



BABCOCK UNIVERSITY

SCHOOL: EDUCATION AND HUMANITIES

DEPARTMENT: MUSIC AND CREATIVE ARTS

SEMESTER /SESSION: SECOND SEMESTER, 2016/2017 SESSION

COURSE CODE AND TITLE: **MUSC 422: NIGERIAN CONTEMPORARY MUSIC**
DAY OF CLASS: MONDAY (7AM – 8:50AM)

NO OF UNITS: 3 CREDIT UNITS

TEACHER'S NAME: PROF OLATUNJI, MICHAEL
OFFICE ADDRESS: ROOM 107, MUSIC AND CREATIVE ARTS

VENUE FOR CLASS: MIT LAB (EAH)

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OUR VISION STATEMENT

A first-class Seventh-day Adventist institution, building servant leaders for a better world

OUR MISSION STATEMENT

Building leadership through Christian education; transforming lives, impacting society for positive change

To achieve our mission, we are committed to:

- Achieving excellence in our teaching, research program, and service delivery
- Imparting quality Christian education
- Instilling Christ-like character to the members of our Community

OUR CORE VALUES

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|-------------------------------|-----------------|
| • Excellence | -Our Culture |
| • Integrity | -Our Promise |
| • Accountability | -Our Moral |
| • Servant Leadership | -Our Strength |
| • Team Spirit | -Our Dignity |
| • Autonomy and Responsibility | -Our Passion |
| • Adventist Heritage | -Our Commitment |

OUR PHILOSOPHY

Babcock University's philosophy is anchored on the harmonious development of the intellectual, physical, social, and spiritual potentials of our students, inspiring stable and noble character needed for effective leadership and service in the society.

CORPORATE IMAGE STATEMENT: A center of excellence for character development and scholarship; a socially responsive, responsible, and accountable institution in matters of commitment and action.

COURSE DESCRIPTION

A survey of the development of contemporary music in Nigeria through the process of acculturation, highlighting the resultant hybrids of musical genres. The various typologies and their characteristics, composers/musicians and their works will be studied; course requires an hour of laboratory workshop.

COURSE OBJECTIVES

On completion of this course, the students should be able to:

1. Know the historical background of music and musicians of genres found on the Nigerian soil
2. Develop sound musical discrimination
3. Recognise the different styles and forms of contemporary Nigerian music
4. Develop the techniques and devices employed by musicians in each of the genres
5. Become more musical and intelligently perceptive
6. Develop a solid foundation for continued learning in the area of interest.

COURSE CONTENT

WEEK 1. CATEGORISATION OF NIGERIAN CONTEMPORARY MUSIC

WEEK 2. NIGERIAN TRADITIONAL MUSIC (GENERAL)

WEEK 3. FESTIVAL MUSIC, RITUAL MUSIC, COURT MUSIC, WORK SONGS, etc.

WEEK 4. ISLAMIC MUSIC

WEEK 5. ISLAMISED MUSIC

WEEK 6. NIGERIAN ART MUSIC

WEEK 7. MID SEMESTER EXAMINATION

WEEK 8. NIGERIAN ART MUSIC CONTD

WEEK 9. CONTEMPORARY CHURCH MUSIC

WEEK 10. CONTEMPORARY CHURCH MUSIC

WEEK 11. NEO-TRADITIONAL AND THEATRE MUSIC

WEEK 12. POPULAR MUSIC

WEEK 13. POPULAR MUSIC CONTD.

WEEK 14. FINAL EXAMINATION

USEFUL RESOURCES FOR THE COURSE

1. Kamien, Roger (2010). *Music: An Appreciation*. Boston: McGraw-Hill College.
2. Nketia, J.H.K., *Music in African Cultures*. Legon: Institute of African Studies, University of Ghana, 1966.
3. Nketia, J.H.K., "Music in African Cultures" *FESTAC '77*, London: African Journal, 1977.
4. Nketia, J.H.K., *The Music of Africa*. London: Victor Gullamez, 1982.
5. Omibiyi-Obidike, M.A. "African Musical Resources and African Identity in the New African Art Music". *African Art Music in Nigeria*. (M.A. Omibiyi-Obidike (ed.) (Ibadan: StirlingHorden Publishers), 2001, pp.150 – 160.
6. Omojola, Bode, *Nigerian Art Music*. Ibadan: IFRA, 1995.
7. Omojola, Bode, "Nigerian Melodies and European Forms: A Study of Sowande's Organ Works" in *African Art Music in Nigeria* (ed.) M.A. Omibiyi-Obidike. Ibadan: StirlingHorden Publishers, 2001, pp. 101 – 116.
8. Vidal, Tunji, "Music in Nigeria before 1800", in *A New History of Nigeria for Colleges*, (ed.) ToyinFalola and A. Adediran, Lagos, 1977, pp. 276 – 301.
9. Vidal, Tunji, "Nigerian Contemporary Music: Unity or Diversity?" in *Diversity of Creativity*, Department of Fine Arts, Obafemi Awolowo University, Ile – Ife, 1993, pp. 47 – 56.
10. Vidal, Tunji, "From Traditional Antiquity to Contemporary Modernism: A Multilateral Development of Music in Nigeria" in *Music and Social Dynamics in Nigeria* (ed.) Bode Omojola, Ibadan: Caltop Publications, 2001, pp. 112 –125.
11. Vidal, Tunji, "FelaSowande: A Nationalist and Humanistic Composer", in M.A. Omibiyi-Obidike (ed.) *African Art Music in Nigeria*. Ibadan: Stirling – Horden, 2001.