



BABCOCK UNIVERSITY

SCHOOL: EDUCATION AND HUMANITIES

DEPARTMENT: MUSIC AND CREATIVE ARTS

SEMESTER /SESSION: FIRST SEMESTER 2016/2017 SESSION

COURSE CODE AND TITLE: MUSC 321 AFRICAN INSTRUMENTAL WORKSHOP

DAY OF CLASS: Thursday (11am – 12:50pm)

NO OF UNITS: 3 CREDIT UNITS

TEACHER'S NAME: ADESANYA ADEYEYE

OFFICE ADDRESS: MIT LAB

VENUE FOR CLASS: MIT LAB

OFFICE HOURS: 8AM – 5PM

TELEPHONE NO: +2347034584477

EMAIL ADDRESS: adeyeyea@babcock.edu.ng

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 |
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OUR PHILOSOPHY

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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

This course is designed to enable the students develop basic skills in the performance and playing techniques on African instruments. And to also explore the skillful combination of these instruments with their western counterparts. Traditional and/or choreographed dances may be incorporated.

COURSE OBJECTIVES

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

1. Acquire general basic performance skills on Nigerian ideophonic accompaniment instruments (especially agogo and sekere)
2. Acquire basic performance skills on Yoruba musical instruments
3. Acquire basic performance skills on Igbo musical instruments (East & South south)
4. Perform traditional musical styles on individual instrument consort or ensemble
5. Perform traditional musical styles on combination of various instruments from different Culture, including the addition of western instruments
6. Display traditional and choreographed dance steps from various culture, including folk Songs.

COURSE CONTENT:

WEEK 1: Performance of various traditional accompaniment time lines on agogo and sekere.

WEEK 2: Performance of different musical styles on agogo consort or set e.g. agogo set for Ifa, wowowa set for Ogun.

WEEK 3: Performance of different musical styles on sekere ikanyere set e.g. igbo music for Osun and apiiri music consort for social events.

WEEK 4: Introduction to dance exercises and dance drama as a creative art, using dancers' practicing outfits and costumes.

WEEK 5: Dance exercises. Performance of different musical styles and dances on dundun set and sekere aje set and their combined orchestra (e.g. woro, gbandigan, jalansin etc).

WEEK 6&7: Dance exercises. Performance of different musical styles and dances on orchestra of alo, oghene, okpokoro, oja, udu, ekwe, and ngelenge in igbo culture (e.g. atilogwu & Igbotiti).

WEEK 8: Mid- Semester test.

WEEK 9&10: Dance exercises. Performance of different musical styles and dances on bata set (e.g. sango and egungun music).

WEEK 11-13: Scripted drama performance of a short play with songs, dances and music, combining many orchestra ensembles, as a project.

WEEK 14: Revision

WEEK 15: Final semester examination.

USEFUL RESOURCES FOR THE COURSE

1. Adeyeye, A. & Faniyi, K. (2014) Cultural and Creative Arts Books 2 & 3, Ibadan: Rocket & Rocker Publishing Co.
2. Akpabot, S.E. (1986) Foundation of Nigerian Traditional Music, Ibadan: Spectrum Books Ltd.
3. Akpabot, S.E. (1998) Form, Function and Style in African Music. Ibadan: Macmillian Nigeria.
4. Nketia, J.H.K (1974) The Music of Africa, New York: W.W. Norton & Co.
5. Omibiyi-Obidike, M.A. (2001) ed. African Art Music in Nigeria (Fela Sowand Memorial) Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
6. Omojola, B. (1995) Nigerian Art Music, Ibadan: IFRA.
7. Ajibola, J.O (1974) Orin Yoruba, Ile-Ife: University of Ife Press.
8. Euba, A. (1977) An Introduction to Music in Nigeria, In A. Euba ed. Nigeria Music Review. Vol.1. PP – 20.

COURSE REQUIREMENTS:

CLASS ATTENDANCE: - “Every student is required to attend classes regularly and punctually, unless ill or prevented by some recognized emergency. Students who absent themselves from class for more than three weeks during the semester shall merit an F grade.

Authorized leave of absence from campus does not excuse the student from classes, or relieve the student of the required course work' (*BU Academic Bulletin 2012-2015 p.13*).

PARTICIPATION: -Students are to actively engage in topic discussion and sharing of ideas in class.

TARDINESS/CONDUCT OF STUDENTS IN CLASS: - Lateness to class is unacceptable; students are not allowed to operate their cell phones, iPods and other electronic mobile gadgets during classes, except with the permission of the teacher. Eating and chewing off bubble gums and drinking (water exempted) is also not allowed except with the permission of the teacher. Very importantly, students are required to dress in compliance with the university dress code and wear their identity cards while in class.

SHORT DEVOTIONALS/PRAYER: - Spiritual nurture is a part of whole person development, and team spirit is our strength; thus, every student is required to participate in the devotional exercise and prayer in class.

SUBMISSION OF ASSIGNMENT: Assignments could be turned in earlier, but not later than the deadline set by the teacher.

LATE ASSIGNMENTS: Assignments turned in later than the deadline set by the teacher will not be graded without stringent penalty.

GUIDELINE FOR WRITTEN WORK: Students will be required to do assignments, quizzes, tests and examination.

ACADEMIC INTEGRITY/HONESTY: "Babcock University has a zero tolerance for any form of academic dishonesty. Morally and spiritually, the institution is committed to scholastic integrity. Consequently, both students and staff are to maintain high, ethical Christian levels of honesty. Transparent honest behavior is expected of every student in all spheres of life. Academic dishonesty include such things as plagiarism, unauthorized use of notes or textbooks on quizzes and examinations, copying or spying the test or paper of another student (formal or take-home), talking to another student during examinations. Academic matter would automatically result in a failing grade for the examination, and suspension, or outright dismissal from the university. Academic dishonesty issues are referred to SPEAM (Senate Panel on Examination and Academic Misconduct) who investigates and makes recommendations to Senate. Penalties for examination and academic misconduct are spelt out in the *student's handbook* and in other regulations as published from time to time" (*BU Academic Bulletin 2012-2015 p.18*).

GRIEVANCEPROCEDURE

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unjustly treated with respect to their academic program are entitled to a fair and impartial consideration of their cases. They should do the following to effect a solution:

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TEACHING/LEARNING METHODOLOGY: Interactive/participatory strategies will be adopted for the class and this will include integration of faith and BU core values in the learning process.

COURSE ASSESSMENT/EVALUATION

Continuous Assessment:

Class Attendance:	5% }	}	=40%
Quizzes & Tests:	10% }		
Assignments:	10% }		
Mid-Semester Exam:	15% }		
Final Semester Exam:	60%		

GRADE SCALE

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C	50-59	3.00	Average
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STUDENTS WITH DISABILITY

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DEPARTMENT: MUSIC AND CREATIVE ARTS

SEMESTER /SESSION: FIRST SEMESTER 2017/2018 SESSION

COURSE CODE AND TITLE: MUSC 235 INSTRUMENT MAINTENANCE WORKSHOP 1

DAY OF CLASS: Thursday (9am – 10:50am)

NO OF UNITS: 2 CREDIT UNITS

TEACHER'S NAME: ADESANYA ADEYEYE

OFFICE ADDRESS: MIT LAB

VENUE FOR CLASS: MIT LAB

OFFICE HOURS: 8AM – 5PM

TELEPHONE NO: +2347034584477

EMAIL ADDRESS: adeyeya@babcock.edu.ng

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COURSE DESCRIPTION

This course is designed to enable the students study the physical properties of musical instruments and to introduce them to the care and maintenance of the commonly used instruments, including their physical features as well as the tuning techniques of the acoustic piano.

COURSE OBJECTIVES

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

1. Know the material features of musical instruments
2. Name and classify the structural and mechanical parts of musical instruments
3. Understand how physical properties affect musical instruments
4. Know how to use materials, tools, equipment and machines to repair and service, for general maintenance and care of musical instruments.
5. Name and classify the structural and mechanical parts of the acoustic piano.
6. Know the varying techniques of tuning the piano.

COURSE CONTENT:

- WEEK 1: Appreciation and introduction to musical instrument maintenance, including the historical background to the evolution of musical instruments.
- WEEK 2: Explain how musical instruments productions are affected by physical properties such as density, elasticity, temperature and humidity.
- WEEK 3: Identifying material parts (Organic, Inorganic, and Synthetic), dismantling and assembling woodwind instruments – air reed (including the recorder) single reed and double reed instruments.
- WEEK 4: Introduction to and uses of materials of repair and handling of tools of repair in woodwind instruments including practical exposition of replacing or repairing damaged parts, oiling, greasing parts, padding, swabbing, packing and general cleaning of instruments with recommended solvents.
- WEEK 5: Identifying material parts, dismantling and assembling brass instruments – piston valve, slide valve and rotary valve.

- WEEK 6: Introduction to and uses of materials of repair and handling of tools and machines of repair in brass instruments, including practical expositions of part replacement, repairing and general cleaning.
- WEEK 7: Identifying material parts, dismantling and assembling string instruments – nut, bridge, strings, tuning pegs/machines, sound post, neck and sound box.
- WEEK 8: Mid semester test
- WEEK 9: Introduction to and uses of materials of repair and handling of tools and machine of repair in string instruments, including practical exposition of part replacement, repairing and general cleaning.
- WEEK 10: Introduction to physical features and identifying material parts of the acoustic piano (both upright and grand).
- WEEK 11: Introduction to the materials and tools of repairing and maintaining the piano, including tuning techniques of the piano.
- WEEK 12: Introduction to physical features and identifying material parts of percussion instruments, including Nigerian idiophone instruments.
- WEEK 13: Introduction to and uses of materials of repair and handling of tools and machines of repair in percussion instruments, including practical exposition to the art of replacing drum heads and xylophone keys.
- WEEK 14: General Revision
- WEEK 15: EXAMINATION

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SEMESTER /SESSION: SECOND SEMESTER 2017/2018 SESSION

COURSE CODE AND TITLE: MUSC 236 INSTRUMENT MAINTENANCE WORKSHOP 11

DAY OF CLASS: Thursday (9am – 10:50am)

NO OF UNITS: 2 CREDIT UNITS

TEACHER'S NAME: ADESANYA ADEYEYE

OFFICE ADDRESS: MIT LAB

VENUE FOR CLASS: MIT LAB

OFFICE HOURS: 8AM – 5PM

TELEPHONE NO: +2347034584477

EMAIL ADDRESS: adeyeyea@babcock.edu.ng

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COURSE DESCRIPTION

The course is a continuation of the study of the physical properties of musical instruments and introduction to the care and maintenance of the commonly used instruments including the tuning technique of the acoustic piano

COURSE OBJECTIVES

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

1. Know the safety and care in using the workshop, and know how to start up and equip a small workshop for use.
2. Own few carpentry and music technology workshops tools, for the purpose of putting them into actual uses. List as many tools as possible and recognize them.
3. Recognize sizes and shapes of musical instruments, know how to use mathematical and engineering tools for drawing and designing.
4. Know the definition of acoustics and get introduced to the elements of acoustics.
5. Know how to remove, repair and re-fix parts in percussion instruments.
6. Know how to remove and re-fix piano strings & body parts and get trained on how to tune the piano.

COURSE CONTENT:

WEEK 1: Care in cleaning the workshop of oil spillage on floor, vacuum cleaning of the workshop to get rid of dusts and dirt. Putting wall charts to direct and enlighten students. How to avoid accidents in the workshop – mechanical, electrical and chemical related accidents.

WEEK 2: Equipping the workshop, as well as proper arrangement of shelves, tools, machines and equipment in the workshop.

WEEK 3: List and recognize by sighting both carpentry and music technology workshop tools and machines of various sizes and shapes.

WEEK 4: Make free hand sketches of workshop tools and materials. Introduction to the uses of mathematical set, engineering set and drawing tools. Know and recognize sizes

and shapes of musical instruments. Make free hand sketches of musical instruments parts, shells and bodies.

- WEEK 5: Know the definition of acoustic, and get introduced to the elements of acoustics – waves, amplitude, wave length, frequency, vibration etc.
- WEEK 6: Vibration in strings – the sonometer box. String nodes and antinodes. Overtones in strings.
- WEEK 7: Vibration in open and close pipes – nodes and antinodes; Harmonics, beats, overtones and resonance in strings and pipes; Resonance cavity and sound holes in musical instruments.
- WEEK 8: Mid Semester Test.
- WEEK 9: Removing, repairing and re-fixing drum heads (both western velon and African animal skin)
- WEEK 10: Salvaging and tuning of xylophone keys
- WEEK 11: Removing and re-fixing piano strings and body parts.
- WEEK 12: Learning how to tune the piano
- WEEK 13: Learning how to tune the piano continued.
- WEEK 14: Revision
- WEEK 15: Final examination.

USEFUL RESOURCES FOR THE COURSE

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- i. Maintain ongoing contact with Student Support Services” (*BU Academic Bulletin 2012-2015 p. 20*).



BABCOCK UNIVERSITY

SCHOOL: EDUCATION AND HUMANITIES

DEPARTMENT: MUSIC AND CREATIVE ARTS

SEMESTER /SESSION: SECOND SEMESTER 2017/2018 SESSION

COURSE CODE AND TITLE: MUSC 442 ADVANCED MUSICAL INSTRUMENT TECHNOLOGY 11
DAY OF CLASS: Thursday (9am – 10:50am)

NO OF UNITS: 2 CREDIT UNITS

TEACHER'S NAME: ADESANYA ADEYEYE

OFFICE ADDRESS: MIT LAB

VENUE FOR CLASS: MIT LAB

OFFICE HOURS: 8AM – 5PM

TELEPHONE NO: +2347034584477

EMAIL ADDRESS: adeyeya@babcock.edu.ng

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

- | | |
|-------------------------------|-----------------|
| • 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

This is the continuation of the advanced study of the arts and science of constructing and building musical instruments. The concept and design, tools, materials, storage and maintenance, actual design and building of original instruments will be realized. It reveals God as the giver of artistic talents.

COURSE OBJECTIVES

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

1. Understand the operation of industrial machines.
2. Know the functions of acoustic tools and equipment.
3. Continue the construction of the assigned or choice musical instrument project.
4. Produce a well designed and well constructed functional musical instrument.
5. Put the completed musical instrument constructed to acoustic test.
6. Perform on the completed musical instrument with or without accompaniment

COURSE CONTENT:

WEEK 1&2: Introduction, care and uses of both manually and electrically operated carpentry and mechanical workshops machines – drilling machine, circular saw machine, wood turning machine, grinding machine, planner etc.

WEEK3&4: Introduction, care and uses of acoustic laboratory tools and equipment – sonometer box, frequency meter, sound level meter, audio meter and oscilloscope.

WEEK5-7: Continue of the construction of the assigned or choice musical instrument. (From MUSC 441).

WEEK8: Mid semester test.

WEEK 9&10: Complete a well designed and well constructed functional musical instrument.

WEEK11: Put the completed musical instrument constructed to acoustic test--- turning, resonance, vibration etc.

WEEK12: Perform on the completed musical instrument with or without accompaniment.

- WEEK 13: Do a comprehensive write-up of the assigned constructed musical instrument(s).
- WEEK 14: Revision.
- WEEK15: Submission of the constructed musical instrument with its backing technical report project.

USEFUL RESOURCES FOR THE COURSE

1. Audsley, G. S. (1965) *The Art of Organ building*. New York; Dover.
2. Bane, A. (1989) 'Technology' from *New book of knowledge*, Grolier incorporated.
3. Braneak, L. (1961). *Music, Acoustics, Architecture*. New York: Willey.
4. Berger, M./Clark, F. (1961). *Science and Music*, London: John Murray Ltd.
5. Bevington, J. D. (1966). *A carpenter's Tools*. London: Ginn and Co. Ltd.
6. Culver, C. A. (1947). *Musical Acoustics*, Philadelphia: The Blackiston Co.
7. Donington, R. (1962). *The instrument of Music*. London: Methuen, & Co. Ltd.
8. Denyer, R. (1982). (With Guillory, Land Crawford A. M). *The Guitar Handbook*. London: Pan Books.
9. Elekwa, I; Bamiro, O.A., Oluyide, A.O.; Layode D.L.; Nurudeen, A. Akuri., I.o., and Olopade, O.L., (1984). *Introductory Technology for Schools and Colleges*. Ibadan; Evans Brothers Nigeria Ltd.

COURSE REQUIREMENTS:

CLASS ATTENDANCE: - "Every student is required to attend classes regularly and punctually, unless ill or prevented by some recognized emergency. Students who absent themselves from class for more than three weeks during the semester shall merit an F grade. Authorized leave of absence from campus does not excuse the student from classes, or relieve the student of the required course work' (*BU Academic Bulletin 2012-2015 p.13*).

PARTICIPATION: -Students are to actively engage in topic discussion and sharing of ideas in class.

TARDINESS/CONDUCT OF STUDENTS IN CLASS: - Lateness to class is unacceptable; students are not allowed to operate their cell phones, iPods and other electronic mobile gargets during classes, except with the permission of the teacher. Eating and chewing off bubble gums

and drinking (water exempted) is also not allowed except with the permission of the teacher. Very importantly, students are required to dress in compliance with the university dress code and wear their identity cards while in class.

SHORT DEVOTIONALS/PRAYER: - Spiritual nurture is a part of whole person development, and team spirit is our strength; thus, every student is required to participate in the devotional exercise and prayer in class.

SUBMISSION OF ASSIGNMENT: Assignments could be turned in earlier, but not later than the deadline set by the teacher.

LATE ASSIGNMENTS: Assignments turned in later than the deadline set by the teacher will not be graded without stringent penalty.

GUIDELINE FOR WRITTEN WORK: Students will be required to do assignments, quizzes, tests and examination.

ACADEMIC INTEGRITY/HONESTY: “Babcock University has a zero tolerance for any form of academic dishonesty. Morally and spiritually, the institution is committed to scholastic integrity. Consequently, both students and staff are to maintain high, ethical Christian levels of honesty. Transparent honest behavior is expected of every student in all spheres of life. Academic dishonesty include such things as plagiarism, unauthorized use of notes or textbooks on quizzes and examinations, copying or spying the test or paper of another student (formal or take-home), talking to another student during examinations. Academic matter would automatically result in a failing grade for the examination, and suspension, or outright dismissal from the university. Academic dishonesty issues are referred to SPEAM (Senate Panel on Examination and Academic Misconduct) who investigates and makes recommendations to Senate. Penalties for examination and academic misconduct are spelt out in the *student’s handbook* and in other regulations as published from time to time” (*BU Academic Bulletin 2012-2015 p.18*).

GRIEVANCEPROCEDURE

“Students who believe that their academic rights have been infringed upon or that they have been unjustly treated with respect to their academic program are entitled to a fair and impartial consideration of their cases. They should do the following to effect a solution:

1. Present their case to the teacher(s) concerned
2. If necessary, discuss the problem with the Head of Department
3. If agreement is not reached at this level, submit the matter to the School Dean
4. Finally, ask for are view of the case by the Grievance Committee

5. A fee is charged for remarking of scripts. If a student’s grievance is upheld after an external examiner has remarked the script, the grade would be credited to the student. The lecturer will be given a letter of reprimand and will be asked to refund the fees to the student. If the student’s grievance is not sustained, the student will be given a letter of reprimand and the original grade retained” (BU Academic Bulletin 2012-2015 p.18).

TEACHING/LEARNING METHODOLOGY: Interactive/participatory strategies will be adopted for the class and this will include integration of faith and BU core values in the learning process.

COURSE ASSESSMENT/EVALUATION

Continuous Assessment:

Class Attendance:	5% }	}	=40%
Quizzes & Tests:	10% }		
Assignments:	10% }		
Mid-Semester Exam:	15% }		
Final Semester Exam:	60%		

GRADE SCALE

Currently, the 5-point grading system adopted by the University Senate translates as follows:

Grades	Marks- Quality	Range Points	Definition
A	80-100	5.00	Superior
B	60-79	4.00	Above Average
C	50-59	3.00	Average
D	45-49	2.00	Below Average
E	40-44	1.00	Pass
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BABCOCK UNIVERSITY

SCHOOL: EDUCATION AND HUMANITIES

DEPARTMENT: MUSIC AND CREATIVE ARTS

SEMESTER /SESSION: FIRST SEMESTER, 2017/2018 SESSION

COURSE CODE AND TITLE: MUSC 341 MUSICAL INSTRUMENT TECHNOLOGY I

DAY OF CLASS: Thursday (2pm – 3:50pm)

NO OF UNITS: 3 CREDIT UNITS

TEACHER'S NAME: ADESANYA ADEYEYE

OFFICE ADDRESS: MIT LAB

VENUE FOR CLASS: MIT LAB

OFFICE HOURS: 8AM – 5PM

TELEPHONE NO: +2347034584477

EMAIL ADDRESS: adeyeyea@babcock.edu.ng

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COURSE DESCRIPTION

This is a practical course that introduces students to the arts and science of constructing and building musical instruments. The concept and design, tools, materials storage and maintenance, actual design and building of original instruments will be realized. It reveals God as the giver of artistic talents.

COURSE OBJECTIVES

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

1. Know the acoustic principles behind the construction of musical instruments.
2. Know the historical background of musical instruments.
3. List by names and identify the functions of tools and materials used in any chosen musical instrument(s).
4. Make a copied or original design of any simple given musical instruments
5. Construct one simple traditional music instrument as a project.
6. Produce a comprehensive write-up of a constructed musical instrument

CO URSE CONTENT

WEEK 1: Acoustic consideration in constructing musical instruments – size, shape, wall thickness, resonance hole (mouth hole) and resonance cavity.

WEEK 2: Trace a historical evolution of any assigned musical instruments.

WEEK 3: Introduction to the knowledge in the construction of an assigned African musical instrument – List and identify the functions of tools and materials to be used.

WEEK 4: Make a copied or original design of an assigned instrument chosen in WEEK 3 above.

WEEKS 5 – 7: Process of constructing an assigned musical instrument commences.

WEEK 8: Mid semester test

WEEKS 9 – 11: Construction process continued and finished.

WEEKS 12 & 13: Do a comprehensive write-up of the assigned constructed musical instruments.

WEEK 14: Revision

WEEK 15: Submission of constructed musical instrument & the write-up and Examination.

USEFUL RESOURCES FOR THE COURSE

1. Adeyeye, A.(2011) Acoustic consideration in the construction of African traditional instruments: The Nigerian example. In journal of the Association of Nigerian Musicologists.(JANIM) NO.5
2. Onyekwelu, J.(2011) Contemporary technological principles and application in the construction of oja (Igbo Wooden Flute). In Journal of the Association of Nigeria Musicologists (JANIM) NO. 5
3. Adeyeye, A. (1997) Musical Instrument Technology: Traditional Construction of Sakara drum, Ibadan as a case study. (Unpublished Article).
4. Raw Materials Research and Development Council published December 27,2013 in www.rmrdc.gov.ng
5. Adeyeye, A.(2017) Continuity in Traditional Musical Instrument making occupation in the urban cities of South Western Nigeria- Ibadan as a case study (Unpublished article).

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