

Babcock University (BU)

100% CCMAS

**Department of Music and Creative
Arts**

DEPARTMENT OF MUSIC AND CREATIVE ARTS

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B.A Music

Overview

This is a four-year Degree Programme or a three-year Programme (in the case of Direct Entry candidates) intended for students with, at least, a little background of Rudiments of Music. The first three years will be followed more or less by all students, with most of the courses being required of all student majors. In the last year, however, the student will take all the courses pertinent to his/her concentration or specialisation but only elect courses from other areas to complement or complete his/her programme. It should be noted that in the second semester of the third year of the Programme, students are expected to embark on Industrial Work Experience at a Music Studio or electronic media (radio or television) house to study Music Production and Commercialisation. Furthermore, each student is expected to participate in at least two performing groups each year – preferably one vocal and one instrumental. A student may of course take more, even if not (necessarily) for credit towards graduation. In addition to the overall outcomes of the Programme, the descriptions and outcomes of each of the courses are outlined against them.

The knowledge acquired in the study of Music equips the graduate of the course, as expected, to stand out in the portrayal of contemporary social realities using performance for change and development. These graduates are teachers, entrepreneurs in different artistic endeavours such as Music Technology, Composition, Performance, Production and Management, who express both the scientific and artistic dimensions of music with grace and integrity, codify the cultural traditions of Nigeria at home and outside its shores. Thus, a Music graduate displays a well-grounded knowledge of his/her profession, studies, and engages in business in diverse fields of human endeavour.

Philosophy

The fundamental concern of setting up a B.A. (Music) Degree Programme in an African university should be to possess an African focus while, at the same time, striving to attain international standard. The philosophy of the B.A. Degree Programme in Music is to provide a solid foundation for the student in the different areas of Music, namely:

1. acoustics and music technology;
2. rudiments of music;
3. theoretical courses – harmony, counterpoint, analysis;
4. history and form of western music;
5. african music and ethnomusicology;
6. keyboard work – piano, keyboard harmony;
7. individual performance – instrument/voice;
8. group performance – ensembles, chorus, bands;
9. music education courses; and
10. aesthetics and criticism courses.

Vision Statement

Quality Christian education that promotes academic excellence in music combined with highest standard of moral conduct, professional conduct and personal integrity.

Mission Statement

The department of music is committed to preparing leaders in academic and professional careers in music, music production and management, and musical instrument technology by providing a vibrant musical learning environment that fosters an artistic and creative growth; develops new interpretive meaning for music production and management and an integrated approach to experiencing highly diversified music that challenges mental, social, and spiritual growth of the students.

Objectives

The Music programme is designed to prepare the students for the development of creative skills for performance, education, cultural development, job creation and other national goals. Consequently, the objectives of the Programme are, among others, to:

1. prepare and produce graduates of music who will be competent to musicianship both in the international sense and also in their own African and National tradition. Graduates must have an understanding of the Arts and Science of Music as tools for the appreciation, analysis and practice of world music, and be able to communicate these principles to others;
2. increase the understanding and fluency in writing within the musical language of “common practice tonality” as well as various techniques for composing and performing music over the centuries;
3. develop creative skills and talents in students with a view to preparing them for selfemployment and entrepreneurship in music industry, broadcasting, communications, entertainment, film cinematography and allied professions;
4. lay a foundation for further studies at post-graduate levels leading to advanced engagements in music research laboratory studio and functional exploration of music in relevant organisations and institutions such as Museums, Arts Councils, Religious, Teaching/Pedagogy and Mass Communication Media etc.;
5. prepare students for professions in the practice and/or teaching of Music at various levels of education, broadcasting, media houses and other avenues of private and public music use, and in entertainment; and
6. promote a responsible use of musical talents for service to God and humanity.

Unique Features of the Programme

Among the unique features of the B.A Music Programme not emphasised in the BMAS are:

1. cognitive abilities and skills: relating to intellectual tasks including problem solving in the specific discipline;
2. the graduate of Music should have cognitive abilities and skills in the specific area and the ability to appreciate and in appropriate contents create in Music;
3. practical Skills: relating to the conduct of laboratory or fieldwork or both in the specific discipline;
4. the graduate of Music should be either skilled in vocal and/or instrumental performance or in its appreciation;

5. general skills: relating to non-subject specific competencies, e.g., computer literacy, numeracy, problem solving, communication skills interpersonal skills, organizational skills, IT skills and life-long learning abilities; and
6. the Long Essay, as a project that inculcates in the student the skills and techniques of research, information gathering, organisation of ideas, project-writing, referencing, bibliography, etc.

Employability

In the last year of studies, the student may have a concentration in one or more aspects or branches of music, to enable him/her take his/her place as a practitioner of the art of Music. The Nigerian situation suggests the following possibilities or areas of specialisation:

1. music education – for the teaching of music at the primary, secondary and teacher training levels;
2. theory and composition – the music creator who will compose new music for community use and for posterity;
3. musicology – the researcher into traditional and other music, who will discover and disseminate information concerning music to other, specialists and non-specialists;
4. 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 “standardise” african instruments;
5. music production and management – the music producer and sound/studio engineer in recording studio or electronic media houses, who is competent with regard to arranging, sequencing, laying of tracks, mixing and mastering recorded music; and
6. performance – a person who will reach a professional standard of performance as an instrumentalist, singer or conductor (musical director), to take his/her place in the world of music making for the entertainment and edification of the community and the world at large.

21st Century Skills

The graduate of Music of our new twenty-first century should take full advantage of technological development especially the computer revolution that has advanced the study of Music. He/she should also be innovative in being a problem-solver, a good communicator and organiser.

Admission and Graduation Requirements

Admission Requirements

Because of the specialised nature of musical training, students of music should meet the following minimum standards prior to admission: Entry to Part One (100Level) In addition to passes in five subjects at Credit level including English language and an acceptable score in the UTME, candidates must have any one of the following:

1. a credit level pass in music at the senior secondary school level;
2. a pass at grade v or higher of the associated board of the royal schools of music (ABRSM), musical society of nigeria (MUSON) or other comparable body; or
3. a pass at an audition or aptitude test in music set by the admitting Department. The test will normally include a demonstration of the ability to play an instrument or sing.

Direct Entry (200 level)

Five SSC (or its equivalent) credit pass including English, two of which must be at the Advanced Level. A minimum of a credit at the University/National Diploma or NCE in Music with other three SSC credits passes.

Graduation Requirements

The requirements for graduation are the same as those stipulated for other Arts Discipline. A student shall qualify for the award of a degree when he/she has:

1. completed and passed ALL the courses he/she registered for, including all compulsory courses and required/elective courses as may be offered by the University/Faculty;
2. obtained a minimum CGPA specified by the University but not less than 1.0; and
3. earned the minimum credit units of not less than 120 for UTME.

In order to prepare holders of the B.A. (Music) with lifelong skills and versatility the approach to the study of Music should cover six (6) major areas, namely: i. theory of music; ii. history, form and literature of western and oriental music; iii. african music and ethnomusicology; iv. practical musicianship – performance; v. specialisation – stress area; and vi. other related courses.

The student will be judged by the combination of theoretical and practical attainments appropriate to Music in the usual categories of Excellent (First Class), Very Good (Second Class Upper), Good Enough (Second Class Lower), Fair (Third Class).

LEVEL	DEPARTMENTAL CORE COURSES	GST/FAC/BU- GST COURSES	TOTAL
100	22	12	34
200	25	15	40
300	26	13	39
400	36	04	40
Sub total	109	44	153

B. A. (Hons) MUSIC
100 LEVEL COURSES

COURSE CODE	COURSE TITLE	STATUS Core/Elective	SEMESTER	
			1 ST	2 ND
BU-GST 011	Citizenship Orientation		0	
BU-GST 012	Citizenship Orientation			0
GST 111	Communication in English	C	2	
BU-GST 105	Use of Library and Study Skills	C	2	
BU-GST 120	ICT Fundamentals & Office Productivity Management	C	1	
BU-GST 126	Life and Teachings of Christ the Messiah	C		3
BU-GST 112	Health Principles	C		1
GST 112	Nigerian Peoples and Culture	C		2
MUS 101	Music as Art and Science	C	2	
MUS 111	Rudiments of Music	C	2	
MUS 121	Foundations of Musicianship I	C	2	
MUS 122	Tonal Harmony I	C		2
MUS 131	Survey of History of Western Music	C	2	
MUS 142	African Music I	C		2
MUS 151	Basic Piano Studies I	C	1	
MUS 162	Elementary Instrument or Voice	C		1
MUS 171	University Chorus I	C	1	
MUS 174	University Band/Orchestra I	C		1
MUS 175	African Instrumental Ensemble I	C	1	
BU-MUS 176	Ear Training Laboratory	C		2
BU-MUS 178	Workshop on Piano Performance	C		1
BU-MUS 180	African Instrumental Ensemble II	C		2
	TOTAL		16	17

B. A. (Hons) MUSIC
200 LEVEL COURSES

COURSE CODE	COURSE TITLE	STATUS Core/Elective	SEMESTER	
			1 ST	2 ND
BU-GST 021	Citizenship Orientation		0	
BU-GST 022	Citizenship Orientation			0
GST 212	Philosophy, Logic And Human Existence	C		2
BU-GST 221	Introduction to Agriculture	C	1	
BU-GST 290	Introduction to Data Analytics	C	1	
BU-GST 215	Adventist Heritage	C	3	
BU-GST 200	Communication in French	C		1
BU-GST 220	Origins and Science	C		1
ENT 211	Entrepreneurship and Innovation	C	2	
FAC 201	Digital Humanities: Application of Computer to the Arts	C	2	
FAC 202	The Arts and Other Disciplines	C		2
MUS 221	Foundation of Musicianship II	C	2	
MUS 222	Tonal Harmony II	C		2
MUS 223	Modal Counterpoint	C	2	
MUS 231	Western Music before 1750	C	2	
MUS 241	African Music II	C	2	
MUS 242	Music of other World Cultures	C		2
MUS 251	Basic Piano Studies II	C	1	
BU-MUS 262	University Choral/Instrumental Ensembles I	C		2
BU-MUS 263	Computer Application in Music Laboratory	C	2	
BU-MUS 264	Workshop on Recording Studio Management	C		2
BU-MUS 266	Applied Music Laboratory I	C		2
BU-MUS 271	Musical Instrument Maintenance Workshop I	C	2	
BU-MUS 272	Musical Instrument Maintenance Workshop II	C		2
	TOTAL		22	18

B. A. (Hons) MUSIC
300 LEVEL COURSES

(AUDIO PRODUCTION AND MANAGEMENT OPTION)

COURSE CODE	COURSE TITLE	STATUS Core/Elective	SEMESTER	
			1 ST	2 ND
BU-GST 031	Citizenship Orientation		0	
BU-GST 032	Citizenship Orientation			0
GST 312	Peace and Conflict Resolution	C		2
BU-GST 310	Data Analysis Using Advanced Excel/SPSS/Power BI/Tableau	C	1	
BU-GST 317	Fundamentals of Christian Faith	C	3	
BU-GST 312	Family Life	C		1
ENT 312	Venture Creation	C		2
FAC 301	Research Methods in the Arts	C	2	
FAC 302	Theories in the Arts and Humanities	C		2
MUS 302	Introduction to Music Technology	C		2
MUS 324	Tonal Counterpoint	C		2
MUS 327	Analysis of Tonal Music	C	2	
MUS 331	Western Music, 1750 – present	C	2	
MUS 351	Elementary Key-Board Harmony	C	1	
MUS 363	Choral Conducting	C	1	
MUS 350	SIWES	C		6
BU-MUS 371	Applied Music Laboratory II	C	2	
BU-MUS 373	Ethics of Musical Practice in Nigeria	C	2	
BU-MUS 375	University Choral/Instrumental Ensembles II	C	2	
BU-MUS 381	Workshop on Digital Recording Technology I	C	2	
BU-MUS 382	Workshop on Digital Recording Technology II	C		2
	TOTAL		20	19

B. A. (Hons) MUSIC
300 LEVEL COURSES

(MUSICAL INSTRUMENTS TECHNOLOGY OPTION)

COURSE CODE	COURSE TITLE	STATUS	SEMESTER	
			1 ST	2 ND
		Core/Elective		
BU-GST 031	Citizenship Orientation		0	
BU-GST 032	Citizenship Orientation			0
GST 312	Peace and Conflict Resolution	C		2
BU-GST 310	Data Analysis Using Advanced Excel/SPSS/Power BI/Tableau	C	1	
BU-GST 317	Fundamentals of Christian Faith	C	3	
BU-GST 312	Family Life	C		1
ENT 312	Venture Creation	C		2
FAC 301	Research Methods in the Arts	C	2	
FAC 302	Theories in the Arts and Humanities	C		2
MUS 302	Introduction to Music Technology	C		2
MUS 324	Tonal Counterpoint	C		2
MUS 327	Analysis of Tonal Music	C	2	
MUS 331	Western Music, 1750 – present	C	2	
MUS 351	Elementary Key-Board Harmony	C	1	
MUS 363	Choral Conducting	C	1	
MUS 350	SIWES	C		6
BU-MUS 371	Applied Music Laboratory II	C	2	
BU-MUS 373	Ethics of Musical Practice in Nigeria	C	2	
BU-MUS 375	University Choral/Instrumental Ensembles II	C	2	
BU-MUS 383	Workshop on Indigenous Musical Instruments Technology I	C	2	
BU-MUS 384	Workshop on Indigenous Musical Instruments Technology II	C		2
	TOTAL		20	19

B. A. (Hons) MUSIC
400 LEVEL COURSES

(AUDIO PRODUCTION AND MANAGEMENT OPTION)

COURSE CODE	COURSE TITLE	STATUS	SEMESTER	
			1 ST	2 ND
		Core/Elective		
BU-GST 041	Citizenship Orientation		0	
BU-GST 042	Citizenship Orientation			0
BU-GST 440	E-Project Management and Simulation	C	1	
BU-GST 400	Religion and Social Ethics	C		3
MUS 421	20th Century Compositional Techniques	C	2	
MUS 422	Fugue	C		2
MUS 425	Orchestration	C	2	
MUS 427	Analysis and Analytical Method for 20th Century Music	C	2	
MUS 441	African Music III	C	2	
MUS 442	Contemporary African Music	C		2
MUS 490	Project in Music	C		6
MUS 451	Key-Board Harmony and Accompaniment	C	1	
BU-MUS 453	Music Pedagogical Skills	C	2	
BU-MUS 456	Principles and Practice of Music in Christian Liturgy	C		2
BU-MUS 462	University Choral/Instrument Ensembles III	C		1
BU-MUS 471	Advanced Digital Recording Laboratory I	C	3	
BU-MUS 472	Advanced Digital Recording Laboratory II	C		3
BU-MUS 473	Record Label Operation/AR Practices	C	2	
BU-MUS 474	Movie Soundtrack Production Laboratory	C		2
MUS 440	Criticism and Musical Scholarship	C	2	
	TOTAL		19	21

B. A. (Hons) MUSIC
400 LEVEL COURSES

(MUSICAL INSTRUMENTS TECHNOLOGY OPTION)

COURSE CODE	COURSE TITLE	STATUS	SEMESTER	
			1 ST	2 ND
		Core/Elective		
BU-GST 041	Citizenship Orientation		0	
BU-GST 042	Citizenship Orientation			0
BU-GST 440	E-Project Management and Simulation	C	1	
BU-GST 400	Religion and Social Ethics	C		3
MUS 421	20th Century Compositional Techniques	C	2	
MUS 422	Fugue	C		2
MUS 425	Orchestration	C	2	
MUS 427	Analysis and Analytical Method for 20th Century Music	C	2	
MUS 441	African Music III	C	2	
MUS 442	Contemporary African Music	C		2
MUS 490	Project in Music	C		6
MUS 451	Key-Board Harmony and Accompaniment	C	1	
BU-MUS 453	Music Pedagogical Skills	C	2	
BU-MUS 456	Principles and Practice of Music in Christian Liturgy	C		2
BU-MUS 462	University Choral/Instrument Ensembles III	C		1
BU-MUS 481	Advanced Indigenous Musical Instruments Technology I	C	3	
BU-MUS 482	Advanced Indigenous Musical Instrument Technology II	C		3
BU-MUS 483	Special project in Piano Tuning and Keyboard Instruments Maintenance I	C	2	
BU-MUS 484	Special project in Piano Tuning and Keyboard Instruments Maintenance II	C		2
MUS 440	Criticism and Musical Scholarship	C	2	
	TOTAL		19	21

B. A. (Hons) MUSIC
COURSES DESCRIPTION

100 Level

GST 111: Communication in English (2 Units C: LH 15; PH 45)

Learning Outcomes

At the end of this course, students should be able to:

1. identify possible sound patterns in English Language;
2. list notable Language skills;
3. classify word formation processes;
4. construct simple and fairly complex sentences in English;
5. apply logical and critical reasoning skills for meaningful presentations;
6. demonstrate an appreciable level of the art of public speaking and listening; and
7. write simple and technical reports.

Course Contents

Sound patterns in English Language (vowels and consonants, phonetics and phonology). English word classes (lexical and grammatical words, definitions, forms, functions, usages, collocations). Sentence in English (types: structural and functional, simple and complex). Grammar and Usage (tense, mood, modality and concord, aspects of language use in everyday life). Logical and Critical Thinking and Reasoning Methods (Logic and Syllogism, Inductive and Deductive Argument and Reasoning Methods, Analogy, Generalisation and Explanations). Ethical considerations, Copyright Rules and Infringements. Writing Activities: (Pre-writing, Writing, Post writing, Editing and Proofreading; Brainstorming, outlining, Paragraphing, Types of writing, Summary, Essays, Letter, Curriculum Vitae, Report writing, Note making etc. Mechanics of writing). Comprehension Strategies: (Reading and types of Reading, Comprehension Skills, 3RsQ). Information and Communication Technology in modern Language Learning. Language skills for effective communication. Major word formation processes. Writing and reading comprehension strategies. Logical and critical reasoning for meaningful presentations. Art of public speaking and listening. Report writing.

GST 112: Nigerian Peoples and Culture (2 Units C: LH 30)

Learning Outcomes

At the end of the course, students should be able to:

1. analyse the historical foundation of the Nigerian culture and arts in pre-colonial times;
2. list and identify the major linguistic groups in Nigeria;
3. explain the gradual evolution of Nigeria as a political unit;
4. analyse the concepts of Trade, Economic and Self-reliance status of the Nigerian peoples towards national development;
5. enumerate the challenges of the Nigerian State towards Nation building;
6. analyse the role of the Judiciary in upholding people's fundamental rights;
7. identify acceptable norms and values of the major ethnic groups in Nigeria; and
8. list and suggest possible solutions to identifiable Nigerian environmental, moral and value problems.

Course Contents

Nigerian history, culture and art up to 1800 (Yoruba, Hausa and Igbo peoples and culture; peoples and culture of the ethnic minority groups). Nigeria under colonial rule (advent of colonial rule in Nigeria; colonial administration of Nigeria). Evolution of Nigeria as a political unit (amalgamation of Nigeria in 1914; formation of political parties in Nigeria; Nationalist movement and struggle for independence). Nigeria and challenges of nation building (military intervention in Nigerian politics; Nigerian Civil War). Concept of trade and economics of selfreliance (indigenous trade and market system; indigenous apprenticeship system among Nigeria peoples; trade, skills acquisition and self-reliance). Social justices and national development (law definition and classification. Judiciary and fundamental rights. Individual, norms and values (basic Nigeria norms and values, patterns of citizenship acquisition; citizenship and civic responsibilities; indigenous languages, usage and development; negative attitudes and conducts. Cultism, kidnapping and other related social vices). Re-orientation, moral and national values (The 3R's – Reconstruction, Rehabilitation and Re-orientation; Reorientation Strategies: Operation Feed the Nation (OFN), Green Revolution, Austerity Measures, War Against Indiscipline (WAI), War Against Indiscipline and Corruption (WAIC), Mass Mobilization for Self-Reliance, Social Justice and Economic Recovery (MAMSER), National Orientation Agency (NOA). Current socio-political and cultural developments in Nigeria.

MUS 101: Music as an Art and Science: (2 Units C: LH 30)

Learning Outcomes:

On completion of this course, the student should be able to:

1. identify the non-specialised scientific properties of musical sound;
2. identify the psychological aspects of music in its elemental tools; and
3. identify the inter-relationship of the elements of music in sound production.

Course contents

Music as a humanistic expression. Elemental tools of rhythm, melody, harmony and tone colour. Scientific properties of musical sound (such as frequency and intensity) and their psychological counterparts (such as pitch and volume). Elementary discussion of musical acoustics.

MUS 111: Rudiments of Music: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify musical terms, signs and symbols;
2. identify the component units of rhythm (time signature, meter, tied notes and dotted notes);
3. coordinate three elements of music (rhythm, melody and harmony) on the staff;
4. read and write simple tunes in staff notation; and
5. identify the technical name of each of the degrees in an octave.

Course contents

Music theory, including notation of rhythms, scales, intervals, chords, and general rudiment of music. Components units of rhythm (time signature, meter or metric grouping, tied notes and dotted notes). Components units of melody (alphabetical names of lines and spaces of staff, clef, key signature, intervals, and scales). Musical terms and basic musical forms.

MUS 121: Foundations of Musicianship I (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. coordinate sight and sound in music notation;
2. sight read simple rhythmic, melodic and harmonic lines; and
3. develop the ability to employ the knowledge of rudiments of music into the sound realm.

Course contents

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). The rhythmic knowledge up to divided beats (both in simple and compound time signatures). The melodic knowledge up to intervals (simple and compound), scales (major and minor) up to four sharps and flats. The harmonic knowledge up to triadic chords and their inversions.

MUS 122: Tonal Harmony I (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the rules of melodic writing;
2. identify the rules of harmonic writing;
3. construction of triads on each degree of a scale – major or minor;
4. compose simple beautiful melodies to given lyrics; and
5. harmonise such melodies for a 4-part SATB voices.

Course contents

Elementary diatonic harmony in 2, 3 and 4 parts employing a harmonic vocabulary up to and including the chords of the Dominant 7th. The rules of melodic writing. The rules of harmonic writing. Construction and identification of triads on each degree of a scale (both major or minor). Composition of melody to a given lyrics. Harmonisation of melodies for a 4-part SATB voices.

MUS 131: Survey of History of Western Music (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the periods of Western music history;
2. identify the music types peculiar to each period;
3. identify the important musical centres of each period; and
4. identify the notable composers associated with each musical type or genre.

Course contents

General survey of the history and development of Western Music. Musical forms from the earliest times to the present day. The periods of Western Music history (Antiquity, Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century). Musical types and forms of each period. Musical centres of each period. Notable composers of each period and their major works.

MUS 142: African Music I (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the nature and forms of musical performances in traditional African communities;
2. classify African traditional musical instruments;
3. identify the functionality of traditional music in Africa (South of the Sahara);
4. examine the influences of external cultures on African media of performances (vocal and instrumental); and
5. identify the classification and usages of African traditional musical instruments.

Course contents

Role and function of music among the peoples of black Africa. The nature and forms of music musical performances in traditional communities. Classification of traditional African musical instruments. Influences by external forces. African musical instruments and performance techniques. Practical Performance

MUS 151: Basic Piano Studies I (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop appropriate fingering techniques on the piano;
2. develop the ability to play each hand independently;
3. coordinate the two hands by playing on the Great staff;
4. interpret musical signs and terms on the piano; and
5. play simple piano pieces, hymns and others.

Course Contents

Instruction in basic keyboard skills for beginners. Class piano lessons, with about 4 hours of individual (private) practice per week required of each student. Appropriate fingering techniques in playing scales and other exercises. Independent playing of either the right hand and the left hand. Coordination of the two hands by playing on the Great staff. Interpretation of musical signs and terms on the piano. Playing simple piano pieces and hymns.

MUS 162: Elementary Instrument or Voice (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop sight-reading skills;
2. develop correct phrasing techniques or appropriate breadth control;
3. develop appropriate techniques of diction, intonation, attack and release; and
4. perform the techniques on instrument of choice or voice.

Course Contents

Individual or class lessons, with about 4 hours of (private) practice each week required of the student. Development of sight-reading skills. Phrasing techniques or appropriate breadth control. Appropriate techniques of diction, intonation, attack and release. Techniques on instrument of choice or voice. Ensemble and Performing Groups

MUS 171: University Chorus I (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop a collaborative or group participation culture in singing;
2. develop the ability to follow the conductor's baton or hand;

3. develop appropriate techniques of diction, intonation, attack and release during performance; and
4. maintain correct pitches of voice part in the ensemble.

Course contents

A large (or fairly large) mixed voice chorus performing music by African and Western composers is basic here. Following the baton or hand of the conductor for appropriate entries and or cues. Appropriate techniques of diction, intonation, attack and release. Techniques on voice part in the ensemble (Soprano, Alto, Tenor or Bass).

MUS 174: University Band/Orchestra I (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop a collaborative or group participation culture in instrument playing;
2. identify the key and pitch of transposition – for transposing instruments;
3. develop correct fingering techniques on the instrument of choice; and
4. perform under the leadership of a conductor.

Course Contents

Routine band (or orchestra) experience employing materials suitable for school and community use. The key and pitch transposition of each transposing instrument. Correct fingering techniques on the instrument of choice. Performance under the leadership of a conductor. Study and performance of works from the repertory of the orchestra and/or concert band.

MUS 175: African Instrumental Ensemble I (1 Units C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop a collaborative or group participation culture in African musical instruments playing;
2. perform in both free and strict rhythms;
3. develop appropriate improvisatory skills during performance;
4. perform techniques on traditional instrument playing and dance; and
5. perform appropriate dance steps for each musical type.

Course Contents

Utilisation of various combinations of indigenous and other African musical instruments in order to achieve authentic and “new” African orchestral sound. Opportunities for improvisation and experimentations under the supervision of the instructor will be provided. Traditional and/or choreographed dances may be performed by the group.

BU-MUS 176: Ear Training Laboratory (2 Units; Core: LH = 15, PH = 45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Interpret rhythms in simple duple, triple and quadruple time.
2. Reproduce pitch of a voice or any musical instrument correctly.
3. Write pitches on treble and bass clefs.
4. Sight-read the melodic lines in a monophonic, homophonic and polyphonic compositions.
5. Analyse at least three (3) basic rhythmic configurations among the Nigerian popular musical genres.

6. Identify any three (3) features of either western or Nigerian choral music.

Course Contents

Introduction to Ear Training. Recognition of Pulse. Clapping the pulse while music is played. Identifying pulse in Duple time. Identifying pulse in Triple time. Identifying pulse in Quadruple time. Rhythmic Dictation: Identification of note values. Writing a 2-bars dictation in 2_4 , 3_4 , and 4_4 time. Writing a 4-bars dictation in 2_4 , 3_4 , and 4_4 time. Introduction of Dotted Notes (crotchets and quavers only). Identification of Pitches. Solfa-Notation. Sight-singing a 2-bars phrase in major keys. Sight-singing a 4-bars phrase in major keys. Melody writing of 2-bars from dictation. Melody writing of 4-bars from dictation. Identification of stepwise movement and leaps between notes of the tonic chord. Intervals: reproduction of upper and lower notes. Consonant intervals. Dissonant intervals.

Minimum Academic Standards

An Audio-visual laboratory with a piano, stereo and television set.

BU-MUS 178: Workshop on Piano Performance (1 Unit; Core: PH=45)

Learning Outcomes

Upon completion of the course, the students should be able to:

1. Demonstrate sight-reading skills accurately on the instrument.
2. Interpret musical dynamics and expressions.
3. Demonstrate good performance techniques on the piano.
4. Demonstrate accompaniment skills on the piano.
5. Display performance skills of different musical periods.
6. Improvise efficiently on a simple musical theme.

Course Contents

Basic Keyboard theory. Keyboard technique. Keyboard repertoire. Ensemble pieces. Score reading. Transposition. Development of piano styles. Improvisation. Tone control. Use of the pedal. Major Scales/Arpeggios fingering techniques. Minor Scales and Arpeggios fingering techniques. Expression and Dynamic interpretation. Performance techniques in playing Baroque keyboard music. Performance techniques in playing Classical piano music. Performance techniques in playing Romantic piano music. Piano accompaniment styles.

Minimum Academic Standards

Provision of at least four (4) functional Piano.

BU-MUS 180: African Instrumental Ensemble II (2 Units C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop a collaborative or group participation culture in African musical instruments playing;
2. perform in both free and strict rhythms;
3. develop appropriate improvisatory skills during performance;
4. perform techniques on traditional instrument playing and dance; and
5. perform appropriate dance steps for each musical type.

Course Contents

Utilisation of various combinations of indigenous and other African musical instruments in order to achieve authentic and “new” African orchestral sound. Opportunities for improvisation and experimentations under the supervision of the instructor will be provided. Traditional and/or choreographed dances may be performed by the group.

200 Level

GST 212 Philosophy, Logic and Human Existence (2 Units C: LH 30)

Learning Outcomes

A student who has successfully gone through this course should be able to:

1. know the basic features of philosophy as an academic discipline;
2. identify the main branches of philosophy & the centrality of logic in philosophical discourse;
3. know the elementary rules of reasoning;
4. distinguish between valid and invalid arguments;
5. think critically and assess arguments in texts, conversations and day-to-day discussions;
6. critically assess the rationality or otherwise of human conduct under different existential conditions;
7. develop the capacity to extrapolate and deploy expertise in logic to other areas of knowledge, and
8. guide his or her actions, using the knowledge and expertise acquired in philosophy and logic.

Course Contents

Scope of philosophy; notions, meanings, branches and problems of philosophy. Logic as an indispensable tool of philosophy. Elements of syllogism, symbolic logic—the first nine rules of inference. Informal fallacies, laws of thought, nature of arguments. Valid and invalid arguments, logic of form and logic of content — deduction, induction and inferences. Creative and critical thinking. Impact of philosophy on human existence. Philosophy and politics, philosophy and human conduct, philosophy and religion, philosophy and human values, philosophy and character molding, etc.

ENT 211: Entrepreneurship and Innovation (2 Units C: LH 15: PH 45)

Learning Outcomes

At the end of this course, students should be able to:

1. explain the concepts and theories of entrepreneurship, intrapreneurship, opportunity seeking, new value creation, and risk taking
2. state the characteristics of an entrepreneur;
3. analyze the importance of micro and small businesses in wealth creation, employment, and financial independence
4. engage in entrepreneurial thinking;
5. identify key elements in innovation;
6. describe stages in enterprise formation, partnership and networking including business planning;

7. describe contemporary entrepreneurial issues in Nigeria, Africa and the rest of the world;
8. state the basic principles of e-commerce.

Course Content

Concept of entrepreneurship (entrepreneurship, intrapreneurship/corporate entrepreneurship), theories, rationale and relevance of entrepreneurship (schumpeterian and other perspectives, risk-taking, necessity and opportunity-based entrepreneurship and creative destruction). Characteristics of entrepreneurs (opportunity seeker, risk taker, natural and nurtured, problem solver and change agent, innovator and creative thinker). Entrepreneurial thinking (critical thinking, reflective thinking, and creative thinking). Innovation (concept of innovation, dimensions of innovation, change and innovation, knowledge and innovation). Enterprise formation, partnership and networking (basics of business plan, forms of business ownership, business registration and forming alliances and joint ventures). Contemporary entrepreneurship issues (knowledge, skills and technology, intellectual property, virtual office, networking). Entrepreneurship in Nigeria (biography of inspirational entrepreneurs, youth and women entrepreneurship, entrepreneurship support institutions, youth enterprise networks and environmental and cultural barriers to entrepreneurship). Basic principles of e-commerce.

FAC 201: Digital Humanities: Application of Computer to the Arts (2 Units C: LH 30)

Learning Outcomes

At the end of the course, the students should be able to:

1. explain what Digital Humanities (DH) entails;
2. appraise the DH techniques tools for data analysis;
3. appreciate the importance of computers in the Humanities;
4. apply DH to interdisciplinary research;
5. appreciate the adoption of DH tools for entrepreneurship; and
6. apply DH to new research, publishing, media, networking.

Course Contents

Meaning of digital humanities; interface between computing and the disciplines in the Arts; methodological and interdisciplinary scope of digital humanities; techniques of data analysis; application of Computer in the Arts disciplines; entrepreneurial, research, publishing, networking and application of various digital tools; and the new media.

FAC 202: The Arts and Other Disciplines (2 Units C: LH 30)

Learning Outcomes

At the end of the course, the students should be able to:

1. appreciate the relationship between the Arts and other disciplines;
2. distinguish between interdisciplinary, multidisciplinary and trans-disciplinary research;
3. assess the interconnectivity between disciplines; and
4. engage in interdisciplinary, multidisciplinary and trans-disciplinary research.

Course Contents

Relationship between the Arts and other disciplines, e.g. Social Sciences, Science, Technology, Engineering, Mathematics, Medicine, etc.; an investigation of the connection between the disciplines and the general intellectual terrain; multidisciplinary, interdisciplinary and transdisciplinary interface of the Arts with other disciplines; making connections across disciplines and perspectives

MUS 221: Foundation of Musicianship II (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. sing in time and show develop sense of rhythm; and
2. coordinate sight and sound in music notation.

Course contents

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 121. A higher level of difficulty of melodic, harmonic and rhythmic dictation (including African tunes). The rhythmic knowledge up to sub-divided beats (both in simple and compound time signatures) and syncopation. The melodic knowledge up to compound intervals (simple and compound), scales (diatonic and chromatic) up to seven sharps and flats. The harmonic knowledge up to seventh chords and their inversions.

MUS 222: Tonal Harmony II (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. compose melodies with embellishments to given lyrics;
2. harmonise such melodies for a 4-part SATB voices;
3. develop a thorough knowledge of 7th, 9th, 11th, and 13th chords; and
4. develop the skills of employing the figured bass and its interpretation.

Course contents

Practice in homophonic writing employing an increased harmonic vocabulary than MUS 122, including 7th, 9th, 11th and 13th chords, Suspensions and Modulations. Composition of melody to a given lyrics. A higher level of harmonisation of melodies for a 4-part SATB voices. The figured bass.

MUS 223: Modal Counterpoint (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. compose simple beautiful melodies to given Cantus Firmus or Fixed melodies;
2. have a thorough understanding and proper interpretation of the medieval and renaissance periods of Western European music;
3. identify the peculiarities in each of the species of Modal Counterpoint; and
4. appreciate the special nature of African melodic lines and tonal structures.

Course contents

Species Counterpoint in 2 or more parts in the five commonly employed ecclesiastical modes. Rules of melodic writing. Rules of harmonic writing in Modal Counterpoint. Study of some of the works of 16th Century composers, such as Palestrina, Lassus, Morley and Byrd.

MUS 231: Western Music before 1750 (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the characteristics of the musical sound of each period;
2. appreciate music intelligently; and

3. identify the major composers, musical types as well as musical centers in each period.

Course contents

History of Western Music in some details, 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 c. Baroque.

MUS 241: African Music II (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the unity in diversity of the musical traditions in African music (South of the Sahara);
2. identify the rhythmic, melodic and harmonic devices employed by performers of traditional African music; and
3. identify the roles and usages of music in traditional setting in Africa.

Course Contents

Historical, literary and aesthetic aspects of African music, with particular reference to specific Nigerian cultural groups. Similarities and differences among various linguistic and religious groups within Nigeria. Cross-cultural fertilization within and beyond Nigeria, Musical areas, distribution of instruments and performance techniques, etc.

MUS 242: Music of other World Cultures (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify musical types from cultures other than Africa and the Western World;
2. employ elements of music in those cultures in their compositions;
3. become more musical and intelligently perceptive; and
4. develop solid foundation for continued learning in the area of interest.

Course contents

Survey of the music of various cultures of the (non-Western) world, such as American, Indian, Arabic, Chinese, Hebrew, Japanese and Nordic music. Individual characteristics of each of the cultures. Types of vocal music in culture. Classification and function of musical instruments.

MUS 251: Basic Piano Studies II (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop sight reading skills;
2. analyse and interpret music effectively;
3. interpret musical signs and terms on the piano; and
4. play simple pieces of classical music as well as hymns and others.

Course Contents

Further keyboard work, including the introduction of chord drills and harmonisation of melodies using the material of MUS 121-123, in four-voice harmony and free style of accompaniment. Interpretation of harmonic vocabularies of piano works of different musical types.

BU-MUS 262: University Choral/Instrumental Ensembles I (2 Unit, Core: PH=45)

Learning Outcomes

On completion of the course, students should be able to:

1. Demonstrate listening skills
2. Display the ability to pitch accurately
3. Demonstrate sight reading skills
4. Perform in mixed-voice chorus and instrumental ensembles
5. Interpret varieties of choral and orchestral works from different climes of the world
6. Demonstrate the ability in memorizing music
7. Analyse and interpret music effectively

Course Contents

Voice, vocal, and other musical Instruments. Part/Voice placement. Survival tips for Choral Singers. Challenges/problems of Singers. Basic pronunciation of Vowel sounds. Approach to Realising the mind of the Composer. Expressions/interpretation of African compositions. Expressions/interpretation of Western Composers. New Song/ Concert Etiquette. Introduction to choral administration. Introduction to Music performance stage management. A general Review of Performance pieces - Language. A general Review of Performance pieces – Dynamics. A general Review of Performance pieces – Performance Arrangements. Review of Performance pieces – Test of students’ in-depth understanding. Review of Performance pieces – Assignment of Role (as a Performer singer/accompanist). Review of Performance pieces – Assignment of Role (as a Conductor)

Minimum Academic Standards

Conducive Practice/Rehearsal space.

BU-MUS 263 Computer Application in Music Laboratory (2 Unit; Core: LH = 15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Identify computer hardware such as motherboard, memory RAM, and Hard disc.
2. Demonstrate the use of recording studio gears such as audio interface, MIDI keyboards, and microphones.
3. Explain how sound wave reflects, refracts, and gets absorbed within different spaces.
4. Demonstrate the use of basic Digital Audio Workstations (DAW) Logic Pro X, Cubase, Reason, Nuendo, and Pro Tools.
5. State any three (3) approaches to working in diverse acoustic spaces.
6. Illustrate five (5) basic uniqueness and approaches to production within Nigerian music industry.
7. Explain any three (3) attributes of God exemplified in the computer age.

Course Contents

Introduction to computer application in music. God in modern society. New innovations in digital music application. Understanding computers. Basic audio connectors. Survey of audio recording software. Audio file formats. Digital recording hardware. Comparative analysis of different digital recording environment. Midi recordings. VST and VSI technologies. Digital editing. Digital mixing. Audio engineering. Live recording. Digital audio workstation (DAW). Standard audio cables. Audio connectors. Microphone and types.

Minimum Academic Standards

A well-equipped recording Studio.

BU-MUS 264: Workshop on Recording Studio Management (2 Units; Core: LH= 15 PH = 45)

Learning Outcomes

On completion of the course, the students should be able to:

1. State the guidelines for setting up a recording studio.
2. Create any one (1) design of a conventional studio.
3. Illustrate any four (4) maintenance practices in audio production.
4. Use digital mixer.
5. Demonstrate the use of hardware multi-track equipment.
6. Describe how sound wave behaves within basic acoustic spaces.
7. Use (2) basic Digital Audio Workstations (DAW).
8. Recall the approaches of studio management in Nigerian music industry.

Course Contents

Digital audio theory. Studio Equipment. Studio hardware components. Setting up a studio. Troubleshooting a recording session. Session Management. Setting up DAW file. Documenting a recording session. Microphones Set-up Designs. Choosing appropriate microphones. Microphone placement. Setting up a recording or mixing space for optimal acoustic balance. Setting up appropriate recording and listening levels. Audio Processing. Headroom and clipping, and normalising. Performing basic linear and non-linear edits on digital audio. Balancing output levels and pan port. Mixing a multi-track project to two tracks for mastering.

Minimum Academic Standards

A Well-equipped Recording Studio.

BU-MUS 266: Applied Music Laboratory I (2 Units, Core: LH = 15 PH = 45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate sight-reading/singing skills.
2. Explain the basic concepts and techniques on the instrument of choice.
3. Interpret musical dynamics and expressions.
4. Demonstrate performance skills on the instrument of choice.
5. Interpret acquired instructional materials.
6. Analyse compositions for instrumental media of choice.
7. Demonstrate good performance techniques of different musical periods.
8. Relate God through the diversities of instrumental tone colours.

Course Contents

Selection of appropriate performance repertoire. Discussions on major areas of performance studies. Sight-reading exercises. Overview of selected music pieces. Overview of key signature. Overview of time signature. Clapping of rhythmic exercises. Learning and humming of selected pieces. Practice of selected instrumental/vocal pieces. Listening to music pieces. Singing/playing of scales & arpeggios. Finger exercises/vocalizes. Daily/regular practice tips. Techniques of playing trills, mordent and turns. Techniques of playing acciaccatura and appoggiatura. Introduction to Instrumental Ensembles. Studies in dynamics and expressions.

Minimum Academic Standards

Provision of requisite musical instruments in line with CCMAS requirements.

BU-MUS 271: Musical Instruments Maintenance Workshop (2 Units; Core: LH = 15, PH=45)

Learning Outcomes

On the completion of the course, students should be able to:

1. Name and classify western and African musical instruments.
2. Identify the material features of musical instruments.
3. State how physical properties affect musical instruments.
4. Demonstrate how to use materials and tools in repairing and servicing musical instruments.
5. Explain the various techniques of tuning the piano.

Course Contents

Introduction to musical instruments maintenance. God and the business of maintenance. History and evolution of musical instruments. Classification of musical instruments. Identifying material parts (Organic, Inorganic, and Synthetic). Introduction to the tools and materials for repair of woodwind instruments. Use and Handling of tools and materials for repair of woodwind instruments. Dismantling and assembling woodwind instruments. Introduction to the tools and materials for repair of Brass instruments. Use and Handling of tools and materials for repair of Brass instruments. Dismantling and assembling Brass instruments. Introduction to the tools and materials for repair of String instruments. Use and Handling of tools and materials for repair of String instruments. Dismantling and assembling String instruments. Introduction to the tools and materials for repair of Percussion instruments. Use and Handling of tools and materials for repair of Percussion instruments. Dismantling and assembling Percussion instruments. Introduction to the tools and materials for repair of Nigerian percussion instruments. Use and Handling of tools and materials for repair of Nigerian percussion instruments. Dismantling and assembling Nigerian percussion instruments. Tuning techniques of the piano.

Minimum Academic Standards

Musical Instrument Technology Workshop.

BU-MUS 272: Musical Instruments Maintenance Workshop (2 Units; Core: LH = 15, PH=45)

Learning Outcomes

On the completion of the course, students should be able to:

1. Name and classify Nigerian musical instruments.
2. Identify the material features of musical instruments.
3. State how physical properties affect musical instruments.
4. Demonstrate how to use materials and tools in repairing and servicing musical instruments.
5. Explain the various performance care and techniques of Nigerian musical instruments.

Course Contents

Introduction to simple repairs and maintenance culture. Introduction to maintenance practices of indigenous musical instruments. Classification of musical instruments and identification of parts of indigenous musical instruments. Identifying material parts (Organic, Inorganic, and Synthetic). Introduction to the tools and materials for repair of membranophones. Use and Handling of tools and materials for repair of membranophones. Dismantling and assembling membranophones. Introduction to the tools and materials for repair of selected aerophones. Use and Handling of tools and materials for repair of selected aerophones. Dismantling and assembling selected aerophones. Introduction to the tools and materials for repair of selected idiophones. Use and Handling of tools

and materials for repair of selected idiophones. Dismantling and assembling selected idiophones. Introduction to the tools and materials for repair of selected chordophones. Use and Handling of tools and materials for repair of selected chordophones. Dismantling and assembling selected chordophones. Introduction to the handling and performance care of Nigerian indigenous instruments.

300 Level

GST 312: Peace and Conflict Resolution (2 Units C: LH 30)

Learning Outcomes

At the end of the course, students should be able to:

1. analyse the concepts of peace, conflict and security;
2. list major forms, types and root causes of conflict and violence;
3. differentiate between conflict and terrorism;
4. enumerate security and peace building strategies; and
5. describe roles of international organisations, media and traditional institutions in peace building

Course Contents

Concepts of peace, conflict and security in a multi-ethnic nation. Types and theories of conflicts: ethnic, religious, economic, geo-political conflicts. Structural conflict theory, realist theory of conflict, frustration-aggression conflict theory. Root causes of conflict and violence in Africa: indigene and settlers phenomena; boundary/boarder disputes; political disputes; ethnic disputes and rivalries. Economic inequalities; social dispute. Nationalist movements and agitations. Selected conflict case studies – Tiv-Junkun; Zango Kartaf. Chieftaincy and land disputes, etc. Peace building, management of conflicts and security. Peace and human development. Approaches to eace & conflict management --- (religious, government, community leaders etc.). elements of peace studies and conflict resolution. Conflict dynamics assessment scales. Constructive and destructive, justice and legal framework. Concepts of social justice; the Nigerian legal system. Insurgency and terrorism. Peace mediation and peace keeping. Peace and Security Council (international, national and local levels). Agents of conflict resolution – conventions, treaties, community policing. evolution and imperatives. Alternative Dispute Resolution (ADR). Dialogue, arbitration, negotiation, collaboration, etc. Roles of international organizations in conflict resolution - (a). the United Nations (UN) and its conflict resolution organs; the African Union and Peace Security Council. ECOWAS in peace keeping. The media and traditional institutions in peace building. Managing post-conflict situations; refugees. Internally Displaced Persons (IDPS). The role of NGOs in post-conflict situations.

ENT 312 : Venture Creation (2 Units C: LH 15; PH 45)

Learning Outcomes

At the end of this course, students, through case study and practical approaches, should be able to:

1. describe the key steps in venture creation;
2. spot opportunities in problems and in high potential sectors regardless of geographical location;
3. state how original products, ideas, and concepts are developed;
4. develop business concept for further incubation or pitching for funding;
5. identify key sources of entrepreneurial finance;

6. implement the requirements for establishing and managing micro and small enterprises;
7. conduct entrepreneurial marketing and e-commerce;
8. apply a wide variety of emerging technological solutions to entrepreneurship; and
9. appreciate why ventures fail due to lack of planning and poor implementation.

Course Content

Opportunity identification: sources of business opportunities in Nigeria, environmental scanning. Demand and supply gap/unmet needs/market gaps/market research. Unutilised resources, social and climate conditions and technology adoption gap. New business development: business planning, market research, etc. Entrepreneurial finance: venture capital, equity finance. Micro finance, personal savings, small business investment organizations and business plan competition. Entrepreneurial marketing and e-commerce. Principles of marketing, customer acquisition and retention. B2B, C2C and B2C models of ecommerce. First mover advantage, e-commerce business models and successful e-commerce companies. Small business management/family business. Leadership & management: basic book keeping, nature of family business and Family Business Growth Model. Negotiations and business communication: strategy and tactics of negotiation/bargaining. Traditional and modern business communication methods. Opportunity Discovery Demonstrations: business idea generation and presentations. Business idea contest, brainstorming sessions, idea pitching, etc. Technological Solutions: the concepts of market/customer solution, customer solution and emerging technologies. Business Applications of new technologies: Artificial Intelligence (AI), Virtual/Mixed Reality (VR), Internet of Things (IoTs), Blockchain, Cloud Computing, Renewable Energy, etc. Digital business and e-commerce strategies).

FAC 301: Research Methods in the Arts (2 Units C: LH 30)

Learning Outcomes

The course will enable the student to:

1. explain the meaning, usefulness and characteristics of research methods;
2. enumerate the types and approaches to research in the Arts;
3. identify the essential variables in research methods, such as research problem, formulation of objectives, sampling techniques, among others;
4. engage in field works to collect data;
5. formulate good research proposal;
6. conduct original research / Long essay at the final year, and;
7. write a report of the Long essay/ research project devoid of plagiarism and other ethical issues.

Course Contents

Meaning and characteristics of research; research methods; types of research in the Arts disciplines; approaches to research, problems, proposals, techniques of data collection, analysis and interpretation; criteria for determining good data and the use of library resources, archives, internet, audio visual aids, field work, interviews, questionnaires, observations and focused-group techniques; research reports, report writing, language of academic reports, organisation, originality of research, authenticity, ethical issues, plagiarism, documentation, editing, etc.

FAC 302: Theories in the Arts and Humanities (2 Units C: LH 30)

Learning Outcomes

1. ability to capture complexity by means of a single general statement;
2. systematic thinking from principles through application to conclusions;

3. capacity to analyse complex data to minimal units;
4. ability to make out underlying patterns in art phenomena; and
5. ability to utilize evidence to organize and explain complex phenomena in the humanities.

Course Contents

An in-depth analyses of the diversity of theories employed by researchers in the arts and humanities; social integrative theory, gender theory, inter-culturality theory, liberation theory, etc.; theoretical underpinnings as the essential foundation of humanities scholarship; evaluation of the merits of scholarly works.

MUS 302: Introduction to Music Technology: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. construct some musical instruments;
2. develop the skills to maintain and repair musical instruments;
3. identify the effect of climate on musical instruments; and
4. develop the skills of tuning the piano.

Course Contents

Physical properties of musical instruments. Introduction to the care and maintenance of commonly used musical instruments. Musical instruments and the various climatic conditions. The tuning of the pianoforte.

MUS 324: Tonal Counterpoint: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. develop the appropriate skills required for each contrapuntal work;
2. write contrapuntal pieces such as 2-part and 3-part inventions; and
3. develop the skills to write at least the Exposition section of a 3-voice or 4-voice fugue.

Course Contents

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

MUS 327: Analysis of Tonal Music: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the structural design of a piece of music – either miniature or monumental;
2. identify various compositional devices employed by composers at various eras of Western music; and
3. identify the various elements of music as employed in compositions. These include rhythm, melody, harmony, texture, and form.

Course Contents

Analysis of musical structures. Characteristics of the Western classical traditions – from chorales to chance music of the twentieth century. Systematic approach to basic analytical tools through representative literature. An overview of various methods of musical analysis, with special reference to the works of Tovey and Schenker.

MUS 331: Western Music, 1750 – Present: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the sonic nature of each of the periods of Western music after the death of Bach and Handel;
2. identify the various composers and their works in each of these periods; and
3. identify the major events and centres of activities in each period.

Course Contents

History and forms of Western music in some details from the death of Bach and Handel to the present. The course will be sub-divided into three main periods: (a) Classical, (b) Romantic, and (c) 20th Century. Notable composers and genres they are associated with. Major events and centres of activities in each period.

MUS 351: Elementary Key-Board Harmony: (1 Unit C: PH 45)

Learning Outcomes

On completion of this course, the student should be able to:

1. synthesis the various aspects of some technical courses such as MUS 121, 122-123, etc, taken previously;
2. develop the skills to modulate into related keys;
3. develop the skills to transpose; and
4. improvise freely in any style or musical type.

Course Contents

Chord drills and harmonisation of melodies using the materials of MUS 121-123, 221-223, in four voice harmony and free style accompaniment. Detailed study of transposition, modulation and improvisation.

MUS 364: SIWES (6 Units C: PH 270)

Learning Outcomes

At the end of the Student Industrial Work Experience Scheme (SIWES), with electronic media (radio or television), recording and production studios, they must have compulsorily familiarized themselves with, and learnt skills in the practical areas of recording (analogue and digital), mixing, mastering, producing and directing. They are also expected to be acquainted with the use of studio and recording equipment, computers and consumables for:

1. the display of the knowledge of industry-based guidance and supervision;
2. employment and employability activities and skills in music production related fields after school to contribute to the economy as producers, sound or studio engineers, directors, studio administrators, etc;
3. confident and sustainable application of theory in practical situations on the job for a smooth transition from school to work situations;
4. media editing skills for professionalism in broadcasting, film, radio, jingles productions, among other media skills;
5. a clear reflection of the learnt ethics of private and public service like order, organisational harmony, discipline, time, etc., before transiting into it; and
6. the knowledge and application of how to write a report of field, on-site and in-plant activities.

BU-MUS 371: Applied Music Laboratory II (2 Units, Core: LH = 15, PH = 45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate a high level of sight-singing /sight-reading skills accurately in major and minor keys.
2. Interpret musical dynamics and expressions on the instrument of choice.
3. Demonstrate proper microphone handling technique on the performance stage.
4. Produce highly diversified performance repertory.
5. Execute a minimum of thirty minutes recital with little or no assistance.
6. Perform actively in the University's Orchestra and Band.
7. Play lead role in an instrumental/choral ensemble.
8. Apply any one (1) stage management technique while performing.
9. Relate God through the diversities of instrumental tone colours.

Course Contents

Selection of appropriate performance repertoire. Discussions on major area of performance studies. Sight-reading exercises. Advance Studies in musical performance. Overview of selected music pieces. Advance Clapping exercises. Advance Finger exercises/vocalizes. Stage Management. Microphone handling culture. Practice with randomly selected instrumental/vocal pieces. Listening to music pieces. Scales and arpeggios in major keys. Scales & arpeggios in minor keys. Practice tips for Amateur performers. Performance techniques of trills, mordent and turns. Performance techniques of acciaccatura and appoggiatura. Ensemble Collaborative performance. Study of advanced music dynamics. Individual Recitals.

Minimum Academic Standards

Provision of requisite musical instruments.

BU-MUS 373: Ethics of Musical Practice in Nigeria (2 Units; Core: LH = 30, PH= NIL)

Learning Outcomes

On completion of the course, the students should be able to:

1. Explain how the law interacts with the practice of music.
2. Demonstrate the need to comply with the highest ethical standards in song writing, music production and musical performances.
3. State at least two (2) forms of procedure for entering into recording artist contracts.
4. Identify different aspects of music business and list at least three (3) rights and obligations of music managers.
5. List the at least three (3) rights of a musician according to the copyright protection laws.
6. Explain the role of musician as stewards of God.

Course Contents

Introduction to Ethics of Musical Practice. Origin of Ethics. Intellectual and Moral Virtues. Ethics in African Traditional Philosophy. Biblical Perception of Music. Ethics and Religion. Music Industry in the 21st Century. Evolution of the Production and Distribution of Music. Factors Influencing and Impeding the Development of the Music Industry. Music as a Business. Sole Proprietorship & Partnerships. Company- Limited and Unlimited. Music and Copyright Protection. Introduction to the Nigerian Copyright Act. Nature of Copyright in Musical, Literary Works and Sound Recordings. Duration of Rights in Musical Works. Transfer and ownership of Copyright. Assignment and Licensing of Copyright. Authorised Use of Copyright. Music Contracts. Nature of Rights to be Conferred by Contractual Agreement. The Role of a Lawyer in Contracts Negotiation and Execution. Nigerian Copyright Commission and Copyright

Administration. Collecting Societies. Neighbouring Rights. Performer's Rights: Nature, Duration and Extent. Protection of Expression of Folklore. Enforcement of Copyright. Technology and Copyright Infringement. Civil Enforcement of Copyright. Criminal Enforcement of Copyright. Remedies for Copyright Infringement.

Minimum Academic Standards

A commodious lecture room with capacity for 30 students.

BU-MUS 375: University Choral/Instrumental Ensembles II (2 Unit, Core: PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate listening skills
2. Display the ability to pitch accurately
3. Demonstrate sight reading skills
4. Perform in mixed-voice chorus and instrumental ensembles
5. Interpret varieties of choral and orchestral works from different climes of the world
6. Demonstrate the ability in memorizing music
7. Analyse and interpret music effectively

Course Contents

Choir Administration. Basic Approach to Conducting a large Choir. The Conductor and His Score. The Conductor and His Baton. Conductor and His Choir. Conducting both Choir and Instruments. Pre-performance Practice. Flexibility in Singing. Flexibility in Accompanying. Flexibility in Choral Directing. Linguistics in Performance. Performance Dynamics and Interpretation. Arrangements of Performance Repertoire. Method of Assigning Performer's Role. Method of Assigning Accompanist's Role. Method of Assigning Conductor's Role. Posture Exercises.

Minimum Academic Standards

Conducive Practice/Rehearsal space.

BU-MUS 381: Workshop on Digital Recording Technology I (2 Units; Core: LH = 15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate the use of basic digital audio workstations for music production.
2. Record vocal and instrumental musical works.
3. Explain how sound wave behaves within basic acoustic spaces.
4. Demonstrate editing, mixing and mastering of album projects.
5. Apply an effective usage of analogue hardware.

Course Contents

Microphone tuning. Sampling. Using Samples. Automation. Crossfading. Fading in & out. Filters. Filter Parameters. Low pass filter. High pass filter. Preamps. Level Setting. Compression and Limiting. Noise gate. Side chaining. Expansion. Basic mixing. Mastering with software. Mastering with hardware.

Minimum Academic Standards

Well-equipped recording Studio.

BU-MUS 382: Workshop on Digital Recording Technology II (2 Units; Core: LH = 15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Produce basic popular musical genre.
2. Operate basic plug-ins.
3. Demonstrate Processing, mixing and mastering of songs.
4. Apply third party production software.
5. Operate major mastering hardware.

Course Contents

Measures and visualisation of sounds. Signal generation. Generating sample. Samples editing. Bussing. Remixing. Side-chaining. Mixing. Stem creation. Stem mixing. Song writing. Audio bouncing. Final mix. Audio bussing. Mix automation. Audio visualization. Mix pyramid.

Minimum Academic Standards

A Well-equipped audio recording Studio.

BU-MUS 383: Workshop on Indigenous Musical Instruments Technology I (2units; Core: LH = 15; PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Explain the historical background of Nigerian indigenous musical instruments.
2. Relate God as the giver of Artistic talents.
3. Enumerate any three (3) acoustic principles inherent in the construction of musical instruments.
4. Identify six (6) names and functions of tools and materials used in the construction of any chosen musical instruments.
5. Construct one (1) original design of any simple given musical instrument.
6. Construct one (2) simple traditional musical instrument as a project.

Course Contents

Historical background of Nigerian indigenous musical instruments. God as the giver of artistic talents. Classification of indigenous musical instruments. Characteristic features of Idiophone. Characteristic features of Membranophones. Characteristic features of Aerophones. Characteristic features of Chordophones. Acoustic consideration in constructing musical instruments. Resonance hole and resonance cavity. Technological approaches to the construction of musical instruments. Introduction to instruments construction machines. Maintenance practices in construction workshop. Introduction to the construction of an assigned musical instrument. Listing and identification of tools and materials. Introduction to the functions of construction tools and materials. Developing an original design of an assigned musical instruments. Process of constructing an assigned musical instruments. Write-up on the process of construction of the assigned musical instruments.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment.

BU- MUS 384: Workshop on Indigenous Musical Instruments Technology II (2 Units; Core: LH=15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Explain Nigeria government policy on raw material research and development.
2. State any four (4) functions of Small Scale Industry association.
3. Describe any three (3) properties of materials for instrument making.
4. Explain any three (3) methods of processing materials for instrument making.
5. State the principles and techniques of constructing musical instruments.
6. Construct instruments parts.
7. Demonstrate aesthetic finishing of constructed musical instruments.
8. Produce a comprehensive write-up on the constructed instrument parts.
9. Play musical instrument to showcase its sound quality.

Course Contents

Introduction to Raw Materials Research and Development Council (RMRDC). Functions of Small-Scale industry association. Lists of locally sourced materials used in musical instrument industry. Properties of Organic materials for constructing musical instrument. Properties of synthetic materials for constructing musical instruments. Principles and techniques of constructing musical instrument parts. Designing of templates. Designing of bending form. Designing of hot blowing and industrial mould. Processes of wood joinery. Processes of wood and metal turning and threading. Processes of carving and pottery. Processes of knotting. Processes of pegging and weaving. Design and fabrication of selected instrument. African drum body Parts. Usage of varnish and industrial paints. Processes of paints electroplating, engraving, stickers and plates for identification.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment.

400 Level

MUS 421: 20th Century Compositional Techniques (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. construct tone row and its various inversions;
2. develop the skills to utilise different 20th Century compositional devices; and
3. analyse works of masters of 20th Century composition.

Course Contents

Survey of the various processes of musical composition in the present era, using atonality, serialism, 12-tone, chance, electronic and computer techniques, among others. Examination of some works of the major composers of this century, such as Bartok, Stravinsky, Schonberg, Berg, Webern, Dallapiccola, etc.

MUS 422: Fugue: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. compose well defined exposition for 3-voice and 4-voice fugues;
2. identify the compositional devices that are employed in the middle section of a fugue; and
3. bring back home all the devices employed in the middle section and return home in the recapitulation with either a coda or codetta.

Course Contents

Application of the techniques of tonal counterpoint to fugal composition for students that choose Music Composition as their area of specialisation. Composition of 3-voice and 4-voice fugues. Compositional devices employed in the Middle Section of a fugue. Techniques employed in bringing back in the Recapitulation. Techniques of writing a coda or codetta.

MUS 425: Orchestration: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. identify the tonal registers of all musical instruments;
2. identify various conventions of notation;
3. engage manuscript layout intelligibly; and
4. engage in reduction of orchestral pieces for medium ensembles or enlarge piano pieces for large ensembles such as military band and symphony orchestra.

Course Contents

Study of instrumentation with an examination of the possibilities and limitations of the commonly used Western orchestra instruments. Conventions of notation, scoring and arranging for various ensembles, small, medium and large. Exercises to include both Western orchestral and African instruments.

MUS 427: Analysis and Analytical Method for 20th Century Music (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. engage contemporary tools of analysis for post-tonal music;
2. apply the computers techniques for the analysis of various styles of 20th Century music; and
3. analyse works of masters of 20th Century composition.

Course Contents

An examination of some contemporary tools of analysis for post-tonal music, including the set complex theory. The application of computers techniques for the analysis of music in general.

MUS 441: African Music III: (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. synthesise the various aspects of musical elements, genres or musical types of African music taken previously;
2. produce objective argument; and
3. develop a high level of music appreciation.

Course contents

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

MUS 442: Contemporary African Music: (2 Units C: LH 30)

Learning outcomes

On completion of this course, the student should be able to:

1. develop requisite skills to cope with the trends in contemporary African music;
2. develop the requisite for objective argument on composed art music and popular music; and
3. develop a high level of music appreciation.

Course Contents

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 490: Projects in Music: (6 Units C: PH 270)

Here, a research work is undertaken, under supervision, of on an aspect of Music, leading to a long paper or short “dissertation”. This is based on the area of specialisation of each student, namely: Theory and Composition, Performance, Musicology, Music Production and Management, Music Technology, and Music Education.

MUS 451: Key-Board Harmony and Accompaniment (1 Unit C: PH 45)

Learning outcomes

On completion of this course, the student should be able to:

1. accompany all categories of styles of vocal and instrumental groups and solos;
2. develop the requisite skills for realisation in accompanying solo and group performances;
3. develop much higher skills to modulate freely; and
4. improvise freely in any style or musical type.

Course Contents

Harmonisation of melodies and free style accompaniment, accompanying of vocal and instrumental groups and solos. Modulation from different keys freely - both major or minor. Improvisation in any style or musical type. Keyboard skills for the classroom teacher will be facilitated.

BU-MUS 453: Music Pedagogical Skill (2 Units; Core: LH=30, PH = NIL)

Learning Outcomes

On completion of the course, the students should be able to:

1. List the elements of teaching and learning process.
2. Demonstrate the process of teaching and learning.
3. State any two (2) methods of teaching and learning.
4. Write a standard lesson note successfully.
5. Use of modern teaching aids.
6. Demonstrate practical teaching using modern teaching aids.
7. Relate Christ as the master teacher.

Course Contents

Introduction to music pedagogy. Conceptual framework on music theory. Christian philosophy of music. Contemporary teaching methods in music education. Zoltan Kodály approach. Carl Orff approach. Shinichi Suzuki methods. Basic patterns for teaching procedures. Five avenues to musical learning: performing, hearing, discriminating, feeling and knowing. Engaging the avenues in instruction. The Three-Phase pattern. Teaching performance skills. Discussion & questions on

the Basic pattern for teaching procedures. Principles of Teaching Method. Formulating sound teaching objectives in terms of student behaviour. Selection of valid subject matter. Learning experiences that are likely to lead to the desired behaviours. Provision of active participation by the students. Utilising a variety of devices to increase perception. Arrangement of learning sequence which moves from the concrete to the abstract. Introduction to preparation of Lesson Plan. Preparation of music lesson plan using the Three-Phase Pattern. Teaching Methods of Suzuki, Kodaly and Orff approach for Primary School. Demonstration of Diagram on Music Education Theory.

Minimum Academic Standards

A commodious lecture room with capacity for 30 students.

BU-MUS 456: Principles and Practice of Music in Christian Liturgy (2 Units; Core: LH = 30)

Learning Outcomes

On completion of the course, the students should be able to:

1. Explain the Biblical origin and growth of Christian Music.
2. Outline in sequential order the history and development of church music from the Medieval period to the 21st century.
3. Demonstrate sound aesthetic value judgment on the use and appreciation of Christian Music.
4. Identify at least five (5) roles of music in the liturgy of their individual religious denominations.
5. State any four (4) basic steps required in building an effective music ministry.
6. Identify any five (5) basic challenges of choir ministration and administration in the contemporary Christian worship.
7. Describe the Seventh-day Adventist church's worldview on music and its use for Worship

Course Contents

Biblical origin and growth of Christian music. Music in the Old Testament. The Psalms in the Temple Worship. Music in the Synagogue. The Christian Chants. Christian Music after Constantine. Music in the Orthodox Church. The Medieval Polyphony. The Music of the Renaissance Period. The Peak of Polyphony. Music of the Lutheran Church. The Anglican Tradition and the Genesis of Christian Hymns. Church Music in the Baroque era. The Great Protestant Baroque composers. Modern Sacred Music. The American Gospel Tradition. Spirituals and African Christian Native Airs. Seventh-Day Adventist Music Ministry. The Choir formation and organization of musical groups. Use of musical instruments (foreign and indigenous) in worship. Building an effective music ministry: prospect and challenges. Music directing and conducting.

Minimum Academic Standards

A commodious lecture room with capacity for 30 students.

BU-MUS 462: University Choral/Instrumental Ensembles III (1 Unit, Core: PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate listening skills

2. Display the ability to pitch accurately
3. Demonstrate sight reading skills
4. Perform in mixed-voice chorus and instrumental ensembles
5. Interpret varieties of choral and orchestral works from different climes of the world
6. Demonstrate the ability in memorizing music
7. Analyse and interpret music effectively

Course Contents

Introduction to Opera. Guidelines and Rules for Voice Training. Breadth Control/Singing Technique. Breathing Exercises. Vocal Exercises. Vocal warm-up Tips. Bel Ting Technique. Bel Canto Technique. Acappella Singing. Attack and Tone Production. Instrumental and Choir/Conductor Interaction. Posture. Posture Exercises. Linguistics in Performance. Performance Dynamics and Interpretation. Arrangements of Performance Repertoire. Method of Assigning Performer's Role. Method of Assigning Accompanist's Role. Method of Assigning Conductor's Role.

Minimum Academic Standards

Conducive Practice/Rehearsal space.

BU-MUS 471: Advanced Digital Recording Laboratory I (3 Units; Core: LH = 30, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Operate wave bundle plug-ins.
2. Explain appropriate samples for music production.
3. Use basic mastering hardware and software.
4. Demonstrate how to apply digital automation workstation (DAW).
5. State any four (4) contemporary Nigerian musical genres.
6. Evaluate any three (3) approaches to working effectively within Nigeria music industry.

Course Contents

Mixing Pyramid. Horizontal layering of tracks. Vertical layering of tracks. Vocal tuning. Application of wave bundle. Special perception and positioning. Auto panning. Surround mix for movies. Sound mix for television contents. Dolby mastering. Sound synthesis. Advanced integration (AI). Analogue. Frequency modulation (FM). Granular Hybrid. Linear arithmetic. Stems. Nigerian popular musical genres.

Minimum Academic Standards

A Well-equipped Recording Studio

BU-MUS 472: Advanced Digital Recording Laboratory II (3 Units; Core: LH = 30, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Identify any two (2) types of studio consoles.
2. Apply any two (2) basic analogue recording techniques.
3. Use major recording hardware and software.
4. Demonstrate how to apply major plug-ins.
5. Illustrate any four (4) approaches to working within Nigerian recording industry;
6. Explain any three (3) techniques for recording a live band.

Course Contents

Microphone Techniques. Identification of major microphone brands. Microphone polarities. Close miking. Proximity. Microphone sensitivity. Advanced studio consoles. Solid state. Neve. TAC. Midas. Presonus. Yamaha. Analogue Recording Techniques. Recording Workshops. Techniques for Recording a Live band. Mixing Workshop. Surround sound theory. Executing final recording project.

Minimum Academic Standards

Well-Equipped Recording Studio.

BU-MUS 473 Record Label Operations (2 Units; Core: LH = 30, PH = NIL)

Learning Outcomes

On completion of the course, the students should be able to:

1. State any four (4) procedures for establishing a record label.
2. Identify major digital distribution platforms globally.
3. Operate as music aggregators and curators.
4. Demonstrate how to use streaming algorithms.
5. State any four (4) approaches to business and artistes branding in Nigeria music industry.

Course Contents

Historical Perspective (Nigeria);The Transformation of the Industry in Nigeria; Historical perspective (Continuation), Transformation of the Industry in Globally; The Anatomy of a Record Label, Marketing and Sales, Promotion (Terrestrial radio, Satellite radio, Radio, Internet Radio, Music streaming Websites, Clubs and DJs Other Opportunities, Creative Services, Publicity, Artiste Development, A&R; Market Segregation and Consumers Behaviours; Geographic segregation, Demographic segregation, Psychographic segregation, Personality segregation; Distribution; Major vs. Independent, Digital Delivery, Popular online streaming platforms; Digital Distribution Platforms and Online Streaming, Mechanics of online music distribution, Major distribution platforms, Digital service providers (DSP); Artiste Branding, Artiste branding and benefits, Brand promotions, Brand collaborations, Corporate partnership, Aggregation and Music Curation; Starting and Operating an Independent Record Label.

Minimum Academic Standards

A commodious lecture room with capacity for 30 students

BU-MUS 474 Movie Soundtrack Production Laboratory (2 Units; Core: LH = 15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Produce top notch movie soundtrack.
2. Create music for television contents.
3. Interpret and infuse the right music to buttress the mood of the scenes.
4. Demonstrate how to use proscore and other related software for soundtrack production.
5. Demonstrate professional integrity in task assignment and execution within the movie industry.

Course Contents

Introduction to Movie Soundtrack Production. Creative Considerations in Writing to Picture. Spotting. Chords voicing. Importance of Cello and French horn. Understanding Cinematic Tones. Cinematic Music. Cinematic Sound. Understanding movie timeline. Love Themes. Sad Themes.

Scary Themes. High Intensity Action. Supernatural Grandeur. Film scores. Orchestration. Final project presentation.

Minimum Academic Standards

Well-equipped recording studio.

BU-MUSC 481: Advanced Indigenous Musical Instruments Technology I (3 Units; Core: LH=30, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate how construction machines are installed.
2. Explain any four (4) maintenance practices of manufacturing machines.
3. Demonstrate how mass production of musical instruments is carried out.
4. State the processes of selection of materials for instruments' production.
5. Conduct integrity sound check on a well-constructed acoustic musical instrument.
6. State any three (3) marketability strategies of fabricated musical instruments.

Course Contents

Installation of musical instrument technology machines. Electrical wiring of plugs, sockets and switch box. Colour codes in electrical cables. Specification and ratings in AC motors. Use of capacitor, cut out (fuse) and earth rod and wire. How to use the sonometer box for sound experiment. Technical Design of a choice musical instrument. Measurement and Design plan. Assemblage of Design materials. Fabrication processes of a choice musical instrument. Use of templates. Bending forms and moulds. Conducting Acoustic Tests. Conducting Aesthetic Tests. Conducting Durability Tests. Design of Users Manuals. Product Packaging Strategies.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment

BU-MUS 482: Advanced Indigenous Musical Instruments Technology II (3 Units; Core: LH=30, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Demonstrate care and use of manually operated machines.
2. Demonstrate care and use of electrically operated machines.
3. Explain safe handling techniques of any four (4) production machines and tools.
4. Develop a technical design of any assigned musical instrument.
5. Construct any assigned musical instrument.
6. Conduct acoustic and durability tests on any assigned musical instrument.
7. Design Users' Manual for any assigned musical instrument.
8. Develop any two (2) packaging designs for a newly fabricated instrument.

Course Contents

Maintenance of manually operated machines. Maintenance of electrically operated machines. Safe handling of drilling machines. Safe handling of circular saw machine. Safe handling of wood turning machine. Safe handling of grinding machine. Safe handling of planing machine. Usage of acoustic laboratory tools. Safe handling of Sonometer box and frequency meter. Safe handling

of sound level meter. Safe handling of tuning fork and chromatic pitch pipe. Construction of an assigned musical instrument. Conducting Aesthetic Tests. Conducting Durability Tests. Design of Users' Manuals. Product Packaging Strategies. Product Marketing Strategies.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment.

BU-MUS 483: Special Project in Piano Tuning and Keyboard Instruments Maintenance I (2 Units; Core: LH=15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. State any two (2) types of piano.
2. Identify any six (6) parts of the piano.
3. State the functions of identified parts of the piano.
4. Identify any six (6) tools for repair and tuning of piano.
5. Demonstrate the handling techniques of the tools identified.
6. Dismantle a piano.
7. Demonstrate actual tuning of a piano.
8. Demonstrate actual repairs and replacement of damaged parts of a piano.
9. Couple dismantled piano parts.

Course Contents

History and evolution of the piano. Types of piano. Introduction to piano tuning. Identifying piano Parts. Mechanisms of the piano. Operations of piano sound board. Keyboard mechanism of the piano. Functions of keyboard hammers. Pedaling mechanism of the piano. Strings mechanism on the piano. Identifying piano repair and tuning tools. Handling and use tuning hammer. Handling and use of tuning forks. Handling and use of tuning apps. Dismantling of piano. Tuning exercise on a piano. Techniques of cleaning piano. Basics of piano parts repairs. Basics of piano parts replacement. Coupling of piano. Cleaning and polishing of repaired piano. Care and maintenance of repair and tuning tools.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment.

BU- MUS 484: Special Project in Piano Tuning and Keyboard Instruments Maintenance II (2units; Core: LH=15, PH=45)

Learning Outcomes

On completion of the course, the students should be able to:

1. Name any two (2) types of digital keyboard instruments.
2. Identify any six (6) parts of the keyboard.
3. State the functions of identified parts of the keyboard.
4. List any six (6) tools for repair and maintenance of the keyboard.
5. Demonstrate the handling techniques of the tools identified.
6. Dismantle a digital keyboard.
7. Demonstrate actual repairs and replacement of damaged parts of a keyboard.
8. Couple dismantled keyboard parts.

Course Contents

Introduction to digital keyboard instruments. Types of digital keyboard instruments. Identifying parts and components of digital keyboard. Identifying repair and maintenance tools. Handling and use of tuning apps. Dismantling of digital keyboard instruments. Fault trouble shooting in Keyboard. How to change keyboard motherboards. Techniques of cleaning keyboard panels. Handling of soldering iron. Repairs processor, diode, integrated circuit (IC). Repairs of transformer, transistor and capacitor. Identifying parts for replacement. Testing of repaired keyboard. Coupling of keyboard instruments. Painting and Polishing of keyboard body cabinet. Care and maintenance of repair and tuning tools.

Minimum Academic Standards

Musical Instrument Technology Workshop with basic tools and equipment.

MUS 440: Criticism and Musical Scholarship (2 Units C: LH 30)

Learning Outcomes

On completion of this course, the student should be able to:

1. evaluate musical performances, composition, and scholarly works;
2. harmonise and employ Western and African aesthetics; and
3. develop interdisciplinary horizon.

Course contents

Theory of Western Aesthetics in the humanities and its relevance and application to Africa. Evaluation of works and performances, and the communication of this evaluation in good literary style. The bibliography and style, the writing for scholarly journals, editing of articles and scores.