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

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

Candidates should be able to:

i. identify the names of the white and black keys and their relationship, e.g. (C sharp = D♭ = B♯).
**TOPICS/CONTENTS/NOTES** | **OBJECTIVES**
--- | ---
6. Recognition of diatonic intervals and their inversions (e.g. perfect unison, perfect 4\textsuperscript{th}, perfect 5\textsuperscript{th}, perfect 8\textsuperscript{ve}, major/minor 2\textsuperscript{nd}, 3\textsuperscript{rd}, 6\textsuperscript{th} and 7\textsuperscript{th}, diminished 5\textsuperscript{th} and augmented 4\textsuperscript{th}). | Candidates should be able to: i. determine different qualities of intervals (melodic and harmonic).
7. Definition of simple musical terms, abbreviations and expressions. | Candidates should be able to: i. interpret simple musical terms.
8. (a) Transcription of music from staff into tonic solfa notation and vice-versa (b) Transposition using the treble (G) and bass (F) staves NOT exceeding two sharps and two flats. | Candidates should be able to: i. detect music in any given notation.

**SECTION B: ELEMENTARY HARMONY**

1. Triads and their inversions in major keys, NOT exceeding two sharps and two flats. (a) Primary triads in major keys. (b) Secondary triads in major keys.

**NOTE A:**

CHORD INDICATIONS
(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 “+” sign, e.g III+

**NOTE B:**
(i) In any major scale, major triads are I, IV and V
(ii) minor triads are ii, iii and vi
(iii) diminished triads are viio

**NOTE C:**
(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
(iv) augmented triads are III+

**NOTE D:**
Primary triads are I, IV and V in major scales but i, iv and V in harmonic minor scales.

2. (a) Basic chord progressions in four part vocal style (SATB) in major keys NOT exceeding two sharps and two flats.
(b) Dominant 7\textsuperscript{th} chord in root position only

Candidates should be able to:

1. determine the basic chord progressions in a music passage.
<table>
<thead>
<tr>
<th>TOPICS/CONTENTS/NOTES</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Kinds of motion; Parallel, similar, contrary and oblique</td>
<td>Candidates should be able to: i. identify the various kinds of motion in a musical passage.</td>
</tr>
<tr>
<td>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</td>
<td>Candidates should be able to: i. identify the various types of cadences in a musical score.</td>
</tr>
<tr>
<td>5. Non-harmonic tones/Non-chord tones; identification and application of the following: (a) neighbouring tones/auxiliary notes (b) passing tones/notes</td>
<td>Candidates should be able to: i. relate harmonic or non-harmonic tones to the chords with which they are associated.</td>
</tr>
<tr>
<td>6. MODULATION Simple diatonic modulations (using a single melodic line only) from any given major key NOT exceeding two sharps and two flats to any of its closely related keys (dominant and subdominant).</td>
<td>Candidates should be able to: i. determine a given melody and its modulation.</td>
</tr>
<tr>
<td>7. Elementary Composition: (a) Setting of words to written melody: (b) Recognition of suitable answers to given musical phrases</td>
<td>Candidates should be able to: i. identify suitable melody in given words, compatible and balanced (parallel or contrasting).</td>
</tr>
</tbody>
</table>

SECTION C: HISTORY AND LITERATURE OF AFRICAN MUSIC

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, polyrhythm, cross rhythm, syncopation, hemiola, polyrhythm, etc. | Candidates should be able to: i. identify various folksongs and their types; ii. compare their forms and features. |
2. General knowledge of the features and forms of Nigeria traditional music and dances.

(i) Festivals: e.g. Osun, Ifa, Ogun, Ekpo, Ofala, Iri-ji (New Yam Festival), Ovia Osese, Mmanwu (Masquerade), Ila-Oso, Argungu (Fishing), Eyó/Adamu – Orisa, Gelede, etc.

(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.

3. INSTRUMENTS:
Nigerian traditional musical instruments:

CLASSIFICATIONS:

(a) Aerophones:
(i) Kakaki, algaita, sarewa, pedete, obati, farai, kaho, imar, mongom, taluk, damalgo, etc.
(ii) Oja, opi, pipilo, odu, nnuk, ugene, ofiom, akpele, etc.
(iii) ekutu, teremagbe, ayeteode, odikakora, etc.

(b) Chordophones:
(i) goge, kukuma, komo, kwamsa, kuntigi, lasha, molo, garaya, gurmi, etc.
(ii) une, ubo-akwara, etc.
(iii) goje, molo, etc

(c) Idiophones:
(i) Kundung, karawa, shantu, etc.
(ii) Oyo, ichaka, ogene, aja, ekpili, aja, ekwe, udu, ikoro, ngedegwu, okpokoro, ekere, mgbiligba, ikpo, alo, ubo-aka, etc.
(iii) Sekere, agogo, agidigbo, alo, oma, aro, ukuse, eromwon, etc

(d) Membranophones:
(i) ganga, tambari, taushi, bangas, balle, kuntuku, kalangu, gangan-noma, tandu, etc.
(ii) Igba, nsing, ban yogume, emoba, etc.
(iii) ipese, igin, bata, bembe, gudugudu, kanango, dundun, agidigbo, ganan, etc.

Candidates should be able to:

i. analyse the features and forms of Nigerian traditional music and dances

Candidates should be able to:

i. differentiate between the various types of festivals and dances;

ii. suggest ways to preserve them.

Candidates should be able to:

i. differentiate between the various types and classes of musical instruments;

ii. classify them into their categories.
Music

<table>
<thead>
<tr>
<th>TOPICS/CONTENTS/NOTES</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Knowledge of the lives and music of the following African tradition musicians:</td>
<td>Candidates should be able to:</td>
</tr>
<tr>
<td><strong>A. NIGERIANS</strong></td>
<td>i. identify different groups to which various musicians belong;</td>
</tr>
<tr>
<td>(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.</td>
<td>ii. trace their biographies;</td>
</tr>
<tr>
<td>(ii) Ezigbo Obiligbo, Seven-Seven, Morocco Maduka, Okechukwu Nwatu, etc.</td>
<td>iii. analyse their musical styles;</td>
</tr>
<tr>
<td>(iii) Kokoro, the blind Minstrel, Anikura, Tunde Alao etc.</td>
<td>iv. assess their contributions to the music industry.</td>
</tr>
<tr>
<td><strong>B. OTHER AFRICANS</strong></td>
<td></td>
</tr>
<tr>
<td>Vinoko Akpalu, Daniel Amponsah (alias koo Nimo), Efua Basa, Kwaa Mensah etc.</td>
<td></td>
</tr>
<tr>
<td>5. Evolution and Development of African Popular Music:</td>
<td></td>
</tr>
<tr>
<td>Highlife, Afro-beat, Fuji, Apala, Reggae, Makosa, Ikwokirikwo, Okukuseku, Ekassa, Awurebe, Waka etc.</td>
<td></td>
</tr>
<tr>
<td>6. Knowledge of the live and music of the following African Popular Musicians.</td>
<td></td>
</tr>
<tr>
<td><strong>A. NIGERIANS:</strong></td>
<td>Candidates should be able to:</td>
</tr>
<tr>
<td>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, Styli Plus, P. Square, Djinee, Paul Play Dairo, Eedris Abdulkareem, Debanj, Sunni Neji, Lagbaja, Zule Zoo, Daddy Showkey, Majek Fashek, Ras Kimono, Jeremiah Gyang, etc.</td>
<td>i. differentiate one musical genre from another;</td>
</tr>
<tr>
<td><strong>B. OTHER AFRICAN</strong></td>
<td>ii. Examine their influence on society.</td>
</tr>
<tr>
<td>Manu Dibango, E. T. Mensah, Jerry Hansen, Kofi Olomide, Awilo Logomba, Papa Wemba, Salif Kaita, Angelina Kidgo, Lucky Dube, Yvonne Chukachaka, Brenda Fasie, etc.</td>
<td></td>
</tr>
<tr>
<td>7. Knowledge of the lives and music of the following African Art Musicians:</td>
<td></td>
</tr>
<tr>
<td><strong>A. NIGERIANS</strong></td>
<td>Candidates should be able to:</td>
</tr>
<tr>
<td>W. W. C. Echezona, Laz Ekwume, Sam</td>
<td>i. relate the musicians to the music they perform;</td>
</tr>
<tr>
<td></td>
<td>ii. trace their biographies;</td>
</tr>
<tr>
<td></td>
<td>iii. examine their type of music;</td>
</tr>
<tr>
<td></td>
<td>iv. assess their contributions to the development of music.</td>
</tr>
</tbody>
</table>
Music

TOPICS/CONTENTS/NOTES

Akpabot, Ikoli Harcourt Whyte, Joshua Uzoigwe, Mosun Omibiyi-Obidike, Tunji Vidal, Ademola Adegbite, Yemi Olaniyan, Ayo Bankole, Akin Euba, Sam Ojukwu, A. K. Achiniivu, Bode Omojola, Felix Nwuba, Christopher Oyesiku, etc.

B. OTHER AFRICANS:
Joseph S. Maison, N. Z. Nayo, J. H. Kwabena Nketia, etc.

SECTION D: HISTORY AND LITERATURE OF WESTERN MUSIC

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

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.

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, etc.
   (v) Knowledge of the following instruments: Ukulele, banjo, guitar, mandoline, harp, accordion, xylophone, marimba, etc.

SECTION E: COMPARATIVE MUSIC STUDIES

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, Lorrainan Hill, Kirk Franklin, Tupac Shakur, Shabba Ranks, Quincy Jones, Boyz II Men, Sean Paul, Janet Jackson, Whitney Houston, Beyoncé, Brandy, Usher, etc.

OBJECTIVES

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.

Candidates should be able to:

i. identify the composers;
ii. assess their contributions.

Candidates should be able to:

i. identify the general forms and various types of instruments in Western music.

Candidates should be able to:

i. identify the musicians in the diaspora;
ii. assess their musical influence on the global society.
<table>
<thead>
<tr>
<th>TOPICS/CONTENTS/NOTES</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kevin Lyttle, Bobby Brown, M. C. Hammer, L. L. Cool J., Dr. Dre, Snoop Doggy, Mary J. Blige, etc.</td>
<td>Candidates should be able to: i. identify the various forms of musical genres; ii. trace the origins of the musical genres.</td>
</tr>
<tr>
<td>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.</td>
<td>Candidates should be able to: 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.</td>
</tr>
<tr>
<td>3. The spirit of nationalism in Nigerian music.</td>
<td></td>
</tr>
</tbody>
</table>
RECOMMENDED TEXTS

Wisdomine Pass at Once JAMB.