



ADEYEMI COLLEGE OF EDUCATION ONDO, ONDO STATE

DEPARTMENT OF MUSIC

COURSE OUTLINE, DESCRIPTION, STATUS AND REFERENCES

(SINGLE MAJOR)

MUS 111: THEORY OF MUSIC I (1 CREDIT) C

Introduction of Music Theory; the Staff, Clef, Musical notes/Rests and their corresponding values. Pitch and Duration, Accents' Rhythm, Bars & Barlines, Time Signatures, Key Signatures, Major Scales with or without key signatures. Sings and abbreviations etc.

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3. Lagos. Beulah Land Publishers
Omodele K.S. (2015). Gateway to Music Literacy in the Modern World. Journal of the School of Languages. Adeyemi University of Education, Ondo. Vol.7, 110-118
Stefan, K., Dorothy, P. and Byron, A. (2013) Tonal Harmony with Introduction to 20th century Music. New York. McGraw Hill.
Afolabi, S.O. (2012) Fundtion of Music Theory. Ibadan. Ebony Books and Kreations
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 112: AFRICAN MUSIC AND APPRECIATION I (1 CREDIT) C

Functions of Music in the African Society, Types of Music e.g. Folk/Traditional, Popular and Contemporary Arts: Methods of recruiting and training Musicians in African (Emphasis in Nigeria). African Instrument Classification: Geographical Spread. Appreciation of Musical sounds of various African instruments.

Reference

Vidal, A.O (2012) Selected Topics on Nigerian Music. Ile-Ife: Obafemi Awolowo University Press
Vidal, A.O (2012) Essays on Yoruba Music. Ile-Ife: Obafemi Awolowo University Press

MUS 113: EAR-TRAINING & SIGHT-READING 1**(1 CREDIT) C**

Study of tonal relationship within time, pitch and interval recognition, simple rhythmic and melodic dictation not exceeding 8 bars. Sight-reading of simple melodies in 2, 3 and 4 time 4 4 4

Reference

- Onwuekwe, A. I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka: Netizens' Media.
- Warburton, A. O. (1980). A graded Music Course for Schools Book Three. London: Longman Group Ltd.
- Inanga, A and Sanyawu, E. (1991). Spectrum Music for Schools Book Two. Ibadan: Spectrum Books Ltd.
- Nnamani, S. N. (2009). Special Music Methods. Enugu: Providence Press (Nig) Ltd.
- McKinney, B.B. (1940) Broadman Hymnal. Nashville. The Broadman Press
- Olorunsogo, A.A..et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
- Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 114: HISTORY AND APPRECIATION OF WESTERN MUSIC I (1 CREDIT) C

An outline history of music from the Renaissance to the Baroque periods. A short biography of some important composers of the periods e.g. Palestrina, Dufay, Dunstable, Gibbons, Williams Byrd, Josquin Deprez etc (Renaissance) Baroque: Handel, Bath, Monte Verdi, Corelli, Antonio Vivaldi etc. Appreciation of musical works of the periods.

Reference

- Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
- Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton
- Olorunsogo, A.A..et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
- Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 115: APPLIED MUSIC 1**(1 CREDIT) C**

Individual instruction for beginners on a student's chosen African and Western instruments: Orchestra Voice and Piano. Scales and arpeggios of keys C,G,F and their relative minors. Students should study at least 2 pieces.

Reference

- Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
- Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade One) Elkin Borough Green, Sevenoaks – Kent
- Palmer A. Willard, Palmer Thomas & Manus Morton: (n.d.) Teach Yourself To Play Piano. (For Beginners of All Ages) Van Nuys. Alfred Publishing Co. Inc.
- Smallwood's Piano Tutor (n.d.) London. Francis, Day & Hunter Limited

MUS 116: ENSEMBLE MUSIC STUDIES I (1 CREDIT) C

Active participation in any one departmental ensemble where the ideals and principles of singing and playing together are emphasized and inculcated.

Reference

Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.

MUS 117: ELEMENTARY TECHNOLOGY OF MUSIC I (1 CREDIT) E

Knowledge of the materials used in the construction of selected African and European musical instruments. The effect of atmospheric conditions: heat, temperature, humidity etc on construction materials. The construction of an African or Western musical instrument e.g. recorder, speaker, guitar, xylophone, drum etc.

Reference

Adeshina (2000). An Introduction to Music technology. AMSTUDIOS the Caxton press (west Africa) Limited.

MUS 121: THEORY OF MUSIC II (1 CREDIT) C

Relative minor Scales, chromatic scale, more signs and abbreviation, introduction to triad, melody writing and scansion

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers
Omodele K.S. (2015). Gateway to Music Literacy in the Modern World. Journal of the School of Languages. Adeyemi College of Education, Ondo.
Stefan, K., Dorothy, P. and Byron, A. (n.d) Tonal Harmony with Introduction to 20th century Music. McGraw Hill.
Afolabi, S.O. (2012) Fundtion of Music Theory. Ebony Books
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 122: AFRICAN MUSIC AND APPRECIATION II (1 CREDIT) C

Introduction to Historical development of African Music, the application of Music, and festivals in Nigeria. Elements of Dance, dance as an art, identification, functions of dance, categories and types of dance in African Culture.

Reference

Vidal, A.O (2012) Selected Topics on Nigerian Music. Ile-Ife: Obafemi Awolowo University Press
Vidal, A.O (2012) Essays on Yoruba Music. Ile-Ife: Obafemi Awolowo University Press

MUS 123: EAR-TRAINING AND SIGHT-READING II**(1 CREDIT) C**

More work on materials of MUS 113. Aural recognition of triads: Primary triads: Primary triads II and VI. Recognition of cadences: Perfect, imperfect, Plagal and interrupted Cadence. More sight reading of simple melodies in 2/4, 3/4, and 4/4 time.

Reference

Onwuekwe, A. I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka: Netizens' Media.

Warburton, A. O. (1980). A graded Music Course for Schools Book Three. London: Longman Group Ltd

Inanga, A and Sanyawu, E. (1991). Spectrum Music for Schools Book Two. Ibadan: Spectrum Books Ltd.

Nnamani, S. N. (2009). Special Music Methods. Enugu: Providence Press (Nig) Ltd.

McKinney, B.B. (1940) Broadman Hymnal. Nashville. The Broadman Press

Olorunsogo, A.A. et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures

Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 124: HISTORY AND APPRECIATION OF WESTERN MUSIC II (1 CREDIT) E

The development of Western Music from 1750 to 1820 (Classical Period) Major composers such as Haydn, Mozart, Beethoven, Gluck etc. Major forms: Oratorio, Cantata, Mass, Sonata, Opera, Symphony, Concerto etc.

Reference

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited

Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton

Olorunsogo, A.A. et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures

Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 125: APPLIED MUSIC II**(1 CREDIT) C**

Scales and arpeggios, D, B Flat major, B Minor and G Minor, development of fine and good techniques, a good intonation and breathing, acquisition of repertoire of at least 2 pieces.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade One) Elkin Borough Green, Sevenoaks – Kent

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Two) Elkin Borough Green, Sevenoaks - Kent

Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company

Palmer A. Willard, Palmer Thomas & Manus Morton: (n.d.) Teach Yourself To Play Piano. (For Beginners of All Ages) Van Nuys. Alfred Publishing Co. Inc.

Smallwood's Piano Tutor (n.d.) London. Francis, Day & Hunter Limited

MUS 126: ENSEMBLE MUSIC STUDIES II (1 CREDIT) E

As for MUS 116. More items rehearsed and performed.

Reference

Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.

MUS 127: ELEMENTARY TECHNOLOGY OF MUSIC I I (1 CREDIT) E

The construction of an African or Western musical instrument e.g. recorder, speakers, guitars, xylophone, drums etc.

Reference

Adeshina (2000). An Introduction to Music technology. AMSTUDIOS the Caxton press(west Africa) Limited.

MUS 128: MUSIC EDUCATION I (1 CREDIT) C

Levels: approaches to the teaching of various aspects of music e.g. theory and applied music at the pre-primary and junior secondary levels of education. Introduction to Micro teach-in.

Reference

Adeleke, A. & Adeyera, S.A. (2011) Music Education in Nigeria. Ibadan: Freeman Productions.

Nnamani, S.N. (2009) Teaching Music in Nigerian Schools: A Practical Approach. Enugu: Providence Press Nig. Limited.

Nnamani, S.N. (2009) Special Music Methods for the Teaching of Appreciation, Voice and simple Musical Instruments in Schools and Colleges. Enugu: Providence Press Nig. Limited.

MUS 211: THEORY OF MUSIC AND APPRECIATION III (1 CREDIT) C

Non-harmonic tones: passing tones, neighbouring tones, suspension, anticipation etc. Introduction of 4 part harmony, construction of primary triads I – IV-V, Voice-leading rules.

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers

Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London

Onwuekwe, A.I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka. Netizens Media

Hunt, R. (1976) The Elements of Music. London: Edwin Ashdown Limited.

Warburton, A.O. (1977). A graded Music for Schools. Books 1-3. London. Longman Group Limited

Thiman, E.H. (1951) Musical Form for Examination Students. New York Faber Music Ltd

Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 212: AFRICAN MUSIC III**(I CREDIT) C**

Cultural heritage inherent in African Music, rhythmic, melodic and harmonic organisations in African Music, relationship between speech and melodic tones. A field trip within and outside location of the College. Nigerian and African dances, the choreographer as an artist. Dances within Africa and other lands compared. Dance performance

Reference

- Nketia, J. H. K. (1974). *The Music of Africa*. New York: W.W. Norton and Company.
- Nwafor, H. C. and Obuka, C. F. (2010). *Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2*. Onitsha: Elites Publishers.
- Okafor, R. C. (2005). *Music in Nigerian Society*. Enugu: New Generation Books.
- Samuel, E.A. (1998). *Form, Function and Style in African Music*. Ibadan: Macmillan Nigerian Publishers Limited
- Kofi Agawu (2003) *Defining and Interpreting African Music*. In *Musical Arts in Africa*. Pretoria. Unisa Press.
- Ajewole, J.O. (2006). *African Music*. Unpublished Lecture series

MUS 213: EAR-TRAINING AND SIGHT-READING III**(I CREDIT) C**

More work on materials of MUS 123. Two-part melodic dictation, aural recognition of triads and dominant 7th chord and their inversions. Sight-reading of simple melodies with chronic notes with no modulation.

Reference

- Olatunji, A.F. (1990). *The teaching of Music and Singing in Schools*. Lagos. Murtab Enterprise
- Ekwueme, L.U. (2008) *A Basic Guide to Music Appreciation*. Lagos. Apex Books Limited
- Ekwueme, L.U. (2010) *School Music Methods*. Lagos. Apex Books Limited
- Kitson, C.H. (1978) *Evolution of Harmony*. London. Oxford University Press
- Benjamin D, Gordon, J & Hugo Anson. (1940). *Harmony, Counterpoint & Improvisation: Musicianship for Students*. London. Novello Berough Green.

MUS 214: HISTORY AND APPRECIATION OF WESTERN MUSIC III (I CREDIT) E

The development of Western music from 1600 to 1820 (Baroque and Classical periods). Major composition such as Vivaldi, Henry Purcell, Bach Handel, Mozart, Beethoven, etc. The major forms oratono, cantata, mass sonata, symphony, opera, concerto, etc.

Reference

- Ekwueme, L.U. (2008) *A Basic Guide to Music Appreciation*. Lagos. Apex Books Limited
- Machils, J. (1963) *The enjoyment of Music*. (3rd Edition). New York. W.W. Norton
- Olorunsogo, A.A..et al (2000) *Fundamentals of Music*. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
- Wright, C. (1992). *Listening to Music*. New York. West Publishing Company.

MUS 215: APPLIED MUSIC III**(1 CREDIT) C**

As for MUS 125. In addition, the following keys should be studied – A major F sharp major, C minor, Chromatic scales. Student should study at least 2 pieces per semester.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Four) Elkin Borough Green, Sevenoaks - Kent

Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 216: ESSEMBLE MUSIC STUDIES III**(1 CREDIT) C**

As for MUS 126. More materials rehearsed and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife

Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

MUS 217: MUSIC EDUCATION II**(1 CREDIT) C**

Further approaches to the teaching of other aspects of Music. Classroom Management and extra-curriculum organisations involving music, preparation/construction of instructional materials. Motivational, instructional and evaluation techniques, micro-teaching.

Reference

Ekwueme, L. U. (2010). School Music Methods. A handbook for teachers. Lagos. Apex Books Limited

Odunnuga, A.F. and Nnamani S.N. (2005). The Teaching Music in Nigerian Schools. Abeokuta. Alayande Printing Press.

MUS 218: ELEMENTARY TECHNOLOGY OF MUSIC**(1 CREDIT) E**

Further works on the construction of musical instruments. Introduction. Of musical acoustics: modes of sound production, transmission, electro-acoustical equipment such as microphones, loud speakers, basic elements of architectural(room) acoustics-good and bad absorbers and reflectors; exploration and composition with electronic keyboard and synthesizers. etc.

Reference

Adeshina (2000) An Introduction to Music technology. AMSTUDIOS the Caxton press(west Africa) Limited.

MUS 221: THEORY OF MUSIC IV**(1 CREDIT) C**

More works on triads and their inversions. Non-harmonic tones passing tones neighbouring tones, suspension anticipation etc. Introduction to four part harmony : basic harmony rules. Types of 6/4 chords: passing, stationary cadential and arpeggio. Types of motion e.t.c similar and parallel Cadences. Setting works to music scansion.

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers

Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London

Onwuekwe, A.I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka. Netizens Media

Hunt, R. (1976) The Elements of Music. London: Edwin Ashdown Limited.

Warburton, A.O. (1977). A graded Music for Schools. Books 1-3. London. Longman Group Limited

Thiman, E.H. (1951) Musical Form for Examination Students. New York Faber Music Ltd

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 222: AFRICAN MUSIC & APPRECIATION IV**(1 CREDIT) C**

Types of Africa Music and their representative composers and executants agents and retention in African Music: historical development of African popular music with particular reference to Nigeria. Life and works of some selected Nigeria Popular/Art or contemporary /folk: traditional musicians. Popular: Rex Jim Lawson, Victor Uwaifo etc (Highlife), Fela Anikulapo Kuti, Orlando Julius etc. (Afro beat), Shina Peters, Sunny Ade etc (Juju), Sonny Okosun etc (Ozzidi) Sikiru Ayinde etc (Fuji), Onyeka Onwenu etc (Afro rock) Traditional: Mamman Shata, Ezeigbo Obiligbo, Yusuf Olatunji etc Art: Ayo Bankole, Sam Akpabot, Meki Nzewi, Sam Ojukwu etc. Appreciation of some selected recorded works of the understudied musicians. Note: Section should cover the three areas. Field trip outside the location for at least a period of one week.

Reference

Nketia, J. H. K. (1974). The Music of Africa. New York: W.W. Norton and Company.

Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.

Okafor, R. C. (2005). Music in Nigerian Society. Enugu: New Generation Books.

Samuel, E.A. (1998). Form, Function and Style in African Music. Ibadan: Macmillan Nigerian Publishers Limited

Kofi Agawu (2003) Defining and Interpreting African Music. In Musical Arts in Africa. Pretoria. Unisa Press.

Ajewole, J.O. (2006). African Music. Unpublished Lecture series

MUS 223: EAR-TRAINING AND SIGHT-READING IV**(1 CREDIT) C**

Further two-part melodic dictation. Aural recognition of cadences, writing down the upper or the lower part of a 2-part passage, sight-reading of fairly difficult melodies.

Reference

Olatunji, A.F. (1990). The teaching of Music and Singing in Schools. Lagos. Murtab Enterprise
Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
Ekwueme, L.U. (2010) School Music Methods. Lagos. Apex Books Limited
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 224: HISTORY & APPRECIATION OF WESTERN MUSIC IV (1 CREDIT) C

The development of Western Music from about 1820 to contemporary time (Romantic to present). The life and works of major composers e.g.Schubert, Schumann, Brahms, Chopin, Stravinsky etc. Appreciation of the works of the composers of the period.

Reference

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton
Olorunsogo, A.A..et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 225: APPLIED MUSIC IV**(1 CREDIT) C**

As for MUS 125. In addition, the following keys should be studied- A major F sharp minor, C minor. Students should study at least 2 pieces.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Four) Elkin Borough Green, Sevenoaks - Kent

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Five) Elkin Borough Green, Sevenoaks - Kent

Arnold Jay (n.d). Jimmy Dorsey Saxophone Method: A School of Rhythmic Saxophone Playing. Los Angeles. United Artists Music

Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 226: ENSEMBLE MUSIC STUDIES IV**(1 CREDIT) C**

A for MUS 126. More materials rehearsed and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife
Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

MUS 227: OUTDOOR PRACTICAL EXPERIENCE (1 CREDIT) C

A student is expected to go for outdoor practical experience in any of the following :media houses(Radio and Television)), Recording Studios, Art and Culture Ministries; Music Technological Workshops, Military Bands (Army, Navy, Air Force, Police), film Industry: Religious Bands, Popular Music Bands, Private Organisation, approved standard chords etc. At least for a period of six (6 weeks).

The attachment will be during the long vacation at the end of second year for 16 weeks.

- To acquit the students with practical music experience.
- To expose the student to possible areas of interest in music.
- To make the students understand the management of musical enterprises etc.

Reference

Outdoor practical experience – SIWES

MUS 228: MUSIC EDUCATION III (1 CREDIT) C

Further approaches to the teaching of other aspects of Music. Classroom Management and extra-curriculum organisations, involving music; preparation/construction of instructional materials. Motivational, instructional and evaluation techniques. Micro-teaching.

Reference

Ekwueme, L. U. (2010). School Music Methods. A handbook for teachers. Lagos. Apex Books Limited
Odunnuga, A.F. and Nnamani S.N. (2005). The Teaching Music in Nigerian Schools. Abeokuta. Alayande Printing Press.

MUS 321: THEORY OF MUSIC V**(1 CREDIT) C**

Introduction to dominant 7th chord: Characteristic dissonance of the dominant 7th chord, inversion of dominant 7th chord, figuration and resolutions of the dominant 7th chord. Secondary 7th chord on the supertonic and its inversions. The concept of related keys. Simple diatonic modulation to related keys. Analysis of short choral or piano pieces.

Reference

Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London

Taylor Eric 1991 The Associated Board of the Royal Schools of Music (Publishing) Limited. Amersham

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 322: ELEMENT OF DANCE AND CHOREOGRAPHY (1CREDIT) E

Definition of dance, body and movement time and space, rhythm and dance, functions categories. Performance of original choreography of African and Western dances.

Reference

Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

Ugolo, C.E. (2007). "Dance Pegegogue in Nigeria. In Ugolo, C.E (Ed), Perspectives in Nigerian Dance. University of Ilorin.

MUS 323: ELEMENTARY KEYBOARD HARMONY**(1CREDIT) C**

Harmonization of simple melodies at the keyboard using the primary triads e.g. VI, IV/iv and V. Playing of a given hymn tune.

Reference

Mensah, L.T. (1990). Understanding Music Books 3. Africa. Onitsha. FEB Publishers Limited

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited

Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 324: CONDUCTING AND ENSEMBLE MANAGEMENT**(1CREDIT) C**

The conductor, who he is, his functions, his endowed and acquired attributes, his repertoire various kinds of ensemble; female voice, Male voice, Mixed voice choir, children choir etc. Practical choral conducting, the rehearsal, planning a programme for concert and discipline in ensemble: practical conducting examination.

Reference

Ekwueme, L. E. N. (1993). Choir training and Choral conducting for Africans. Lagos: Lenaus Advertising and Publishing Ltd.

The Conducting Manual of the Basic Course (1992). Salt Lake City Utah. The Church of Jesus of Latter-day Saints.

MUS 325: APPLIED MUSIC V (1 CREDIT) C

As for MUS 225 but more advanced pieces. Scales to be practiced are A flat to D flat major, G sharp minor, B flat minor. Students should study at least 2 pieces.

Reference

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Five) Elkin Borough Green, Sevenoaks - Kent
Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Arnold Jay (n.d.) Jimmy Dorsey Saxophone Method: A School of Rhythmic Saxophone Playing. Los Angeles. United Artists Music
Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.
Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 326: ENSEMBLE MUSIC STUDIES (1 CREDIT) C

As for MUS 226. More materials rehearsal and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife
Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

MUS 327: ORCHESTRATION FUNDAMENTALS (1 CREDIT) E

Distinction between orchestration and instrumentation: Knowledge of basic facts, name of instrument their ranges etc. Behaviour of transposing instruments, peculiar problem of instruments etc. The order of instrumental score on the orchestral page, number of each instrument in an instrumental ensemble, clefs used by various instruments, types of scores- piano score, miniature score, open and short score, orchestral score. Scoring music for the characteristics of some selected African musical instruments and how to use them in an instrumental ensemble

Reference

Samuel A. (2002). The Study of Orchestration. U.S.A. W.W. Norton & Company, Inc
Odunuga, A.F. (2009). Introduction to the Study of Music. Lagos. Right Time Services Ltd.

DOUBLE MAJOR

COURSE CONTENT AND DESCRIPTION

MUS III: THEORY OF MUSIC I (2 CREDITS) C

Introduction of Music Theory: the Staff, Clef, Musical Notes/Rests and their corresponding values. Pitch and Duration, Accents' Rhythm Bars and Bar lines. Time Signatures, Key Signatures, Major Scales with or without key Signatures. Signs and abbreviations etc.

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers
Omodele K.S. (2015). Gateway to Music Literacy in the Modern World. Journal of the School of Languages. Adeyemi College of Education, Ondo.
Stefan, K., Dorothy, P. and Byron, A. (n.d) Tonal Harmony with Introduction to 20th century Music. McGraw Hill.
Afolabi, S.O. (2012) Fundtion of Music Theory. Ebony Books
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 112: AFRICAN MUSIC AND APPRECIATION I (1CREDIT) C

Functions of Music in the African Society, Types of Music e.g. Folk/ Traditional Popular and Contemporary Arts: Methods of recruiting and training Musicians in African (Emphasis in Nigeria). African Instrument Classification: Geographical Spread. Appreciation of Musical sounds of various African instruments.

Reference

Vidal, A.O (2012) Selected Topics on Nigerian Music. Ile-Ife: Obafemi Awolowo University Press
Vidal, A.O (2012) Essays on Yoruba Music. Ile-Ife: Obafemi Awolowo University Press

MUS 113: EAR-TRAINING & SIGHT-READING 1 (2 CREDITS) C

Study of tonal relationship within time, pitch and interval recognition, simple rhythmic and melodic dictation not exceeding 8 bars. Sight- reading of simple melodies in 2/4 ,3/4 and 4/4 TIME.

Reference

Onwuekwe, A. I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka: Netizens' Media.
Warburton, A. O. (1980). A graded Music Course for Schools Book Three. London: Longman Group Ltd.
Inanga, A and Sanyawu, E. (1991). Spectrum Music for Schools Book Two. Ibadan: Spectrum Books Ltd.
Nnamani, S. N. (2009). Special Music Methods. Enugu: Providence Press (Nig) Ltd.
McKinney, B.B. (1940) Broadman Hymnal. Nashville. The Broadman Press
Olorunsogo, A.A..et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 114: HISTORY AND APPRECIATION OF WESTERN MUSIC (1 CREDIT) C

An outline history of music from the Renaissance to the Baroque periods. A short biography of some important composers of the periods e.g. Palestrina, Dufay, Dunstable, Gibbons, Williams Byrd, Josquin Deprez etc (Renaissance) Baroque: Handel, Bath, Monte Verdi Corelli, Antonio Vivaldi etc. Appreciation of musical works of the periods.

Reference

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton
Olorunsogo, A.A. et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 115: APPLIED MUSIC 1 (3 CREDITS) C

Individual instruction for beginners on a student's chosen African and Western instruments: Orchestra Voice and Piano. Scales and arpeggios of keys C, G, F and their relative minors. Students should study at least 2 pieces.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade One) Elkin Borough Green, Sevenoaks – Kent
Palmer A. Willard, Palmer Thomas & Manus Morton: (n.d.) Teach Yourself To Play Piano. (For Beginners of All Ages) Van Nuys. Alfred Publishing Co. Inc.
Smallwood's Piano Tutor (n.d.) London. Francis, Day & Hunter Limited

MUS 116: ENSEMBLE MUSIC STUDIES I (2 CREDITS) C

Active participation in any one departmental ensemble where the ideals and principles of singing and playing together are emphasized and inculcated.

Reference

Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.

MUS 117: ELEMENTARY TECHNOLOGY OF MUSIC I (2 CREDITS) C

Knowledge of the materials used in the construction of selected African and European musical instruments. The effect of atmospheric conditions: heat, temperature, humidity etc on construction materials. The construction of an African or Western musical instrument e.g. recorder, speaker, guitar, xylophone, drum etc.

Reference

Adeshina (2000) An Introduction to Music technology. AMSTUDIOS the Caxton press (west Africa) Limited.

MUS 121: THEORY OF MUSIC II**(2 CREDITS) C**

Relative minor Scales, chromatic scale, more signs and abbreviation, introduction to triad, melody writing and scansion.

Reference

- Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers
Omodele K.S. (2015). Gateway to Music Literacy in the Modern World. Journal of the School of Languages. Adeyemi College of Education, Ondo.
Stefan, K., Dorothy, P. and Byron, A. (n.d) Tonal Harmony with Introduction to 20th century Music. McGraw Hill.
Afolabi, S.O. (2012) Fundtion of Music Theory. Ebony Books
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 122: AFRICAN MUSIC AND APPRECIATION II (1 CREDIT) C

Introduction to Historical development of African Music, the application of Music, and festivals in Nigeria. Elements of Dance, dance as an art, identification, functions of dance, categories and types of dance in African Culture.

Reference

- Vidal, A.O (2012) Selected Topics on Nigerian Music. Ile-Ife: Obafemi Awolowo University Press
Vidal, A.O (2012) Essays on Yoruba Music. Ile-Ife: Obafemi Awolowo University Press

MUS 123: EAR-TRAINING AND SIGHT-READING II (1 CREDIT) C

More work on materials of MUS 113. Aural recognition of triads: Primary triads: Primary triads II and VI. Recognition of cadences: Perfect, imperfect, Plagal and interrupted Cadence. More sight reading of simple melodies in 2 4, 3 4., and 4 4 time.

Reference

- Onwuekwe, A. I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka: Netizens' Media.
Warburton, A. O. (1980). A graded Music Course for Schools Book Three. London: Longman Group Ltd
Inanga, A and Sanyawu, E. (1991). Spectrum Music for Schools Book Two. Ibadan: Spectrum Books Ltd.
Nnamani, S. N. (2009). Special Music Methods. Enugu: Providence Press (Nig) Ltd.
McKinney, B.B. (1940) Broadman Hymnal. Nashville. The Broadman Press
Olorunsogo, A.A. et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 124: HISTORY AND APPRECIATION OF WESTERN MUSIC II (1 CREDIT) C

The development of Western Music from 1750 to 1820 (Classical Period) Major composers such as Haydn, Mozart, Beethoven, Gluck etc. Major forms: Oratorio, Cantata, Mass, Sonata, Opera, Symphony, Concerto etc.

Reference

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton
Olorunsogo, A.A. et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 125: APPLIED MUSIC II (2 CREDITS) C

Scales and arpeggios, D,B Flat major, B Minor and G Minor, development of fine and good techniques, a good intonation and breathing, acquisition of repertoire of at least 2 pieces.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade One) Elkin Borough Green, Sevenoaks – Kent
Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Two) Elkin Borough Green, Sevenoaks - Kent
Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company
Palmer A. Willard, Palmer Thomas & Manus Morton: (n.d.) Teach Yourself To Play Piano. (For Beginners of All Ages) Van Nuys. Alfred Publishing Co. Inc.
Smallwood's Piano Tutor (n.d.) London. Francis, Day & Hunter Limited

MUS 126: ENSEMBLE MUSIC STUDIES II (2 CREDIT) C

As for MUS 116. More items rehearsed and performed.

Reference

Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.

MUS 127: ELEMENTARY TECHNOLOGY OF MUSIC I (2 CREDIT) E

The construction of an African or Western musical instrument e.g. recorder, speakers' guitars, xylophone, drums etc.

Reference

Adeshina (2000). An Introduction to Music technology. AMSTUDIOS the Caxton press(west Africa) Limited.

MUS 128: MUSIC EDUCATION I**(1 CREDIT) C**

Aims and objectives of music education at the pre-primary, primary and junior secondary levels; brief history of music education in Nigeria, essence of music education in the pre-primary, primary and junior secondary schools. Use of songs for enhancing the teaching of other subjects (e.g. English, Mathematics, social studies etc) at the pre-primary/primary schools.

Reference

- Adeleke, A. & Adeyera, S.A. (2011) Music Education in Nigeria. Ibadan: Freeman Productions.
Nnamani, S.N. (2009) Teaching Music in Nigerian Schools: A Practical Approach. Enugu: Providence Press Nig. Limited.
Nnamani, S.N. (2009) Special Music Methods for the Teaching of Appreciation, Voice and simple Musical Instruments in Schools and Colleges. Enugu: Providence Press Nig. Limited.

MUS 211: THEORY OF MUSIC AND APPRECIATION III**(2 CREDITS) C**

Non-harmonic tones: passing tones, neighbouring tones, suspension, anticipation etc. Introduction of 4 part harmony, construction of primary triads I – IV-V, Voice-leading rules.

Reference

- Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers
Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London
Onwuekwe, A.I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka. Netizens Media
Hunt, R. (1976) The Elements of Music. London: Edwin Ashdown Limited.
Warburton, A.O. (1977). A graded Music for Schools. Books 1-3. London. Longman Group Limited
Thiman, E.H. (1951) Musical Form for Examination Students. New York Faber Music Ltd
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 212: AFRICAN MUSIC III**(1 CREDIT) C**

Cultural heritage inherent in African Music, rhythmic, melodic and harmonic organisations in African Music, relationship between speech and melodic tones. A field trip within and outside location of the College. Nigerian and African dances, the choreographer as an artist. Dances within Africa and other lands compared. Dance performance.

Reference

- Nketia, J. H. K. (1974). The Music of Africa. New York: W.W. Norton and Company.
Nwafor, H. C. and Obuka, C. F. (2010). Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2. Onitsha: Elites Publishers.
Okafor, R. C. (2005). Music in Nigerian Society. Enugu: New Generation Books.
Samuel, E.A. (1998). Form, Function and Style in African Music. Ibadan: Macmillan Nigerian Publishers Limited
Kofi Agawu (2003) Defining and Interpreting African Music. In Musical Arts in Africa. Pretoria. Unisa Press.
Ajewole, J.O. (2006). African Music. Unpublished Lecture series

MUS 213: EAR-TRAINING AND SIGHT-READING III (2 CREDITS)

More work on materials of MUS 123. Two-part melodic dictation, aural recognition of triads and dominant 7th chord and their inversions. Sight-reading of simple melodies with chromatic notes with no modulation.

Reference

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 214: HISTORY AND APPRECIATION OF WESTERN MUSIC III (1 CREDIT) C

The development of Western music from 1600 to 1820 (Baroque and Classical periods). Major composition such as Vivaldi, Henry Purcell, Bach, Handel, Mozart, Beethoven, etc. The major forms oratorio, cantata, mass sonata, symphony, opera, concerto, etc.

Reference

Ekwueme, L.U. (2008) A Basic Guide to Music Appreciation. Lagos. Apex Books Limited
Machils, J. (1963) The enjoyment of Music. (3rd Edition). New York. W.W. Norton
Olorunsogo, A.A..et al (2000) Fundamentals of Music. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
Wright, C. (1992). Listening to Music. New York. West Publishing Company.

MUS 215: APPLIED MUSIC III (3 CREDITS) C

As for MUS 125. In addition, the following keys should be studied – A major F sharp major, C minor, Chromatic scales. Student should study at least 2 pieces per semester.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company
Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Four) Elkin Borough Green, Sevenoaks – Kent
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.
Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.

MUS 216: ESSEMBLE MUSIC STUDIES III (2 CREDIT) C

As for MUS 126. More materials rehearsed and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife
Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

MUS 217: MUSIC EDUCATION II (I CREDIT) C

Methodology approaches to the teaching of various aspects of music e.g. theory, and applied music at the pre-primary/primary and junior secondary schools. Preparation of lesson notes, introduction to micro-teaching

Reference

Ekwueme, L. U. (2010). School Music Methods. A handbook for teachers. Lagos. Apex Books Limited
Odunnuga, A.F. and Nnamani S.N. (2005). The Teaching Music in Nigerian Schools. Abeokuta. Alayande Printing Press.

MUS 218: ELEMENTARY TECHNOLOGY OF MUSIC I (1 CREDIT) E

Further works on the construction of musical instruments. Introduction of musical acoustics: modes of sound production, transmission, electro-acoustical equipment such as microphones, loud speaker; basic elements of architectural (room) acoustic-good and bad absorbers and reflectors; exploration and composition with electronic keyboard and synthesizers etc.

Reference

Adeshina (2000)An Introduction to Music technology. AMSTUDIOS the Caxton press(west Africa) Limited.

MUS 221: THEORY OF MUSIC IV (2 CREDITS) C

More works on triads and their inversions. Non-harmonic tones passing tones neighbouring tones, suspension anticipation etc. Introduction to four part harmony : basic harmony rules. Types of 6/4 chords: passing, stationary cadential and arpeggio. Types of motion etc similar and parallel Cadences. Setting works to music scansion.

Reference

Ayodele T. Sola 2000. The Music Pocket Music 3 Lagos. Beulah Land Publishers
Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London
Onwuekwe, A.I. (2017). A New Comprehensive Rudiments and Theory of Music. Awka. Netizens Media
Hunt, R. (1976) The Elements of Music. London: Edwin Ashdown Limited.
Warburton, A.O. (1977). A graded Music for Schools. Books 1-3. London. Longman Group Limited
Thiman, E.H. (1951) Musical Form for Examination Students. New York Faber Music Ltd
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 222: AFRICAN MUSIC & APPRECIATION IV**(I CREDIT) C**

Types of Africa Music and their representative composers and executants agents and retention in African Music: historical development of African popular music with particular reference to Nigeria. Life and works of some selected Nigeria Popular/Art or contemporary /folk: traditional musicians. Popular: Rex Jim Lawson, Victor Uwaifo etc (Highlife), Fela Anikulapo Kuti, Orlando Julius etc. (Afro beat), Shina Peters, Sunny Ade etc (Juju), Sonny Okowsun etc (Ozzidism) Sikiru Ayinde etc (Fuji), Onyeka Onwenu etc (Afro rock) Traditional: Mamman Shata, Ezeigbo Obiligbo, Yusuf Olatunji etc Art: Ayo Bankole, Sam Akpabot, Meki Nzewi, Sam Ojukwu etc. Appreciation of some selected recorded works of the understudied musicians.

Note: Section should cover the three areas. Field trip outside the location for at least a period of one week.

Reference

- Nketia, J. H. K. (1974). *The Music of Africa*. New York: W.W. Norton and Company.
- Nwafor, H. C. and Obuka, C. F. (2010). *Fundamentals of Music and Drama for Junior Secondary Schools Book 1 & 2*. Onitsha: Elites Publishers.
- Okafor, R. C. (2005). *Music in Nigerian Society*. Enugu: New Generation Books.
- Samuel, E.A. (1998). *Form, Function and Style in African Music*. Ibadan: Macmillan Nigerian Publishers Limited
- Kofi Agawu (2003) *Defining and Interpreting African Music*. In *Musical Arts in Africa*. Pretoria. Unisa Press.
- Ajewole, J.O. (2006). *African Music*. Unpublished Lecture series

MUS 223: EAR-TRAINING AND SIGHT-READING IV**(I CREDIT) C**

Further two-part melodic dictation. Aural recognition of cadences, writing down the upper or the lower part of a 2 – part passage, sight –reading of fairly difficult melodies.

Reference

- Benjamin D, Gordon, J & Hugo Anson. (1940). *Harmony, Counterpoint & Improvisation: Musicianship for Students*. London. Novello Berough Green.
- Kitson, C.H. (1978) *Evolution of Harmony*. London. Oxford University Press

MUS 224: HISTORY & APPRECIATION OF WESTERN MUSIC IV (I CREDIT) C

The development of Western Music from about 1820 to contemporary time (Romantic to present). The life and works of major composers e.g. Schubert, Schumann, Brahms, Chopin, Stravinsky etc. Appreciation of the works of the composers of the period.

Reference

- Ekwueme, L.U. (2008) *A Basic Guide to Music Appreciation*. Lagos. Apex Books Limited
- Machils, J. (1963) *The enjoyment of Music*. (3rd Edition). New York. W.W. Norton
- Olorunsogo, A.A..et al (2000) *Fundamentals of Music*. Edited by Olorunsogo A.A., Kehinde, J.O. and Olorunsogo, I.A.O. Abeokuta. Goad Ventures
- Wright, C. (1992). *Listening to Music*. New York. West Publishing Company.

MUS 225: APPLIED MUSIC IV**(2 CREDITS) C**

As for MUS 125. In addition, the following keys should be studied- A major F sharp minor, C minor. Students should study at least 2 pieces.

Reference

Dorothy Bradley (n.d.) Hours with the Masters Volume 1 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.

Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Four) Elkin Borough Green, Sevenoaks - Kent

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Five) Elkin Borough Green, Sevenoaks - Kent

Arnold Jay (n.d). Jimmy Dorsey Saxophone Method: A School of Rhythmic Saxophone Playing. Los Angeles. United Artists Music

Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.

MUS 226: ENSEMBLE MUSIC STUDIES IV**(2 CREDITS) C**

A for MUS 126. More materials rehearsed and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife

Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

MUS 227: OUTDOOR PRACTICAL EXPERIENCE**(2 CREDITS) C**

A student is expected to go for outdoor practical experience in any of the following: media houses (Radio and Television), Recording Studios, Art and Culture Ministries; Music Technological Workshops, Military Bands (Army, Navy, Air Force, Police), film Industry: Religious Bands, Popular Music Bands, Private Organisation, approved standard chords etc. At least for a period of six (6 weeks).

The attachment will be during the long vacation at the end of second year for 16 weeks.

To acquit the students with practical music experience.

- To expose the student to possible areas of interest in music.
- To make the students understand the management of musical enterprises etc.

Reference

Outdoor practical experience – SIWES

MUS 228: MUSIC EDUCATION III (I CREDIT) C

Classroom management and extra-curriculum organizations, involving music, preparation/construction of instructional materials. Motivational, instructional and evaluation techniques. Micro-teaching.

Reference

Ekwueme, L. U. (2010). School Music Methods. A handbook for teachers. Lagos. Apex Books Limited
Odunnuga, A.F. and Nnamani S.N. (2005). The Teaching Music in Nigerian Schools. Abeokuta. Alayande Printing Press.

MUS 321: THEORY OF MUSIC V (2 CREDITS) C

Introduction to dominant 7th chord: Characteristic dissonance of the dominant 7th chord, inversion of dominant 7th chord, figuration and resolutions of the dominant 7th chord. Secondary 7th chord on the supertonic and its inversions. The concept of related keys, simple diatonic modulation to related keys. Analysis of short choral or piano pieces.

Reference

Cuthbert Minnie (1990). First Steps in Harmony. A Catechism Elementary Harmony for the Use of Beginners. London. Edwin Ashdown/Music Sales Limited, London

Taylor Eric 1991 The Associated Board of the Royal Schools of Music (Publishing) Limited. Amersham
Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.

MUS 322: ELEMENT OF DANCE AND CHOREOGRAPHY (2 CREDITS) C

Definition of dance, body and movement time and space, rhythm and dance, functions categories. Performance of original choreography of African and Western dances.

Reference

Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.
Ugolo,C.E. (2007). "Dance Pegegogue in Nigeria. In Ugolo, C.E (Ed), Perspectives in Nigerian Dance. University of Ilorin.

MUS 323: ELEMENTARY KEYBOARD HARMONY (2 CREDITS) C

Harmonization of simple melodies at the keyboard using the primary triads e.g. Vi, IV/iv and V. Playing of a given hymn tune.

Reference

Benjamin D, Gordon, J & Hugo Anson. (1940). Harmony, Counterpoint & Improvisation: Musicianship for Students. London. Novello Berough Green.
Kitson, C.H. (1978) Evolution of Harmony. London. Oxford University Press

MUS 324: CONDUCTING AND ENSEMBLE MANAGEMENT (2 CREDITS) C

The conductor, who he is, his functions, his endowed and acquired attributes, his repertoire various kinds of ensemble; female voice, Male voice, mixed voice choir, children choir etc. Practical choral conducting, the rehearsal, planning a programme for concert and discipline in ensemble: practical conducting examination.

Reference

Ekwueme, L. E. N. (1993). Choir training and Choral conducting for Africans. Lagos: Lenaus Advertising and Publishing Ltd.
The Conducting Manual of the Basic Course (1992). Salt Lake City Utah. The Church of Jesus of Latter-day Saints.

MUS 325: APPLIED MUSIC V (3 CREDITS) C

As for MUS 225 but more advanced pieces. Scales to be practiced are A flat to D flat major, G sharp minor, B flat minor. Students should study at least 2 pieces.

Reference

Maisie Aldridge & Honor Phillips (n.d.) The Kingly Classics (Grade Five) Elkin Borough Green, Sevenoaks - Kent
Dorothy Bradley (n.d.) Hours with the Masters Volume 2 (Primary and Elementary): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Dorothy Bradley (n.d.) Hours with the Masters Volume 3 (Lower): Selected graded classics for Piano including fingering, phrasing, interpretative notes, metronome rates etc.
Arnold Jay (n.d.) Jimmy Dorsey Saxophone Method: A School of Rhythmic Saxophone Playing. Los Angeles. United Artists Music
Marie Hill 1996: World's Favorite Easy Piano Pieces In Their Original Form. Ashley Publications, Inc.
Herfurth C. Paul (n.d) A Tune A Day original classic edition (Book I) Boston Music Company

MUS 326: ENSEMBLE MUSIC STUDIES (2 CREDITS) C

As for MUS 226. More materials rehearsal and performed.

Reference

Agu, D.C.C. (2017) Songs of Life: selected works. Association of Nigerian Musicologists. Ile-Ife
Akinsipe, F.A.(2014) Dance Scripts for the stage. vol 1, Department of Performing Arts, University of Ilorin.

Distinction between orchestration and instrumentation: Knowledge of basic facts, name of instrument their ranges etc. Behaviour of transposing instruments, peculiar problem of instruments etc. The order of instrumental score on the orchestral page, number of each instrument in an instrumental ensemble, clefs used by various instruments, types of scores- piano score, miniature score, open and short score, orchestral score. Scoring music for the characteristics of some selected African musical instruments and how to use them in an instrumental ensemble.

Reference

Benjamin D, Gordon, J & Hugo Anson. (1940). *Harmony, Counterpoint & Improvisation: Musicianship for Students*. London. Novello Berough Green.

Samuel A. (2002). *The Study of Orchestration*. U.S.A. W.W. Norton & Company, Inc

Odunuga, A.F. (2009). *Introduction to the Study of Music*. Lagos. Right Time Services Ltd.