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CERTIFICATION

This is to certify that this project is an original work undertaken by **ITSEMEASOR PROMISE ISAAC** with mat. No.: **ENV/2292050012** and has been prepared in accordance with the regulation governing the preparation and presentation of project in the Federal Polytechnic, Auchi.

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ABSTRACT

Music, a calculated pleasant sound which is undeniably a very powerful tool in the hands of he who can will it. In recent time, music has been reduced to serve the social purpose (entertainment) of which it goes way beyond. This thesis is aimed at providing a function environment/layout that would enhances a healthy learning of music. With the aid of researching on relative literature both in hard and soft copy and also a case study of existing similar project, would the aim of this project be actualized.

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CHAPTER ONE

- **Introduction**

1.1 Background of study

Music, art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony. Both the simple folk song and the complex electronic composition belong to the same activity, music. Both are humanly engineered; both are conceptual and auditory, and these factors have been present in music of all styles and in all periods of history, throughout the world.

A music school is an educational institution specialized in the study, training, and research of music. Such an institution can also be known as a school of music, music academy, music faculty, college of music, music department (of a larger institution), conservatory, conservatorium or conservatoire. Instruction consists of training in the performance of musical instruments, singing, musical composition, conducting, musicianship, as well as academic and research fields such as musicology, music history and music theory.

Benefit of music education

- The benefits of music education are immense and highly beneficial to students. Music positively impacts a child's academic performance, assists in developing social skills, and provides an outlet for creativity that is crucial to a child's development. Music education catapults a child's learning to new heights, and because of this, it should always be considered a pivotal part of a child's educational process.

- Music education improves and develops language skills in children. Music stimulates the brain, and with its varied sounds and lyrics, students are exposed to a large amount of vocabulary in a short amount of time. Music also provides exposure to other languages, which creates a foundation for the student's ability to understand and communicate in a different language.

- The mental benefits of music education are extremely advantageous to students in schools; however, the social benefits are just as wonderful! Music education requires

teamwork and collaboration. While playing instruments together, students develop listening skills. They must listen to others to better gage volume levels, the implementation of dynamics, and so much more. Teamwork and collaboration is also required when completing simple musical tasks such as rhythmic and melodic notation. Students quickly learn to value the opinions and ideas of others and how to efficiently combine those thoughts to complete the task at hand.

- In addition to teamwork, music education creates long lasting friendships and relationships.
- Music education allows students an opportunity to experience different cultures. In early music education, the use of songs and games from other countries is extremely prevalent. Students learn how other children play and compare that knowledge to their own lives. In addition, students develop an understanding of other cultures, which leads to a beautiful acceptance of others. Students realize that recognizing differences is good, and it creates a greater respect for others.
- The final benefit of music education that I would be listing which may be one of the most important benefits. Music transcends the limits of language. Music has no language barrier. It is something that brings people together regardless of ethnicity or background. Music also transcends academic barriers as well. All learners can be successful in music. Sometimes, students who are not very inept academically soar in the arts! Students who cannot remember basic math skills can remember and employ the use of various rhythmic patterns effortlessly. Music literally becomes their best subject, and they shine in it! Through this, a student's sense of self and his/her confidence is dramatically boosted. All children desire to be good at something and develop a sense of achievement for a job well done, and music education produces an outlet that is perfect for that.

Music education

As the assessment expectations of schools become increasingly onerous, it is inevitable and distressing that in some schools, the arts have become sidelined in favour of exclusive focus on the so-called 'core' subjects. This is a very short-sighted view because music has so much to offer that will draw children into learning across the curriculum. This, though, is not the central

point here. We learn music for the experiences, skills and knowledge that musical learning itself brings. The bottom line is this…if you do not give all children a musical education in the classroom; you cannot guarantee that they will get a music education at all. If we do not teach music in the classroom, it is not a right for all children. It becomes the preserve of those that can afford it and those whose families actively seek out the opportunities for their children to learn music.

In order to establish what music education is, it is worth taking a look at the National Curriculum for Music (DfE,2013) and then considering what underpins this curriculum. On the one hand, this document can seem confusing – it is, after all, extremely short. Yet, on the other hand, a great deal of musical learning is evidently expected within the document. Reconstructing it as a word cloud yields the following results:

It is clear from this document that music is a very practical subject, in which the making and creating of music through using voices, singing, using instruments and technologies is central to a child's learning experiences. As Paynter's (1982: xiii) guiding principles note 'making music is more important than musical information – which is only a support for musical activity'. Through active, practical engagement in music, children develop musical understanding and fluency. Notice, too, that the term 'notation' is relatively small; we do not need to be able to read or write music to either teach it effectively or learn it.

Breaking all of this down, we can see that music education goes beyond a set of skills, knowledge and understanding that we explain to someone else in the sense that, when acting musically, we embody the learning. We do not need to get too deep into unpicking embodied knowledge at this point; the takeaway point here is that the key thing about music is 'doing it'. After all, think about musicians you know and admire – what you are probably thinking of is vocalists, bands, ensembles, soloists, composers – all making and creating music. This is what we should be striving for in the music education in our classrooms.

1.2 Statement of Research Problem

Music in our world today has quite been narrowed it serving only the purpose of entertainment in social gatherings, little wonder the music firm is called "an entertainment industry". But music in itself is way beyond that; possessing a power psychological effect in its lyrics or beat which are almost negligible to the listeners. So, day in day out we have upcoming artists who were not exposed to the fundamental of music dropping hit songs. Music education is paramount if one must go into the music would.

1.3Aim and Objectives of the Study

1.3.1 Aim

This project will be aimed at studying the functionality of a music institution and using Architectural design as a means of achieving the functionality.

1.3.2 Objectives

- Studying existing music school.
- Understanding the functionality of a music school.
- Understanding how to design the layout of a music.
- Design construction would be done with acoustic materials.

1.4 **2 Scope of the Study**

The project would be targeted at studying extensively the benefit and impact of studying and knowing music from an early age. And also studying the relation between Architecture and Music; knowing its relevance.

1.5**Research methodology**

To execute widely acceptable research, adopting an appropriate research method is important for the realization of the accurate results and it makes the research more meaningful. This section comprises the research design that was used, methods of data collection and the sampling techniques. The research methodologies would be further buttressed in chapter three (3) of this project work.

1.6 Limitation

In course of my research, I encountered some limitations most especially in course of carrying out my case studies, some of the limitations include; availability of research materials, restricted access to vital areas in course of my case study.

CHAPTER TWO

LITERATURE REVIEW

2.1 Music psychology

Music psychology, or the psychology of music, may be regarded as a branch of both psychology and musicology. It aims to explain and understand musical behavior and experience, including the processes through which music is perceived, created, responded to, and incorporated into everyday life. Modern music psychology is primarily empirical; its knowledge tends to advance on the basis of interpretations of data collected by systematic observation of and interaction with human participants. Music psychology is a field of research with practical relevance for many areas, including music performance, composition, education, criticism, and therapy, as well as investigations of human attitude, skill, performance, intelligence, creativity, and social behavior.

Music psychology can shed light on non-psychological aspects of musicology and musical practice. For example, it contributes to music theory through investigations of the perception and computational modelling of musical structures such as melody, harmony, tonality, rhythm, meter, and form. Research in music history can benefit from systematic study of the history of musical syntax, or from psychological analyses of composers and compositions in relation to perceptual, affective, and social responses to their music

2.1.1 History

Early history (pre-1850)

The study of sound and musical phenomena prior to the 19th century was focused primarily on the mathematical modelling of pitch and tone. The earliest recorded experiments date from the 6th century BCE, most notably in the work of Pythagoras and his establishment of the simple string length ratios that formed the consonances of the octave. This view that sound and music could be understood from a purely physical standpoint was echoed by such theorists as Anaxagoras and Boethius. An important early dissenter was Aristoxenus, who foreshadowed modern music psychology in his view that music could only be understood through human

perception and its relation to human memory. Despite his views, the majority of musical education through the Middle Ages and Renaissance remained rooted in the Pythagorean tradition, particularly through the quadrivium of astronomy, geometry, arithmetic, and music.

Research by Vincenzo Galilei (father of Galileo) demonstrated that, when string length was held constant, varying its tension, thickness, or composition could alter perceived pitch. From this, he argued that simple ratios were not enough to account for musical phenomenon and that a perceptual approach was necessary. He also claimed that the differences between various tuning systems were not perceivable, thus the disputes were unnecessary. Study of topics including vibration, consonance, the harmonic series, and resonance were furthered through the scientific revolution, including work by Galileo, Kepler, Mersenne, and Descartes. This included further speculation concerning the nature of the sense organs and higher-order processes, particularly by Savart, Helmholtz, and Koenig.

Rise of empirical study (1860–1960)

A brass, spherical Helmholtz resonator based on his original design, circa 1890–1900

The latter 19th century saw the development of modern music psychology alongside the emergence of a general empirical psychology, one which passed through similar stages of development. The first was structuralist psychology, led by Wilhelm Wundt, which sought to break down experience into its smallest definable parts. This expanded upon previous centuries of acoustic study, and included Helmholtz developing the resonator to isolate and understand pure and complex tones and their perception, the philosopher Carl Stumpf using church organs and his own musical experience to explore timbre and absolute pitch, and Wundt himself associating the experience of rhythm with kinesthetic tension and relaxation.

As structuralism gave way to Gestalt psychology and behaviorism at the turn of the century, music psychology moved beyond the study of isolated tones and elements to the perception of their inter-relationships and human reactions to them, though work languished behind that of visual perception. In Europe Géza Révész and Albert Wellek developed a more complex understanding of musical pitch, and in the US the focus shifted to that of music education and the training and development of musical skill. Carl Seashore led this work,

producing his The Measurement of Musical Talents and The Psychology of Musical Talent. Seashore used bespoke equipment and standardized tests to measure how performance deviated from indicated markings and how musical aptitude differed between students.

In 1963 F. Chrysler was the first one to use the term "science of music" when he was working on his "year book for musical" knowledge. European musicology was found in Greek. They were focused on the philosophy, and the concepts of any relations with music. Greek's several theories rose later to Arab and the Christians theories. Although their theories survived, they were also corrupted along the way, in the Middle Ages of Europe.

Modern (1960–present)

Music psychology in the second half of the 20th century has expanded to cover a wide array of theoretical and applied areas. From the 1960s the field grew along with cognitive science, including such research areas as music perception (particularly of pitch, rhythm, harmony, and melody), musical development and aptitude, music performance, and affective responses to music.

This period has also seen the founding of music psychology-specific journals, societies, conferences, research groups, centers, and degrees, a trend that has brought research toward specific applications for music education, performance, and therapy. While the techniques of cognitive psychology allowed for more objective examinations of musical behavior and experience, the theoretical and technological advancements of neuroscience have greatly shaped the direction of music psychology into the 21st century.

While the majority of music psychology research has focused on music in a Western context, the field has expanded along with ethnomusicology to examine how the perception and practice of music differs between cultures. It has also emerged into the public sphere. In recent years several bestselling popular science books have helped bring the field into public discussion, notably Daniel Levitin's This Is Your Brain On Music (2006) and The World in Six Songs (2008), Oliver Sacks' Musicophilia (2007), and Gary Marcus' Guitar Zero (2012). In addition, the controversial "Mozart effect" sparked lengthy debate among researchers,

educators, politicians, and the public regarding the relationship between classical music listening, education, and intelligence.

2.2Genre of Music

A music genre is a conventional category that identifies some pieces of music as belonging to a shared tradition or set of conventions. It is to be distinguished from musical form and musical style, although in practice these terms are sometimes used interchangeably.

Music can be divided into genres in varying ways, such as popular music and art music, or religious music and secular music. The artistic nature of music means that these classifications are often subjective and controversial, and some genres may overlap.

In 1982, Franco Fabbri proposed a definition of musical genre that is now considered to be normative: "musical genre is a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules", where a musical event be defined as "any type of activity performed around any type of event involving sound".

A music genre or subgenre may be defined by the musical techniques, the cultural context, and the content and spirit of the themes. Geographical origin is sometimes used to identify a music genre, though a single geographical category will often include a wide variety of subgenres. Timothy Laurie argues that, since the early 1980s, "genre has graduated from being a subset of popular music studies to being an almost ubiquitous framework for constituting and evaluating musical research objects".

2.2.1 History

Categorization and emergence of new genres

The genealogy of musical genres expresses, often in the form of a written chart, how new genres have developed under the influence of older ones. New genres of music can arise through the development of new styles of music; in addition to simply creating a new categorization. Although it is conceivable to create a musical style with no relation to existing genres, new styles usually appear under the influence of pre-existing genres.

Musicologists have sometimes classified music according to a trichotomous distinction such as Philip Tagg's "axiomatic triangle consisting of 'folk', 'art' and 'popular' music".He explains that each of these three is distinguishable from the others according to certain criteria.

Starting from the end of 1970s, Vincenzo Caporaletti has proposed a more comprehensive distinction of music genres based on the "formative medium" with which a music is created, that is the creative interface (cognitive milieu) employed by the artist. Following this framework, formative media may belong to two different matrixes: visual or audio tactile with regards to the role played in the creative process by the visual rationality or the bodily sensitivity and embodied cognition. The theory developed by Caporaletti, named Audio tactile Music Theory, categories music in three different branches:

- Written music, like the so-called classical music, that is created using the visual matrix
- Oral music (like folk music or ethnic music before the advent of sound recording technologies)
- Audio tactile music, which are process of production and transmission is pivoted around sound recording technologies (for example jazz, pop, rock, rap and so on). These last two branches are created by means of the above-mentioned audio tactile matrix in which the formative medium is the audio tactile Principle.

2.2.2 Major music genres

Art music: Art music primarily includes classical traditions, including both contemporary and historical classical music forms. Art music exists in many parts of the world. It emphasizes formal styles that invite technical and detailed deconstruction and criticism, and demand focused attention from the listener. In Western practice, art music is considered primarily a written musical tradition, preserved in some form of music notation rather than being transmitted orally, by rote, or in recordings, as popular and traditional music usually are. Historically, most western art music has been written down using the standard forms of music

notation that evolved in Europe, beginning well before the Renaissance and reaching its maturity in the Romantic period.

The identity of a "work" or "piece" of art music is usually defined by the notated version rather than by a particular performance and is primarily associated with the composer rather than the performer (though composers may leave performers with some opportunity for interpretation or improvisation). This is so particularly in the case of western classical music. Art music may include certain forms of jazz, though some feel that jazz is primarily a form of popular music. The 1960s saw a wave of avant-garde experimentation in free jazz, represented by artists such as Ornette Coleman, Sun Ra, Albert Ayler, Archie Shepp and Don Cherry. Additionally, avant-garde rock artists such as Frank Zappa, Captain Beefheart, and The Residents released art music albums.

Popular music: Popular music is any musical style accessible to the general public and disseminated by the mass media. Musicologist and popular music specialist Philip Tagg defined the notion in the light of sociocultural and economical aspects.

Popular music is found on most commercial and public service radio stations, in most commercial music retailers and department stores, and movie and television soundtracks. It is noted on the Billboard charts and, in addition to singer-songwriters and composers, it involves music producers more than other genres do.

The distinction between classical and popular music has sometimes been blurred in marginal areas such as minimalist music and light classics. Background music for films/movies often draws on both traditions. In this respect, music is like fiction, which likewise draws a distinction between literary fiction and popular fiction that is not always precise.

Country music: Country music, also known as country and western (or simply country) and hillbilly music, is a genre of popular music that originated in the southern United States in the early 1920s.

Electronic music: Electronic music is music that employs electronic musical instruments, digital instruments, or circuitry-based music technology in its creation. Contemporary

electronic music includes many varieties and ranges from experimental art music to popular forms such as electronic dance music (EDM).

Funk: Funk is a music genre that originated in African American communities in the mid-1960s when musicians created a rhythmic, danceable new form of music through a mixture of soul, jazz, and rhythm and blues (R&B).

Hip hop music: Hip Hop music, also referred to as hip hop or rap music, is a genre of music that was started in the United States, specifically the South Bronx in the New York City by African-American youth from the inner cities during the 1970s. It can be broadly defined as a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. Hip hop music derives from the hip hop culture itself, including four key elements: emceeing (MCing)/rapping, Disc jockeying (DJing) with turntablism, breakdancing and graffiti art.

Jazz: Jazz is a music genre that originated in the African-American communities of New Orleans, Louisiana, United States, in the late 19th and early 20th centuries, with its roots in blues and ragtime.

Latin music: Pop is a genre of popular music that originated in its modern form during the mid-1950s in the United States and the United Kingdom. The terms popular music and pop music are often used interchangeably, although the former describes all music that is popular and includes many disparate styles.

Punk: The aggressiveness of the musical and performative style, based on structural simplicity and the vigorous rhythms of rock'n'roll style, reinforced the challenging and provocative character, within the universe of modern music.

Reggae: Reggae music, originating from the late 1960s Jamaica, is a genre of music that was originally used by Jamaicans to define themselves with their lifestyle and social aspects. The meaning behind reggae songs tends to be about love, faith or a higher power, and freedom. Reggae music is important to Jamaican culture as it has been used as inspiration for many third world liberation movements. Bob Marley, an artist primarily known for reggae music, was honored by Zimbabwe's 1980 Independence celebration due to his music giving inspirations to

freedom fighters. The music genre of reggae is known to incorporate stylistic techniques from rhythm and blues, jazz, African, Caribbean, and other genres as well but what makes reggae unique are the vocals and lyrics. [citation needed] The vocals tend to be sung in Jamaican Patois, Jamaican English, and Iyaric dialects. The lyrics of reggae music usually tend to raise political awareness and on cultural perspectives.

Rock music: Rock music is a broad genre of popular music that originated as "rock and roll" in the United States in the late 1940s and early 1950s, developing into a range of different styles in the mid-1960s and later, particularly in the United States and the United Kingdom.

Metal music: Heavy metal evolved from hard rock, psychedelic rock, and blues rock in 1980s, and became a rougher style than the rock music. Notable subgenres include thrash metal, death metal, power metal, and black metal.

Soul music and R&B: Soul music became a musical genre that came to include a wide variety of R&B-based music styles from the pop R&B acts at Motown Records in Detroit, such as The Temptations, Marvin Gaye and Four Tops, to "deep soul" singers such as Percy Sledge and James Carr.

Blues: Blues developed in the 19th century and was originally played by a single performer singing with a guitar or banjo. By the 1960s, The Blues had evolved significantly along with the instruments used (now electric guitars, bass and drums) and made its way across the Atlantic to the UK and beyond.A common feature of Blues music is the 12-bar blues chord structure. This starts with 4 bars on the root note of the scale followed by two on the 4th. This is then followed by two on the root, one bar on the 5th, one bar on the 4th and another two on the root.

Classical: Encompassing a huge range of sub-genres, classical music refers broadly to most orchestral styles between 1750 and 1820. It came as a reaction to the rules and restrictions prevalent in baroque music which predates it.To many people, anything pre-jazz sounds classical and may be referred to as such. Once you get inside this genre, however, you will find whole world music and a stunning range of styles and categories.

Dance: Dance music is a far more modern genre that could also be broadly categorized as electronic music. With roots in disco music combined with the evolution of pop music, electronic dance music took off in the late 1980’s and early ’90’s.It is now home to an incredibly large

number of sub-genres, some of which have become popular enough to be considered full genres in their own right.

Drill: Haven't heard of drill music? Don't worry you're not alone – yet. With this being a growing underground genre, it's making its way into the media's consciousness with a whole lot of controversy. Drill music is an aggressive music form taking its cues from grime, rap and dance music.characterized by its own beat patterns, the lyrics feature what is often extreme violence and talk of criminal acts. As a result, there's been police interventions and YouTube bans – some acts have to now get their videos authorized before being allowed to post. While it originated in the USA, it's taken on a new British format mostly in South London where it's growing.

Drum and Bass (Jungle): A direct result of the dance music scene, drum and bass became a fully-fledged genre of its own. characterized by high BPM drums and heavy bass lines, it borrows heavily from other genres.The drum and bass characteristics are significant enough for most people to be able to spot and categories this genre quite easily.

Dubstep: Yet another love-child of the dance genre, dubstep is an evolution of garage and drum and bass. It came to prominence in the early 2000s, borrowing the heavy bass lines and distorted tones used in drum and bass.Dubstep combined garage timing and urban influences to create an extremely energetic and popular genre of music.

Easy Listening: Based more on mood rather than any particular musical traits, easy listening tends to omit vocal performances in favour of easy-going re-workings of popular pop and rock hits.Coming to prominence in the 1970s the genre has perhaps gone through a bit of re-brand in the form of chill-out music.

Electronic Dance Music (EDM): We mentioned that dance has a lot of sub-genres, but this is its biggest. It's the fastest-growing music type across the world and rose in popularity with DJs like David Guetta, Calvin Harris and Tiesto leading the way. It's closely linked to House music and came about as disco declined.Originally a cult and underground movement, EDM is now mainstream and while part of the dance music umbrella, is very much its own entity. EDM festivals, big-name DJ gigs and Vegas events ensure it continues to be successful.

Emo: With roots in rock, pop, heavy metal and punk, emo music has a specific goal in that it is designed to have a particularly emotive or emotional resonance.Characterized by expressive melodic musicianship and often confessional lyrics. It is often associated with a particular fashion style that is also influenced by metal and punk.

Funk: Funk uses a syncopated beat and heavy bass lines and distinctive grooves. It originates from African American influences and takes cues from Soul, Jazz and R&B.Since rising to prominence in the 1960s, it has gone on to influence almost every genre of dance music as well as modern rock.

Garage: Another modern genre that has come directly from the evolution of electronic dance music, drum and bass and soul/R&B. Heavy baselines, irregular kick drum patterns and syncopated hi-hats are all standard characterizations for this popular style.

Grunge: Grunge music is based on rock and punk and was popularized in the 1990's by bands like Nirvana and Pearl Jam. Played in a traditional rock band set up with electric guitars and bass, distorted guitars the main feature was a more anguished vocal style and perhaps a more negative outlook on life.

Grime: This British take on hip-hop fuses the dubstep, garage, dancehall and drum and bass influences with rap and R&B.Gaining notoriety through pirate radio stations in London, it has continuously evolved to incorporate more sounds and rhythms, gaining massive popularity in the process.

House: Linked to EDM and trance, House music began in a USA night club called The Warehouse in the late 1970s. It's defined by a gradual build-up to a crescendo followed by a euphoric drop in the beat. To some extent, EDM has taken over from house music which had a peak in the 1990s and 2000s, but it's still going strong, especially in places like Ibiza. It uses an addictively repetitious four on the floor beat and a tempo of 120 to 130 beats per minute. A well-known sub-genre of house music is acid house.

Indie: Another offshoot from rock and punk, indie music came from so-called 'independent' artists and bands who were not part of the mainstream music industry machine. The style of indie music has typically remained with a primary rock band set-up.However, it has evolved from a blend of punk, and rock to include modern electronic and dance music.

K-Pop: Remember Gangnam Style? This new genre of music was initially categorized as a brand, rather than type of music. But it's explosion not only in its native South Korea but in the Western world has elevated its status. It borrows a variety of forms, including pop, electronic music, rap, R&B and even classical music. Lady Gaga recently collaborated with a fledgling K-Pop star Rose cementing its place in the US mainstream.

Motown: This particular genre is extremely interesting because it was the creation of Motown Records, a subsidiary of Universal, that began what would become a fully-fledged musical genre.Best described as a pop-soul hybrid, the acts signed to the record label created a sound that would become a movement and eventually a genre in its own right.

Mod: Mod or modernist music came to prominence and popularity in the working-class communities of the UK in the 1960s. Modern jazz and northern soul were strong influences on Mod music.It can also be characterized as a lifestyle or subculture and was popularized by the film Quadrophenia.

Opera: A key part of the classical music tradition in the west, opera features vocal performances that make up a specific type of musical theatre. Opera is essentially a story told to music.The lines between opera and classical music are extremely blurred and very often the two genres overlap.

Pop: Pop music or popular music is an ever-evolving genre that encompasses any music that is designed for the masses. Anything played on mainstream radio can be categorized as pop.Over the years pop has enveloped almost every genre from Motown to metal, hip-hop to drum and bass.

Punk: Punk is another British music genre with roots in sub-culture development. The punk-rock scene was characterized by heavy, fast guitars, simplistic songs and basic recording techniques. Punk became incredible iconic because of its at the time radical image and lyrical themes.

Rap: Rap describes a style of vocal delivery. However, it can be rightly regarded as a musical genre due to its massive popularity. Developing alongside hip-hop in the United States, rap evolved from MCs toasting and deejaying in Jamaican dancehall music.It has grown to

incorporate increasingly complex rhyme schemes and has been appreciated in the same regard as poetry.

Rock: Arising from the evolution of the electric guitar and distorted amplification, rock music is now home to hundreds of sub-genres. Popularized in both the UK and the United States by bands playing a 4/4 rhythm and singing verse-chorus songs, it has become part of music history.Rock'n'roll music is characterized by guitars and a heavy snare and kick drum rhythm.

Soul: Another genre that came from African American roots, soul music is an evolution from original rhythm and blues, gospel and jazz.Featuring hand claps, call and response singing, heavy focus on lead singers, Soul became so popular it eventually began to splinter into other genres, like Motown.

Techno: Techno music is a direct descendant of the dance music genre. It differentiates itself by having a much higher tempo and kick 4/4 kick drum lead beat.

Trance: Another offshoot of electronic dance music, trance features heavily synthesized lead lines that have to induce a trance-like state in dancers. The euphoric nature of techno music is meant to take listeners on a journey.

World: This is a huge genre that encompasses a localized version of traditional music from all over the globe. Each country has rhythmic and melodic nuances that set them apart.

Polka: The polka is originally a Czech dance and genre of dance music familiar throughout Europe and the Americas.

Religious music: Religious music (also sacred music) is music performed or composed for religious use or through religious influence. Gospel, spiritual, and Christian music are examples of religious music.

Traditional and folk music: Some of this section's listed sources may not be reliable. Please help this article by looking for better, more reliable sources. Unreliable citations may be challenged or deleted. (May 2019) (Learn how and when to remove this template message)

Traditional and folk music are very similar categories. Although the traditional music is a very broad category and can include several genres, it is widely accepted that traditional music

encompasses folk music. According to the ICTM (International Council for Traditional Music), traditional music are songs and tunes that have been performed over a long period of time (usually several generations).

The folk music genre is classified as the music that is orally passed from one generation to another. Usually the artist is unknown, and there are several versions of the same song. The genre is transmitted by singing, listening and dancing to popular songs. This type of communication allows culture to transmit the styles (pitches and cadences) as well as the context it was developed.

Culturally transmitting folk songs maintain rich evidence about the period of history when they were created and the social class in which they developed. Some examples of the Folk Genre can be seen in the folk music of England and Turkish folk music. English folk music has developed since the medieval period and has been transmitted from that time until today. Similarly, Turkish folk music relates to all the civilizations that once passed through Turkey, thereby being a world reference since the east–west tensions during the Early Modern Period.

CHAPTER THREE
RESEARCH METHODOLOGY AND CASE STUDY

3.1 Methodology

This research explains to a large extent the essence of musical academy, if it is well maximized. It as far explaining the effect, benefit as well as the setback that the music academy is going through. The research also goes further to proffer in form of a contribution a solution to the setbacks.

To execute widely acceptable research, adopting an appropriate research method is important for the realization of the accurate results and it makes the research more meaningful.

3.1.1 Population of the study

The population target for this research is for the building for accommodate a minimum of a thousand people at a seating. The building would sever Auchi and its immediate environs, since there is no view of a music academy around.

3.1.2 Photograph

All photograph used in the process of this research was taken by the author (author, 2021) unless otherwise indicated.

3.2 Case study

3.2.1 Case study one

Name: VISHWANTI SANGEET KALA MUSIC ACADEMY

Location: Rajbaug, Loni, Pune, India

Info: Vishwanti Sangeet kala music academy is a 125- acres campusout of which 3-acres are dedicated to Sangeet Kala academy. The land is owned by MAEER'S MIT Group of Institutions. The Sangeet Kala Academy teaches Hindustani vocal with instruments like harmonium, table, bansuri, sitar and also Hindustani sugam sangeet (light music). The site is a reclaimed land. The construction of the structures started from 2002 and some structures are still under construction. The main entrance is a 3-storeyed structure and the other structures are 2-storeyed.

Year of construction: 2002

Site area: 12000 SQ.M

Purpose of Case study: The purpose of this case study was to study the gurukul based teaching system of the space program.

Theme of the project: The project is designed on the Indian concept of realizing dignity and serenity through music and art. The 7-dome shaped structure symbolizes 7 notes of music.

Objective: This case study was done to understand the planning of the campus and individual modules with respect to the activities.

Photo Gallery

Figure 1 google image

BASIC ZONING AND PLANNING PRINCIPLES

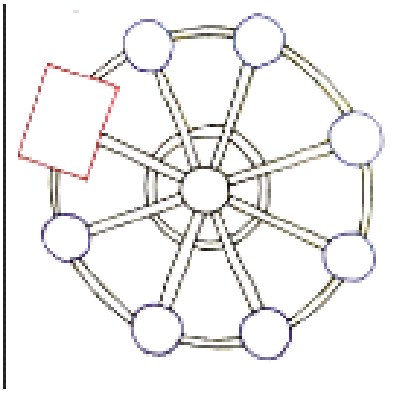

Figure 2 Zoning

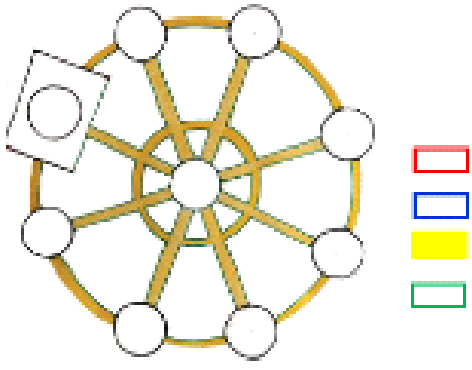

Figure 3 Zoning

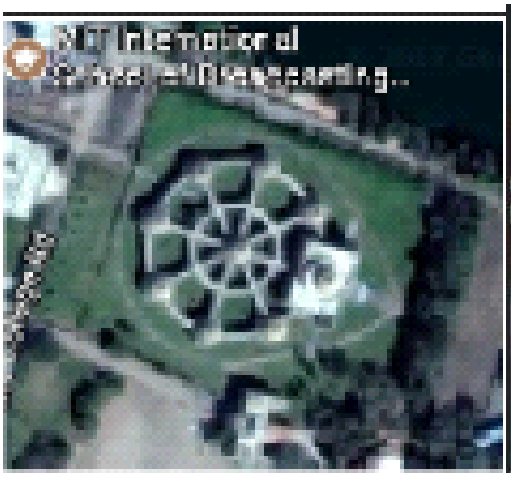

Figure 4 Plan

Figure 5 Classrooms

Figure 6 Entrance, Admin Block and Hostel block

Figure 7 Interconnecting corridors

Figure 8 Interconnecting corridors

3.2.2 Case study two

Name: SWARNABHOOMI ACADEMY OF MUSIC

Location: Chennai, Tamil Nadu, India

Info: Swarnabhoomi Academy of music is a part of an institutional hub of a 600-acre satellite township which is equidistant from the major nodes like Chennai and Pondicherry, along the East coast Road which is global and cross-cultural in nature.

Year of construction: 2010

Site Area: 16,000 SQ.M

Built up Area: 31,500 SQ. FT

Purpose of the case of study: To understand the spaces which are given in a western music school so as to make the gurukul system also more adaptive

Theme of the project: The design is inspired graphically from the musical notion neutral clefs, piano keys, equalizer bars, etc. These simple rectangular forms were used for seaters and planters, to symbolize the activity in these areas where there is no specific agender thrown into the mind which can work at any level.

Objective: To make spaces in gurukul more adaptive in the way they are given in these western institutes and also to understand how these institutes are made technologically advanced.

Photo Gallery

Figure 9 Top view

Figure 10 Abstraction of a piano

Figure 11 Main Building Entrance

Figure 12 Abstraction of piano

3.2.3 Case study three

Name: TENSTRINGS MUSIC INSTITUTE

Location: Ikeja, Lagos, Nigeria.

Info: Tenstrings Music Institute is a contemporary music college in Nigeria, renowned as the country's biggest music school with study centers in Ikeja, Surulere, Festac Town, Lekki, Port Harcourt and affiliated schools in other parts of the country.

Year of Construction: 2007

Photo Gallery

Figure 12: Map data *Source: Google Earth*

Figure 13: Front view of building

Figure 14: Interior spaces

Figure 15: Interior Spaces

Figure 16: Interior spaces

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND DESIGN CONCEPTUALIZATION

4.1 Data analysis

The method of dada collection used in this project research is surfing the internet, interview and observation method. No questionnaire was administered; therefore, no diagrammatical analysis or sample is given.

4.2 Planning considerations

Consideration in general refers to proper planning consideration of the entire project and other factors that have been put in place and carefully treated for the successful execution of the project. During this project, the researcher ensured the putting in place of proper planning considerations. These considerations are presented in question-like form below, which are also comprehensively analyzed.

What impact will the development have on the local area?

4.3 Site information

4.3.2 The site (geographical location)

4.3.2.1 Nigeria: Nigeria, officially the Federal Republic of Nigeria, is a country in WestAfrica. It is the most populous country in Africa; geographically situated between the Sahel to the north, and the Gulf of Guinea to the south in the Atlantic Ocean; covering an area of 923,769 kilometers (574,003 mi), with a population of over 211 million.

The design would be situated at the south-south region of Nigeria.

Fig 4.1 Nigeria map: emphasis on Edo state (Yahaya, 2008)

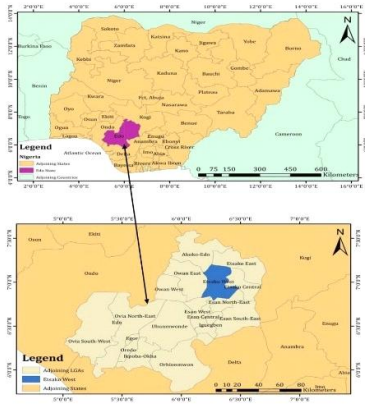

Fig 4.2 Edo state map: emphasis on Etsako west (Yahaya, 2008)

4.3.2.2 Edo state: Edo State is one of the 36 states of Nigeria, located in the southern region of the country. As of 2006 National population census, the state was ranked as the 24th populated state in Nigeria. The state's capital and city, Benin City, is the fourth largest city in Nigeria, and the centre of the country's rubber industry. Created in 1991 from the former Bendel State.

4.3.2.3 Auchi:.

Fig. 4.3 Auchi map (Eriakha, 2017)

4.3.3 Site selection: The purpose of this project is to meet a need in the society, the selection of site for this course must meet this requirement. To this intent the site is selected having features such as easy accessibility, walk able topography for the course, area zoning. These factors are explained further:

Fig. 4.4 Aerial view of selected site (Google image, 2022)

Auchi okene road, opposite Omega Fire Ministries HQ, Auchi.

The diagram in Fig. 4.4 is a distant aerial view with prospective land to use in the Auchi community.

4.3.4 Site features and characteristics

The site is a virgin land with no progressing construction or even an intention for one. It has ground covers (grasses) and few trees scattered around the site.

4.4 Topographic data analysis: This is the topography of the site, which is relatively flat in nature for proper construction.

4.5. Soil

The soil is Dark loamy, silt, mixed gravel, sticky clay soils which provide habitats to different flora, fauna, Micro-organisms, insects, useful bacteria, fungi and protozoan.

4.5.1 Vegetation

The site consists of grasses, tall tree, the tree includesneem tree, mango tree, palm tree, shrubs, herbs etc.

4.5.2 Drainage

Because of the nature of slope, drainage system will be introduced to restrict and direct the flow of water away from the proposed buildings on the site in general. The slope will also aid in natural drainage.

4.5.3 Climate

Climatic control is an important element of factory design. This will also include the disposition of orientation of building, choice of materials, and detailing of building elements. The control is as follow:

4.5.4 Rainfall

- Used of water-resistant materials for construction and surface finishes
- Effective water drainage by sloping roofs and floors, drains, roof gutters etc.
- External ground covers and landscaping to prevent water erosion.

- Overhanging caves and other means of countering the effects of wind drives rain.

4.6 Temperature

- Use of heat insulating material and devices.
- External ground covers and landscaping to absorb heat from the sun.
- Use of heat absorbent and heat reflective glazing.
- Adequate cross ventilation through efficient design.

4.6.1 Solar radiation

- Use of vegetation and landscaping to prevent glare and intensive sun rays.
- Use of sun shading devices to cut off sun rays like; deep overhangs, sun breaking horizontal and vertical fins.

4.6.2 Winds

- Use of good materials, construction and building structures that can withstand excessive wind blow.
- Good orientation of building relative to wind direction will ensure good ventilation and prevent wind draught.
- Use of trees, palm trees as landscape element to withstand wind effect.

4.6.3 Humidity

- Utilize good ventilation for effective air changes which will reduce the level of internal humidity.
- Use of moisture-resistant building materials on walls and floors.

4.6.4 Prevailing wind

The most prevalent wind is the South-West wind which is accompanied by cold air and rainfall. However, the area usually experiences dry wind as a result of the North-East wind which is accompanied by harmattan. The wind is actually cold and comforting. In Auchi the hottest months are usually February to April, Harmattan months are the cooler months in Auchi and arc from October to January, when dry winds from the northern sahara regions blows.

CHAPTER FIVE

5.1 Design principles and consideration

The design principles are the guiding light of any design. They define and communicate the key characteristics of the project. They also help in authenticating the fundamental goals and decisions of the project. The 'Music Academy' is designed to promote a cognitive learning environment with the aid of the following:

- Good Accessibility
- Structural stability
- Good Aesthetics
- Adequate Ventilation
- Good Landscaping
- Structure friendly
- Fire and noise control

- **Design proposal**

This design was carried out as a necessary and compulsory requirement for the completion of the Higher National Diploma (HND) in the Department of Architecture Technology, Federal Polytechnic, Auchi. It could also be consulted in future as a reference for research purposes or the project Execution.

5.3 List of design spaces

5.5.1 Structural system

The structural system will be properly carried out by the structural engineer so as to avoid the collapsing of the building. This will enable the building to stand the test of time and it is achieved by the proper allocation of structural materials like the beams, walls, columns, lintel, steel bars, etc in the building.

5.5.2 Building material

Building material is any material used for construction purpose such as materials for house building. Wood, cement, aggregates, metals, bricks, concrete, clay are the most common type of building material used in construction. The choice of these is based on their cost effectiveness for building projects. The materials used in the course of this project are:

- Blocks made of cement and Laterite soil
- Asphalt and Bitumen
- Terrazzo. stone and Limestone
- Galvanized iron sheet
- Rods of different sizes
- Aluminum roofing sheet
- Woods of various sizes
- P.V.C strips

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