

**GODFREY OKOYE UNIVERSITY
ENUGU, ENUGU STATE, NIGERIA**

www.gouni.edu.ng



B.A MUSIC

**The Core Curriculum Minimum Academic
Standards (*CCMAS*)**

September, 2023.

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.

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.; and
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.

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 (abrs), 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).

Course Structures

100 Level

Course Code	Course Title	Unit(s)	Status	LH	PH
GST 111	Communication in English	2	C	15	45
GST 113	Nigerian Peoples and Culture	2	C	30	-
MUS 101	Music as an Art and Science	2	C	30	-
MUS 112	Rudiments of Music	2	C	30	-
MUS 121	Foundations of Musicianship I	2	C	30	-
MUS 122	Tonal Harmony I	2	C	30	-
MUS 131	Survey of History of Western Music	2	C	30	-
MUS 142	African Music I	2	C	30	-
MUS 151	Basic Piano Studies I	1	C	-	45
MUS 162	Elementary Instrument or Voice	1	C	-	45
MUS 171	University Chorus I	1	C	-	45
MUS 174	University Band/Orchestra I	1	C	-	45
MUS 175	African Instrumental Ensemble I	1	C	-	45
GOU-MUS 131	Music Archiving	2	C	15	45
GOU-MUS 132	Vocal Techniques	2	C	15	45
GOU-MUS 133	Igbo Catholic Hymns	2	C	30	0

GOU-MUS 134	Traditional Music Instruments	2	C	15	45
	TOTAL	29			

200 Level

Course Code	Course Title	Unit(s)	Status	LH	PH
GST 212	Philosophy, Logic And Human Existence	2	C	30	-
GST 211	Environment and Sustainable Development	2	C	15	45
GST 222	Peace and Conflict Resolution	2	C	30	-
ENT 211	Entrepreneurship and Innovation	2	C	30	-
FAC 201	Digital Humanities: Application of Computer to the Arts	2	C	30	-
FAC 202	The Arts and Other Disciplines	2	C	30	-
MUS 221	Foundation of Musicianship II	2	C	30	-
MUS 222	Tonal Harmony II	2	C	30	-
MUS 223	Modal Counterpoint	2	C	30	-
MUS 231	Western Music before 1750	2	C	30	-
MUS 241	African Music II	2	C	30	-
MUS 242	Music of other World Cultures	2	C	30	-
MUS 251	Basic Piano Studies II	1	C		45
GOU-MUS 221	Choir/Band Stage Management I	2	C	15	45
GOU-MUS 222	Choir/Band Stage Management II	2	C	15	45
GOU-MUS 223	Training in Church Musicianship	2	C	30	0
GOU-MUS 231	Orchestration with MIDI I	2	C	15	45
GOU-MUS 232	Orchestration and MIDI II	2	C	15	45
	TOTAL	35			

300 Level

Course Code	Course Title	Unit(s)	Status	LH	PH
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GST 312	Peace and Conflict Resolution	2	C	30	-
GST 311	Entrepreneurship	2	C	30	-
ENT 312	Venture Creation	2	C	15	45
FAC 301	Research Methodology in the Arts	2	C	30	-
FAC 302	Theories in the Arts	2	C	30	-
MUS 302	Introduction to Music Technology	2	C	30	-
MUS 324	Tonal Counterpoint	2	C	30	-
MUS 327	Analysis of Tonal Music	2	C	30	-
MUS 331	Western Music, 1750 – present	2	C	30	-
MUS 351	Elementary Key-Board Harmony	1	C	-	45
MUS 363	Choral Conducting	1	C	-	45
MUS 364	SIWES	6	C	-	90
GOU-MUS 341	Music and Media-Editing	2	C	15	45
GOU-MUS 342	Mixing and Mastering Technology	3	C	15	45
GOU-MUS 343	Audio cum Live Recording	2	E	15	45
GOU-MUS 344	Therapeutic Music Studies	3	C	45	15
	TOTAL	36			

400 Level

Course Code	Course Title	Unit(s)	Status	LH	PH
MUS 421	20th Century Compositional Techniques	2	C	30	-
MUS 422	Fugue	2	C	30	-
MUS 425	Orchestration	2	C	30	-
MUS 427	Analysis and Analytical Method for 20th Century Music	2	C	30	-
MUS 441	African Music III	2	C	30	-
MUS 442	Contemporary African Music	2	C	30	-
MUS 443	Project in Music	6	C	-	270
MUS 451	Key-Board Harmony and Accompaniment	1	C	-	45
MUS 490	Criticism and Musical Scholarship	2	C	30	-

GOU-MUS 441	Introduction to Ethnomusicology	2	C	30	0
GOU-MUS 442	Cinematic Music Scoring	2	E	15	45
GOU-MUS 443	Digital Audio Workstation	2	C	15	45
GOU-MUS 444	Music Marketing	2	C	30	0
	TOTAL	29			

Course Contents and Learning Outcomes

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 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 African musical instruments playing;
2. perform in both free and strict rhythms;
3. develop appropriate improvisator 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.

GOU-MUS 131: Music Archiving (2 Units; Compulsory; LH = 15; PH = 45)**Senate-approved Relevance**

Music transcription has been a very important aspect in musicianship studies in a music programme. Music archiving will not only advance students music notation ability in both staff and sol-fa, but also help to keep recorded audio files of such transcriptions in the department’s music archive/library for future references. Music graduates well trained in these backgrounds will be in possession of the cognitive skills necessary to engage in ethno musicological conversations. The relevance of the course lies in the preservation of culture, which folklore embodies. Besides, it guarantees self-employment where music graduates can create market opportunities of archiving folk music of his community and others for publications and for

local and international music departments. This aligns with the Philosophy of Godfrey Okoye University in understanding education as a dialogical process of acquisition and dissemination of knowledge.

Overview

Music archiving studies modern scientific ways of preserving music data on a long-term basis to prevent loss of information. It contrasts with the usual backup system we know, which is a short-term asset storage system. Music archiving relies mainly on good knowledge of music notation (staff notation and sol-fa notation templates) and proficiency in the use of modern electronics equipment for audio files recording.

The course is designed to offer students a systematic guide on how to identify musical intervals through a replay of recorded audio data, be able to transcribe them on papers, organise and file them for proper archiving. It also exposes students to barcode system that enables one to locate easily a file (or document), and retrieve or request it.

Objectives

The objectives of the course are to:

1. Discuss the advanced music transcription method.
2. Explain procedures of carrying out digital and analogue filing.
3. Explain the coding systems of files in a library education.
4. Describe the path to the study of music of a particular society.
5. Discuss the history of a music genre.
6. Discuss the digital and analogue audio recording and file formats.
7. Describe the different approaches to music data collection in a fieldwork.
8. State and explain the procedures in music research methodology.

Learning Outcomes

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

1. Transcribe music in staff and sol-fa notations.
2. Add text/lyrics to notated music.
3. Code and file notated music, both audio and sheet music in a digital/analogue music library.
4. Differentiate between audio file formats.
5. Transcribe and notate music for research purposes.
6. Record audio files.
7. Operate both digital and analogue recording devices.

Course Content

The concept of archiving and library principles. General concept of music notation. The concept of note values. Beats and time signature. Understanding and application of key signature. Methods of transcription. Transcription in Staff notation. Transcription in sol-fa notation. Adding text/lyrics to the transcribed material. Making use of beat and the sound location technique in transcription. Computer digital audio workstation. Transcription software environment. How Digital music library functions. How to prepare your paper documents for archiving. Coding and filing system. Digital and analogue audio files recording. Barcoding and retrieving data.

Minimum Academic Standards

1. A listening room.
2. A Digital recording studio.

GOU-MUS 132: Vocal Techniques (2 Units; Compulsory; LH = 15; PH =45)

Senate-approved Relevance

Voicing in music performance seems to be the most important feature on a musical concert that involves both musical instruments and human voices. To this end, a music graduate well trained in these backgrounds will be in possession of the cognitive skills to engage in a balanced conversation on vocal techniques in most vocal music genres. Graduate of this course will become excellent vocal coaches able to teach and train others in the field to take charge of vocal musical production in institutions such as churches, Theatre/Opera firms, and Film Production companies. This aligns with the mission and vision of Godfrey Okoye University to produce graduates who would be outstanding in learning, balanced in character, personality and ready to pursue epistemic unity in all its ramifications.

Overview

Singing is natural to human life. In whatever mood we find ourselves, happy, sad, jovial, working or prayerful, we sing. Although we can all sing because we have the natural capacity to do so, yet, not all have the gift of a great singing voice. However, a gifted singer cannot perform on talent alone. Whether you are a trained vocalist or an amateur with a dream, there will always be room for improvement for you. In Vocal techniques students study many vocal techniques that one can practice to develop one's voice further as well as some vocal techniques that you can use to enhance your singing skills.

The course is designed to expose students to numerous techniques in singing such as dental-diction, Covering, head voice, phrasing, placement, *passaggio*, *vibrato*, belting, *falsetto*, resonance, trill, scattig, twang, yodelling, singing from the diaphragm, overtone singing. Singing in harmony, singing in unison, back phrasing, singing a *capella*, sustaining, sight-singing, *parlando* singing etc.

Objectives

The objectives of the course are to:

1. Explain the mechanism of organs in human voices.
2. Explain the health care and implications in the usage of the voice in singing.
3. Identify the various voice ranges in human beings.
4. State voice developmental stages for music singing.
5. Identify human voice as a major factor in depicting the mode of a song.
6. Discuss the importance of voice as a major instrument in music scholarship.
7. Discuss how human physiological system affects voice production.

Learning Outcomes

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

1. Differentiate between voice ranges in a full choir (Soprano, Alto, Tenor, and Bass (SATB)).
2. Explain the human voice organs and their operation mechanism.
3. Distinguish his or her voice for optimal performance in a music-singing environment.
4. Explore his or her voice to represent well the mode of a song during performances.
5. Discuss the procedures on how to develop his or her voice for a quality voice production.
6. Explore the art of listening to the inner ear for better aural perception.
7. Explain how to care for human voicing and singing organs in relation to whether and environment.

Course Content

The human psychology of hearing and speech. Understanding the human voice organs. The dynamics in speaking or singing. The use of the oxygen. Lungs and the diaphragm in singing. The weather/environment in relation to the human voicing/singing organs. Taking care of the voice through diet and health issues. Falsetto singing pattern. Implication and consequences. Music modes. Relationships of voice types/tessitura. Voice modulation techniques. Opera Singing. Art of listening to the inner ear. Drilling in musical intervals. Different kinds of vocal techniques. Singing a *capella*.

Minimum Academic Standards

1. A listening room
2. An audio-visual equipment
3. Digital recording studio.

GOU-MUS 133: Igbo Catholic Hymns (2 Units; Compulsory; LH = 30; PH = 0)

Senate-Approved Relevance

The composition of Igbo Catholic Hymns, before the Second Vatican Council (1963), took the form of adaptation of Igbo translated Latin hymn texts to Western hymn tunes. This musical practice went on for almost a century until after the Council. Such that a great deal of Igbo Catholic hymns is the fruit of this long musical tradition. However, the aforementioned practice has ceased, though its impact is still felt among Catholic hymn writers today. Thanks to the positive influence of the old musical order, the exploration of various indigenous musical and cultural initiatives has come to characterise the new order. This course will equip the students with the modern compositional skills and techniques for exploring the local contents in the cultural milieu of Enugu State to compose new Igbo Catholic hymns that reflect the cultures of the people and subsequently suitable for Christian worship. This aligns with the vision of Godfrey Okoye University to be a centre of academic excellence by utilizing the available resources in its environment (Enugu State) for teaching, research, community service and sustainable economic development.

Overview

The art of composing Igbo indigenous Catholic hymn started developing from the early 70s but no serious academic enquiry has been carried out on this music genre. This new emergent musical form for worship has not been matched with adequate scholarly studies.

Therefore, this course is designed to meet up this challenge. It will be a scholarly study of this emerging musical worship form – its nature, styles, cultural undertones, compositional techniques and procedures. It will identify ways to improve the quality of these compositions, by indicating how to integrate and blend with the new form some elements of the local culture with the Western.

Objectives

The objectives of the course are to:

1. Discuss the Igbo musical culture met by the Missionaries on their arrival to Igboland.
2. State and explain the different functions of traditional music in Igbo Society.
3. Identify and explain the Igbo rituals that involved music.
4. Reconstruct the historical developmental Path of Igbo Catholic Hymns (from the arrival of the Christian missionaries to date).
5. Define Igbo Catholic Hymn
6. Explain new techniques for composing culturally tuned Igbo Catholic hymns.
7. Discuss the advantages of scoring Igbo Catholic hymns in Staff and Sol-fa notations.
8. State the problematic in adaptation of Igbo texts to Western hymn melodies.
9. Suggest ways to resolve compositional problems arising from music- (vernacular) text relationship.

Learning Outcomes

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

1. List and describe three avenues for music performance in the Igbo traditional society.
2. List and explain five functions of music in Igbo society.
3. Discuss two Igbo musical forms and the influences on Igbo Catholic hymns.
4. Compose two hymn texts and melodies suitable for worship.
5. Discuss ways of evangelisation of people through Christian hymns.
6. Score Igbo Catholic Hymns in Staff and Sol-fa notations.
7. Discuss four compositional problems that arise from adaptation of western hymn tunes to Igbo texts.
8. Proffer two solutions to the compositional problems in music-text relationship.

Course Content

Igbo music culture. Functionality of Igbo music. Igbo musical forms. Igbo language and music dynamics. Technique and methods of music production. Avenues for musical performance. History of Catholic hymns in Nigeria. Nature of Catholic hymns. Types of Catholic hymns. Church's rules and regulations on music. Techniques for indigenous hymn composition. Textual sources and creation. Lessons from old practice of hymn writing. Staff and Sol-fa notations. Musical and textual analysis. Evangelisation through Catholic hymns. Religious import of Igbo Catholic hymns.

Minimum Academic Standards

Classroom with traditional music instruments.

Screen projector.

GOU-MUS 134: Traditional Music Instruments (2 Units; Compulsory; LH = 15; PH = 45)

Senate-Approved Relevance

This course is designed to offer high quality training of graduates who will be highly skilled in the art of performance on traditional music instruments and consequently knowledgeable in the teaching resources in the environment and imbued with the required skills to understand and contribute to sustainable development. This is in accordance with the vision of Godfrey Okoye University to be a centre of academic excellence by utilizing the available resources in the environment for teaching, research, community service and sustainable economic development, especially in Enugu State, which is one of the Eastern States that produces in large scale the traditional musical instruments known as wooden slit drums. This is in line also with goal no. 1 of Agenda 2063-SDGs, which prioritizes the provision of decent jobs, poverty, inequality and hunger reduction as well as provision of social security and protection.

Overview

The lack of creativity among the new generation Nigerian musicians and the underperformance and lack of knowledge of their culture among young Nigerian music students today require relating music studies to the culture of the environment, hence employing the cultural resources of the environment in teaching music in school and institutions of higher learning.

This involves creativity and innovation, which are the key to human development, economic growth and cultural sustainability. Hence, the music programme should focus on the exploration of the resources of the environment, such as the traditional instrumental musical heritage, to teach music. This can enhance and enrich the culture of the environment and eventually create wealth for the individual through production and marketing of traditional music instruments.

Objectives

The objectives of the course are to:

1. Describe and classify traditional music instruments, especially those typical to Enugu State.
2. Describe the production process of traditional music instruments.
3. Conduct field trip to a place where traditional music instruments are constructed for a first-hand information on how that is done.
4. Discuss the musical and extra musical functions of traditional music instruments.
5. Explain the techniques of playing the instruments.
6. State and discuss the cultural thoughts and meanings underlining the use of traditional music instruments.
7. State and discuss the importance of traditional music instruments in the socio-religious life of the people.

8. List and explain the socio-economic factors influencing the production of musical instruments.
9. Explain possible technological modernizations and improvements that are still possible in the construction of the traditional music instruments.
10. Identify the possible provenance of a musical instrument.

Learning Outcomes

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

1. Discuss types of traditional music instruments predominant in Enugu State.
2. List and explain at least traditional music instruments typically of Enugu origin.
3. Describe some Igbo traditional festivals of Enugu State and identify the music instruments used therein.
4. Discuss the musical and extra musical functions of traditional music instruments in Igbo society.
5. List and discuss the characteristics of Igbo traditional instrumental music.
6. Explain the socio-economic factors influencing the construction of music instruments.
7. Construct at least one traditional music instrument
8. Play at least one or two traditional music instruments.
9. Discuss and distinguish regional variations and provenance of traditional musical instruments.
10. Discuss the effects of modernity on the traditional instrumental music and production.

Course Content

Introduction to Nigerian organology. Regional variations and distributions. Common Igbo traditional musical instruments. Classification. Construction. Socio-economic factors influencing the production of musical instruments. Playing styles and techniques. Musical and extra-musical functions of music instruments. Cultural symbolisms associated with certain instruments. Traditional festivals and music instruments. Musical instruments reserved for religious and other special purposes. Gender-related issues and legends around traditional musical instruments. Traditional instrumental music performance from Enugu State. Characteristics of Igbo traditional instrumental music. Traditional music instruments in Igbo minstrelsy. Effects of acculturation and globalisation on traditional instrumental music. Suggestions on the modernization of the production of traditional music instruments.

Minimum Academic Standards

Classroom with traditional music instruments

Computers (1: 4 students) and Wall paintings of unavailable Instruments.

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 culture 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.

GOU-MUS 221 Choir/Band Stage Management I (2 Units; Compulsory; LH =15; PH=45)

Senate-Approved Relevance

Over time now, most churches, especially the orthodox churches always engage the services of a choir and a band during church/mass services. These two distinct groups coming to perform as a group, often looks a hard nut to crack. Thus, they need to understand the importance of unity in diversity. Music graduates in this course will be to acquire the cognitive skills necessary to engage in proper management of these two groups as one ensemble during performances, especially at church services. The relevance of the course lies in the area of excellent management of people, choir/orchestra performances in churches and other institutions, and band music business and this requires the capacity for dialogue. This is in line with the Mission and Vision of Godfrey Okoye University to offer quality education that is dialogical and aimed at pursuit of epistemic unity.

Overview

The course is about management of two disparate musical groups. It proposes ways and models for bringing two musical groups to perform together in an indivisible musical ensemble, a practice that has proved difficult and almost impossible in many worship centres in Enugu.

Hence, this course is designed to equip the students with not only music theories and practices but also expand their interdisciplinary research capacity through exchange and borrowing of materials from basic knowledge of management, psychology and inter human relational courses.

Objectives

The objectives of the course are to:

1. Describe a technical approach in balancing audio signals from two different sources - human voice and audio equipment.
2. Identify the uniqueness in each of these groups to bring about a better stage set up for a more quality and balanced performance.
3. Explain ways to develop a better skill in the use of different types of public address systems and their connections to achieve a desired audio output.
4. Discuss procedures to follow in organising a music concert and stage set up with regard to environmental and sound acoustic effects.
5. State the roles and duties of each of these two groups' directors.
6. Assess the viability of music business aspect of ensemble music studies.
7. Evaluate artistes' management and its implication on music performance.

Learning outcomes:

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

1. Perform the roles of a choir/choral director, bandleader/ director, and a concertmaster in a practical choir session.
2. Discuss both the choir and band management strategies.
3. Describe the roles and duties of a music director.
4. Distinguish between feedback and audience speakers and their importance on the choir/band stage set up.
5. Identify four causes of an improper audio balancing during performances, more especially with the choir and band as an ensemble.
6. Set up the stage properly for music concert.
7. Conduct music performance business and event management well.
8. Evaluate the behavioural tendencies of different artistes.

Course Content

Basic music theory. Roles of music director. Duties of music director. Choir/choral direction. Bandleader/direction. Choir/Band conducting. Concert preparation. Concert presentation. Voice balancing for choral performances. Voicing and diction. Setting up stage. Positioning of singers. Instrumentalists. Setting up a stage sound system. Stage audio engineering. Balancing of various connections. Operation of Mixer board.

Minimum Academic Standards

1. PA System Equipment.
2. A Digital recording studio.
3. An auditorium for Music Concerts.

GOU-MUS 222: Choir/Band Stage Management II (2 Units; Compulsory; LH=15; PH= 45)

Senate-Approved Relevance

Over time now, most churches, especially the orthodox churches always engage the services of a choir and a band during church/mass services. These two distinct groups coming to perform as a group, often looks a hard nut to crack. Thus, they need to understand the importance of unity in diversity. Music graduates in this course will be to acquire the cognitive skills necessary to engage in proper management of these two groups as one ensemble during performances, especially at church services. The relevance of the course lies in the area of excellent management of people, choir/orchestra performances in churches and other institutions, and band music business and this requires the capacity for dialogue. This is in line with the Mission and Vision of Godfrey Okoye University to offer quality education that is dialogical and aimed at pursuit of epistemic unity.

Overview

The course is about management of two disparate musical groups. It proposes ways and models for bringing two musical groups to perform together in an indivisible musical ensemble, a practice that has proved difficult and almost impossible in many worship centres in Enugu.

Thus, this course is designed to equip the students with not only music theories and practices but also expand their interdisciplinary research capacity through exchange and borrowing of materials from basic knowledge of management, psychology and inter human relational courses.

Objectives

The objectives of the course are to:

1. Explain in simply terms the intricacies of microphone snake wiring.
2. Describe the functioning of audio filters and effect devices.
3. Explain the procedures for the efficient management of the stage effect of feedback signals.
4. Identify causes and resolution of conflicting signals.
5. Discuss the psychology of human behaviour in relation to groups.
6. Explain the importance of teamwork in groups' musical performance.
7. State and explain certain guidelines for a group's relation with the external body.
8. Describe the Catholic Order of Mass and Order of Service in some institutionalized churches.
9. Discuss avenues for easy procurement and management of music scores.

Learning outcomes:

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

1. Explain the procedure for microphone snake wiring.
2. Discuss the functioning of audio filters and effect devices.
3. Explain the basic principles in managing the stage effect of feedback signals.
4. Identify examples of sound acoustics.
5. Discuss basic behavioural principles guiding groups' relationship.
6. Describe simple ways of procuring and managing music scores.
7. State and explain strategies for achieving positive result in the organization of groups' common rehearsals.
8. Discuss ways of storage, care, protection and maintenance of music instruments and other electronic-electrical devices.
9. Discuss the general code of conduct of the musical groups that make up an ensemble.

Course Content

The microphone snake wiring. Audio filters and effect devices. Stage effect of feedback signals. Causes and resolution of conflicting signals. The psychology of human behaviour. Teamwork. Group's relation with the external body. Order of service. Order of Mass. Procurement and management of music scores. Groups common rehearsals. Environmental care. Sound acoustics. Storage and care of instruments. General code of conduct. Seminars. Retreat.

Minimum Academic Standards

1. P.A. System Equipment.
2. A Digital recording studio.
3. An auditorium for music concerts.

GOU-MUS 223: Training in Church Musicianship (2 Units; Compulsory; LH = 30; PH = 0)

Senate-Approved Relevance

Training in Church Musicianship is a special course in music programme that perhaps is peculiar to Godfrey Okoye University Enugu, as one of the Catholic Universities in Nigeria. Churches in Enugu metropolis and environ suffer a dearth of professional church musicians. As a Church-owned establishment, with the vision of imparting quality education based on integral human development, the introduction of this course to the curriculum of Godfrey Okoye University is ad rem. The objectives of the course align with the University's mission, vision and philosophy. Its relevance is that it will produce well-trained professional church musicians who will have the capacity and competency to carry out the job of music directors and thus help improve the quality of worship in these mainline churches as well as enhance the community's participation in the worship through well-composed worship songs.

Overview

Training in Church musicianship is a professional training in organ/keyboards playing, choral direction, vocal majors, and composition of sacred music such as motets, cantata, oratorio, hymns, and anthems. By electing courses from a broad set of categories, enrolling in a pro seminar in church music, and participating in selected worship opportunities, the student will gain an understanding of the history, theology, and practice of the variety of Christian liturgical traditions such as Gregorian chant tradition and others.

The course is designed to create internship opportunities in the big churches whereby music students taking this course will be able to work side-by-side with pastoral agents as they together develop the skills and vocabulary necessary for vital and effective ministry in the Church.

Objectives

The objectives of this course are to:

1. Discuss the history of church music in Enugu.
2. Discuss the shortcomings of amateurism in music practice especially in the churches where this is predominant.
3. State and explain the essence of professionalism in the practice of church music today.
4. Discuss the accessibility of training programme for persons who may have interest in taking up Church musicianship as a career.
5. Identify the connection between Gregorian chant and church music of today.
6. Discuss the musical formation of tomorrow's professional church musician
7. Explain eight Ecclesiastical modes and the Gregorian semiology.
8. Explain the basic principles of playing the traditional Church organ.
9. Discuss the examples of early polyphonic music up to 15th century.

Learning Outcomes

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

1. Lead and animate people's participation in the worship.
2. Direct and manage church choirs musically and administratively.
3. Compose or arrange five simple, short and good melodies suitable for Christian worship.
4. Arrange and provide a good instrumental accompaniment to worship songs.
5. Discuss Church music in all its ramifications.
6. Discuss five areas of differences between church music and the secular music.
7. Explain the basic difference between Western and African musical analysis.

8. Play and harmonize Gregorian chant, gospel choruses, hymns and anthems.

Course Content

History of Church Music. Studies of Eight Gregorian chant modes. Gregorian semiology. Singing Gregorian chant. Gregorian chant accompaniment. Harmonization of gospel choruses. Performance of gospel choruses. Composition of hymns and Anthems. Basic knowledge of Organ/Electronic Keyboards. Musical analysis of Western/African Pieces. Choral performance. Choral direction. Early polyphonic music -motets. Polyphonic exercises. C clef or mobile Clef. Sight-reading and playing techniques. Internship and practicum.

Minimum Academic Standards

1. An audio-visual playback device
2. Electronic Church organ with full pedal.
3. Screen Projector

GOU-MUS 231: Orchestration with MIDI I (2 Units; Compulsory; LH = 15; PH = 45)
Senate-approved Relevance

Orchestration with MIDI I is a course specially designed to equip students with virtual instrumental performance and arrangement that usually sounds real to the listener. It is a complex digital combination and arrangement of western and African instruments in an ensemble. The relevance of this course lies in the ability to create a symphonic music culture – dialogue of virtual instruments, which is lacking in Nigeria due to the non-availability of some of the real instruments in the Nigerian market as well as a dearth of instructors of such instruments. This aligns with Godfrey Okoye University’s mission to impart quality education aimed at producing students with strong personality that will ensure the promotion of religious, cultural and epistemological dialogue.

Overview

Orchestration with Midi is a study of the virtual world of instrumental performance and arrangement meant to sound real to the listener. Students learn about String family: Bowing and articulation versus phrasing, string family ensemble, Digital Audio Workshop (DAW) techniques on woodwind family and solo Instruments, DAW technique on brass family and its applications and Orchestration on harp and harp basics. The list of virtual orchestra instruments students are expected to learn in this course include wind quintet and harp, percussion basics: orchestral percussion and world percussion.

The course is designed in such a way as to dispose the students to acquire skills and knowledge in the new area of virtual production, which came to limelight with the covid-19 outbreak in 2020.

Objectives

The objectives of the course are to:

1. Discuss the functioning of the digital music culture.
2. Explain such modern complex technological music innovation to generate experts/arrangers who can handle them.
3. Discuss the importance of hard work in music production.
4. Explain the interaction that is to exist between musicologists and music analysts.
5. State and explain the urgency of the students’ familiarization with the world of virtual instruments using the keyboard as the MIDI controller.
6. Discuss the music theory of notation with virtual studio technology (VST).
7. Explain the basics of musical notation.
8. Discuss the use of VST plugins in orchestration with MIDI I.

Learning Outcomes

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

1. Use music software or libraries from Virtual Studio Technology (VST).
2. Compose orchestra works (ensemble of instruments western or African) with MIDI (musical instruments digital interface) as if in reality.
3. Write musical themes for movies, cinemas, dramas and plays as well as jingles.
4. Expand a full orchestra both in philharmonic and in chamber music.
5. Analyse orchestra works composed and arranged by another person as study material for improvement
6. Discuss the orchestration with MIDI and the possibility of further training through teaching practice.
7. Identify the tone qualities of the different virtual orchestra instruments for proper blending.
8. Discuss the concept of humanization in relation to orchestration and MIDI.

Course Content

Basics of musical notation. Basics of harmony. Introduction to string basics. String family. Familiarization with tone qualities. Textures of various musical instruments. Basic knowledge of categories. Classifications of musical instruments (western and native). Basic knowledge on the use of MIDI music. Importing and prepping MIDI. Selecting an instrument. Introduction to note velocity as a controller of dynamics. Introduction to the concept of humanization. Manual concept of humanization. Arrangement of Music Libraries. The use of VST plugins. Virtual orchestrations and practical.

Minimum Academic Standards

1. A well-furnished Digital- Audio Recording Studio
2. Classroom with pianos

GOU-MUS 232: Orchestration with MIDI II (2 Units; Compulsory; LH = 15; PH = 45)
Senate-Approved Relevance

Orchestration with MIDI II is a course specially design to equip students with the skills and knowledge of virtual instrumental performance and arrangement that usually sound real to the listener. It is a complex digital combination and arrangement of western and African instruments in an ensemble. The relevance of this course lies in the ability to create a symphonic music culture – dialogue of virtual instruments, which is lacking in Nigeria due to the non-availability of some of the real instruments in the Nigerian market as well as a dearth of instructors of such instruments. This aligns with Godfrey Okoye University’s mission to impart quality education aimed at producing students with strong personality that will ensure the promotion of religious, cultural and epistemological dialogue.

Overview

Orchestration with Midi is a study of the virtual world of instrumental performance and arrangement meant to sound real to the listener. Students learn about String family: Bowing and articulation versus phrasing, string family ensemble, Digital audio workshop (DAW) techniques on woodwind family and solo Instruments, DAW technique on brass family and its applications and Orchestration on harp and harp basics. The list of virtual orchestra instruments students are expected to learn in this course include wind quintet and harp, percussion basics: orchestral percussion and world percussion.

The course is designed in such a way as to dispose the students to acquire skills and knowledge in the new area of virtual production, which came to limelight with the covid-19 outbreak in 2020.

Objectives

The objectives of the course are to:

1. Describe an elementary guide on Studio management.
2. Discuss the procedure for the organisation of the different stages of development of a music studio.
3. Discuss the general orchestra concept.
4. Explain the audio-visual study materials for the course.
5. Define the nature of a full orchestra part 1.
6. Explain the Wind family by varying material tools for analysis.
7. Explain the Brass family by varying material tools for analysis.
8. Describe the effective ways of using markings (*Mendelssohn Hebrides*).
9. Describe a full orchestra part 2.
10. Explain the introduction and allegro of String orchestra (*E. Elgar*).
11. Describe a full orchestra part 3.
12. Discuss the procedure for recording a complete orchestration work.

Learning Outcomes

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

1. Define the general concept of orchestra.
2. Explain the advantages of using audio-visual materials in the course.
3. State and explain the nature of full orchestra part I.
4. Describe a full orchestra part 2.
5. Discuss the procedure for recording a complete orchestration work.
6. Record his or her orchestration work using also the assistance of a MIDI.
7. Discuss his or her presentation modality.

Course Content

Elementary guide on Studio management. Organisation of the different stages of development of a music studio. General orchestra concept. Audio-visual study materials. Full orchestra part 1. Winds by varying material tools for analysis. Brass by varying material tools for analysis. Using markings effectively (*Mendelssohn Hebrides*). Full orchestra part 2. String orchestra (*E. Elgar*) introduction and allegro. Full orchestra part 3. Percussion. Harp. Keyboards (*Ludwin's law, I. Stravinsky patroushka*). Final project. Recording. Presentation modality.

Minimum Academic Standards

1. Digital- Audio Recording Studio.
2. Classroom with pianos and keyboards.

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: Theory in the 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.

GOU-MUS 341: Music and Media-Editing (2 Units; Compulsory; LH = 15; PH = 45)

Senate-Approved Relevance

The impact and the important role music plays in the media editing in the world of today that has become highly digitalised and sophisticated cannot be overemphasized. In the editing process of selecting and preparing written, photographic, visual, audible, or cinematic materials used by a person or an entity to convey a message or information, adequate musical background is added to facilitate more intelligibility of the finally edited work to viewers and listeners. This requires high creative skills and a precise set of methods of editing. In consonant with the vision and mission of Godfrey Okoye University to be a centre of academic excellence by utilizing adequate and relevant learning theories in teaching and research, this course is designed to offer students advanced media editing techniques to improve their expertise and skills with the best practices in the field.

Overview

This course is about the use and important role music plays in media editing, which involves audio and visual correction, condensation, organisation, and other modifications performed with an intention of producing a good, consistent, accurate and complete media piece of work. The course is designed to provide students with class and studio/lab instructions on radio production and media editing techniques, particularly as it involves weaving a strong poetic and musical tapestry together with media productions. The editing task further involves exposition of students to speeches and conferences, all other audio-visual editing process and methods. It also introduces students to aesthetics and techniques of outside broadcasting and studio -operations as well as their editing task.

Objectives

The objectives of the course are to:

1. Explain how to use new media editing software.
2. Describe important aspects of digital media editing.
3. State and explain the importance of editing in media
4. Explain the fundamentals of digital image and video processing.
5. Describe ways to build good relationships in the media and create top-notch media messages.
6. Describe how to edit photos for social media marketing using PicsArt.
7. Explain the use of video with musical background in social media posts with Canva.
8. Describe various ways to edit Radio or TV programmes with music content in Media houses.

Learning Outcomes

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

1. Describe media-editing techniques and methods
2. Explain story conceptualization process and ways of translating story into audio production.
3. Describe studio operations, including the basic functioning of the audio mixer or console and microphones.
4. Explain the use of the editing software and its functioning techniques.
5. Edit audio projects for a radio station and TV programs.
6. Produce audio jingles and sound effects suitable for programs.
7. State and explain the influences of new technologies on radio and TV.
8. List and explain the roles of new music genres in media editing today.
9. State and explain the importance of editing in media.

Course Content

Art of poetry and creative writing. The Art of visual storytelling. Music-poetic dynamics. Fundamentals in the use of music in broadcasting. Radio music production processes. Functions, roles and skills of production crew. The use of production gears. Studio practical works. Use of editing softwares. Digital media editing. Importance of editing in media. Media training techniques. Methods and techniques. Photo editing using PicsArt. Promotional Video editing using Canva. Fundamentals of digital image. Video processing. Placement of music genres during media editing.

Maximum Academic Standards

1. A Digital- Audio Recording Studio
2. A Classroom and Listening Room

GOU-MUS 342: Mixing and Mastering Technology (3 Units; Compulsory; LH = 15; PH = 45)

Senate-approved Relevance

Music mastering technology is in high demand today. Though it can be annexed to digital audio workshop, its complexity disallows that. Music mastering technology uses musical software or hardware processors or the combination of both to mix and master professionally a recording project, giving the production good sounding musical effects. In pursuit of excellence as enshrined in the Godfrey Okoye University's philosophy, this course helps to nurture excellent film producers and actors. Its relevance lies in the area of self-employment and self-reliance. This concurs also with the sustainable development goals (SDGs), which states that becoming self-reliant and labour creation are definitely helpful to reducing poverty and hunger caused by unemployment and ensure a sustainable economic growth of a person.

Overview

Mixing and mastering technology studies the use of musical software and hardware processors to mix and master professionally a recording project. The second part focuses on Cinematic music scoring, also called film scoring. Here, students learn to compose original music specifically to accompany a film. Nollywood movie industry has tremendously grown to a high level and gained world recognition. It is now the second largest film industry in the world, overtaken the Indian Bollywood.

The course is designed as to furnish the students with practical knowledge of the tools they will be working with, thus turning them into excellent studio engineers and film-music producers who will add to the excellent record of accomplishment by the Nigerian film industry so far in the world.

Objectives

The Objectives of the course are to:

1. Discuss the lives and prowess of excellent studio engineers who have good musical ears required for such complex job.
2. State and explain new ways of mixing and mastering in record production.
3. Explain the paths leading to improvement of music industry, particularly in the area of mixing and mastering of a musical work.
4. State and explain social, economic and cultural factors affecting the development of film-music in Nigeria.
5. Discuss some major film composers - their life and works.
6. Describe the process of importation of an audio file into DAW.
7. Describe the process of exporting of audio track for mastering.
8. Describe the process of film scoring.

Learning Outcomes

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

1. Mix a song using modern professional mixing technique.
2. Explain different ways sound effects and gears are used in mixing and mastering.
3. Describe how to make a beat or vocal tracks go from boring to head banging great sounding mixes.
4. Describe the techniques and VST plugins and tools used to produce a professional sounding mixes and masters.

5. Explain ways of using musical software or hardware processors or the combination of both to write music for films and movies.
6. Distinguish the various functions of music in film production.
7. Differentiate various orchestra instruments and their stereotypical usage through a strong aural ability.

Course Content

Music analysis. Aural training. Use of different DAWs for mixing. Re-wirings on Cubase and other DAWs. Use of vocal plugins. Practical on the use of vocal processors. The Use of dynamics and levelling. Microphones and vocal processing. Types of Reverbs and techniques. Frequency separations using Equalizations (EQs). Basic understanding on panning and mixing. Types of compressors, limiters, gates and EQs. Importation of an audio file into DAW. Exporting of audio track for mastering. Studies on the Mastering gears and plugins. History of Film Music. The Studio System: composers and orchestras for hire. The Film Scoring Process. Popular Music in Films.

Minimum Academic Standard

1. Digital-Audio Studio
2. External visual life recording camera

GOU-MUS 343: Audio with Life Recording (2 Units; Elective; LH = 15; PH = 45)

Senate-Approved Relevance

This course offers a podcaster, vlogger, DJ, composer, musician, or maybe a music hobbyist a wide-range of information about audio cum life recording. Introducing it into our University 30% CCMAS, it is hoped that students will take the rare advantage to familiarize with a top-notch audio recording software that you can rely on at all times to constantly produce high-quality audio files. The relevance of the course lies in the ability to be expert and self-independent in life recording engineer and producer, capable of producing oneself. This aligns with the Mission, vision and philosophy of Godfrey Okoye University to offer quality education that is dialogical and aimed at acquisition and dissemination of knowledge and pursuit of epistemic unity in all its ramifications.

Overview

The course Audio cum Life Recording offers the basic knowledge on the use of equipment and installations, wiring and connections such as how to connect the instruments to the console, sub wiring and the use of sub speakers for bass. It exposes the students to other technical knowledge of how to control level and gain, sound pressure level, speaker selection and set-ups and practical guide on the use of Analogue and Digital Console, Amplifiers and other hardware gadgets.

The course is designed with the aim of furnishing the students with practical knowledge of the digital audio life recording equipment they will be working with, thus turning them into excellent, result-oriented studio engineers capable of giving the Nigerian populace and the world at large quality productions in the area of audio cum life recording.

Objectives

The objectives of the course are to:

1. Explain the processes and procedures to follow in order to obtain a quality audio production.
2. Describe necessary aspects of recording that recording engineers must know to be able to churn out top-notch audio-recorded works.
3. Explain the processes in the production of high-quality audio files.
4. Organise the activities of recording engineers such as podcaster, vlogger, DJs and the rest of that for excellent results in audio cum life recording.
5. Identify possible setbacks that people in this area of specialization encounter due to the current situation of things in the country today.
6. State and explain possible ways of surmounting the challenges in the audio recording business today.
7. Explain all available means for quick access to the latest software updates in audio-visual recording.

Learning outcomes

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

1. Carry out an audio live recording, called also audio engineering, with ease.
2. Record live performances by selecting and setting up gears to get the desired sound by the musicians.
3. Explain the connection from the console to different sound effects, e.g. compressors, limiter, equalizations etc, to the feedback, monitors and speakers.

4. Devise one's own easy means of mixing and mastering of the tracks down to a song.
5. Explain in clear terms the whole process involved in audio cum life recording.
6. Describe all the means of quick access to the latest software updates in audio recording.
7. Describe ways of overcoming the challenges faced by recording engineers in the audio-visual recording business.

Course Contents

Basic knowledge on the use of equipment and installations. Basic knowledge on wiring and connections. How to connect the Instruments to the console. Sub-wiring and use of sub speakers for bass. Faders and decibels. Level and gain control. Sound pressure level. Speaker selection and set-ups. Use of Analog and digital console. Use of Amplifiers and other hardware gadgets. Practical guide on the basic connection units. Management of the sound effects and gadgets. Stage snakes and stage boxes. Microphones. In-ear monitors. Speaker processors. Active and passive. The use and connection of sounds and light effects. Sound and camera connections and mix-down.

Minimum Academic Standards

1. Digital-Audio Studio.
2. External visual life recording camera.

GOU-MUS 344: Therapeutic Music Studies (3 Units; Compulsory; LH = 15; PH = 45)

Senate-Approved Relevance

Music therapy is increasingly being used to address physical, emotional, cognitive and social challenges of individuals. However, publications on the global trends of music therapy using bibliometric analysis are rare. Therefore, in line with the goals and aspirations of Godfrey Okoye University to produce excellent students of strong and balanced personality through a quality education that is dialogical, therapeutic music studies or music therapy is an evidence-based exploration of music interventions to achieve stability and normalcy in mentally unbalanced persons. This is possible with the help of music therapists who have completed the music program of our University.

Overview

Therapeutic music studies is an interdisciplinary course. It involves the use of psychological findings to initiate a healing process in an emotionally disturbed person. This is like an applied music. Music therapy requires a high proficient technical level as musicians and capacity of playing at least one musical instrument well and interpret different musical styles from across the globe.

This course is designed to prepare students to acquire an advanced knowledge of musical history and theory, and sufficient sight-reading and keyboard skills for composing music suitable for therapeutic purposes and for other requirements in their areas of specialty.

Objectives

The objectives of this course are to:

1. Explain some evidence-based modern music interventions to arrest the ever-increasing mental cases in the society today.
2. Introduce relaxation music oriented therapy as part of people's weekly routine.
3. Explain ways of using music therapy as a solo standard treatment as well as core treatment of emotional outbursts, burnouts and seeming state of hopelessness.
4. Discuss the therapeutic benefits of music in other related areas of learning such as language acquisition, social integration and psychological health and family support programmes.
5. Describe possible ways of using music to bring succour to the suffering masses.
6. State and explain different approaches in music therapy.
7. Describe the nature of musical composition on mentally challenged people.
8. Describe the nature of musical composition on depression.
9. Discuss various musical techniques.
10. Explain receptive and compositional methods in music therapy.

Learning outcomes

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

1. Discuss intelligently the techniques, strategies, pedagogical-materials used in the professional settings of their areas of specialization namely: performance, music therapy, music education, and general music.
2. Explain ways of gathering, processing, and effectively applying data related to their studies and future professions.
3. Discuss the possible impact of their personal conduct and their future professions on socio-economic, ethnic, and diversity makeup of the population with which they may work.
4. Evaluate strategies for integrating music with other disciplines.
5. Discuss the importance of commitment to continuous growth and development as musician and as human being.
6. Discuss the necessity of commitment to active involvement in professional associations and this includes volunteering and leadership positions within these organizations.
7. Discuss the improvisation methods.
8. Explain the receptivity and compositional methods in music therapy.

Course Contents

Interdisciplinary courses - psychology and sociology in music. Orientation to music therapy. Music in psychopathology in children and adolescent. Basic Music history. Basic music theory. Various musical techniques. Skill building class. Approaches and materials in music therapy. Receptive and compositional methods in music therapy. Music therapy research. Introduction to improvisation methods. Clinical practicum. Internship or siwes at a clinical site nationally. Musical composition on Depression. Musical composition on mentally challenged. Musical composition on Child adolescent psychic challenge. Research methodology on therapeutic music.

Minimum Academic Standards

1. Instrumental room or studio.
2. Clinical practicum: A clinic or hospital in the vicinity.

400 Level

MUS 401: Acoustics and Psycho-Acoustic of Music:

(2 Units C: LH 30)

Learning Outcomes

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

1. build appropriate and adequate concert hall and studio;
2. identify the psychological aspects of music and its advanced tools;
3. produce the desiderata for speech and music hall and studio; and
4. develop a solid foundation for continued learning in the area of interest.

Course Contents

The Physics of musical sounds and musical instruments, sound waves, vibrations, fractional vibrations. Frequency, amplitude, phase, harmonics and harmonic series, formants, transients, consonance, dissonance. Thresholds of audibility, perception of change - pitch, volume, tone colour, psychological effects of acoustic features. Mathematical calculations of musical sound productions – just intonation, Pythagorean scale, equal temperament, comma; elementary acoustic phonetics, etc.

MUS 402: Music Technology

(2 Units C: LH 30)

Learning Outcomes

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

1. construct and build a more complex musical instrument; 2. develop the skills to maintain and repair musical instruments; and
3. develop the higher skills of tuning the piano.

Course Contents

The arts and science of constructing and building musical instruments. The concept and design, tools, materials, storage and maintenance, actual design and building of “original” instruments under the supervision of the instructor. Higher skills of Piano tuning.

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 Analytic 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 429: Composition:

(2 Units C: LH 30)

Learning Outcomes

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

1. compose original works of different styles – both Western and African musical traditions;
2. develop the skills to utilise different types of musical instruments;
3. analyse works of traditional African musicians as well as those of masters of all periods of Western music history.

Course Contents

Musical creativity and composition for voices and instruments. Various styles and genres – both Western and African – emphasis on musically logical use of Western and African compositional devices. Judicious use of different styles of instrumental combination.

MUS 431: Special Topic in the History of Western Music: (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 genres or musical types taken previously;
2. develop a critical thinking;
3. produce objective argument; and
4. develop a high level of music appreciation.

Course Contents

Topics will include Bach, Haydn and Mozart, Beethoven, Chamber Music, The Symphony, The Concerto, Opera, English, Church Music. The Development of the Pianoforte, 20th Century Composers, etc.

MUS 432: Historiography of Music: (2 Units C: LH 30)

Learning Outcomes

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

1. develop the techniques for documenting the history of music;
2. develop a critical thinking;
3. produce objective argument; and
4. develop a high level of music appreciation.

Course Contents

Development of techniques for documenting the history of music. Methods of documenting history of music. Types of documentation. The use of archival materials for documentation. Music appreciation.

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 443: 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.

MUS 481: School Music Methods:**(2 Units C: LH 30)****Learning Outcomes**

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

1. develop various methods of teaching music at all levels;
2. analyse and interpret musical works (performance and composition) effectively; and
3. develop the ability to impart the knowledge of theoretical and practical areas of music.

Course Contents

Methods of teaching music in the Primary, Secondary and teacher training institutions, with particular reference to Nigeria. Analysis and interpretation of musical works (either performance or composition). Imparting knowledge of theoretical and practical areas of music.

MUS 484: Teaching and Supervision of Instrumental Music (2 Units C: LH 30)

Learning Outcomes

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

1. impart the knowledge of ensemble performance;
2. combine musical instruments of different sections of the orchestra in a musically logical manner;
3. identify the peculiarities of musical instruments with regard to transposition; and
4. develop the principle of teaching and supervising instrumental music.

Course contents

Basic orchestra and band instruments (and of one in particular), with a view to equipping the student with the principles and practice of teaching and supervising instrumental music at all levels. Transposing instruments and their intervals of transposition.

MUS 485: African Music in Schools:

(2 Units C: LH 30)

Learning Outcomes

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

1. develop a critical thinking;
2. produce objective argument; and
3. develop a high level of music appreciation

Course Contents

This is a seminar class to discuss and discover solutions to the problems of adopting African music for Schools as well as composition and research procedures. Engagement of issues such as tuning and tuning system, improvisation, and performance techniques.

MUS 490: 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.

Key to Courses

- Acoustics and Music Technology;
- 0 General Courses (Rudiments);
- 1 Theoretical Courses – Harmony, Counterpoint, Analysis;
- 2 History and Form of Western Music; 3 African Music and Ethnomusicology;
- 4 Keyboard work – Piano, Keyboard harmony;
- 5 Individual performance – instrument/voice;
- 6 Group performance – ensembles, choirs, bands;
- 7 Music Education Courses; and
- 8 Aesthetics and Criticism Courses

Related Courses

In addition to General Studies and other specified requirements for each university, students of Music should take courses, where possible and available, in related areas including:

1. education;
2. linguistics;
3. philosophy and logic;
4. english and/or other european languages and literature;
5. african languages and literatures;
6. theatre arts and dance;
7. mass communication;
8. sociology;
9. fine arts and architecture
10. religious studies.

Apart from assisting the students in a better understanding of his/her own Discipline of Music; these necessary requirements will ensure a balanced education in the student.

Minimum Academic Standards

Equipment

Adequate sound equipment such as:

1. 2 pairs of mid-range passive/active speakers;
2. 2 pairs of sub-speakers, 32-channel digital mixers;
3. 4 slave amplifiers, a feedback destroyer;
4. a 32-gram equalizer;
5. a sound effect, an amplified power surge;
6. a cross-over amplifier;
7. 6 pairs of connecting cables;
8. sets of uni-directional and multi-directional microphones, as well as microphone stands, etc.; and
9. sets of Western and African musical instruments should be provided for teaching solo and ensemble performance classes.

Staffing

Statements on the minimum expectations of resource capacity to enable effective teaching and learning in respect of the programme.

Academic Staff

Each Department or Unit should have a good component of teachers of history, form, genres and styles of Music and of vocal and instrumental works.

Because of the practical nature of the programme, a relatively low staff/student ratio of 1:10 is therefore recommended. This ratio aims at providing effective teaching, guidance, and interactive sessions through the intricacies of activities associated with the programme.

It is required for the teaching of practical – instruments and singing – a one-on-one interaction between teacher and student is recommended. So that the student gets a one-hour or at least a half-hour individual (private) lesson a week. By virtue of its being a performing as well as an Academic Art, music generally requires more teachers per student than other programmes in the Faculty.

Qualified teachers should be available to teach practical instructions in the following areas.

1. Theory;
2. History;
3. Keyboard and Keyboard Harmony;
4. Singing;
5. African Music Research; and
6. Musical Instrument Playing etc

Staff-Mix by Rank should be 20:35:45, for Professor/Reader, Senior Lecturer and Lecturer I and below respectively.

Non-Academic Staff

The need for technologists of Music and of basic laboratory as well as Artistes (Instrumentalists and Voice experts) who serve as Instructors and teaching assistants should always be recognised. Full advantage should be taken of the technological resources of our new computer age. This should be in line with the general guidelines, concerning staffing requirements.

Library

Adequate and up-to-date books, journals, audio tapes, video tapes, videodiscs, digital audiovisual players, etc. should be provided for both the teacher and the taught to enhance teaching and learning. Music equipment, both in the scientific sector and in the ethnic sectors, tend to be expensive but their provision is crucial to the successful teaching of Music. The library should be fully equipped and computerized with internet facilities to enable the users access e-materials.

Classroom, Laboratories, Workshops, and Offices

Adequate spaces for classrooms, laboratories, rehearsal/performance halls, staff common rooms, etc., should be ensured. In addition, adequate space for offices, music and

performance studios as well as audio-visual laboratories and music recording studios (digital/analogue) are mandatory for effective teaching and learning. The Classrooms (at least 4 in number), each equipped with:

1. wide blackboard ruled with music staves;
2. piano;
3. record player with good speakers;
4. tape recorder/player, with good speakers; and
5. cassette recorder/player, with good speakers.

Main Rehearsal Rooms – Apart from the teaching Classrooms, terraced, for rehearsals of Choirs, Band, Orchestras and Instrumental Ensembles.

Music Listening Rooms – for listening to tapes and records with facilities for multiple listening with earphones.

Viewing (Dark) Room – a terraced mini-hall for viewing of films, filmstrips, video tapes, slides, etc., with proper screening and projection facilities, projectors, T.V. sets, V.T.R.S. etc.

Concert Hall – A fairly large hall to seat 200 to 250 or more people, with adequate lighting, dressing room risers and a large stage capable of accommodating fairly large performing group such as choirs, orchestras, dance groups etc. The stage should have an orchestra pit to facilitate the performance of Operas and Dance-Dramas. The Concert Hall should be equipped with a full Organ, a Grand Piano, and Public Address Systems.

Practice Rooms: There should be up to 20 (if possible) practice Rooms, each equipped with a piano and a fixed Music Stand (chain to the room), where students may make the necessary practice for their art.

Staff Rooms – Each member of the teaching staff should have his own office, equipped with a spacious working desk and a piano large enough for him to carry out practical teaching of instrument or a voice or keyboard – harmony to one or two students in his personal office.

Senior Staff Common Room – There should be a Common Room for Senior Staff. The NUC recommends the following physical space requirement:

	m ²
Professor's Office18.50
Head of Department's Office18.50
Tutorial Teaching Staff's Office13.50
Other Teaching Staff Space7.00
Technical Staff Space7.00
Secretarial Space7.00
Seminar Space/per student1.85
Laboratory Space7.50

GOU-MUS 441: Introduction to Ethnomusicology (2 Units; Compulsory; LH 30; PH = 0)

Senate-approved Relevance

Introduction to Ethnomusicology examines the changing relationships between ethnomusicologists, musicians and the host communities with whom they work. The relevance of this course is that it will ever strengthen the people's appreciation and preservation of their own cultural heritage especially now the challenges of globalisation are

becoming erosive of people's cultural values. This aligns with Godfrey Okoye University's mission to impart quality education aimed at producing students with strong personality that will ensure the promotion of religious, cultural and epistemological dialogue.

Overview

Ethnomusicology is the study of music in culture. The introductory course launches the students into the discipline of ethnomusicology, with particular attention to the nature of ethnographic research and writing on music.

The course is designed to examine how and why people make music across different cultural contexts, focusing on the themes of identity, tradition, and activism. Students will learn about ethnomusicological theories and methods through reading, writing, discussion, participatory performance activities, and an independent research project.

Objectives

The objectives of this course are to:

1. Define Ethnomusicology in relation to study of music.
2. Discuss methods in Ethnomusicology (particularly fieldwork approach).
3. Explain how music reflects, references and inflects our human condition as people and social beings.
4. Discuss musical aesthetics as it affects the student-musician/musicologist growth in the musical practice and social power.
5. Explain the importance of a culture of documentation and promotion of music traditions.
6. Prepare students to participate in projects that involve cultural policy, education, conflict resolution, health, environmental sustainability, arts programming.
7. Discuss the task to cultivate the spirit of advocacy on behalf of musicians and music scholars.
8. Explain avenues to appreciate someone's own culture and how to preserve it.
9. Explain different ways of understanding Ethnomusicology and the Cretan lyra.

Learning Outcomes

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

1. Define the term ethnomusicology.
2. Recount the history of Ethnomusicology.
3. Discuss the theoretical and methodological approaches of ethnomusicology in carrying out research.
4. Explain these approaches to pursue knowledge about different musical cultures.
5. Associate particular musical sounds to particular social, historical, and cultural contexts.
6. Explain some of the factors that motivate artists to perform and/or compose in particular ways.
7. Analyse and evaluate music of another country.
8. Work in the archiving and historical centres as custodian of culture.
9. Distinguish texture and variations of different African musical instruments.
10. State and explain characteristics of African music in relation to Nigerian.

Course Contents

Definition of Ethnomusicology. General music theory. History of Ethnomusicology music. The Origin of music. Characteristics of Western music. Characteristics of African music. General definition of Musical instrument. Classifications. African musical instruments and classifications. Western musical instrument and classifications. Tonality. Texture and variations of different African musical instruments. Music in the museum. An Ethnomusicological approach to the display of musical culture. Ways of understanding Ethnomusicology and the Cretan lyra. History of Jazz music. Inter-relational music culture and tribes in Nigeria. Intercultural music. African Music analysis. Analysis of western musical culture.

Minimum Academic Standards

1. Practical room for African Music.
2. Musical studio for analysis
3. ICT lounge for research

GOU-MUS 442: Cinematic Music Scoring (2 Units; Elective; LH = 15; PH = 45)

Cinematic music scoring, also called film score is all about music used in filmmaking. Of recent, Nigerian film industry known as Nollywood has overtaken the Indian Bollywood to become second largest film industry in the world, next to American Hollywood. Enugu is one of the most important cities in the significant stride the Nigerian film industry has made, and this explains the choice of this course. In consonant with the mission and visions of Godfrey Okoye University to foster epistemic unity and academic excellence, this course is designed to furnish the students with practical knowledge of the modern techniques and tools required for excelling in this field as optimal film score composers and studio engineers according to the world's best practice and standard.

Overview

The days of silent films are far-gone. In the recent times, music play an essential role in cinema. Originally, phonography or improvisation by live musicians supplied the music accompaniment to the narratives of a film in cinema or theatres. Today, with the advancement in technology and the development of the ability to synchronize sound to celluloid, music was tailored to every frame of a film.

Using music to paint and make more vivid the different human emotions and moods suggested by the film narratives is a task in two forms namely, as soundtracks, as appropriate background music and/or as leitmotif. In the course, students will learn the art and skill of composing original music specifically to accompany a film either as soundtracks, opening and closing background film music or as leitmotif to different scenes, which helps set up a tone of the film and elicits in an audience various emotions and moods suggested by the film's storyline.

Objectives

The objectives of this course are to:

1. Define film score.
2. Define film soundtracks.
3. Explain how movie scores work.

4. Discuss the history of film music in Nigeria.
5. Explain the work of a film score composer.
6. Explain the hiring procedures for film score composers and orchestra.
7. Describe various orchestra instruments and their stereotypical usage.
8. Explain elements of sound in a film.
9. State and explain functions of music in film production.
10. State and describe the determinants of the film's musical atmosphere.
11. Discuss digital soundscapes and Orchestra soundscapes
12. State and explain socio-economic and cultural factors affecting development of film music in Nigeria.

Learning Outcomes

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

1. Define and explain film score and soundtracks.
2. Explain how film and movie scores work.
3. Write music for films and movies.
4. List and explain the various functions and uses of music in film production.
5. Identify socio-economic and cultural factors affecting the development of film-music in Nigeria.
6. Differentiate various orchestra instruments and their stereotypical usage.
7. Write a history of the Nigerian major film composers – their life and works.
8. Discuss the use of popular music in Nigerian films.
9. Discuss the elements of sound in a film.
10. State the difference between digital and orchestra soundscapes.

Course Contents

Course Orientation. A brief history of film music in Nigeria. Biographies of Nigerian film music composers. Definition of film score. Film scoring process. The film score composer. The film scoring process. Use of popular music in films. Hiring of composers and orchestras in the studio system. Various orchestra instruments and their stereotypical usage. Functions of music in film production. Elements of sound in a film. The audio scape of a film. Determinants of the film musical atmosphere. Digital soundscapes. Orchestra soundscapes. Factors affecting development of film music in Nigeria. Suspenseful music in film.

Minimum Academic Standards

Computer (1: 4 students). A screen and projector

GOU-MUS 443: Digital-Audio Workstation (2 Units; Compulsory; LH = 15; PH = 45)

Senate-approved Relevance

Undoubtedly, digital-Audio music production is a booming business in Nigeria today, be it in the new gospel music circle or the new popular music genres such as *Afrobeats* or *Afropop*, or a mixture with *R & B*. Simultaneously digital-audio recording of different genres is a fast growing enterprise in big Nigerian commercial cities such as Lagos, Onitsha, Enugu and others. In line with the Godfrey Okoye University's Vice Chancellor's foresight to equip the music department with a standard digital-audio recording studio, the relevance of this course lies in its offer of a wide range of entrepreneurial opportunities to enable the young music graduate acquire knowledge and skills, and become self-reliant, expert sound engineers in the business of digital music production. This aligns also with the eighth goal of the sustainable development goals (SDGs) to "promote sustained economic growth, full and productive employment and decent work for all."

Overview

Digital audio workshop is a study of how digital-audio recording studio and its equipment operate. The outline of the course includes Practical Recording Workshops. Practical Mixing Workshops. Audio Engineering Principles (Analogue Audio, Digital Audio). Interconnectivity / Calibration, Synthesis and Sampling. Acoustics Audio Engineering Tools.

The course is designed to furnish the students with necessary skills and knowledge to enable them set up a home studio and manage it efficiently. Through practical recording workshops, practical mixing workshops and in accordance with the audio engineering principles, the course guarantees the students a balanced education in the field.

Objectives

The objectives of this course are to:

1. Describe the path that leads to professionalism and mastery in the new digital world of recording music.
2. State ways of boosting the quality of recorded music in the market today.
3. Describe ways of making digital-audio studio recording business more attractive.
4. Explain the procedure for setting-up home studio.
5. Describe ways to help transmit knowledge through practical recording workshop.
6. Discuss ways of increasing employment and reducing unemployment through digital music recording business.
7. Explain the process of editing and producing audio.
8. Discuss issues related to DAW with young studio engineers and musicologists.
9. Discuss simple Tips on the use of software application in recording.

Learning Outcomes

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

1. Use effectively the modern software application for recording.
2. Explain with proficiency and mastery various themes in Digital-audio recording.
3. Set up a home or commercial studio.
4. Discuss skills necessary for a good management of a music studio.
5. Operate a studio establishment and be able to train others.
6. Discuss the process of digital audio recording and the functions of the workstations gear.
7. Describe every audio engineering tools used in the DAW.
8. Explain the functioning of the stereo microphone techniques.
9. Discuss the outboard processing workshop.

Course Contents

Simple Tips on the use of software application in recording. Editing and producing audio. Music theory. Arranging / Orchestration. Practical recording workshops. Practical mixing workshops. Audio engineering principles. Interconnectivity / calibration. Synthesis and sampling. Acoustics. Audio engineering tools. Studio consoles/ Microphones. Stereo microphone techniques. Studio monitors amplifiers. Outboard processing workshop. Digital audio workstations gears. Studio technology set-up.

Minimum Academic Standards

1. Digital Audio recording studio.
2. Electronics Keyboard.

GOU-MUS 444: Music Marketing (2 Units; Compulsory; LH = 15; PH = 45)

Senate Approved Relevance

Most often, the frantic efforts made by young professional musicians who are highly talented and creative come to nothing because they lack knowledge of how to market their products. Music marketing is a course so designed to help them achieve this goal. It equips them with the necessary tools to study and understand the intricacies and certain marketing strategies they need to adopt in order to sell a just finished record album to the public via social media and other digital platforms. Furthermore, it avails them the extra knowledge of product advertising, which definitely is a booster to music dissemination and marketing. This aligns with the mission, vision and philosophy of Godfrey Okoye University to offer quality education that is dialogical and aimed at acquisition and dissemination of knowledge and pursuit of epistemic unity in all its ramifications.

Overview

The course introduces the students to the world of music marketing assets, guides them prudently on how, when and what to post on social media, how to get comfortable with marketing and sales, how to deal with music marketing overwhelm, long-term music success and how to navigate an Udemy course.

The course is designed to provide the students with a short historical study of the success story of the pioneer music marketer Bob as a motivator to the beginners in the field. It examines also the music marketing business from acquisition to release, the legal and practical

aspects of the music business, do-it-yourself music marketing, and entrepreneurship for the artist, music publishing, record production process and professional practices.

Objectives

The objectives of the course are to:

1. Explain the path to becoming quickly self-reliant and astute in managing efficiently ones resources especially in such an aggressive music industry out there.
2. State and explain the versatility and professionalism needed by a music manager to deal with the modern digital-virtual marketing platforms replacing the physical one we used to know.
3. Discuss the modern tools for reaching out to a larger audience and market, national and international.
4. Explain the principles and characteristics of market economy as it relates to music industry.
5. Discuss a direct labour-based plan of music production, advertisement and marketing.
6. Identify and evaluate marketing strategies in view of improving sales of product.
7. State and explain the music marketing from acquisition to release.
8. Explain the legal and practical aspects of the music business.
9. Discuss the creative and business perspective of music publishing.
10. Explain audio recording theory.

Learning Outcomes

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

1. Discuss in general the music marketing business from acquisition to release.
2. Evaluate marketing strategies and be eager to engage in it.
3. Explain the foundational principles of getting exposure and connecting with fans.
4. Operate and manage the promotional platforms.
5. Discuss and assess the monetization skills and loyalty dissemination with the sites.
6. Evaluate and explain the music market tides in relation to the law of demand and supply.
7. Explain the professional practices in the record production process.
8. Discuss a direct labour-based plan of music production, advertisement and marketing.

Course Content

Music Marketing Assets. How, when and what to post on social media. How to get comfortable with marketing and sales. The first steps to online music marketing. How to deal with music marketing overwhelm. Long-term music success. How to navigate an *Udemy* course. How Bob became a music-marketing pioneer. Music marketing from acquisition to release. Touring, tour budgeting and merchandising. Legal and practical aspects of the music business. Do-it-yourself music marketing. Entrepreneurship for the artist. Music publishing: law and business. A creative and business perspective of music publishing. Audio recording theory. The record production process: professional practices.

Minimum Academic Standards

1. A multimedia Projector
2. A Screen
3. A Laptop Computer