

MUSIC

GENERAL OBJECTIVES

The aim of the Unified Tertiary Matriculation Examination (UTME) syllabus in Music is to prepare the candidates for the Board's examination. It is designed to test their achievement of the course objectives which are to:

1. appreciate and discuss music fairly and critically;
2. identify, through written analysis, the features of the music of the different periods of Western and African music history, peoples, its forms and the media;
3. appreciate the influence of socio-cultural factors on the lives and music of musicians.

DETAILED SYLLABUS

TOPICS/CONTENTS/NOTES	OBJECTIVES
SECTION A: RUDIMENTS OF MUSIC	
1. The staff (a) The great staff (b) Ledger lines and spaces (c) Open score (vocal score) (d) C clef, alto (viola clef) and tenor clef.	Candidates should be able to: i. identify all the components of the staff and their application.
2. Music Notes/Rests and their corresponding values.	Candidates should be able to: i. determine the relative duration of different notes and rests.
3. Time/Time signature (simple and compound time signatures), the correct grouping of notes and barring of unbarred passages.	Candidates should be able to: i. interpret varied rhythmic patterns in monotone.
4. A – Key signatures and scales: (i) Diatonic major/minor (natural, harmonic and melodic) (ii) Names of the various degrees of the scale B – Determination of the key of a piece of music with or without key signature <u>NOT</u> exceeding two sharps and two flats.	Candidates should be able to: i. identify simple scale passages with or without key signature.
5. (a) Keyboard setting and Enharmonic equivalents (b) Accidentals	Candidates should be able to : i. identify the names of the white and black keys and their relationship, e.g. (C sharp = D ^b = B ^x).

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>6. Recognition of diatonic intervals and their inversions (e.g. perfect unison, perfect 4th, perfect 5th, perfect 8ve), major/minor 2nd, 3rd, 6th and 7th, diminished 5th and augmented 4th.</p> <p>7. Definition of simple musical terms, abbreviations and expressions.</p> <p>8. (a) Transcription of music from staff into tonic solfa notation and vice-versa (b) Transposition using the treble (G) and bass (F) staves <u>NOT</u> exceeding two sharps and two flats.</p>	<p>Candidates should be able to:</p> <p>i. determine different qualities of intervals (melodic and harmonic).</p> <p>Candidates should be able to:</p> <p>i. interpret simple musical terms.</p> <p>Candidates should be able to:</p> <p>i. detect music in any given notation.</p>
SECTION B: ELEMENTARY HARMONY	
<p>1. Triads and their inversions in major keys, <u>NOT</u> exceeding two sharps and two flats.</p> <p>(a) Primary triads in major keys. (b) Secondary triads in major keys.</p> <p>NOTE A: CHORD INDICATIONS</p> <p>(i) major triads are indicated with capital Roman numerals e.g. I (ii) minor triads are indicated with small Roman numerals e.g. ii (iii) diminished triads are indicated with small Roman numerals with a “o” sign, e.g. viio (iv) augmented triads are indicated with capital numerals with a “+”, e.g. III+</p> <p>NOTE B:</p> <p>(i) In any major scale, major triads are I, IV and V (ii) minor triads are ii, iii and vi (iii) diminished triads is viio</p> <p>NOTE C:</p> <p>(i) In any harmonic minor, minor triads are i and iv (ii) major triads are V and VI (iii) diminished triads are ii and viio (vi) augmented triads is III+</p> <p>NOTE D: Primary triads are I, IV and V in major scales but i, iv and V in harmonic minor scales.</p>	<p>Candidates should be able to:</p> <p>i. identify triads; ii. compare types of triads; iii. determine the use of triads.</p>
<p>2. (a) Basic chord progressions in four part vocal style (SATB) in major keys <u>NOT</u> exceeding two sharps and two flats. (b) Dominant 7th chord in <u>root position only</u></p>	<p>Candidates should be able to:</p> <p>i. determine the basic chord progressions in a music passage.</p>

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>3. Kinds of motion; Parallel, similar, contrary and oblique</p> <p>4. Cadences in major keys NOT exceeding two sharps and two flats. (a) perfect cadence (b) imperfect cadence/semi cadence/half close (c) Plagal cadence/Amen cadence (d) interrupted cadence / deceptive cadence / evaded cadence / surprise cadence</p> <p>5. Non-harmonic tones/Non-chord tones; identification and application of the following: (a) neighbouring tones/auxiliary notes (b) passing tones/notes</p> <p>6. MODULATION Simple diatonic modulations (using a single melodic line only) from any given major key <u>NOT</u> exceeding two sharps and two flats to any of its closely related keys (dominant and subdominant).</p> <p>7. Elementary Composition: (a) Setting of words to written melody: (b) Recognition of suitable answers to given musical phrases</p>	<p>Candidates should be able to: i. identify the various kinds of motion in a musical passage.</p> <p>Candidates should be able to: i. identify the various types of cadences in a musical score.</p> <p>Candidates should be able to: i. relate harmonic or non-harmonic tones to the chords with which they are associated.</p> <p>Candidates should be able to: i. determine a given melody and its modulation.</p> <p>Candidates should be able to: i. identify suitable melody in given words, compatible and balanced (parallel or contrasting).</p>
<p>SECTION C: HISTORY AND LITERATURE OF AFRICAN MUSIC</p>	
<p>1. Nigerian folksongs, types, forms and characteristics. (i) (a) Types: cradle, folk-tales, games, war, satirical, dirges/funeral, elegies, historical, masquerade, praise and work song, etc. (b) Forms: call and response, strophic, through – composed, etc. (c) Characteristics: vocal styles, recitative, yodeling, ululation, incantation, heaving, whistling, etc. (ii) Scales/modes: tritonic, tetratonic, pentatonic, hexatonic etc. (iii) Metre/Rhythm: Metric and non-metric, polymetric, cross rhythm, syncopation, hemiola, polyrhythm, etc.</p>	<p>Candidates should be able to: i. identify various folksongs and their types; ii. compare their forms and features.</p>

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>2. General knowledge of the features and forms of Nigeria traditional music and dances.</p> <p>(i) Festivals: e.g. Osun, Ifa, Ogun, Ekpo, Ofala, Iri-ji (New Yam Festival), Ovia Osese, Mmanwu (Masquerade), Ila-Oso, Argungu (Fishing), Eyo/Adamu – Orisa, Gelede, etc.</p> <p>(ii) Dances: Social, Ritual And Ceremonial e.g. Masquerade, Koroso, Etilogwu, Ikperikpe (War dance), Egedeege, Kwaghir, Agbon, Nkwa, Imuaghogho, Bata, Bori, Swange, Dundun, Kokoma, Abigbo, Okonko, etc.</p> <p>3. INSTRUMENTS: Nigerian traditional musical instruments:</p> <p>CLASSIFICATIONS:</p> <p>(a) Aerophones:</p> <p>(i) Kakaki, algaita, sarewa, pedete, obati, farai, kaho, imar, mongom, taluk, damalgo, etc.</p> <p>(ii) Oja, opi, pipilo, odu, nnuk, ugene, ofiom, akpele, etc.</p> <p>(iii) ekutu, teremagbe, ayeteode, odikakora, etc.</p> <p>(b) Chordophones:</p> <p>(i) goge, kukuma, komo, kwamsa, kuntigi, lasha, molo, garaya, gurmi, etc.</p> <p>(ii) une, ubo-akwara, etc.</p> <p>(iii) goje, molo, etc</p> <p>(c) Idiophones:</p> <p>(i) Kundung, karawa, shantu, etc.</p> <p>(ii) Oyo, ichaka, ogene, aja, ekpili, aja, ekwe, udu, ikoro, ngedegwu, okpokoro, ekere, mgbiligba, ikpo, alo, ubo-aka, etc.</p> <p>(iii) Sekere, agogo, agidigbo, alo, oma, aro, ukuse, eromwon, etc</p> <p>(d) Membranophones:</p> <p>(i) ganga, tambari, taushi, banga, balle, kuntuku, kalangu, gangan-noma, tandu, etc.</p> <p>(ii) Igba, nsing, ban yogume, emoba, etc.</p> <p>(iii) ipese, igbin, bata, bembe, gudugudu, kanango, dundun, agidigbo, gangan, etc.</p>	<p>Candidates should be able to:</p> <p>i. analyse the features and forms of Nigerian traditional music and dances</p> <p>Candidates should be able to:</p> <p>i. differentiate between the various types of festivals and dances;</p> <p>ii. suggest ways to preserve them.</p> <p>Candidates should be able to:</p> <p>i. differentiate between the various types and classes of musical instruments;</p> <p>ii. classify them into their categories.</p>

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>4. Knowledge of the lives and music of the following African tradition musicians:</p> <p>A. NIGERIANS</p> <p>(i) Sani Sabulu, Sani Dan Indo, Hassan Wayam, Barmani Coge, Danlami Nasarawa, Garba Super, Dankwairo, Aminu mai Asharalle, Shehu Ajilo, Dan Maraya Jos, Dan Alalo, Mamman Shata, Haruna Uje, etc.</p> <p>(ii) Ezigbo Obiligbo, Seven-Seven, Morocco Maduka, Okechukwu Nwatu, etc.</p> <p>(iii) Kokoro, the blind Minstrel, Anikura, Tunde Alao etc.</p> <p>B. OTHER AFRICANS Vinoko Akpalu, Daniel Amponsah (alias koo Nimo), Efua Basa, Kwaa Mensah etc.</p>	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. identify different groups to which various musicians belong; ii. trace their biographies; iii. analyse their musical styles; iv. assess their contributions to the music industry.
<p>5. Evolution and Development of African Popular Music: Highlife, Afro-beat, Fuji, Apala, Reggae, Makosa, Ikwokirikwo, Okukuseku, Ekassa, Awurebe, Waka etc.</p>	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. differentiate one musical genre from another; ii. Examine their influence on society.
<p>6. Knowledge of the live and music of the following African Popular Musicians.</p> <p>A. NIGERIANS: Bongos Ikwe, Charles Oputa (alias Charlie Boy), Oliver De Coque, Nelly Uchendu, Osita Osadebe, Bright Chimezie, Bobby Benson, Victor Uwaifo, Sunny Okosun, Fela Anikulapo Kuti, I. K. Dairo, Victor Olaiya, Ebenezer Obey, Sunny Ade, Fatai Rolling Dollar, Bala Miller, Alhaji Uba Rawa, Zaaki Adzee, 2Face, Styl Plus, P. Square, Dijnee, Paul Play Dairo, Eedris Abdulkareem, Debanj, Sunni Neji, Lagbaja, Zule Zoo, Daddy Showkey, Majek Fashek, Ras Kimono, Jeremiah Gyang, etc.</p> <p>B. OTHER AFRICAN Manu Dibango, E. T. Mensah, Jerry Hansen, Kofi Olomide, Awilo Logomba, Papa Wemba, Salif Kaita, Angelina Kidgo, Lucky Dube, Yvonne Chakachaka, Brenda Fasie, etc.</p>	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. relate the musicians to the music they perform; ii. trace their biographies; iii. examine their type of music; iv. assess their contributions to the development of music.
<p>7. Knowledge of the lives and music of the following African Art Musicians:</p> <p>A. NIGERIANS W. W. C. Echezona, Laz Ekwueme, Sam</p>	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. relate the musicians to the music they perform; ii. trace their biographies; iii. examine their type of music; iv. assess their contributions to the development of

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>Akpabot, Ikoli Harcourt Whyte, Joshua Uzoigwe, Mosun Omibiyi-Obidike, Tunji Vidal, Ademola Adegbite, Yemi Olaniyan, Ayo Bankole, Akin Euba, Sam Ojukwu, A. K. Achinivu, Bode Omojola, Felix Nwuba, Christopher Oyesiku, etc.</p> <p>B. OTHER AFRICANS: Joseph S. Maison, N. Z. Nayo, J. H. Kwabena Nketia, etc.</p> <p>SECTION D: HISTORY AND LITERATURE OF WESTERN MUSIC</p> <p>1. (A) Historical development of Western music styles in respect of the periods (i) Medieval/Middle Age – 800 – 1400 (ii) Renaissance period – 1400 – 1600 (iii) Baroque period – 1600 – 1750 (iv) Classical period – 1750 – 1820 (v) Romantic period – 1820 – 1900</p> <p>B. COMPOSERS Palestrina, Claudio Monteverdi, Henry Purcell, J.S. Bach, G. F. Handel, W. A. Mozart, Franz Joseph Haydn, Ludwig van Beethoven, Franz Schubert, Frederic Chopin, etc.</p> <p>2. MUSIC FORMS (i) Binary, Ternary, Rondo, Sonata Allegro, Dance Suite, Canon, Free Fantasia, Theme and variation, etc. (ii) Orchestral and Band instruments and classifications (iii) The human voice (its types, ranges and qualities) (iv) Keyboard Instruments – the organ, piano and electronic keyboard, e.t.c. (v) Knowledge of the following instruments: Ukulele, banjo, guitar, mandoline, harp, accordion, xylophone, marimba, etc.</p> <p>SECTION E: COMPARATIVE MUSIC STUDIES</p> <p>1. An overview of the following black musicians (composers, performers, etc) in the diaspora. Mighty Sparrow, James Brown, Bob Marley, Michael Jackson, Stevie Wonder, Lionel Richie, R. Kelly, Lorrinan Hill, Kirk Franklin, Tupac Shakur, Shabba Ranks, Quincy Jones, Boyz II Men, Sean Paul, Janet Jackson, Whitney Houston, Beyonce, Brandy, Usher,</p>	<p>music</p> <p>Candidates should be able to: i. trace the stages of the development of western musical practice from the medieval to the end of the romantic period.</p> <p>Candidates should be able to: i. identify the composers; ii. assess their contributions.</p> <p>Candidates should be able to: i. identify the general forms and various types of instruments in Western music.</p> <p>Candidates should be able to: i. identify the musicians in the diaspora; ii. assess their musical influence on the global society.</p>

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>Kevin Lyttle, Bobby Brown, M. C. Hammer, L. L. Cool J., Dr. Dre, Snoop Doggy, Mary J. Blige, etc.</p> <p>2. Forms to be examined include negro spiritual, gospel music, jazz, rhythm and blues, soul, calypso, rock 'n' roll, reggae, afro-beat, tango, rap, chachacha, bolere, twist, hip-hop, etc.</p> <p>3. The spirit of nationalism in Nigerian music.</p>	<p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify the various forms of musical genres; ii. trace the origins of the musical genres. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify some of the features and materials used by nationalist composers to create, project and sustain cultural and patriotic awareness; ii. assess their roles in Nigerian nationalism.

RECOMMENDED TEXTS

- Akpabot, S. E. (1986). *Foundation of Nigerian Traditional Music*, Ibadan: Spectrum.
- Associated Board (1958). *Rudiments and Theory of Music*, London.
- Cole, W. (1969). *The Form of Music*, London: The Associated Board of the Royal Schools of Music.
- Echezona, W. W. C. (1981). *Nigerian Musical Instruments*, Enugu: Apollo Publishing Ltd.
- Ekwueme, L. (1993). *Choir Training and Choral Conducting for Africans*, Lagos: Lenaus Advertising and Publishing Company.
- Holst, I. (1963). *An ABC of Music*, Oxford: Oxford University Press.
- Hosier, (1961). *Instruments of the Orchestra* Oxford: Oxford University Press.
- Hunt, R. (1960). *Elements of Music*.
- Inanga, A. (1993). *Music for Secondary Schools Vols. I and II*, Ibadan: Spectrum.
- Kamien, R. (1990). *Music: An Appreciation*, McGraw – Hill Publishing Company.
- Kennedy, M. (1985). *The Concise Oxford Dictionary of Music*, (Third Edition), London: Oxford University Press.
- Kitson, C. H. (1978). *Elementary Harmony Book 2*, London: Oxford University Press.
- Kofoworola, Z. O. And Lateef, Y. (1987). *Hausa performing Arts and Music*, Nigeria Magazine.
- Lovelock, W. (1953). *A Concise History of Music*, London: Bell and Hyman.
- Machlis, J. (1977). *The Enjoyment of Music*, New York: W. W. Norton.
- Mensah, A. A. (Undated) *Folksongs for Schools*, Accra.
- Morris, R. O. (1974). *The Oxford Harmony, Vol. I*, London: Oxford University Press.
- Nketia, J. H. (1974). *African Music*, New York: W. W. Norton Company.
- Palmer, K. (1965). *Teach Yourself Music*, London: The English University Press Limited.
- Reed, H. O. (1954). *Basic Music: A Basic Theory Text*, New York: 19, N. Y. Mills Music Inc.
- Taylor, E. (1989). *The Guide to Music Theory*, London: The Associated Board of The Royal Schools of Music.
- Warburton, A. O. (1955). *Graded Music Course for Schools, Books I – III*, London: Longman.
- Wisdomline Pass at Once JAMB.