

# **University of Ghana**

## **Department of Music**

### **Sample Fall Courses**

#### **MUSC 317 Music of West and Central Africa**

West and Central Africa as geo-cultural areas and the concept of musical cultures. Historical background of music in West and Central Africa. Interaction of musical traditions in the pre-colonial period. A survey of the musical practices with particular reference to musical forms/styles, instruments and aesthetics and the relationship of music to its culture. Contemporary trends in West and Central African music.

#### **MUSC 313 Counterpoint**

Renaissance Counterpoint: Listening and reading (including sight singing) of selected excerpts from the works of Palestrina, Victoria, Byrd, Lassus and others. The work of Fux in general aspects only. Species or Strict Counter point. Horizontal and vertical interval relationships. Exercises in all the five species up to three voices. Baroque Counterpoint: Study and analysis of J. S. Bach's Two-Part and Three-Part Inventions. Quick review of favourite examples of 18th century contrapuntal writing. Elementary Two-Part writing and with imitation. Three and Four-Part contrapuntal writing. Invertible counter point. Prerequisite: MUSC 203.

#### **MUSC 315 Ghanaian Popular Music**

Evolution and development of Ghanaian popular music and performance since the 19th century to the present. Impact of traditional and imported performance norms.

#### **MUSC 319 Music of the Baroque and Classical Periods**

Principal forms, their rise and development. Opera, the masque, the chorale, the oratorio (including the cantata). Occasional music. Baroque instrumental music, the Thorough Bass, Handel and Bach. The Classical Period – the break with the Baroque. The Sons of Bach, Mozart and Contemporaries. The symphony; chamber music, the Concerto.

#### **MUSC 321 Introduction to Music Studio**

Recording Studio experience. The uses of analog and digital recording devices, special signal processing and digital and analog mixing.

#### **MUSC 325 Process of Art I**

Exploration of elements, forms, functions, meaning and production of music in its socio-cultural context. Student outreach programs: both inviting experts to the university and sending students on work experience, research and contextual inquiry projects.

### **MUSC 327 Musical Cultures of the World**

Contemporary concepts of a world view of music. The concept of a musical culture; social and stylistic differentiations within music cultures. Stylistic characteristics of music in the major geo-cultural regions of the world, illustrated through selected recordings, performance organization, musical instruments, concepts of aesthetics, artistic and philosophical values. Survey will include selections from Africa, Caribbean and Latin America, North America and Europe, the Near East and Asia.

### **MUSC 411 Twentieth Century Composition**

Compositional techniques of the 20th Century including Secundal, Tertian and Quartal harmony, Dodecaphony, Microtonal and Aleatory music. Composition in the styles of the various African composers. Prerequisite: MUSC 302

### **MUSC 413 Music of East Africa**

East Africa as a geo-cultural area and the concept of musical cultures. Historical background of music in East Africa. A survey of the musical practices with particular reference to musical forms/styles, instruments and aesthetics and the relationship of music to its culture. Contemporary trends in East African music.

### **MUSC 415 Research Methods**

This course is intended to equip undergraduate students in Music with the basic skills and techniques they would need in gathering, collating, analysing and interpreting research data for their own research work. Topics to be discussed include: Designs of research, methods and process of research, data collection techniques in the field. Tools of research in music. Analysis and interpretation of research data. Research proposal and report writing. Recording and transcription.

### **MUSC 417 Orchestration**

The Small Orchestra: Scoring for brass, percussion and harp. The full orchestral Tutti. Rearrangement of music for various sets of transposing instruments including African instruments. Reading from orchestral scores on the piano. The Full Orchestra: Advanced scoring for a full orchestra. Scoring for African ensemble. Microtonal and multi phonic scoring.

### **MUSC 419 Fugue**

Basics: writing contrapuntal textures in the 18th century style: imitation, invertible counterpoint. subject and answer, Countersubject. Exposition of a fugue. (Prerequisite. MUSC 303 and 304). The Complete Fugue Development, writing of episodes, inversion, augmentation, diminution, stretto devices, canon. The final section. Fugue with not more than two subjects.

### **MUSC 423 Conducting**

Conducting patterns, use of hands, starting between beats, conducting techniques and discipline, chorus with accompaniment, dynamics, articulation, etc.

**MUSC 425 Seminar in Composition**

Perspectives in music theory and composition. Focus on theoretical and analytical approaches. Students original composition required

**MUSC 427 African-American Music in North America**

Survey of the black music of the United States including the spirituals, ragtime, jazz, blues, gospel, rhythm and blues, soul, hip-hop, rap and other popular music styles.

