UNIVERSITY OF NIGERIA, NSUKKA

FACULTY OF ARTS

DEPARTMENT OF MUSIC

REVISED

**M.A. DEGREE PROGRAMME**

**2015/2016 SESSION**

# M.A. DEGREE PROGRAMME

# PHILOSOPHY

The M. A. degree programme of the Department of Music is designed to produce highly competent and qualified specialists capable of assuming leadership roles in the African Music Industry, Ensemble/Theatre Directing and Management, Music Education, Research, Composition and Musical Instrument Technology. Graduate students of the Department are exposed to the theoretical and practical concepts and tools necessary for effective work. They are also given broad and humanistic orientation that will enable them to function maximally in the application of their knowledge and skills to the cultural milieu for which they are being prepared. This programme emphasizes the explorative and creative approaches to learning and performance.

**OBJECTIVES**

The objectives of the M. A. degree programme of the Department of Music are to prepare students for self-employment as well as equip the graduates with career opportunities in organizations having pressing need for highly qualified Nigerian musicians, scholars, composers, educators, technologists, etc. Such establishments include educational institutions (Universities, Polytechnic, Colleges of Education, Music Academies, Churches, Teacher Training Colleges, Secondary and Primary schools); Radio and Television Houses, Film Industries, Ministries of Information and culture, Arts Councils, Recording Studios; Arts theatres, Psychiatric Hospitals, National Commissions for Museum and Monuments, Institutes of African studies, Research centers, the military and paramilitary institutions e.g. Police, Civil Defense, Customs and Excise, Prisons, etc; local government authorities, advertising agencies, etc.

**SCOPE**

The M.A. programme of the Department will consist of theory, practical, primary and secondary research works carried out under the supervision of an academic adviser who is a specialist in the chosen area. It covers socio-cultural, socio-religious and socio-political issues and ecology of music, as well as the relevance of Nigerian and African traditional and art music in the context of world classical and contemporary music. Graduates of these programmes are equipped with the skills and competence necessary for professional independence.The M.A. programme will be by coursework and intensive research/field/creative work to be presented in a project report.

The graduate courses lead to the award of higher degrees as follows:

1. Master of Arts (M.A.) in the areas of African Music, Theory and Composition, Music Education, Music and Mass Media, Music Business and Entertainment Industry, Musicology, Musical Instrument Technology, Conducting and Music Directing, and Performance.

**ENTRY REQUIREMENTS**

The following categories of students may be admitted on application:

1. **M.A.**

In addition to possession of the minimum university entry requirements, applicants for M.A. in Conducting and Music Directing and Performance programmes are required to submit to the Department, for review by the Departmental Postgraduate Studies Committee, photographs and aural or video CDs/DVDs of their recent works/performances certified by either: (i) the applicant’s Head of Music, (ii) his/her present employer; or (iii) a recognized professional music or theatre practitioner, or head of the organization, where the applicant has been serving as a Music Director or Performer. It would be an advantage for the candidates to have also majored in the appropriate instrument (voice, piano, organ, orchestral instrument, conducting and music directing) in their first degree.

It is an added advantage for candidates for:

* M.A. Music Education to have done Music Education in their Bachelor’s degree or NCE or Diploma.
* M.A. African music and Musicology should have majored in African music in their Bachelor’s degree.
* M.A. Theory and Composition to have majored in Composition, Music Education, Performance or African Music in their first degree.
* M.A. Composition should submit folios of at least three (3) of their original compositions along with either audio CDs or DVDs or both of their performances.
* M.A. Musical Instrument Technology would have majored in Musical Instrument Technology or African Music in their first degree.

Such candidates will also be required to submit to the Departmental Postgraduate Studies Committee photographs of as many instruments recently constructed by them as possible and assessments of instruments recently repaired by them and certified.

* M.A. Music and Mass Media, Music Business and Entertainment Industry, candidates should meet the conditions specified above for M.A. Theory and Composition. It is an added advantage for a candidate to have experience of music practice in media houses and music programming or be working in a media house. Experience in studio productions will also be an added advantage.

**MODE OF STUDY**

1. M.A. The mode of study is by course work and project report.

**Duration**

The minimum and maximum durations of the MA programme shall be:

(i) **Duration of Master’s programme**

Full-time: A minimum of 3 semesters

 A maximum of 6 semesters

Part-time: A minimum of 4 semesters

 A maximum of 8semesters

 (ii) **Duration of Sandwich Master’s programme**

 A minimum of 3 long vacations and maximum of 6 long vacations.

**EMPLOYMENT OPPORTUNITIES**

The above programmes of study prepare students for self-employment and professional practices in organizations having pressing need for highly qualified Nigerian musicians, scholars, composers, educators, technologists, etc.Such establishments include educational institutions (Universities, Polytechnic, Colleges of Education, Music Academies, Churches, Teacher Training Colleges, Secondary and Primary schools); Radio and Television Houses, Film Industries, Ministries of Information and culture, Arts Councils, Recording Studios; Arts theatres, Psychiatric Hospitals, National Commissions for Museum and Monuments, Institutes of African studies, Research centers, the military and paramilitary institutions e.g. Police, Civil Defense, Customs and Excise, Prisons, etc; local government authorities, advertising agencies, etc.

**AREAS OF SPECIALIZATION**

1. African Music
2. Conducting and Music Directing
3. Music Education
4. Music and Mass Media
5. Musicology
6. Musical Instrument Technology
7. Performance
8. Theory and Composition

**STRESS AREAS**

1. Acoustics and Music Technology
2. Research Methods
3. Theoretical Courses – Harmony, Counterpoint and Analysis
4. History and Form of Western Music
5. African Music Theory and Ethnomusicology
6. Keyboard Work
7. Seminar and Individual Performance
8. Aesthetics and Criticism
9. Music Education
10. Project/Thesis

**COURSES**

**M.A. AFRICAN MUSIC OPTION**

**First Semester**

Course No. Title Units

MUS 511 Research Methods and Bibliography I 2

MUS 541 Notation, Transcription and Analysis of African Music 3

MUS 543 Studies in African music (folk/art/popular) I 3

MUS 545 Oral Music traditions of Africa 2

MUS 563 Seminar in African Music I 2

MUS 571 Studies in Musicology/Ethnomusicology 2

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 512 Research Methods and Bibliography II 2

MUS 542 African Music and the other arts 2

MUS 544 Contemporary African Music 2

MUS 548 Musical Instruments of Africa 2

MUS 564 Seminar in African Music II 2

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

 **Total 19 Units**

**M. A. IN CONDUCTING AND MUSIC DIRECTING**

**First Semester**

Course No. Title Units

MUS 511 Research Methods and Bibliography I 2

MUS 523 Choral/Instrumental Conducting Techniques 3

MUS 531 History of Music from the Medieval to the Present 2

MUS 533 Folk and Art songs Repertory and Instrumental

 Music Literature from Renaissance to the Present 3

MUS 535 Vocal/Instrumental Solo Literature from Baroque to the

 Present 2

MUS 563 Seminar in Conducting and Music Directing I 2

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 512 Research Methods and Bibliography II 2

MUS 524 Studies of selected works by Nigerian/European Composers3

MUS 532 Music in Liturgy (Chant, Anthem, Hymnody and Psalmody 3

MUS 564 Seminar on Conducting and Music Directing II 2

MUS 590 Recital and Recital Paper (Project Report) 6

PGC 601 ICT & Research Methodology 3

 **Total 19 Units**

**M.A. MUSIC EDUCATION OPTION**

**First Semester**

Course No. Title Units

MUS 513 Research Methods and Bibliography in Music Education I 3

MUS 563 Seminar in Music Education I 3

MUS 583 Contemporary Issues in Music Education 2

MUS 585 Foundations of Music Education 3

MUS 587 Technology for Music Education 3

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 564 Seminar in Music Education II 2

MUS 582 Pedagogies of Music 3

MUS 584 Curriculum Development in Music Education 2

MUS 586 Music Teacher Education 3

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

 **Total 19 Units**

**M.A. MUSIC AND MASS MEDIA, MUSIC BUSINESS AND ENTERTAINMENT INDUSTRY**

**First Semester**

Course No. Title Units

MUS 501 Musical Acoustics 3

MUS 511 Research Methods and Bibliography I 2

MUS 543 Studies in Nigerian Folk and Popular Music 2

MUS 563 Seminar on Music Production/Management1 2

MUS 573 Studies in Music and Mass Media 3

MUS 575 Recording Industry Operations and Archiving 2

 **Total 14 Unit**

**Second Semester**

Course No. Title Units

MUS 512 Research Methods and Bibliography II 3 MUS 564 Seminar on Music Production II 2

MUS 574 Music Broadcasting and Journalism 2

MUS 576 Artists &Repertoire Management in the Entertainment

 Industry 3

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

 **Total 19 Units**

**M.A. MUSICOLOGY OPTION**

**First Semester**

Course No. Title Units

MUS 511 Research Methods and Bibliography I 3

MUS 531 History of Music Theory and Aesthetics

 From the Middle Ages to the Present 3 MUS 537 History of Western Music (Romantic to 20thCentury) 3

MUS 563 Seminar on Musicology I 2

MUS 571 Studies in Musicology/EthnomusicologyI 3

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 512 Research Methods and Bibliography II 2

MUS 534 Analysis of Music up to 20th Century 3

MUS 536 Studies in Post-modern music 3

MUS 564 Seminar on Musicology II2

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

**Total 19 Units**

**M.A. MUSICAL INSTRUMENT TECHNOLOGY**

**First Semester**

Course No. Title Units

MUS 501 Musical Acoustics 3

MUS 505 Issues in Music Technology 2

MUS 507 Acoustics Material Sciences and Musical Engineering 2

MUS 511 Research Methods and Bibliography I 2

MUS 563 Seminar in Music Technology I 2

MUS 571 Studies in Musicology/Ethnomusicology 3

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 504 Timber and Metal Technology 2

MUS 506 Technological Construction and Production 2

MUS 512 Research Methods and Bibliography II 2

MUS 548 Musical Instruments of Africa 2

MUS 564 Seminar in Music Technology II 2

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

 **Total 19 Units**

**M.A. IN PERFORMANCE (VOICE/MUSICAL INSTRUMENTS)**

**First Semester**

Course No. Title Units

MUS 511 Research methods and Bibliography I 3

MUS 525 Advanced Aural Training, 3

MUS 533 Folk and Art Songs Repertory and Instrumental

 Music Literature from Renaissance to the Present 3

MUS 563 Seminar in Music Performance I 2

MUS 581 Voice/instrument Pedagogy 3

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 512 Research methods and Bibliography II 2

MUS 556 Accompaniment and Improvisation 2

MUS 564 Seminar in Music Performance II 2

MUS 562 Repertory and Coaching 2

MUS 568 Singers’ and Instrumentalists’ Repertory 2

MUS 590 Recital and Recital Paper (Project Report) 6

PGC 601 ICT & Research Methodology 3

**Total 19 Units**

**M.A. THEORY AND COMPOSITION OPTION**

**First Semester**

Course No. Title Units

MUS 511 Research Methods and Bibliography I 3

MUS 521 Theory and Analysis of Music 3

MUS 545 Studies in African Music Theory and Analysis 2

MUS 547 Studies in Contemporary African Art and Popular Music 3

MUS 563 Seminar in Music Composition I 3

 **Total 14 Units**

**Second Semester**

Course No. Title Units

MUS 512 Research Methods and Bibliography II 2

MUS 526 Advanced Orchestration 2

MUS 528 Advanced Composition 2

MUS 530 Studies of Selected works by modern Nigerian Composers2

MUS 564 Seminar in Composition II 2

MUS 590 Project Report/Thesis 6

PGC 601 ICT & Research Methodology 3

**Total 19 Units**

**COURSE DESCRIPTIONS**

**MUS 501 Musical Acoustics (3 Units)**

Advanced studies in sources, transmission and hearing/perception of sound. Pitch measurement. Loudness and timbre. Principles of electronic production. Temperament and tuning. Architectural and room acoustics. Climate change and adaptation in musical acoustics.

**MUS 504 Timber and Metal Technology (3 Units)**

Recognition of wood species, internal and external properties of timber. Metal typology. Metal and timber usage and re-utilization. Timber grading (softwood and hardwood). Ethnomology, mycology, Mechanical properties of metal. Biology of wood. Wood and moisture. Care and preservation for timber and metal. Study of metallurgical innovations and production, treatment of wood against biodegradation. Board materials-nature and typology (plywood, blackboard, baton board, lamin board, fibre-boiling board, etc). Effects of climate change on wood and metal in music technology.

**MUS 505 Issues in Music Technology (2 Units)**

The history and development, drawing, design construction, tuning, maintenance, restoration and rehabilitation of musical instruments. A study of acoustics, physics and psychophysics of musical instruments, introduction to material science and musical engineering in relation to related areas (mechanical, electrical and electronic engineering). A survey of electronic music and instruments from 1900 to the present. Adaptation methods for climate change in music technology.

**MUS 506 Technological Construction and Production (2 Units)**

The study of the processes and issues involved in large-scale technological innovation, construction and production of musical instruments including the finish, decoration/packaging of products. Various aspects of the theoretical and practical processes in the design, construction, tuning/voicing and production of large-scale indigenous or foreign (Western) instruments aimed at the standardization, indigenization, trivialization and adaptation of technology for musical instrument manufacture for school, agency and industrial uses.

**MUS 507 Acoustics, Material Science and Musical Engineering (2 Units)**

The study and application of the knowledge of acoustics, material science and music engineering in musical instrument technology in general. This includes the study of properties of metal, plastics and adhesives and their uses in the construction and repair of musical instruments.

**MUS 511 Research Methods and Bibliography I** (**3 Units)**

An introduction to bibliographical resources and methods in music research. Individual projects will be assigned.

**MUS 512Research Methods and Bibliography II** **(2 Units)**

The theory and practices of research in the 3 domains of musicology: research problem formulation, techniques of data collection, sampling, editing and sources assessment; issues of reliability and authenticity. Notation, transcription and analysis of music in oral traditions. The organization of research data and the writing of reports.

**MUS 513 Research Methods and Bibliography in Music Education (3 Units)**

In-depth study of the elements of research concepts, constructs, measurements, variables and sampling. Research approaches and designs in Music education (Laboratory and experimental, survey and field methods, content analysis and reporting of data (Ethics and techniques of reporting). Applications and effects of research studies in music education. Issues involved in the preparation and production of articles, thesis, technical reports and writing of production books, programmes, etc.

**MUS 521 Theory and Analysis of Music (3 Units)**

Introduction to the principles of Music theory and analysis. Principles and practices of chromatic harmony, harmonic analysis and analysis of smaller musical forms. Further study of chromatic harmony including the linear sixth chords, irregular resolutions and modulation practices of the late 19th century. A survey of standard musical forms, Music Theory and Analysis including the 16th and 19th century practices involving the works of Palestrina, Lasso, Josquin, Buxtehude and Bach. Analytical survey of 20th century contrapuntal forms.

**MUS 523 Choral/Instrumental Conducting Techniques** (**3 Units)**

Detailed study of advanced conducting problems with an emphasis on score reading and analysis in the context of contemporary literature, style and interpretation for choral and instrumental works.

**MUS 524 Studies of selected works by Nigerian and European Composers (3 Units)**

This course is designed to define the major stylistic periods from Greek antiquity to the present times in terms of their philosophies, accomplishments and interrelationships. Examination/study of outstanding composers, performers and theorists in the context of musical literature, with emphasis on styles, forms and techniques of composition – their evolution, continuity and changes. Development of aural skills and knowledge of musical literature through listening assignments etc.

**MUS 525 Advanced Aural Training** (**3 Units)**

Recognition and notation of advanced choral progression, linear 6th, 9th, 13th chords. Performance and orientation materials in chromatic and atonal melodies, with modulations and advanced rhythmic skills. Non-tonal melodies in single and multi-part media. More rhythmic materials especially involving changing meters beat values and complex sub-divisions in African and Western music. Dictation of harmonic progressions with modulations and altered chords, 2 to 3 part melodic textures, materials from all musical periods including Jazz improvisation, score reading of all musical styles including 20th century materials. Techniques for the development of aural acuity including transcription and analysis. Pronunciation, comprehension and interpretative skills in Italian, Germany, French and English repertoire.

**MUS 526 Advanced Orchestration (2 Units)**

Studies in development of notation and exploration of orchestration, with emphasis on concepts, terminologies, techniques and style; selective processes in instrumental combinations in African and European music. Systematic order of musical instruments, their acoustical properties and problems, sound qualities and playingtechniques. Scoring and arranging for vocal, instrumental and choral media involving chamber ensembles, small and large orchestras, bands and combined (multi-) media—exploringboth Western and African instruments and idioms. These works (arrangements) should be performed in the Department.

**MUS 528 Advanced Composition (2 Units)**

Study and application of important Western and African traditional and contemporary compositional techniques in original composition. Advanced chordal progression, higher contrapuntal and imitative forms, 4-part fugue, 20th century counterpoint and techniques in bitonality, atonality, pantonality and polytonal, non-diatonic, linear dissonant and dodecaphonic counterpoint, serial techniques and minimalism. Examination of compositional techniques used in popular songs and contemporary art songs, jingles, sound tracks and other scores for radio, T.V. Records, film shows and industries. Students should be encouraged to produce musical compositions in each media content.

**MUS 530 Studies of Selected works by modern Nigerian Composers II (2 Units)**

Examination/study of works of outstanding Modern Nigerian composers in the context of musical literature, with emphasis on styles, forms and techniques of composition – their evolution, continuity and changes. Development of aural skills and knowledge of musical literature through listening assignments etc.

**MUS 531 History of Music from the Medieval Period to the Present** **(2 Units)**

This course looks at music from antiquity through the Renaissance and Baroque to the present, its philosophical and theoretical foundations with an emphasis on direct exposure to the music itself. A survey of the evolution of musical styles and forms during the periods under review including composers from Monterverdi through Bach, Handel, Mozart, Haydn, Beethoven, Wagner, Liszt, Schoenberg, Debussy, Stravinsky, Cage, Copland and other 20th Century and modern composers.

**MUS 532 Music in Liturgy – Chant, Anthem, Hymnody and Psalmody (3 Units)**

Study of Music in the church; origin, typologies, trends and developments vis-à-vis church history and liturgical theology. In-depth examination of changes in theological thought and practices – styles and stylistic periods. Developments in chants, hymnody and psalmody – Notation and Interpretation.

**MUS 533 Folk and Art Songs Repertory and Instrumental Music Literature from Renaissance to the Present (2 Units)**

An extensive study of choral/instrumental literature and style from the Middle Ages to the present, including song literature in Nigerian and African societies. Survey of orchestral, guitar and keyboard literature from the Baroque to the present, including keyboard music from the Elizabethan Virginal school through the French Clavenists and German Baroque masters (e.g. Bach and Handel) and stylistic analysis of selected works.

**MUS 534 Analysis of Music up to 20th Century (3 Units)**

Introduction to the principles of Music theory and analysis. Principles and practices of chromatic harmony, harmonic analysis and analysis of smaller musical forms. Further study of chromatic harmony including the linear sixth chords, irregular resolutions and modulation practices of the late 19th century. A survey of standard musical forms, Music Theory and Analysis including the 16th and 19th century practices involving the works of Palestrina, Lasso, Josquin, Buxtehude and Bach. Analytical survey of 20th century contrapuntal forms.

**MUS 535 Vocal/Instrumental Music Literature from Baroque to the Present (2 Units)**

The history and analysis of representative works in the following areas and chamber music literature: symphonic music, piano, operatic, vocal and solo music.

**MUS 536 Studies in Post-modern music (3 Units)**

In-depth study of musical styles and development beyond 20th Century. Analytical study of musical examples from the period. Survey of the contributions of various composers of the period and their stylistic distinctions.

**MUS 537 History of Western music (Romantic and 20th Century) (3 Units)**

A detailed study of musical styles and features from the Romantic period to the 20th century. Specific attention should be paid to the development of stylistic distinctions and composers of the periods. Analytical studies and performance of musical examples from the periods are recommended.

**MUS 541 Notation, Transcription, Analysis and Stylistics of African Music I(2 Units)**

A survey of the origin of notation in early traditions such as the cuneiform of the Summerians, Babylonians and Assyrians, Hieroglyphic (Egypt) and Chirognomy (Israel) as well as other descriptive and prescriptive systems of notation and transcriptions from contemporary researchers and scholars. Various instruments, equipment and devices used in the transcription of oral and modern African art forms. Transcription, analysis and description of traditional, contemporary art and popular African vocal and instrumental genres.

**MUS 542 African Music and other Arts (Dance, Drama, Fine Arts, Language) (2 Units)**

General survey of African Traditional Music, Drama, Dance, Plastic arts, Poetry and their interrelationships in African musical settings, including typologies, forms, theory and aesthetics as well as contexts and mode of performance. Their compositions, influence of ecology and myths on their forms, contents and paraphernalia. Symbolism in relation to African musical arts, notational issues and research problems. Influence of climate change of musical/instrumental resources.

**MUS 543 Studies in African music (Folk, Popular and Art) I (3 Units)**

A study of the vocal musical genres with special reference to their origin, character, stylistic features, mode of forms, and mode of performance and transmission, varieties of vocal and musical genres e.g. ritual, folktale, games, initiation, work; circumcision, panegyric, war and puberty songs. Lullabies, dirges, odes, laments, didactic and satirical songs, their content, form and performance practices. The role of oral music in society and in the changing role and context of oral musical performance in contemporary society vis-à-vis modern technological and communication media. This course includes an exhaustive survey of the origins, forms/typologies and features of Nigerian folk song traditions and folk musical instruments as well as trends in their development and distribution.

 In-depth study in origin/evolution, growth and development, typologies, features, distribution and usage of various Nigerian/African popular music forms. These will include theories and methods of the study of popular music, textural and functional analysis, topics in the history and ethnography of pop music genres. Film music and filmography, semiotics of music, music and gender issues, music tourism and urban regeneration. Seminars, discussions and special projects on various composers, stylistic exponents, their styles and contributions will be included.

 Detailed study of the origins and growth of contemporary African art and popular music. A survey of the major trends, influences and musicians involved in the contemporary art and popular musical movement and their various works and contributions to humanity.

**MUS 544 Contemporary African music (2 Units)**

 In-depth study in origin/evolution, growth and development, typologies, features, distribution and usage of various Nigerian/African popular music forms. These will include theories and methods of the study of popular music, textural and functional analysis, topics in the history and ethnography of pop music genres. Film music and filmography, semiotics of music, music and gender issues, music tourism and urban regeneration. Seminars, discussions and special projects on various composers, stylistic exponents, their styles and contributions will be included.

 Detailed study of the origins and growth of contemporary African art and popular music. A survey of the major trends, influences and musicians involved in the contemporary art and popular musical movement and their various works and contributions to humanity.

**MUS 545 Studies in African Music Theory and Analysis (2 Units)**

Fundamentals of musical theory. Introduction to the principle of African music theory and harmonic technique. African musical forms art (traditional and contemporary) and popular music idioms.

**MUS 547 Studies in Contemporary African Art and Popular Music II (2 Units)**

A survey of the major trends, influences and musicians involved in the contemporary art and popular musical movement and their various works and contributions to humanity. In-depth study in origin/evolution, growth and development, typologies, features, distribution and usage of various Nigerian/African popular music forms. These will include theories and methods of the study of popular music, textural and functional analysis, topics in the history and ethnography of pop music genres. Film music and filmography, semiotics of music, music and gender issues, music tourism and urban regeneration. Seminars, discussions and special projects on various composers, stylistic exponents, their styles and contributions will be included.

**MUS 548Musical Instruments of Africa (2 Units)**

In-depth study of the theories and forms of musical instrument classification, distribution and diffusion; Musical instruments of African peoples including those of non-African origin currently used in the continent; their physical and acoustical properties, historical origins, decorations, musical and symbolic functions, Musical instrument description, documentation and development.

**MUS 556 Accompaniment/Improvisation (2 Units)**

Studiesin intelligent accompaniment and improvisation. Recognition and notation of advanced choral progression, linear 6th, 9th, 13th chords. Performance and orientation materials in chromatic and atonal melodies, with modulations and advanced rhythmic skills. Non-tonal melodies in single and multi-part media. More rhythmic materials especially involving changing meters, beat values and complex sub-divisions in African and Western music. Dictation of harmonic progression with modulations and altered chords, 2 to 3 part melodic textures, materials from all musical periods including Jazz improvisation score reading of all musical styles including 20th century materials.

**MUS 562 Repertory and Coaching (2 Units)**

Role preparation and score analysis. Aspects of diction, instrumental sound production and interpretation involving individual studies coaching and ensemble work.

**MUS 563 Seminar I (3 Units)**

A study of issues, trends and developments in various stress areas culminating in a presentation before a panel. A well packaged discourse on field and or laboratory data on selected music topic, applying a specific research method, would be expected of each student.

**MUS 564 Seminar II (2 Units)**

Research Seminar focused on the definition and identification of norms, which are germane to or are in the domain of African music studies. Development of valid scientific devices for evaluating such studies. Conceptual, philosophical and historical basis of African music. Approaches to the study of African music e.g. historical, ethnological, anthropological etc. Methods of field research and data collection and evaluation, transcription and analysis of African music through photographic and phonographic methods.

**MUS 568 Singers’ and Instrumentalists’ Repertory (2 Units)**

This is a performance course designed to increase the repertory of graduate students with special attention to the literature they may not have had the opportunity to study elsewhere, including Opera, Oratorio, instrumental and Keyboard literature of various periods and styles through performance and analysis.

**MUS 571 Studies in Musicology/Ethnomusicology (3 Units)**

Introduction to the history, general principles and literature of Musicology; comparative study of the 3 domains: ethnomusicological, systematic and historical; critical examination of the 3 domains for the study of traditional musical heritage. Contemporary written forms and hybridization in neo-traditional and modern popular idioms. A survey of the origin and trends in the development of the discipline, Ethnomusicology including the historical study of important contributors/scholars and their contributions, events, techniques, equipment/devices, such as classification of musical instruments, measurement and concept of scale, modes and rhythm in non-western music. General histories of music, philosophies and theories of music history naturalist, religious and ethnical evolution as well as developmental theories, philosophies of origin, musical historicity and historiographers, especially of traditional societies.

**MUS 573 Studies in Music and Mass Media (3 Units)**

Study of the details of making a living in the world of music including topics like: introduction to media writing and music journalism, broadcasting and cable, studio production and management, introduction to audio engineering and sound synthesis, creating and maintaining a portfolio and resume, negotiating business matters and marketing, business statistic and financing, music publishing, advertising, public relations and copyright.

**MUS 575 Recording Industry Operations and Archiving (2 Unit)**

A study of the recording process and the facets of the recording studio. Conventional and creative recording techniques and contemporary technology. Skills and creativity in the Music Studio, current synthesis methods and programming of original sounds and drum machines, sound design, advanced sequencing on complex work stations SMPTE synchronization, collecting and editing of original samples. Music studio recording procedures. Introduction to basic concepts of Audio propagation. The recording chain, two-track and multi-track, analogue and digital recording techniques.

**MUS 581 Voice/Instrument Pedagogy (3 Units)**

A study of the current issues and developments of teaching-learning systems, materials, media, teaching strategies and styles relevant to the performer-musicians. A survey of the various aspects of teaching singing and instruments; in-depth study of the anatomy and physiology of the voice, its structure and function. Evaluation of pedagogical theories of voice and other musical instruments, training and the acoustics of the voice and instruments.

**MUS 582 Pedagogies of Music (3 Units)**

Study of the theories of music learning and motivation, critical evaluation of valid concepts of teaching methods in music education as were propounded by John Curwen, Yorke Trotter, Emile Jacques Dal Crozza, Zoltan Kodaly, Carl Orff, etc. and their adaptation to Nigerian situation. Exploration of the African concepts and methods of music education studied from literature and in field work experience and learning situations. Evaluation of music programmes, students’ work, musical capacity, aptitude and attitude, skill and understanding.

**MUS 583 Contemporary Issues in Music Education (2 Units)**

In-depth study of trends in music education from the 1950s to the present e.g. gender issues, music and special children etc. This course will present the changes, which have radically reshaped current music education including influence of climate change on music education resources.

**MUS 584 Curriculum Development in Music Education (2 Units)**

In-depth study of current curriculum practice, concepts and trends in music Education and the application of this knowledge in the selection and organization of instructional materials for Music Education Course.

**MUS 585 Foundations of Music Education (2 Units)**

An analysis of the historical, philosophical, pedagogical and psychological issues relevant to the shaping of music education and the establishment of the theoretical foundations for music education from the early beginnings to modern times. Relationship and application of these concepts, theories, issues, etc to the objective of music education and music education programmes in the educational institutions in Nigeria. Cultural and environmental issues and current learning theories and their application to teaching-learning process.

**MUS 587 Technology for Music Education (2 Units)**

Development, repair, maintenance and application of instructional materials Radio, Television, Video and Cassette (Audio) and CD tapes, tuning fork and pitch pipes, micro films, overhead projectors, tape record players, etc in music education. Issues of climate change and adaptation on musical instruments.

**MUS 590 Recital and Recital Paper/Project Report (6 Units)**

Candidates must pass a pre-recital test (hearing) presented before a panel not less than one month prior to the date of performance. The recital should carry with it the requirement of a long assay work focusing on the structure, style, interpretation or performance problem of the music selected in the recital programme or certain performers and performances generally. This will also be included and/or discussed as part of the final oral comprehensive examination.

**MUS 590 Project Report/Thesis (6 Units)**

A thesis is required for all M.A. programmes and it should be on a topic approved by the School of Postgraduate Studies on the recommendation of the Department through the Faculty. The Thesis must make valuable contribution to knowledge in the student’s subject/stress area. Theory and composition majors should submit a formal written individual research project backed by substantial theoretical background and experience in writing large-scale works on standard format. The work must be a large-scale composition e.g. Concerto, Oratorio, Opera, with full analytical and descriptive details as in other M.A. thesis with an audio and/or videocassette of the presentation.