

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 the foundations of Music fairly and critically
2. identify the features of the music of different periods through written/aural analysis;
3. investigate the Western and African music theory, history, peoples, forms and medium of performance (including instrumentation);
4. recognise the influence of socio-cultural and technological factors (including computer software application) on the lives and music of musicians;
5. acquire a sound musical basis for further learning at the tertiary level.

DETAILED SYLLABUS

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>SECTION A: RUDIMENTS OF MUSIC</p> <ol style="list-style-type: none"> 1. The staff <ol style="list-style-type: none"> (a) Great staff (b) Ledger lines and spaces (c) Open score (vocal score) and (d) G clef (Treble), C clef (Alto, Tenor, etc) F clef (Bass). 2. Music Notes/Rests and their corresponding values. 3. Time-signature (simple and compound time-signatures), the correct grouping of notes and barring of unbarred passages. 4. A . Key-signatures and scales <ol style="list-style-type: none"> (i) Technical names of the various degrees of the scale (ii) Diatonic major/minor (natural, harmonic and melodic) (iii) Chromatic scales. <p>B. Determination of the key of a piece of music with or without key signature <u>NOT</u> exceeding two sharps and two flats.</p> 	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. identify all the components of the staff and their uses. <p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. determine the relative duration of different notes and rests and their applications. <p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. interpret varied rhythmic patterns; and ii. group and bar unbarred passage correctly. <p>Candidates should be able to:</p> <ol style="list-style-type: none"> i. ascertain names of the various degrees of the diatonic scales and keys; ii. identify simple scale passages with or without key-signature; and iii. differentiate between diatonic and chromatic scales

TOPICS/CONTENTS/NOTES	OBJECTIVES
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^{\flat} = B^x ; and ii. state function of the accidentals.
6. Intervals 6a. Recognition of diatonic / chromatic intervals and their inversions (e.g. perfect unison, perfect 4 th , perfect 5 th , perfect 8ve), major/minor 2 nd , 3 rd , 6 th and 7 th , diminished 5 th and augmented 4 th	Candidates should be able to determine different qualities of intervals (melodic and harmonic) and their inversion.
7. Definition of simple musical terms, signs and abbreviations.	Candidates should be able to; i. interpret simple musical terms signs and abbreviations.
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.	Candidates should be able to: i. read music in any given notation both in staff and solfa notations; ii. rewrite a music passage on a given stave; and iii. transcribe from staff notation to solfa notation.
SECTION B: ELEMENTARY HARMONY 1. Triads and their inversions in major/minor keys, <u>NOT</u> 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. vii ^o (iv) augmented triads are indicated with capital numerals with a “+”, 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 triad is vii ^o	Candidates should be able to: i. identify triads and their inversions in both major and minor; ii. compare types of triads; and iii. determine the use of triads.

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>NOTE C</p> <p>(i) In any harmonic minor, minor triads are i and iv</p> <p>(ii) major triads are V and VI</p> <p>(iii) diminished triads are ii^{o} and vii^{o}</p> <p>(vi) augmented triad is III^+</p> <p>NOTE D</p> <p>Primary triads are I, IV and V in major scales but i, iv and V in harmonic minor scales.</p> <p>2. (a) Basic chord progressions in four parts vocal style (SATB) in major keys <u>NOT</u> exceeding two sharps and two flats.</p> <p>(b) Dominant 7th chord <u>in root position only</u></p> <p>3. Kinds of motion; Parallel, Similar, Contrary and Oblique</p> <p>4. Cadences in major keys NOT exceeding two sharps and two flats.</p> <p>(a) perfect / full close cadence</p> <p>(b) imperfect / half close / semi cadence</p> <p>(c) plagal / Amen cadence</p> <p>(d) interrupted / deceptive / evaded / surprise cadence.</p> <p>5. Non-harmonic tones / Non-chord tones; identification and application of the following:</p> <p>(a) neighbouring tones / auxiliary notes; and</p> <p>(b) passing tones / notes.</p> <p>6. Modulation</p> <p>Simple diatonic modulations (using a single melodic line) 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</p> <p>(a) Setting of words to written melody</p> <p>(b) Recognition of suitable answers to given musical phrases</p> <p>(c) Two-part free counterpoint.</p>	<p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. determine the basic chord progressions in a music passage; and ii. recognize the dominant 7th chord. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify the various kinds of motion in a musical passage. ii. differentiate between the various motions. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify the various types of cadences in a musical score; and ii. analyse the various the types of cadences and their resolutions. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. relate harmonic or non-harmonic tones to the chords with which they are associated. <p>Candidates should be able to determine the key of a given melody and its modulation.</p> <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify suitable melody to given words, compatible, balanced or contrasting phrases. ii. identify the basic rules of two-part writing (counterpoint).

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>SECTION C: HISTORY AND LITERATURE OF AFRICAN MUSIC</p> <p>1. Nigerian folksongs, types, forms and characteristics.</p> <ul style="list-style-type: none"> (a) Types: cradle, folk-tales, games, war, satirical, dirges / funeral, historical, praise and worksong, etc. (b) Forms: call and response, strophic, through – composed, antiphony, etc. (c) Characteristics: <ul style="list-style-type: none"> (i) Vocal styles: recitative, yodeling, ululation, incantation, heaving, whistling, nasalisation, etc. (ii) Scales/modes: tritonic, tetratonic, pentatonic, hexatonic etc. (iii) Metre/Rhythm: Metric and non-metric, polymetric, cross-rhythm, syncopation, hemiola, poly-rhythm, etc. <p>2. General knowledge of the features and forms of Nigerian traditional music and other arts.</p> <ul style="list-style-type: none"> (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. (ii) Dances and other arts: Social, Ritual and Ceremonial e.g. Masquerade, Koroso, Atilogwu, Ikperikpe (war dance), Egedege, Kwaghbir, Agbon, Nkwa Umuagbogho, Bata, Bori, Swange, Dundun, Kokoma, Abigbo, Okonko, etc. <p>3. INSTRUMENTS:</p> <p>Nigerian traditional musical instruments:</p> <p>CLASSIFICATIONS</p> <p>(a) Aerophones</p> <ul style="list-style-type: none"> (i) kakaki, algaita, sarewa, pedete, obati, farai, kaho, imar, mongom, taluk, damalgo, etc. (ii) oja, opi, pipilo, udu, nnuk, ofiom, akpele, etc. (iii) ekutu, teremagbe, ayeta-ode, odikakora, etc. <p>(b) Chordophones</p> <ul style="list-style-type: none"> (i) goge, kukuma, komo, kwamsa, kuntigi, lasha, molo, garaya, gurmi, etc. (ii) une, ubo-akwara, etc. (iii) goje, molo, etc 	<p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify various folksongs and their types; ii. define and compare their forms and features. iii. mention some characteristic features of vocal, scale and rhythmic styles in African music. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. analyse the features and forms of Nigerian traditional music and the arts; ii. differentiate between the various types of festivals, dances, their origin; and iii. identify the relationship between music, dance and drama in African festivals. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify the characteristic features of the classes of the musical instruments; ii. classify them into their categories; and iii. trace their origin.

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>(c) Idiophones</p> <p>(i) kundung, karawa, shantu, etc.</p> <p>(ii) oyo, ichaka, ogene, aja, ekpili, ekwe, udu, ikoro, ngedegwu, okpokoro, ekere, mgbiligba, 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, gangan, etc.</p>	
4. Knowledge of the lives and music of the following African traditional musicians:	Candidates should be able to:
<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 Uji, etc.</p> <p>(ii) Ezigbo Obiligbo, Seven-Seven, Morocco Maduka, Okechukwu Nwatu, Mike Ejeagha, Afam Ogbuotobo etc.</p> <p>(iii) Kokoro, (the blind Minstrel), Anikura, Tunde Alao, Olanrewaju Adepoju, Ademola Onibonokuta, Elemure Ogunyemi, Comfort Omoge etc.</p>	<p>i. identify different groups to which various musicians belong;</p> <p>ii. trace their biographies;</p> <p>iii. mention their musical styles; and</p> <p>iv. assess their contributions to the music industry.</p>
<p>B. OTHER AFRICANS</p> <p>Vinoko Akpalu, Daniel Amponsah (alias Koo Nimo), Efua Basa, Kwaa Mensah etc.</p> <p>5. Evolution and Development of African Popular Music:</p> <p>Highlife, Juju, Afro-beat, Fuji, Apala, Reggae, Makosa, Ikwokirikwo, Okukuseku, Ekassa, Akuko na egwu, Awurebe, Waka, Hiplife, Hip-hop, etc.</p>	<p>Candidates should be able to:</p> <p>i. differentiate one musical genre from another; and</p> <p>ii. examine their influence on society.</p>
6. Knowledge of the lives and music of the following African Popular Musicians.	Candidates should be able to:
<p>A. NIGERIANS:</p> <p>Bongos Ikwe, Oliver De Coque, Nelly Uchendu, Osita Osadebe, Bright Chimezie, Bobby Benson,</p>	<p>i. relate the musicians to the music they perform;</p> <p>ii. trace their biographies;</p> <p>iii. examine their type of music; and</p> <p>iv. assess their contributions to the development of music.</p>

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>Victor Uwaifo, Sonny Okosun, Fela Anikulapo Kuti, I. K. Dairo, Victor Olaiya, Ebenezer Obey, Sunny Ade, Fatai Rolling Dollar, Bala Miller, Alhaji Uba Rawa, Zaaki Adzee, 2Face, Rude Boy (Paul Okoye), Mr. P (Peter Okoye), Djnee, Paul Play Dairo, Eedris Abdulkareem, D'Banj, Sunny Neji, Lagbaja, Zule Zoo, Daddy Showkey, Majek Fashek, Ras Kimono, Jeremiah Gyang, Flavour, Olamide, M.I, Iyanya, Wizkid, Davido, Omawunmi, Lara George, Sola Allyson, Ara, Asa, Onyeka Onwenu, Christy Essien-Igbokwe, Nasir Hausawa etc.</p> <p>B. OTHER AFRICANS:</p> <p>Manu Dibango, E. T. Mensah, Jerry Hansen, Kofi Olomide, Awilo Logomba, Papa Wemba, Salif Kaita, Angelina Kidjo, Lucky Dube, Yvonne Chakachaka, Brenda Fasie, Sarkodie etc.</p>	
<p>7. Knowledge of the lives and music of the following African Art Musicians:</p> <p>A. NIGERIANS:</p> <p>W. W. C. Echezona, Laz Ekwueme, Sam 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, Dayo Dedeke, Adams Fiberesima, Dan Agu, Chris Onyeji, Godwin Sadoh, Meki Nzewi, Solomon Ikibe, Idolor E.G., Femi Adedeji, Anthony Mereni, A. A. Layade, etc.</p> <p>B. OTHER AFRICANS:</p> <p>Joseph S. Maison, N. Z. Nayo, J. H. Kwabena Nketia, Gymah Labi, Philip Gbeho, Ephraim Amu, C.K. Adom, A.A. Mensah, C.W.K. Merekuru, A. A. Agordoh, J. O. Ofosu, S.G. Boateng 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</p> <ul style="list-style-type: none"> (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). (vi) 20th Century (1900-1999). 	<p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. relate the art composers to their compositions; ii. trace their biographies; iii. examine their type of compositions; and iv. assess their contributions to the development of art Music Education in Nigeria. <p>Candidates should be able to:</p> <ul style="list-style-type: none"> i. identify the various periods with dates from Medieval to 20th century period; and ii. trace the stages of the development of western musical practice from the medieval to the end of the 20th century period.

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>B. COMPOSERS</p> <p>Palestrina, Claudio Monteverdi, Henry Purcell, J.S. Bach, G. F. Handel, W. A. Mozart, Franz Joseph Haydn, Ludwig van Beethoven, Franz Schubert, Frederic Chopin, Igor Stravinsky, Arnold Schoenberg, Zoltan Kodaly, Claude Debussy, etc.</p>	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> identify the composers; and assess their contributions.
<p>2. MUSIC FORMS AND MEDIA</p> <ol style="list-style-type: none"> Binary, Ternary, Rondo, Sonata Allegro, Dance Suite, Canon, Free Fantasia, Theme and variation, etc. Orchestral and Band instruments and classifications The human voice (its types, ranges and qualities) Keyboard Instruments – the organ, piano, electronic keyboard, etc. Knowledge of the following instruments: ukulele, banjo, guitar, mandolin, harp, accordion, xylophone, marimba, etc. Computer Music Technology: software (Finale, Sibelius, Cubase, Reason, Sound Forge Nero), tuning fork, pitch pipe, etc. Introduction to Artificial Intelligence (AI) in Music Technology: (meaning, evolutionary trend/ historical background, types, application of AI tools in Music composition, AI-Powered Music Generators etc. 	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> identify the general forms and various types of instruments in Western music; relate Music to modern technology; assess the contributions of AI.
<p>SECTION E: COMPARATIVE MUSIC STUDIES</p> <ol style="list-style-type: none"> 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, Lorriann Hill, Kirk Franklin, Tupac Shakur, Shabba Ranks, Quincy Jones, Boyz II Men, Sean Paul, Janet Jackson, Whitney Houston, Beyonce, Brandy, Usher, Kevin Lyttle, Bobby Brown, M. C. Hammer, L. L. Cool J., Dr. Dre, Snoop Doggy, Mary J. Blige, Jay Z, Chris Brown, Bruno Mars, Neo, Rihanna, Louis Armstrong, Jimmy Cliff, Diana Ross, etc. Forms to be examined include African-American spiritual, gospel music, jazz, rhythm and blues, soul, calypso, rock 'n' roll, reggae, afro-beat, tango, rap, chachacha, bolero, twist, hip-hop, etc. The spirit of nationalism in Nigerian music. One Love – Onyeka Onwenu Which Way Nigeria? - Sonny Okosun First National Anthem (Nigeria We Hail Thee) – Frances Brenda (1960-1978) 	<p>Candidates should be able to:</p> <ol style="list-style-type: none"> identify the musicians in the diaspora by their names and works; assess their individual musical influences on the global society. <p>Candidates should be able to:</p> <ol style="list-style-type: none"> identify the various forms of musical genres; trace the origins of the musical genres. <p>Candidates should be able to:</p> <ol style="list-style-type: none"> Identify the nationalistic composers by their names and work. identify some of the features and materials used by nationalist composers to create,

TOPICS/CONTENTS/NOTES	OBJECTIVES
<p>Second National Anthem (Arise Oh Compatriots) - Ben Odiase (1978-2025)</p> <p>Current National Anthem (Nigeria We Hail Thee) – Frances Brenda (2025 till date)</p> <p>Nigeria for All – Sunny Ade</p> <p>Nigeria Go Survive – Veno Marioghae, etc.</p>	<p>project and sustain cultural and patriotic awareness; and</p> <p>iii. assess their roles in Nigerian nationalism.</p>

RECOMMENDED TEXTS

1. Adesipe, A.E. (2025). **Essential Music for Senior Secondary Schools** with Introduction to Artificial Intelligence. Tonad Publishers, Mowe Ibafo, Ogun State, Nigeria. Also available on Amazon Kindle Direct Publishing platform.
2. Adesipe, A.E. (2025). **Artificial Intelligence in African Music and Instrumental Technology**, Amazon Kindle Direct Publishing.
3. Adesipe, A.E. (2024). **History of Nigerian Folksongs**, ADLEK Printing Press, Ilorin Kwara State, Nigeria. Also available on <https://selar.co/hy5796>,<https://selar.com/jf4f24>
4. Adesipe, A.E. (2024). **Nigerian Festivals and Traditional Instruments**, Amazon Kindle Direct Publishing. Also available on <https://selar.com/580b72>
5. Adesipe, A.E. (2025). **African Music and Instrumental Technology**, Amazon Kindle Direct Publishing.
6. Akpabot, S.E. (1986). **Foundation of Traditional Music**. Ibadan Spectrum Books, Nigeria.
7. Agu, C.C. (1999). **Forms and Analysis of African Music**. Enugu: New Generation Books, Nigeria.
8. Echezona, W. W. C. (1981). **Nigerian Musical Instruments**, Enugu: Apollo Publishing Ltd. Nigeria.
9. Ekwueme, Lucy. U. (2007). **Songs for Happy Little People**, Lagos: West African Book Publisher Limited
10. Hosier, (1961). **Instruments of the Orchestra** Oxford: Oxford University Press.
11. Kamien Roger (2008). **Music An Appreciation**. New York McGraw Hill Book Company.
12. Kennedy, M. (1985). **The Concise Oxford Dictionary of Music**, (Third Edition), London: Oxford University Press.
13. Kitson, C. H. (1978). **Elementary Harmony Book 2**, London: Oxford University Press.
14. Kofoworola, Z. O. And Lateef, Y. (1987). **Hausa performing Arts and Music**, Lagos: Nigeria Magazine.
15. Mensah, A. A. (Undated) **Folksongs for Schools**, Accra.
16. Mensah, I.T. (1990) **Understanding Music**. Books 1-3. Otuamic Publications.
17. Nketia J. H. K. (1973). **African Music in Ghana, Folksongs of Ghana**. University Press, Accra Ghana
18. Osunniyi, J.A. (1994). **An Easy Way to Learning**, Lagos: Music. Jac-Ola Printing Press, Nigeria.
19. Robert Manford *et al* (1990). **Music for Senior Secondary Schools**. H. Gangaram Bombay

20. Vidal, A.O. (2012). **Selected Topics on Nigerian Music.** Ile-Ife: Imef African Music Publishers, Nigeria.