and Instrument	<u>3</u>
	<u>18</u>

3- YEAR DIPLOMA IN MUSIC EDUCATION

COURSE DESCRIPTION

MUS 0111	RUDIMENTS OF MUSIC I Beginning music theory, including notation of rhythms, scales, intervals, chords, and general rudiment of music. Study of musical terms and basic musical forms. <i>(2 Units)</i>
MUS 0112	RUDIMENTS OF MUSIC II Intermediate Music Theory and its application to musical problem solving. <i>(2 Units)</i>

- MUS 0121 INTRODUCTION TO EAR TRAINING
Exercises in aural perception and practical reproduction of melodic intervals and simple rhythms in simple time. Sight singing, vocal reproduction of similar and dissimilar notes and sounds at various pitches. *(2 Units)*
- MUS 0122 AURAL TRAINING I
Exercises in aural perception and practical reproduction of simple melodies in various time signatures, harmonic intervals, major and minor triads in root position. Simple harmonic progressions introducing cadences Aural perception and written reproduction of rhythm lines introducing dotted quavers and triplet patterns. *(2 Units)*
- MUS 0161 PRINCIPAL INSTRUMENT STUDY (WESTERN) I
Intensive individual lessons on a Western classical instrument with not less than 2 hours of (private) practice each day of the week. Students are encouraged to provide their instruments of specialization. *(2 Units)*
- MUS 0162 PRINCIPAL INSTRUMENT STUDY (WESTERN) II
Further intensive individual lessons on the instruments studied in Mus 0161. *(3 Units)*
- MUS 0163 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES I
Designed to practicalize theoretical knowledge gained in other western music courses, this course requires every student, irrespective of year of study to participate, every semester, in a workshop situation in practical

musical performance. A student should belong to at least one 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. *(2 Units)*

MUS 0164 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES II
Continued active participating in at least one departmental performing group or musical theatre. *(2 Units)*

MUS 0165 PERFORMANCE WORKSHOP –AFRICAN ENSEMBLE I
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. *(2 Units)*

MUS 0166 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES II
Continued active participation in at least one departmental performing group or musical theatre. *(2 Units)*

- MUS 0167 PRINCIPAL INSTRUMENT STUDY (AFRICAN) I
 Intensive individual lessons twice a week on African master instrument or voice with not less than 2 hours of private practice each day required of the student. (Students are encouraged to provide their instruments of specialization). *(2 Units)*
- MUS 0168 PRINCIPAL INSTRUMENT STUDY (AFRICAN) II
 Further intensive individual lessons on the instrument studied in Mus 0167. *(3 Units)*
- MUS 0221 THEORY OF MUSIC I
 Elementary diatonic harmony in 2,3 and 4 part employing a harmonic vocabulary up to and including the chords of the Dominant 7th. Internal variation techniques as in traditional music practice. Matching melodies in two-parts writing in the traditional principles of part singing/playing. *(2 Units)*
- MUS 0222 THEORY OF MUSIC II
 Further study and practice of diatonic harmony and two and three part melody writing. *(2 Units)*
- MUS 0223 AURAL TRAINING II
 Exercises in aural perception and practical re-production of simple melodies (African and Classical) in simple and compound time; also harmonic intervals, major and minor triads in root position. Simple harmonic progressions introducing classical and traditional cadences. Aural perception and reproduction of rhythmic lines introducing

divisive and additive configurations of the crotchet, quaver, dotted crotchet beat and dotted quaver beat in double and triplet patterns.

(2 Units)

MUS 0224 AURAL TRAINING III

Exercises in aural perception and practical reproduction of melodies in major and minor keys, simple and compound time introducing syncopations of duple and triplet rhythmic configuration, also the long triplet. Major and minor triads and their inversions. Exercises in perceiving and reproducing vocally as well as in writing melorhythmic patterns on traditional musical instruments. *(2Units)*

MUS 0231 OUTLINE HISTORY OR WESTERN MUSIC I (BAROQUE)

introduction to basic concepts of Western music, instrumental forms, styles, terminology. Aural recognition of instruments and styled. A survey of the major developments of form, style, musical language, vocal and instrumental genre, and performance practice of Western music of the Baroque period. Structural analysis of representative musical examples. *(2 Units)*

MUS 0232 OUTLINE HISTORY OF WESTERN MUSIC II
(CLASSICAL AND ROMANTIC)

A survey of the major developments of the Classical, Romantic and post-Romantic periods. More detailed structural analysis of individual music examples. *(2 Units)*

MUS 0261 PRINCIPAL INSTRUMENT OF STUDY (WESTERN) IV

Progressive individual lessons as in Mus 0162. *(2 Units)*

- MUS 0262 PRINCIPAL INSTRUMENT OF STUDY (WESTERN) IV
More progressive individual lessons than in Mus 0261. *(2 Units)*
- MUS 0263 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE III
Continued active participation in at least one departmental performing group of musical theatre. *(2 Units)*
- MUS 0264 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE IV
Continued active participating in at least one departmental performing group or musical theatre. *(2 Units)*
- MUS 0265 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE III
Continued active participation in at least one departmental performing group or musical theatre. *(2 Units)*
- MUS 0266 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES IV
Continued active participation in at least one departmental performing group or musical theatre. *(2 Units)*
- MUS 0267 PRINCIPAL INSTRUMENT OF STUDY (AFRICAN) III
Progressive individual lessons as in Mus 0168. *(2 Units)*
- MUS 0268 PRINCIPAL INSTRUMENT OF STUDY (AFRICAN)
More progressive individual lessons than in Mus 0267. *(2 Units)*
- MUS 0321 THEORY OF MUSIC III
Homophonic writing employing an increased harmonic vocabulary than Music 0221/0222 including 7th, 9th, 11th, chords and 13th chords,

suspensions and modulations. Polyphonic writing in African traditions.
Introduction to tonal polyphony in Palestrina style. *(2 Units)*

MUS 0322 THEORY OF MUSIC IV

Further work in homophonic and polyphonic writing in both Western and African traditions. *(2 Units)*

MUS 0323 COMPOSITION

Two-part writing using original tunes in African and classical idioms. Setting indigenous and English texts to melodies and providing accompaniment (Vocal or Instrumental – traditional or Western) for same. Writing and arranging for young voices. Writing and arranging for four voices using own themes in the contemporary Nigerian Choral styles. *(1 Unit)*

MUS 0341 AFRICAN MUSIC: MUSIC AND SOCIETY I

Classification and types of musical instruments conventional and folk. Communal regulation and origination of music. Ownership of music and music groups (traditional and modern copy right principles). Movement of music styles. Uses of musical 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 0342 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 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 0343 AFRICAN MUSIC: THEORETICAL STUDIES I
Analytical perception 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, melo-rhythmic and rhythmic patterns. Metric organization, scalar structures. *(2 Units)*

MUS 0344 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 0361 PRINCIPAL INSTRUMENT STUDY (WESTERN) V
Progressive individual lessons as in Mus 0262. *(2 Units)*

MUS 0362 PRINCIPAL INSTRUMENT STUDY (WESTERN) VI
More progressive individual lessons than in Mus 0361. *(2 Units)*

MUS 0363 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE V

Continued active participation in at least one departmental performing group of musical theatre. *(2 Units)*

MUS 0364 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE VI
Continued active participation in at least one departmental performing group of musical theatre. *(2 Units)*

MUS 0365 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE V
Continued active participation in at least one departmental performing group or musical theatre. *(2 Units)*

MUS 0366 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES VI
Continued active participation in all least one departmental performing group or musical theatre. *(2 Units)*

APPENDIX E

The Music Curriculum operated by the University of Uyo, Akwa Ibom State.

(Source: Department of Music, University of Uyo)

PROGRAMMES RUN BY THE DEPARTMENT

- I. FOUR-YEAR B.A. MUSIC (SINGLE HONOURS) DEGREE PROGRAMME
- II. TWO-YEAR DIPLOMA IN MUSIC PROGRAMME
- III. ONE-YEAR CERTIFICATE IN MUSIC PROGRAMME

- I. B.A. DEGREE PROGRAMME

INTRODUCTION

The Department of Music is dedicated to the artistic and personal development of aspiring musicians. Thus the four year B.A. music (single honours) degree programme is designed to provide comprehensive training in the theory and practice of African, Classical European, and music of other World Cultures, along with other related courses in the university.

The objectives of the Music Department are:

- (a) To prepare students for professional practice as music teachers at various levels of education, in broadcasting and media houses, as researchers in Research Centres, Art Councils, and as producers in performing arts organizations.
- (b) To prepare students to function as self-employed professionals as artists, organizers, arrangers as well as musical instrument manufacturers.

- (c) To lay a foundation for further studies (at postgraduate and other levels) in music.

ENTRY REQUIREMENTS

1. Required \university Matriculation Examination Subjects
English Language, music, plus two subjects from the Arts or related Social Science disciplines.
2. Minimum SSCE or O/L Subject Requirements
General university requirements:

5 credit passes including English Language in the Senior Secondary School Certificate Level or its equivalent. A pass at credit level in Music at the Senior Secondary School level; OR Grade V of the Associated Board of Royal School of Music or other comparable bodies (Certificate in Music Studies will be of advantage).

Direct Entry

Any one of the following:

Diploma certificate in Music OR Diploma in Music Education, OR Nigeria Certificate in Education with music as teaching subject, is acceptable. Those on direct entry are admitted to the 3 year programme of the Faculty of Arts.

Departmental Requirements

A pass in the Departmental Audition test is a pre-requisite for all applicants. The content of the audition shall include written (theoretical), practical (playing of various instruments singing, dancing, etc.) as well as oral examinations,

Academic Programme:

This comprises the following areas of study:

1. Theory of Music
2. History, Form & Literature of Western Music
3. African Music
4. Practical Musicianship
5. Specialization in stress areas
6. Other related required courses

Key to Courses

1. General courses (Rudiments, Foundation of Musicianship, Music as Art & Science)
2. Theoretical Courses (Harmony, Counterpoint Analysis, Orchestration, Composition)
3. History and Form of Western Music
4. African Music & Ethnomusicology
5. Keyboard Work
6. Individual Performance
7. Group Performance
8. Music Technology & Acoustics
9. Music Education

Requirement for Graduation

Candidates for the 4 year programme must complete a minimum of 23 units in General Studies and Computer courses plus 121 units in Music. For the 3 year direct

entry programme, candidates must complete a minimum of 90 units in Music plus 13 units in General Studies and computer courses. Candidates are required to obtain a pass not below the E grade in all compulsory and required courses before graduation.

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 organizations, also as self-employed professionals in the areas of performances, artiste 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. The department provides an avenue for a strong foundation in performance and musical theatre experiences.

The details of these are outlined in the course titles and description which follow:

- MUS 111 Music as Art & Science
- MUS 131 Rudiments of Music
- MUS 151 Foundation of Musicianship
- MUS 115 Basic Piano
- MUS 116 Primary Instrument/Voice
- MUS 136 Secondary Instrument/Voice
- MUS 117 University Chorus
- MUS 137 Performance Workshop (Western Ensemble)

MUS 157 Performance Workshop (African Ensemble)
MUS 122 Tonal Harmony I
MUS 123 Survey of History of Western Music
MUS 124 African Music
MUS 125 Basic Piano
MUS 126 Primary Instrument/Voice
MUS 146 Secondary Instrument/Voice
MUS 127 University Chorus
MUS 147 Performance Workshop (Western Ensemble)
MUS 167 Performance Workshop (African Ensemble)
MUS 211 Foundation of Musicianship
MUS 212 Tonal Harmony II
MUS 214 African Music II
MUS 215 Basic Piano Studies II
MUS 216 Primary Instrument/Voice
MUS 236 Secondary Instrument/Voice
MUS 217 University Chorus
MUS 237 Performance Workshop (Western Ensemble)
MUS 257 Performance Workshop (African Ensemble)
MUS 211 Foundation of Musicianship III

MUS 222 Tonal Harmony III

MUS 223 Western Music before 1750

MUS 224 Music of other World Culture

MUS 225 Basic Piano Studies II

MUS 226 Primary Instrument/Voice

MUS 246 Secondary Instrument/Voice

MUS 227 University Chorus

MUS 247 Performance Workshop (Western Ensemble)

MUS 267 Performance Workshop (African Ensemble)

MUS 312 Modal Counterpoint

MUS 313 Western Music from 1750 till present

MUS 314 African Music

MUS 315 Elementary Keyboard Harmony

MUS 316 Primary Instrument/Voice

MUS 336 Secondary Instrument/Voice

MUS 317 University Chorus

MUS 337 Performance Workshop (Western Ensemble)

MUS 357 Performance Workshop (African Ensemble)

MUS 318 Introduction to Music Technology

MUS 322 Tonal Counterpoint

MUS 342 Analysis of Tonal Music

MUS 362 Choral Conducting

MUS 324 Afro American Music

MUS 325 Elementary Keyboard

MUS 326 Primary Instrument/Voice

MUS 346 Secondary Instrument/Voice

MUS 327 University Chorus

MUS 347 Performance Workshop (Western Ensemble)

MUS 367 Performance Workshop (African Ensemble)

MUS 384 African Music

MUS 382 Composition

MUS 386 Applied Music Coaching

MUS 388 Music Technology

MUS 389 School Music Methods

MUS 401 Research Methodology

MUS 412 Analysis and Analytic Methods for 20th Century Music

MUS 432 Orchestration

MUS 452 Choir Training & Choral arranging

MUS 472 Fugue

MUS 415 Keyboard Harmony & Accompaniment

MUS 416 Primary Instrument/Voice

MUS 436 Secondary Instrument/Voice

MUS 417 University Chorus

MUS 437 Performance Workshop (Western Ensemble)

MUS 457 Performance Workshop (African)

MUS 402 Project in Composition

MUS 422 20th Century Compositional technique

MUS 424 Contemporary African Music

MUS 425 Keyboard Harmony & Accompaniment

MUS 426 Primary Instrument/Voice

MUS 446 Secondary Instrument/Voice

MUS 427 University Chorus

MUS 447 Performance Workshop (Western Ensemble)

MUS 467 Performance Workshop (African Ensemble)

MUS 428 Acoustic & Psycho-Acoustic of Music

MUS 409 Project in Music Technology

MUS 413 Historiography of Music

MUS 404 Project in African Music

MUS 433 Special Topics in the History of Western Music

MUS 406 Project in Performance

- MUS 414 African Music in Schools
- MUS 409 Project in School Music Methods
- PHY 431 Elective course from Physics Department

COURSE DESCRIPTION

- MUS 111 MUSIC AS AN ART AND SCIENCE (2 units)

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.

- MUS 131 RUDIMENT OF MUSIC (3 units)

Beginning music theory, including notation of rhythm, scales, intervals, chords, and general rudiments of study of musical terms and basic musical forms.

- MUS 151 FOUNDATIONS OF MUSICIANSHIP I (3 units)

Ear training, including notation of rhythms, scales, intervals, and chords. Sight singing and rhythmic co-ordination of sight and sound. Melodic, harmonic rhythmic dictation (including African tunes)

MUS 115 BASIC PIANO I (1 unit)

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

MUS 116 PRIMARY INSTRUMENT OR VOICE (1 unit)

Individual or class lessons, with 4 hours of (private) practice each week required of the student. Students are coached on sight reading, technical exercises to improve skill. They are required to perform set pieces reflecting the different periods in music history on the instruments of study. Voice students are expected to demonstrate increasing competence in the basic techniques of singing: breathe control, articulation, tone production, etc. and to apply these techniques to the concurrent study of literature for solo voice. All voice majors are required to pursue the general study of vocal literature from Baroque, Classical, Romantic, and 20th Century periods as well as African Contemporary Art, Popular and Traditional Folk Songs.

MUS 136 SECONDARY INSTRUMENT OR VOICE (1 unit)

Short individual lessons with about 2 hours of private practice per week required of each student. Syllabus contents are the same as MUS 116 above.

MUS 117 UNIVERSITY CHORUS (1 unit)

A large (or fairly large) mixed voice chorus performing music by African and Western composers. The course is designed to train students in the art and techniques of singing in a group irrespective of year of study.

MUS 137 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)

Designed to apply theoretical knowledge gained in other western music courses, 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 one 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 co-operative enterprise by students under the motivation and supervision of staff.

MUS 157 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)

Designed to apply 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 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.

MUS 122 TONAL HARMONY (1 unit)

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

MUS 123 SURVEY OF HISTORY OF WESTERN MUSIC (2 units)

A general survey of the history and development of Western music and musical forms from the earliest times to the present day.

MUS 124 AFRICAN MUSIC I (2 units)

A survey of the role and function of music among the peoples of black Africa. Traditional music in society, influences by external forces. African musical instruments and performances techniques.

MUS 125 BASIC PIANO (1 unit)

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

MUS 126 PRIMARY INSTRUMENT/VOICE (1 unit)

Individual or class lessons, with about 4 hours of (private) practice per week required of the student.

MUS 146 SECONDARY INSTRUMENT/VOICE (1 unit)

Short individual lessons with about 2 credit hours or private lesson per week required of the student.

MUS 127 UNIVERSITY CHORUS (1 unit)

Continuation of MUS 117

MUS 147 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)

Continuation of MUS 137

MUS 167 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)

Continuation of MUS 157

MUS 221 FOUNDATION OF MUSICIANSHIP (2 units)

Further Ear Training Higher drills in the coordination of sight and sound. Sight singing and more difficult melodic, harmonic and rhythmic dictation (including African tunes) than in MUS 151.

MUS 212 TONAL HARMONY II (2 units)

Practice in homophonic writing employing an increased harmonic vocabulary than MUS 122, including 7th, 9th, 11th and 13th chords, suspensions and Modulation.

MUS 214 AFRICAN MUSIC II (2 units)

A study of the historical, literary and aesthetic aspects of African music, with particular reference to specific Nigerian culture groups. Similarities and differences among various linguistic and religious groups within Nigeria. Cross-cultural fertilization within and beyond Nigeria. Musical area, distribution of instruments and performance techniques.

MUS 215 BASIC PIANO STUDIES II (1 unit)

Further Keyboard work, including the introduction of chord drills and harmonization of melodies in four voices harmony and free styles of accompaniment.

MUS 216 PRIMARY INSTRUMENT/VOICE (1 unit)

Individual lessons each week with about 8 hours of private practice per week required of the student. Open only to students with adequate preparation and potential in performance.

- MUS 236 SECONDARY INSTRUMENT/VOICE (1 unit)
Short individual lessons, with about 4 hours of private practice per week required of each student.
- MUS 217 UNIVERSITY CHORUS (1 unit)
Continuation of MUS 117
- MUS 237 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)
Continued active participation in at least one departmental performing group or musical theatre.
- MUS 257 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)
Continuation of MUS 157.
- MUS 221 FOUNDATION OF MUSICIANSHIP III (2 units)
Further Ear Training. Higher drills in the coordination of sight and sound than in MUS 211.
- MUS 222 TONAL HARMONY III (2 units)
Practice in homophonic writing employing full harmonic vocabulary, including voices under the conditions of tonal harmony as observed in works from Bach through Romantic Composers.
- MUS 223 WESTERN MUSIC BEFORE 1750 (3 units)
The history of Western Music in some detail, including the study of musical forms, from antiquity to the death of Bach and Handel. The course will be divided into sections:
- (a) Antiquity and Medieval
 - (b) Renaissance and Baroque.

- MUS 224 MUSIC OF OTHER WORLD CULTURE (3 units)
A survey of the music of various cultures of the (non-western) world, such as American, Indian, Arabic, Chinese, Hebrew, Japanese and Nordic music.
- MUS 225 BASIC PIANO STUDIES II (1 unit)
Further Keyboard work including the introduction of chord drills and harmonization of melodies using the material of music.
- MUS 226 PRIMARY INSTRUMENT/VOICE (1 unit)
Continuation of MUS 216
- MUS 246 SECONDARY INSTRUMENT/VOICE (1 unit)
Continuation of 216
- MUS 227 UNIVERSITY CHORUS (1 unit)
See MUS 117
- MUS 247 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)
Continuation of MUS 237
- MUS 267 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)
Continuation of MUS 257
- MUS 312 MODAL COUNTERPOINT (2 units)
Writing for three or more voices in the style of Palestrina and his contemporaries.

MUS 314 AFRICAN MUSIC III (African Music Theory) (3 units)

A study of the quality of the music of the peoples of black Africa, and an analysis of its theoretical peculiarities with special reference to form, rhythm, melody and scales, harmony, and instrumentation. Problems of notation and transcription.

MUS 313 WESTERN MUSIC FROM 1750 – PRESENT (3 units)

The history and form of Western music in some detail from the death of Bach and Handel to the present. The course will be subdivided into three main periods:

(a) Classical, (b) Romantic and (c) 20th Century.

MUS 315 ELEMENTARY KEYBOARD HARMONY (1 unit)

More difficult keyboard work than in MUS 225.

MUS 316 PRIMARY INSTRUMENT/VOICE (1 unit)

Progressive individual lesson of the instrument of specialization with not less than 2 hours of private practice each day of the week required of the student.

MUS 336 SECONDARY INSTRUMENT/VOICE (1 unit)

Progressive individual lesson of the minor instrument with not less than one hour or private practice each day.

MUS 317 UNIVERSITY CHORUS (1 unit)

See MUS 117

MUS 337 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)

Continuation of MUS 227

MUS 357 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)

Continued active participation in at least one departmental performing group.

MUS 318 INTRODUCTION TO MUSIC TECHNOLOGY (3 units)

A study of the physical properties of musical instruments and introduction to the care and maintenance of commonly used musical instruments, including the tuning of the pianoforte.

MUS 322 TONAL COUNTERPOINT (2 units)

The art of combining vocal and/or instrumental parts with contrapuntal techniques employed from Bach through the Romantic composers, including imitation, cannon, invertible counterpoint augmentation and diminution.

MUS 342 ANALYSIS OF TONAL MUSIC (3 units)

The course will through selected works examine, the action interaction of harmonic progression, rhythm, meter, motive, and line in a defining and articulation tonal structures. An overview of various method of musical analysis, with special reference to the work of Tovey and Schoenberg.

MUS 362 CHORAL CONDUCTING(2 units)

Choir work, manual and baton techniques, and the analysis and preparation of vocal scores for performance.

MUS 324 AFRO-AMERICAN MUSIC (2 units)

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

MUS 325 ELEMENTARY KEYBOARD HARMONY (1 unit)

See MUS 315

MUS 326 PRIMARY INSTRUMENT/VOICE (1 unit)

Continuation of 316

MUS 346 SECONDARY INSTRUMENT/VOICE (1 unit)

Continuation of 316

MUS 327 UNIVERSITY CHORUS (1 unit)

See MUS 117

MUS 347 PERFORMANCE WORKSHOP – WESTERN ENSEMBLE (1 unit)

Continued active participation in at least one departmental group as outlined in MUS 116.

MUS 367 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLE (1 unit)

Continued active participation in African music performance group.

REQUIRED OPTIONAL COURSES

During the second semester of year III students are required to select each of the courses described below reflecting their intended areas of specialization in the final year. The courses are MUS 382, 384, 386, 388, 389.

MUS 382 COMPOSITION

Music creativity and the techniques of composition for voices and instruments.

MUS 384 AFRICAN MUSIC THEORY IV

More advanced work on MUS 314

MUS 386 APPLIED MUSIC COACHING

Coaching in repertory and recital material for students in their last year of primary instrument or voice.

MUS 388 MUSIC TECHNOLOGY

The art and science of constructing and building musical instruments. Concept and design, tools, materials, storage and maintenance. Actual design supervision of the instructor.

MUS 389 SCHOOL MUSIC METHODS

A survey of the methods of teaching music in the primary, secondary and teacher training institutions, with particular reference to Nigeria.

YEAR FOUR

In the last year of studies, the student may have a concentration in one or more aspects or branches of music, to enable him take his place as a practitioner of the art of music. The Nigerian situation suggests the following possibilities:

- (a) Theory and Composition – The music creator who will compose new music for community use and posterity.

- (b) Musicology- The researcher who will study traditional and other music, discover and disseminate information concerning music to others, specialists and non-specialists alike.
- (c) Performance- A person who will reach a professional standard of performance as an instrumentalist, singer or conductor (musical director), to take his place in the world of music making for the entertainment of the community and the world at large.
- (d) Music Technology - The builder of musical instruments and maintainer/repairer of existing ones, who may design and develop authentic and “new” instruments for public use, taking into account the need to “standardize” African instruments.
- (e) Music Education - For the teaching of Music at the Primary, Secondary and Teacher Training Levels.

MUS 402 PROJECT IN COMPOSITION

Music creativity and composition for voices and instruments students are required to present a seminar based on the progress of work at their end of semester I.

MUS 412 ANALYSIS AND ANALYTIC METHOD FOR 20TH CENTURY MUSIC
(2 units)

An examination of some contemporary tools of analysis for post tonal music, including the set complex theory, and the application of computers techniques for the analysis of music in general.

MUS 432 ORCHESTRATION

The study of instrumentation with an examination of the possibilities and limitations of the commonly used Western orchestral instruments.

Conventions of notation scoring and arranging for various ensembles, small and large.

MUS 452 CHOIR TRAINING AND CHORAL ARRANGING

Advance choral conducting. Choral repertory and training of choirs. Elementary phonetic and vocal techniques for choir director. Arranging of songs for different kinds of vocal combination – female voices, male voices, mixed voices.

MUS 472 FUGUE

Application of the techniques of tonal counterpoint to fugal composition.

MUS 413 HISTOGRAPHY OF MUSIC

A study of the development, systems and techniques of making and documenting the history of music.

MUS 433 SPECIAL TOPICS IN THE HISTORY OF WESTERN MUSIC

Topics will include Bach, Haydn, Mozart, Beethoven, Chamber Music, the Symphony, the Concerto, Opera, English Church Music, the Development of the pianoforte, 20th century composers.

MUS 404 PROJECT IN AFRICAN MUSIC

A research undertaking, under supervision, on an aspect of African music, leading to a fairly long paper or short “thesis”. Work on the project lasts for 2 semesters. Students are required to present seminars at the end of semester one.

MUS 414 AFRICAN MUSIC IN SCHOOLS

A seminar class discussing and discovering solutions to the problems of adopting African music for use in schools composition and research procedures.

MUS 415 KEYBOARD HARMONY AND ACCOMPANIMENT

Harmonization of melodies and free style accompaniment. Accompanying of vocal and instrumental groups and solos. Keyboard skills for the class teacher.

MUS 406 PROJECT IN PERFORMANCE

Presentation and defence of concert performance in which concert materials must reflect at least two of the following areas: classical, romantic and 20th century periods. Popular, African contemporary art, and traditional. A short essay to describe the presentation. Work lasts for 2 semesters. Seminar presentation terminates the end of the first semester.

MUS 416 PRIMARY INSTRUMENT/VOICE

More difficult individual lessons each week with about 8 hours of private practice per week required of the student.

MUS 436 SECONDARY INSTRUMENT/VOICE

More difficult individual lessons each week with about 4 hours of private practice per week required of the student.

MUS 417 UNIVERSITY CHORUS

Continued active participation in the University Choir as outlined in MUS 117

- MUS 437 PLERFORMANCE WORKSHOP – WESTERN ENSEMBLE
Continued active participation in at least one group as outlined in MUS 137
- MUS 457 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES
Continued active participation in at least one group as outlined in MUS 157
- MUS 408 PROJECT IN MUSIC TECHNOLOGY

Student is required to design and build original local or Western musical instrument under the supervision of the instructor. A seminar based on the progress of the work is required at the end of the first semester.
- MUS 409 PROJECT IN MUSIC EDUCATION

A research undertaking under supervision, based on the course of Music Education in Nigeria today. Work on the project spans through 2 semesters. Students are required to prepare seminar based on the progress of work at the end of the first semester, followed with a short thesis in the final semester.
- MUS 422 20TH CENTURY COMPOSITIONAL TECHNIQUE

A survey of the various processes of musical compositions in the present era, using nationality, serialism, 12-tone, chance, electronic and computer techniques, among others. Examination of some works of major composers of the century, such as Bartok, Stravinsky, Schoenberg, Berg, Webern, Dallapiccola, etc.
- MUS 424 CONTEMPORARY AFRICAN MUSIC

A study of trends in contemporary African music including composed art music and popular music. Objectives and techniques employed by African

art music composers, and influences leading to the music of today in Africa. Contemporary music makers and their works.

MUS 425 KEYBOARD HARMONY AND ACCOMPANIMENT

Harmonization of melodies and free style accompaniment. Accompanying of vocal and instrumental groups and solos. Keyboard skills for the classroom teacher.

MUS 426 PRIMARY INSTRUMENT/VOICE

Continuation of MUS 416

MUS 446 SECONDARY INSTRUMENT/VOICE

Continuation of MUS 436

MUS 427 UNIVERSITY CHORUS

Continuation of MUS 417

MUS 447 PERFORMANCE WORKSHOP – WESTERN ENSEMBLES

Continued active participation in at least one group as outlined in MUS 137.

MUS 467 PERFORMANCE WORKSHOP – AFRICAN ENSEMBLES

Continued active participation in at least on group as outlined in MUS 157

MUS 428 ACOUSTICS AND PSYCHO-ACOUSTIC OF MUSIC

The physics of musical sounds and musical instruments, sound waves, vibrations, fractional vibrations. Frequency, amplitude, harmonics and harmonic series, forms, etc. Thresholds, perceptions of change, pitch, volume etc. Mathematical calculations of musical sound productions. Elementary acoustic phonetics.

II. TWO YEAR DIPLOMA IN MUSIC

JOB OPPORTUNITIES

The above programme of study prepares students for professional practice as broadcasters in media houses, researchers and producers in research centres, museums, arts councils and performing arts organizations, and self-employed professionals in the areas of performances, artiste organizers, and arrangers. A good pass qualifies a diplomat to pursue further studies in \music leading to the Bachelor of Arts degree. The department provides avenue for a strong foundation in performance and musical theatre experience of every year.

DMA 111 Rudiments of Music I

DMA 131 Foundation of Musicianship

DMA 115 Basic Piano I

DMA 116 Applied Music A: Individual Performance

DMA 117 Applied Music B: Group Performance

DTA 111 Basic Acting Principles

COM 011 Basic Principles of Communication

DMA 121 Rudiments of Music II

DMA 141 Foundation of Musicianship II

DMA 123 History and Literature I

DMA 125 Basic Piano II

DMA 126 Applied Music A: Individual Performance

- DMA 127 Applied Music B: Group Performances
- DMA 211 Foundation of Musicianship III
- DMA 231 Industrial Attachment
- DMA 212 Tonal Harmony I
- DMA 213 History and Literature of Music II
- DMA 215 Basic Piano III
- DMA 206 Project in Performance
- DMA 216 Applied Music A: Instrument of Specialization
- DMA 217 Applied Music B: Group Performance
- DMA 221 Foundation of Musicianship IV
- DMA 241 Seminar in Musical Development
- DMA 222 Tonal Harmony II
- DMA 242 Criticism of Nigerian Music II
- DMA 225 Basic Piano IV
- DMA 206 Project in Performance
- DMA 226 Applied Music A: Instrument of Specialization
- DMA 227 Applied Music B: Group Performance

III. ONE-YEAR CERTIFICATE PROGRAMME

This programme is designed to help holders of the Senior Secondary School Certificate who did not have the opportunity to read Music at the High School level to do so.

COURSES OFFERED

- MUS 010 General Musicianship I
- MUS 011 Ear Training and Aural Culture
- MUS 012 Rudiments of Music I
- MUS 013 Appreciation of Music I
- MUS 014 Music in Nigerian Culture
- MUS 015 Basic Piano I
- MUS 016 Applied Music A: Individual Performance
- MUS 017 Applied Music B: Group Performance
- MUS 020 General Musicianship II
- MUS 021 Ear Training and Aural Culture
- MUS 022 Rudiments of Music II
- MUS 023 Appreciation of Music II
- MUS 024 Music in Nigerian Culture II
- MUS 025 Basic Piano II
- MUS 026 Applied Music A: Individual Performance

MUS 027 Applied Music B: Group Performance

APPENDIX F

The Music Curriculum operated by the Rivers State College of Education, Port Harcourt.

(Source: Department of Music, Rivers State College of Education)

DEPARTMENT OF MUSIC

DOUBLE MAJOR

MUS 131 APPLIED MUSIC (VOCAL AND INSTRUMENTAL) 3C

Individual instruction on the keyboard, and Orchestral or voice.

MUS 132 RUDIMENT AND THOERY OF MUSIC 2C

Four part Harmonization (SATB) Primary Triads and their inversions. Cadences in major key with Chord indications. Elementary Melody writing and continuation of given melodies, setting chords to music.

MUS 133 KEYBOARD HARMONY/EAR TRAINING 2C

Comprises of Two sections viz:

i) Keyboard Harmony, Primary Triads, Playing given triads and their inversions including the perfect, plagal and imperfect cadences in simple major keys. Completion of melodies. Simple piano accompaniment with chords I IV and V.

ii) Ear Training, Sight Reading and Sight Singing:
Practice drills in pitch tones, intervals, triads, simple melodies etc. exercises in sight-singing involving simple melodies, intervals, chords etc. in the major keys. Simple Two-part writing and chords progressions.

**MUS 134 NIGERIAN MUSIC (CULTURAL, INSTRUMENTAL AND VOCAL)
1C**

Introduction to Nigerian Music and its relation to the various Nigerian Cultures, Instrumental resources; musical training in training in traditional musical instruments. Performance study of master instruments.

MUS 135 HISTORY OF MUSIC 1C

The origin of Nigerian Music. Instruction to the features of early Greek Music, the early Christian Church, the music of the middle Ages and that of the 16th century. Introduction to major composers, the music and instruments of the period.

MUS 136 ENSEMBLE I – IC

This comprises of three aspects.

- (a) Choral performance. Candidates are to perform in the Department Choir and be exposed to the art of Choral performance and training.
- (b) Departmental Instrumental Music. This will involve the art of playing Orchestral Instrument together on one hand, and stage band instrument peculiar to popular form – Juju, Fuji, Reggae, Calypso etc.
- (c) African airs and dance. Materials to be taken from the culture (mainly Performance). All items are to be video recorded.

SECOND SEMESTER

MUS 141 APPLIED MUSIC 3C

As for the first semester but on a higher level of technical proficiency. Students are expected to develop higher skill in their major and minor instruments.

MUS 142 THEORY OF MUSIC 2C

Continuation of MUS 132 including the secondary triads, the dominant 7th and their inversions. The use of accented passing notes and appoggiatura. Introduction to the use of primary triad in minor keys. Simple harmonization (SATB) and cadences in major and minor keys.

MUS 143 KEYBOARD HARMONY/EAR TRAINING 2C

(A) Keyboard Harmony – The harmonization of simple melodies using primary triads and their inversion. Rhythm in simple duple, triple and quadruple meter. Accompanying simple songs on the piano. The use of cadences and chord progressions. The Dominant 7th and its inversions.

(B) EAR TRAINING, SIGHT-READING AND SIGHT SINGING

 TRAIDS, CHORDS AND their inversions. Exercise of two-part writing in major keys. Clapping to given rhymes. Sight-reading at the piano. Recognition of the Dominant 7th and its inversions in all major keys.

SECOND YEAR FIRST SEMESTER – 200 LEVEL

MUS 231 APPLIED MUSIC (VOCAL AND INSTRUMENTAL) 3C

As for the 100 level, but students are expected to advanced higher in technical proficiency in their chosen individual instruments. Students are expected to reach acceptable standard in their performances.

MUS 232 THEORY OF MUSIC 2c

As for the first year, use of musical idioms, accented passing notes suspensions etc. elementary Modulation to relate keys – dominant subdominant etc. advanced melody

writing, using different notes, rests, metres etc. Three – part and four – part writing in the style of Bach’s Chorales.

**MUS 233 KEYBOARD HARMONY AND TRAINING 2c KEYBOARD
HARMONY**

Harmonization of melodies using both PRIMARY AND SECONDARY Triads. Cadence in all major and minor keys. Rhythms – both in simple and compound times. Completion of given melodies with simultaneous harmonization of given melodic openings. Realization of Chords using all Triads and their inversions on the keyboard. The 7th Chord and its inversions.

(b) Ear Training, sight Reading, Sight Singing. As for the first year but with part-writing in both major and minor keys. Chord progressions in minor keys Two-part writing in major and minor keys.

**MUS 234 NIGERIA MUSIC (CULTURAL, INSTRUCTIONAL AND VOCAL)
2R**

(A) Nigerian cultures and traditional institutions in selected part of the country more about other types of Nigerian and African cultures and the various types of musical instruments, forms of songs and music that exist in the various cultural areas. Modern trends in African music constructive criticism and sampling of folk materials. Tales and folk-tale songs etc and their uses. Folk drama and effect of Music and Dances in Drama.

(B) Introduction to Folk Music Research Methods, questionnaire etc. Field trips and collection, analysis of materials and transmission of music materials in area of students’ choice.

MUS 235 HISTORY OF MUSIC 2C

The classical period (1775-1825). An insight into the major features of the classical period. The features of both instrumental and vocal music of the classical period, the composers, styles etc. and their representative works.

MUS 236 ORCHESTRATION 1E

Transcription of simple pieces for moderate orchestras consisting of strings, woodwinds, brass and percussion. Writing, arranging pieces for Small Bands, Orchestras and Records Ensemble.

MUS 237 ACOUSTICS 1E

Basic concepts and principles of Acoustics. Study of simple harmonic motion, nature and transmission of sound and interference, and hearing.

MUS 238 MUSIC EDUCATION 2C

General Aims of Music education in Nigeria.

- (a) The Pre-Primary level of education
- (b) The primary level of education
- (c) The junior Secondary level of education

Special approach to the teaching of different aspects of music especially theory and Practice.

- (a) How teaching can be achieved in the classroom
- (b) The lesson plan.

Techniques of teaching music in the classroom

MUS 239 CONDUCTING AND ENSEMBLE MANAGEMENT I 2C

Introduction to Conducting (Choral or Instrumental).

Basic Conducting Techniques (Simple and Compound Time).

Conducting with or without the baton.

The conductor, basic qualifications-Musical, Non Musical organization of a choir; a band or Musical group. Practical conducting with various groups will be done as part of the course's examination.

200 LEVEL SECOND SEMESTER

MUS 241 applied Music IV (Major and Minor; Vocal and Instrumental) 3C as for MUS 231 Student are expected to tackle materials of greater technical competence for their chosen musical instrument Major and Minor. They are expected to reach acceptable standard not less than grade six ABRSM (London) or MUSON (Lagos) in their instrument.

MUS 242 THEORY OF MUSIC IV (2C)

Further studies in four part Harmony. Modulation to related keys, relative minor, supertonic minor. Abrupt modulation. The use of Mediant Chords.

MUS 243 KEYBOARD HARMONY AND EAR TRAINING II (2R)

Further Harmonization of melodies at the Keyboard. Treatment of melodies with simultaneous harmonization. Realization of Chords using all Triads and their inversions. Improvisation on given melodies.

MUS 244 NIGERIAN AND AFRICAN MUSIC II (2R)

More about types of Nigerian and African cultures and Musical instruments. Influence of Cultural areas on Music. More work on Modern Trends in African Music collection of folk and cultural music and Analyzing them.

MUS 245 MUSIC EDUCATION II (2C)

Evolving philosophy of Music education Modern trends in the technique of teaching preparation of Teaching aids their uses. Teaching singing, individual and group. Teaching Musical instruments. Teaching musical appreciation. Classroom management. Arrangement and Discipline. Allocating time to various activities in a Music lesson. Communication skills in teaching.

MUS 246 ENSEMBLE III (2C)

Further work as in ensemble II (MUS 146). The course will culminate in performance of various works – Choral, Instrumental (Concert and Stage Band). Experiment with modern Trends of Music; cultural and popular music with video recording.

MUS 247 INSTRUMENTATION/ORCHESTRATION II (1E)

Scoring for various Orchestras. Arrangement on stage. Managing small and large Orchestras. The Concert score. Transposition. Technique of Orchestration. Visit to Orchestra performance.

MUS 248 ACOUSTICS II (1E)

Further work on the concepts and Principles of Acoustics. Recording studio setting. Auditorium acoustics. Electronically Aided acoustics. Wave length, Frequency, Amplitude, Echo, Reverberation etc.

B.Ed. MUSIC

THIRD YEAR – 300 LEVEL 1ST SEMESTER

MUS 331 APPLIED MUSIC (MAJOR AND MINOR INSTRUMENTS)

Vocal instrumental ensembles V 2C (C)

Individual Instruction on the Keyboard, an Orchestra instrument or Voice.

MUS 332 HARMONY AND COUNTERPOINT I – 2C EAR TRAINING

Interval – simple and compound intervals (Close and extended positions).

Triads – Root positions and their inversions. Melodic and Rhythmic dictation, involving chromatic notes and chords. Chord progressions and Cadences.

KEYBOARD HARMONY

Basic Keyboard Techniques.

Harmonization of simple tunes and melodies using the primary chords and their inversions. Sight reading and sight singing at the Piano. Playing and accompanying simple folk songs in free styles – using block and broken chords. Simple transposition at the Keyboard. Cadences and Chords. Realizing chords and figured Bass at the Keyboard.

MUS 334 AFRICAN MUSIC AND CULTURAL III – (2E)

Close study of selected African instruments such as the Dundun and Bata drums of the Yorubas the Ekwe, Xylophone and Uta Horns of the South–Eastern

- a. The Pre-Primary Level of education
- b. The Primary level of education
- c. The Junior Secondary level of education

Special Approach to the teaching of different aspects of music especially Theory and Practice.

- a. How teaching can be achieved in the classroom
- b. The lesson plan.

Techniques of teaching music in the classroom

MUS 239 CONDUCTING AND ENSEMBLE MANAGEMENT 1 2C

Introduction to Conducting (Choral or Instrumental)

Basic Conducting Techniques (Simple and Compound Time)

Conducting with or without the baton.

The Conductor; Basic qualifications-Musical, Non Musical organization of Choir; a band or Musical group, Practical conduction with various groups will be done as part of the Course's Examination.

200 LEVEL SECOND SEMESTER

MUS 241 APPLIED MUSIC IV (MAJOR AND MINOR; VOCAL AND INSTRUMENTAL) 3C

As for MUS 231 Student are expected to tackle materials of greater technical competence for their chosen musical instrument major and Minor. They are expected to reach acceptable standard not less than grade six ABRSM (London) or MUSON (Lagos) in their instrument.

MUS 242 THEORY OF MUSIC 1V (2C)

Further studies in four part Harmony. Modulation to related keys, relative minor supertonic minor. Abrupt modulation. The use of Mediant Chords.

MUS 243 KEYBOARD HARMONY AND EAR TRAINING II (2R)

Further Harmonization of melodies at the Keyboard. Treatment of melodies with simultaneous harmonization. Realization of Chords using all Triads and their inversion. Improvisation on given melodies.

MUS 244 NIGERIAN AND AFRICAN MUSIC II (2R)

More about types of Nigerian and Africa cultures and Musical Instruments. Influence of Cultural areas on Music. More work on Modern Trends i Art and Science n African Music. Collection of folk and cultural music and analyzing them.

MUS 245 MUSIC EDUCATION II (2C)

Evolving philosophy of Music Education Modern trends in the technique of teaching preparation of Teaching aids and their uses. Teaching singing, individual and group. Teaching Musical Instruments. Teaching musical appreciation. Classroom management. Arrangement and Discipline. Allocating time to various activities in a music lesson. Communication skills in teaching,

MUS 246 ENSEMBLE III (2C)

Further work as in Ensemble 11 (**MUS 146**). The course will culminate in performance of various works- Choral, Instrumental (Concert and stage Band)

Experiment with modern Trends of Music; cultural and popular Music with video recording.

MUS 247 INSTRUMENTATION/ORCHESTRATION 11 (1E)

Scoring for various Orchestras. Arrangement on stage. Managing small and large Orchestras. The Concept score. Transposition. Technique of Orchestration. Visit to Orchestra performance .

MUS 248 ACOUSTICS II (1E)

Further work on the concepts and principles of Acoustics. Recording studio setting. Auditorium Acoustics. Electronically Aided Acoustics. Wave Length, Frequency, Amplitude, Echo, Reverberation etc.

B.E.D. MUSIC

THIRD YEAR-300 LEVEL 1ST SEMESTER

MUS 331 APPLIED MUSICE (MAJOR AND MINOR INSTRUMENTS) VOCAL INSTRUMENTAL ENSEMBLES V 2C (C)

Individual instruction on the keyboard, an orchestral instrument or voice.

MUS 332 HARMONY AND COUNTERPOINT 1-2C EAR TRAINING

Interval- simple and compound intervals (close and extended positions).

Triads- Root positions and their Inversion. Melodic and Rhythmic dictation, involving chromatic notes and chords. Chord Progressions and Cadences.

KEYBOARD HARMONY

Basic Keyboard Techniques.

Harmonization of simple tunes and melodies using the primary chords and their inversion. Sight reading and sight singing at the piano. Playing and accompanying

simple folk songs in free styles-using block and broken chords. Simple transposition at the keyboard. Cadences and Chords. Realizing chords and figured Bass at the keyboard.

MUS 332 AFRICAN MUSIC AND CULTURE 111-(2E)

Close study of selected African instruments such as the Dundun and Bata drums of the Yoruba's the Ekwe, Xylophone and Uta Horns of the south-eastern Nigeria; the Kalangu, Alghita andj Garaya instruments of the northern parts of Nigeria, etc the various social and religious functions of African musical instruments. Various dances and songs associated with the different instruments. Tours to different cultural areas for on-the-spot study of common musical traditions, performance norms, codes and conducts, etc.

MUS 335 HISTORY OF MUSIC V (EARLY ROMANTIC PERIOD) 2E

The general characteristics of the Romantic period as they affect the early Romantic composers, their musical style, works, etc such as Beethoven, etc. the Romantic Opera, and other vocal music such as a religious and secular music keyboard music (piano), symphonic music, etc.

MUS 336 ENSEMBLE IV 2C

More difficult work in Ensemble performance.

Choral Anthems and Oratorios. Scored African material for Ensemble

Artistic Dance, Composed Pop music.

SECOND SEMESTER

MUS 341 APPLIED MUSIC (MAJOR AND MINOR INSTRUMENTS)

Vocal and Instrumental Ensemble iv 2c

As for music 331 on a higher level of performance on individual major and minor instruments.

MUS 342 HARMONY AND COUNTERPOINT 11 (2C)

Continuation of MUS 332 with the introduction of chromatic harmony. The dominant and secondary 7ths, Dominant 9th Suspensions, Modulations, etc. More extensive work on the uses of Augmented 6th chords, etc.

MUS 343 EAR TRAINING AND KEYBOARD HARMONY 11 (2R)

Writing 3-part and 4-part choral harmony (SAT and SATB) from dictation. Recognition of modulation, sequential phrases, etc. identifying compound intervals and Triads in close and extended positions. Writing from memory melodic and rhythmic phrases not exceeding 16 bars in simple and compound times.

KEYBOARD HARMONY

Playing in different major keys the Dominant 7th and its inversion with appropriate resolutions. Harmonization of given melodies, Hymn tunes and figure basses at the keyboard. Accompany and singing simultaneously folk tunes (Western and African) on the piano. Sight reading and the transposition of the keyboard of simple and short music pieces in open scores.

MUS 344 AFRICAN MUSIC AND CULTURE IV (2K)

Continuation of MUS 335. The effects of modern trends on African music practices, and the use of traditional materials such as folk tunes, folk songs, folk instruments, rhythms, etc. in modern Nigerian/African music practices in close reference to local festivals, traditional, etc. Types and functions of song texts, song patterns and styles with the close study of selected works of African art composers, Sam Akapabot, T.K.E. Phillips, W.W.C. Echezona, Fela Sowande, Ayo Bankole and others. Traditional musical training

in African societies. Problems of transcribing African musical materials, notation analysis etc.

MUS 345 HISTORY OF MUSIC VI (2E)

Continuation of MUS 335 with emphasis on the features of the late Romantic period up to 1900, selected leading composers of the period, their lives and musical contributions to world music history with close study of some representative works of the period. Major differences between the classical and Romantic periods- special characteristics, styles etc. in both vocal and instrumental music of the period. The symphonic poem, concert overture, chamber music, songs and operas, concert and symphony with particular reference to F. Mendelssohn. R. Wagner, H. Berli, R. Schumann, F. Chopin, etc and their works.

MUS 349 CONDUCTING AND ENSEMBLE MANAGEMENT 11 (2R)

Continuation of MUS 239. Advanced work on how to conduct and interpret large choral and instrumental works of large repertoire such as Chorale selections from operas, oratorios, instrumental, etc, organization and conduction of large choirs, orchestras, school bands, church choirs and mixed vocal and instrumental ensembles

ENSEMBLE MANAGEMENT

Practically organized Ensemble Choral, Concert band, Stage band, Cultural groups, Choreographic Musical. To be video recorded as resource material.

B.ED. MUSIC YEAR IV 400 LEVEL FIRST SEMEESTER

MUS 431 Applied Music (Practical) Major and Minor Vocal and instrumental Ensembles V11. 2C

Continuation of MUS 341 with more concentration on individual major and minor instruments chosen from piano, Voice and any Orchestral instruments. Students are expected to attain higher and acceptable skills in their chosen instruments during their performances.

MUS 432 HARMONY AND COUNTERPOINT/COMPOSITIONAL TECHNIQUES 2C

Continuation of MUS 342, with introduction to contrapuntal writing and chromatic harmony in all clefs. Writing and harmonizing in open and close scores for orchestral instruments and voices. Counterpoint-3th and 4th species-one note against three and one note against four etc. setting words to music using both English and local texts.

MUS 434 AFRICAN MUSIC SEMINAR 2R

Departmental seminars on individual student's field research or collection on any approved areas of African music. Each student will be expected to present a seminar paper on the approved topic or subject based on their observations and investigations from selected areas within and outside the student's state of origin.

MUS 436 ENSEMBLE IV 2C

Performance studies-Oratorio works, opera African Modern Music Types, Choreography.

MUS 438 SEMINAR ON MICRO TEACHING 2E

Departmental seminars on students visit to different schools of their choice with the approval of the department. Students would be expected to go in groups to cover specific areas in music education such as problems of teaching music, attitudes of parent teachers, or students to learning music, problems of facilities, adequate curriculum, music text books, etc. each group of students will be expected to make on-the-spot

investigation in the approved schools and jointly present seminar papers on their findings to the department. Students may be asked to present papers on their observations during their teaching practice.

MUS 439 SCORING AND ARRANGING 2C

Scoring and arranging for school bands, small orchestral bands, woodwind and brass ensembles; combination of African and western orchestral instruments, etc scoring and arranging pieces for Recorder ensembles, voices etc.

MUS 441 APPLIED PERFORMANCE 2C

Students will be expected to show exceptional competence in their individual chosen major and subsidiary instruments during their final practical examinations which will be assessed by a jury comprising an external moderator and departmental examination committee.

MUS 442 ADVANCED HARMONY AND COUNTERPOINT 2C

Continuation of MUS 432 with introduction to advanced chromatic harmony based on Bach's choral style. More work on contrapuntal writing using both modern harmony involving elements such as Serialism and polytonality. Students should be able to compose for all media using the modern elements studied.

MUS 444 AFRICAN MUSIC AND CULTURE V (2C)

Music and its functions in the African traditional society, social ritual and non-ritual uses of music, Ethnomusicology-training in fieldwork, historical and geographical approaches, analysis and transcription of samples of Nigerian folk

(Vocal and Instrumental) materials.

MUS 445 HISTORY OF MUSIC (20TH CENTURY) 2 UNITS

20th century music-general consideration-historical background, political events, social and economic development, quality of music, etc. composers and works of the period e.g. Bela Bartok, Igor, Stravinsky, Sergli Prokofief, Vaughan Williams, Aaron Copland, etc. Influence of Jazz, Concert Bands, musical medical etc.

MUS 466 ENSEMBLE IV (2R)

As MUS 436 with evidence of advanced proficiency by candidates. Work will form part of end of year/Programme concert. To be video recorded.

MUS 448 PROJECT 4C

Students are to choose any of the following for their final year projects;

a. Performance –Completion and production of works studied for public recital/performance. Work to be studied should be of required standard selected from western and Nigerian pieces, for piano, voice a or any orchestral instrument e.g. trumpet, saxophone, clarinet, flute, etc.

Each piece for performance should be accompanied with explanatory notes giving information on the background history of each piece, composer, style etc.

b. Composition- Compilation and binding of students compositions based on African and western styles/idioms. All works are to be original composition of students specializing in composition. Each composition must accompanied with notes.

c. Field Research on Nigerian/African music-areas to be studied include

i. Collection of folk songs

ii. Project on any traditional festival

- iii. Profile on any Nigerian art/popular traditional musician
- iv. Any area on music education
- v. (d) musical instrument technology-The construction and presentation of any sound or musical instrument (western or traditional) students will be required to write explanatory notes on the materials and techniques used in constructing the sound/musical instruments.
- vi. (e) conducting- Students will be required to conduct various works (choral/band/orchestral) at public concerts/performances e.g. opera, oratorio, cantata, orchestral works, etc. works selected for conducting may be excerpts from different works such as choruses, duets, orchestral pieces, etc.

All projects, neatly bound must be submitted to the department at least two weeks before the final examination begins.

APPENDIX G

The Music Curriculum operated by the Lagos State University (LASU), Ojo.

(Source: Department of Music, Lagos State University)

DEPARTMENT OF THEATRE ARTS AND MUSIC B.A. MUSIC

ADMISSION REQUIREMENT FOR DIPLOMA PROGRAMME

The Lagos University minimum entry requirements in addition to

- (a.) West African School Certificate with at least pass in English language or G.C.E. (0/L) with four credits and a pass in English language in not more than two sittings or Teachers Grade 11 Certificate or any other qualification acceptable to Senate.

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 (playing of various instruments singing, etc) as well as aural examinations. Candidates are recommended for admission only after they have successfully passed the audition, which normally holds on the second Thursday and Friday in August.

GRADUATION REQUIREMENTS

- a. A minimum of 144 Units for 4-year B.A. Programme
- b. A minimum of 108 Units for 3-year Director Entry Programme

STRUCTURE OF THE PROGRAMME

The degree programme is designed in line with the course units system and in accordance with the N.U.C. minimum standard.

100 Level

HARMATAN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 101	Music as an Art and Science	C	2
MUS 103	Rudiments of Music	C	2
MUS 105	Music and Festivals of Lagos state	C	2
MUS 107	Introduction to African Music	C	2
MUS 109	Applied Music 1	C	2
MUS 111	Performance Workshop 1	E	2

RAIN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 102	Tonal Harmony 1	C	2
MUS 104	History of Western Music before 1600	C	2
MUS 106	African Music, Music And society	C	2

MUS 108	Applied Music 11	C	2
MUS 111	Performance Workshop 11	E	2

200 Level

HARMATAN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 201	Foundations of Musicianship 1	C	2
MUS 203	Tonal Harmony 11	C	2
MUS 205	History of Western Music	C	2
MUS 207	African Music (Theoretical studies 1)	C	2
MUS 209	Applied Music 111	C	2
MUS 211	Performance Workshop	E	2

RAIN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 202	Foundations of musicianship 11	C	2
MUS 204	Tonal Harmony 111	C	2
MUS 206	Intro to conducting and perf. Mgt	C	2
MUS 208	African Music		

(Theoretical studies) C 2

DEPARTMENT OF THEATRE ARTS AND MUSIC

B.A. MUSIC

MUS 210 Applied music IV C 2

MUS 212 Performance workshop C 2

All direct entry candidates are expected to take GNS 101 and 102 in addition to 200 level GNS courses.

300 LEVEL

HARMATAN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 301	Strict counterpoint	C	2
MUS 303	Tonal Harmony iv	C	2
MUS 305	History of Western Music		
	(C and R)	C	2
MUS 307	African music		
	(Theoretical Studies 111)	C	2
MUS 309	Applied Music V	C	2
MUS 311	Performance workshop V	E	2

MUS 313	Structures and History of Cont. Music.	C	2
MUS 315	Research Methods and Prep studies	C	2

RAIN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 302	Intro to Musical Instrument Technology	C	2
MUS 304	Tonal counterpoint	C	2
MUS 306	Basic composition	C	2
MUS 308	Orchestration	C	2
MUS 310	Conducting and Performance Management	C	2
MUS 312	Applied Music V	C	2
MUS 314	Performance Workshop VI E		2

400 Level

HARMATAN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
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MUS 401	Acoustic of Music	E	2
MUS 403	Fugue	C	2
MUS 405	Keyboard Harmony and Accompaniment	C	2
MUS 407	Analysis of Tonal Music	C	2
MUS 409	History of 20 th century Western Music	C	2
MUS 411	Transcriptions and Analysis of Nig Music	C	2
MUS 413	Applied music vii	C	2
MUS 415	Performance workshop VII E		2

RAIN SEMESTER

COURSE NO	COURSE TITLE	STATUS	UNITS
MUS 402	Modern compositional techniques	C	2
MUS 404	Analysis and analytical method of 20 th	C	2
MUS 406	Criticism and Musical		

	Scholarship	C	2
MUS 408	African Music, Historiography, Theoretical issues and contemporary Development	C	2
MUS 4010	Applied Music viii	C	2
MUS 412	Performance Workshop viii E		2
MUS 414	Project	C	2

APPENDIX H

LIST OF INFORMANTS

1. Dr. A. O. Adeogun. *Department of Music, University of Nigeria, Nsukka.*
2. Ms. Charity Ibong. *Department of Music, University of Nigeria, Nsukka.*
3. Dr. A. O. Nwamara. *Department of Music, Nnamdi Azikiwe University, Awka.*
4. Ms. Joy Maduka. *Department of Music, Nnamdi Azikiwe University, Awka.*
5. Mr. J. C. Okoro. *Department of Music, Delta State University, Abraka.*
6. Dr. J. Akpakpan. *Department of Music, University of Uyo.*
7. Dr. I. A. Yekini-Ajenifuja. *Department of Music, Lagos State University, Ojo.*
8. Mr. K. Okoro. *Department of Music, Lagos State University, Ojo.*
9. Mr. Julius Adeoye. *Department of Music, Osun State College of Education, for Department of Music, Obafemi Awolowo University, Ile-Ife.*
10. Mr. I. J. Ikemerike. *Department of Music, Nwafor Orizu College of Education, Nsugbe.*
11. Mr. Nah-Kofie Kummerdoh. *Department of Music, Rivers State College of Education, Port Harcourt.*
12. Mr. John Aibuedefe. *Department of Music, College of Education, Ekiadolor.*
13. Mrs. Enoor Okafor. *Department of Music, College of Education, Agbor.*
14. Mr. A. A. Fakeye. *Department of Music, Adeniran Ogunsanya College of Education, Ijanikin.*
15. Ms. P. O. Edrah. *Department of Music, Federal College of Education, Abeokuta.*
16. Mr. R. Ibidun. *Department of Music, Federal College of Education, Okene.*
17. Mr. P. Kufre. *Department of Music, Federal College of Education, Pankshin.*



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