**EMERGING ISSUES OF SOME MUSICE DUCATORS TRANSITIONS AND THE NEED TO DOCUMENT THEIR BIOGRAPHIES**

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**Abstract**

The study of history of music in the educational institutions in African has been lopsided with the history of European music study with a thin between the two cultures. The historical documentation of life and works of Western scholars and their African counterparts’ is presently besets with an imbalance. Most African institutions made students to study, analyze, and even research into the life and works of foreign musicologists, composers and performers to the detriments of the African indigenous scholars. In fact, history of music as a concept is synonymous and taken to mean just the knowledge of Western music history and researches have shown that music in the school curricular remained largely static due to the foreignness of the curricular. In view of these assertions, this paper, use biographical historical method, researches into the life and works of indigenous African musicologists. The paper concludes on the note that there is a need to have music curricular that is culturally and socially relevant, making use of available African musical resources, like the relevant data supplied in this essay, as a springboard for an effective dissemination of music knowledge in Nigeria.

**Keywords:** biography, musicologist, African Musicologists, indigenous scholars,

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Introduction

Biography (or simply bio) is a detailed description of a persons’ life and it provides some extra illumination to intellectual enquiry. Unlike a profile or curriculum vitae, a biography presents a subjects life story, highlights various aspects of life, including intimate details of life experiences, and may include an analysis of the personality. The only way we could have knowledge of the past is through studying the relics and traces of left over documents. More so, the search for answers into the impacts of music on the human minds has attracted scholars and researchers from a wide array of disciplines including history, anthropology and psychology. Of course, the musical experience goes beyond simply listening to music, but involves consideration of the past, analysis and documentation.

Therefore, the biographical historical musicology is an attempt to analyze and document the submissions of transited music educators that include: Professor Mosunmola Ayike Omibiyi-Obidike; Professor Lucy Uzoma Ugobueze Ekwueme; Doctor Sam Kenneth Iheanyi Chukwu; and Prince Doctor Oyebade Ajibola Dosunmu. The justification for this study is in the recognition of the simple fact that knowledge of the experienced researchers is essential to historical musicologists’ curiosity. What happens in the present, and what will happen in the future, is very much governed by what happen in the past. These significant observations about biographical writings were regarded as a subsection of history with a focus on a particular individual of historical importance, such as in the present exercise. It is also of paramount importance to note that great personalities are remembered as a result of the existence of their biographies. Therefore, it is important to note that great composers and musicologist like W.W.C. Echezona, T.K.E. Phillips, Fela Sowande, Handel, Beethoven, Bach, and numerous uncountable numbers are studied for their contributions to scholarships during their life time.

The independent genre of biography as distinct from general history writing began to emerge in the 18th century and reached its contemporary form at the turn of the 20th century. History is a documentation of the concrete events which have happens among mankind and great changes in the world. It is said that the only constant thing in the world is change, and nothing defines the history of evolution of music genres in Nigeria than changes. Even change, as constant as if seems, is a gradual process with intermingling elements and situation.

**Research Methodology**

Biographical research methodology is adopted in this study. Biographical research methodology is a research method that collects and analysis a persons’ whole life, or portion of a life, through the in-depth and unstructured interview, sometimes reinforced by semi-structured interview or personal documents. It is a way of viewing social life in procedural terms, rather than static terms. The data, in this paper, is sourced from oral history, biographies, autobiography and curriculum vitae. The central aim of biographical research is to produce rich descriptions of persons or ‘conceptualize structural types of actions’ which means to understand the actions logics or how persons and structures are interlinked. Therefore, the method interlinked and is used to understand the four music educator’s life history within the social context of musicological phenomenon.

**Biography of Professor M.A. Omibiyi-Obidike**

Mosunmola Ayinke Omibiyi-Obidike was born on 20th January, 1943 in Ede, Osun State, Nigeria to the family of Deacon John Otunla Omibiyi and Mrs. Ruth Mojirade Omibiyi. The family attends Baptist church where singing of church hymns and choruses in English and Yoruba robbed on young Mosunmola. She was a member of Sunbeam Band of the church in her teenage years which further kindled her interest in music as an art. She was admitted in 1956 to the Reagan Memorial Baptist Girls’ School, Ede where she learnt the rudiments of music, singing and piano playing and also participated in the school choir activities. As a result of this exposure coupled with the personality role model of music veterans, she made up her mind to study music after her secondary school education in 1961.

In 1963, she became the first female to be admitted into the Fela Sowande College (now Department) of Music at the University of Nigeria, Nsukka where she took all stipulated courses in theory and applied music. While contemplating on going to London to study for a fellowship degree in performance after her first degree, the Nigerian political crisis, which led to the civil war in the late sixties, escalated in her final year and extended to Nsukka. This development forced her to return home to Ede. Since there was no other Department of Music in any universities in Nigeria at that period, she, along many other interested students, especially from other parts of the country were offered opportunity to proceed to study abroad; and in her own case, she was admitted into the University of California, Los Angeles (UCLA) where she studied under, amongst others, Professors Klaus Wachsmann, Mantle Hood and Kwabena Nketia majoring in ethnomusicology and music education. She obtained a first degree, B.A. (Music), in 1968; MA. (Ethnomusicology) 1969; and a Ph.D. (African Music Education) in 1972 at the University of California, Los Angeles United States of America.

The Western Region Government of Nigeria sponsored her first degree programme with a full scholarship from 1964 to 1968, while the Universities of California Regents granted her scholarship awards between 1969 and 1970 respectively. From 1981 to 1982 and between 2006 and 2007, the Alexander Von Humboldt-Stiftung Foundation awarded her a fellowship to embark on researches in African musicology. Professor Omibiyi-Obidike served as a Research Assistant at the Fela Sowande College of Music at the University of Nigeria, Nsukka from 1962 to 1966. She taught African music at the UCLA and West Haven Community Day Camp, Connecticut from 1967 to 1968. She returned to Nigerian and took up the position of a Research Fellow at the University of Ife (now Obafemi Awolowo University) from 1972 to 1975 before joining the staff of the Polytechnic Ibadan as a lecturer and Head of the Music Department in 1976.

She joined the service of the University of Ibadan in 1978 as a Research Fellow in the institute of African Studies (AS) and steadily rose through the ranks to become the first female Research Professor of Musicology in Nigeria (and indeed the whole of Africa). Professor Obidike was appointed-Director, as from 1995 to 1998 and again from 2001 to 2004. Her marriage to Mr. Emmanuel Hope Egbunam Obidike (a veteran broadcaster from Abakaliki in Ebonyi state) encouraged her vision of getting to the peak of her career within the minimum possible duration. The marriage was blessed with four children - Omolola, Chinelonma, Ikechukwu and Chika. In practical music performance, she played the role of mother Asbecs in the *Sound of Music*, a production which not only took her to many places but also brought her into contact with great personalities that enriched her musically. To her credit also, are numerous solo vocal performances at the U.C.L.A Opera group (1970); two concerts at the University of Ife (1974); University of Ibadan Music Circle concert (1976) and Institute of International Affairs, Lagos concert (1977). She participated in a celebrity concert organized in honor of Wole Soyinka in 1987 and has also made various solo performances.

She was a consultant to the “Creative Arts of Africa, Black Music Studies Project, Department of Music, Fisk University, Nashville, Tennessee, U.S.A (1974); Consultant to the ethnic heritage project, Bowie State College, Bowie, Maryland, U.S.A. (1975); served in various capacities including: member National Committee on music for the Festival of African Arts and Culture (FESTAC’ 77) Chairperson, adjudicating committee for music events of the national arts festival, 1989; Chairperson, National Committee on Nigerian musical instruments; Co-coordinator of the National Secretariat of the International Centre for African Music and Dance (ICAMD) located in the Institute of African Studies, University of Ibadan. She was President, Association of Nigerian Musicologists (2004 to 2008) and had dutifully served as external examiner at different times to many universities, the Polytechnic, Ibadan and colleges of education in Nigeria. She retired from active service of the University of Ibadan in 2008 and joined the Faculty of the Performing Arts, Ifa Heritage, Oyo where she currently teaches African music. As noted earlier, Mama was awarded the Fellowship of Alexander Von Humbodt Stiftung in 1981 to enable her conduct researches in Germany and Europe on “African musical instruments in European museums”.

Professor Mosunmola Ayinke Omibiyi-Obidike teamed up with others to build the Association of Nigeria Musicologists and rose to the rank of National President. She was awarded the highest professional qualification in Nigeria Music as a fellow of the Association of Nigerian Musicologists (FANIM) in 2015. From the records, she produce well over twenty (20) people with degree of Phd and thirty-one (31) M.A degrees and at the time of her death, she has so many Phd and M.A students yet to complete their programme under her supervision. It is also note worthy to note that she motivated and assisted her postgraduate students to visit University of Ghana, Legon on a two-week exchange programme in 1997. This trip was the first time for most of the students to travel out of Nigeria, and since then many of them have continually travelled around the world for international conferences and other academic engagements. However, Professor Omibiyi attended her last academic conference at the University of Virgin Islands, USA in March, 2016 and returned to Nigeria.

On Friday the 6th of March, 2016, this ‘icon music mother of Africa’ passed on after a very brief illness. She is survived by her children: Lola, Chinelo, Ike, and Chika. Her remain was laid to rest on Monday, 16th May, 2016 at 2pm after a church service at the Grail Place, Odo Ona-Elewe in Ibadan Oyo State. The Academic Protégées of this ‘dearly adored music mother’, also in conjunction with the Association of Nigerian Musicologists, organized an academic symposium on Tuesday 17th May 2016 at the Institute of African Studies, University of Ibadan at 11am and later in the same day, a tributes evening in her honor, at the Arts Theatre, University of Ibadan. The celebration, tagged music night, was attended by many music scholars in Africa, including National President of the Association Professor Femi Adedeji. Also in attendance were Professor Emurobome Idolor, Professor Isaac Idamoyibo, Professor Charles Aluede, and Professor Tunji Vidal who submitted, in his tributes, to Mama Musicology that ‘The strife is over, the battle is won…Buona Notte, Signora Musicologia Africana, Buona Notte.

**Biography of Professor Ugobueze Lucy Uzoma EKWUEME, JP**

Lucy Uzoma, Modupe, Aduke, Ebunola Nnakwe was born at Ado Ekiti on the 17th of August 1945, to the family of Mr. Clement A Nnakwe and Mrs. Elizabeth Nnakwe, from Iwollo, Ezeagu Local Government Area. A trail blazer who recorded many firsts as the first female thus:

* First Female University Graduate from Iwollo
* First Female Ph.D. holder
* First Female Professor from Iwollo/Ezeagu
* First Iwollo Lady married outside Ezeagu and became a Queen in her marital Community.

Educational Background

Lucy began her primary education at St. Louis Convent School, Ado-Ekiti and preceded to Mary Immaculate College for her Grade Two Teacher’s Certificate, obtained in 1965 at Mary Immaculate, Ado-Ekiti, and young Lucy regarded it as a stepping stone to attain the highest academic qualification. In 1973 she obtained Diploma in Music Education (Dip Mus Ed) followed by Bachelor of Arts, Music (2nd Class Honors, Upper Division) in 1977 both at the University of Nigeria Nsukka, Anambra, and now Enugu, Nigeria. In 1982 she obtained Master of Education (M Ed) at the University of Lagos, Akoka, Lagos Nigeria and Under Fulbright Scholarship she went to the United State of America, where she obtained a second Master’s Degree - Master of Education (ED M) Music Education, Columbia University, New York, USA in 1987 In 1988 she crowned her academic attainment with a Doctor of Education (ED D), Music Education Columbia University New York, USA.

Her teaching experience spanning fifty (50) years began in 1965 at Ilesha Osun State where she taught at St. Theresa’s Nursery and Primary SchooL At the start of the Biafra/Nigeria Civil War, she ‘returned to Enugu and taught at St. Theresa’s Primary School, Abakpa Nike Enugu and also taught in the War-Time Secondary School in a Refugee Camp, Orlu. After the war, she taught Music Education at the College of Education, Abraka, Bendel now Delta State 1977- 1979. From there, she moved on to the University of Lagos, where she taught at the Faculty of Education from 1980 - 2012. She began as Graduate Assistant Lecturer and rose to Professorial level by the time she retired in 2012. Lucy taught courses in Music, Ethnomusicology, Music Education, Cultural and Creative Arts among several other related courses; supervised several undergraduate, Master’s Degree and PhD Projects. She served as External Examiner at various Tertiary Education Institutions and Supervisor and Evaluator of some Private Schools in Lagos.

Upon retirement from University of Lagos she became one of the pioneer staff that is helping to grow the newly established Federal University, Ndufu Alike Ikwo - FUNAI, Ebonyi State as a Visiting Professor. She was the Director of Genera Studies and Head of the Department of Language/Linguistics/Literary Studies and Visual Arts (Performing Arts) as well as, Member, Senate Committee on Examination, Federal University Ndufu Alike Ikwo. An avid educationist, Professor Lucy Ekwueme made impact in the development of education through participation in 80 National and International Conferences/Workshops where she presented Papers on various but related themes on education, culture and child development.

A prolific writer, Professor Lucy Ekwueme had to her credit over sixty publications that include published Books and Monographs, Chapters in Books and Journals in National and International as well as several Books and Papers awaiting publication. Among her published Books are: School Music Methods: A Handbook for Teachers (2010) and Songs for happy Little People (Song Text for Early Childhood Education and Primary Schools (2007), this is a compilation of Nursery Rhymes using a collation of children’s play songs from different ethnic groups of Nigeria. Professor Ekwueme served as a member of the National Commission for Colleges of Education (NCCE) Programme Accreditation Team to several Colleges of Education. She did consultancy project for UNICEF to produce an Anthology of Nigerian Folk Songs, Poems, Games, Stories, Riddles and Tongue Twisters from 10 States for Early Childcare Education Programme (now in Press).

Professional Performance and Creative work

Professor Lucy Ekwueme was a trained professional singer and featured as Soloist (Singing - Mezzo-Soprano) in Public Concerts such as;

a. Bach’s St. John’s Passion - Lagos, 1981.

b. In Concert with Dr. Helen Grossman and Dr. Fosner, New York 1984 - 1988

c. The Metropolitan Singers/The Greek Choral Society and Orchestra, Orpheus, New York City (1984 - 1988)

d. The Riverside Church Choir, New York City; (1987 - 1989)

a The LAZ EKWUEME NATIONAL CHORALE (1977 - PRESENT)

f. NIGERIAN NATIONAL CHOIR FOR FESTAC ‘77

g. U.S. TOUR, CHORUSES OF THE WORLD INTERNATIONAL FESTIVAL, September - October, 1982;

h. Live Television and Radio Performances

Professor Lucy Ekwueme passed on and was buried on the 6th January, 2016 at Oko, in Anambra State, Nigeria. She survived by her husband HRH Igwe Professor Laz Edward N. Ekwueme, Eze Ijikala II - Ozioko Igwe Oko in Orumba North, Anambra State, three children, brothers and sisters as well as numerous relations.

**BIOGRAPHY OF** **DR. SAM IHEANYI CHUKWU**

Sam Kenneth Iheanyi Chukwu (Sam Cee) was born on the 4th June, 1955 at Kaduna. He hails from Umudibi in Umuezegwu Ihitte/Uborna Local Government Area, Imo State, in Southeastern Nigeria. Sam Cee attended St. Joseph’s Primary School, Kaduna (1960-1966), and then proceeded to St. Theresa’s College, Nsukka (1970- 1972). He was in the Government Secondary School, Fadan Kaje - Zonkwa, Southern Zaria, Kaduna from 1973 to 1975, where he obtained his West African School Certificate (WASC, 2nd Division).

He gained admission into the University of Nigeria, Nsukka to study Music in 1978 and graduated in 1952 with a Bachelor of Arts degree 1982. Furthermore, from 1986, he pursued a Postgraduate Diploma in Education in the University of Nigeria and earned it in 1988. In 1995, Dr. Sam Chukwu applied and was admitted for a Master of Arts in African Musicology by the University of Nigeria, Nsukka and he earned it in 1999. From 2000 he studied for his PhD in the Nnamdi Azikiwe University, (UNIZIK), Awka, earned it in 2007. His doctoral thesis was titled, “Igbo Musical instruments: A Taxonomical Study of Traditional Musical instruments of Imo State, Nigeria”. His areas of specialization include: Ethnomusicology; Musical Instrument Technology and Performance. Dr. Sam Chukwu (Sam Cee) rose through the academic ladder in the Department of Music of the University of Nigeria, Nsukka, eventually becoming a Senior Lecturer and the Head of Department in 2010 and Associate Dean, Faculty of Arts, University of Nigeria, Nsukka (2009- 2011).

He belong to several committees during his lifetime such as member Committee of Foreign Students, University of Nigeria, Nsukka; Member/National Auditor, Association of Nigerian Musicology (ANIM), Member, Enugu Centenary Committee (ECC) of 100 years of Coal City; Member, Pan African Society for Musical Arts Education in Africa (PASMAE); Member, Kenyan Association of Musical Arts Education Nairobi (KAMAE); Member, National and International Society for Music Education & Research (NISMER), Nigeria; Member, Performing Musicians’ Employer’s Association of Nigeria (PMAN); Member, Actors Guild of Nigeria (AGN), Enugu State Chapter; President, Rotary Club of Nigeria, Nsukka Branch, District 9140 (2014.2015); He was Board Member/Chairman, Education Block, Annual Festival of Nigerian Choirs (AFNC), Abuja – Nigeria (2014 to 2016); two-time Vice President, Pan African Society for Musical Arts Education (PASMAE) in Africa (2013 to 2016) and the Chairman, PASMAE, West-African Sub-region (WASR) (2013 to 2016).

Dr. Sam Chukwu has many publications to his credit and has two books, one of which is titled, The African membrane drum and its notation (including exercises on African drum rhythms), Prize Publishers, Nigeria (2011). He is the co-author (with Jeff Unaegbu) of the book, Braving the Stars (The Biography of Prof. P.N. Okeke - a famous Nigerian Space scientist and a renowned Professor of Physics). And his books in progress include: (i) Introduction to musical instrument technology for schools and colleges; (ii) Physics of Music for tertiary institutions in Nigeria, and, (iii) Music theory simplified for schools (iv) Amazing Grace: The Biography of Chief Emmanuel Iwuanyanwu (coauthoring with Jeff Unaegbu and Chinedu Nsoffor); (vi) An Exclusive Breath: Biography of Chukwuma Bamidala Azikiwe (with Jeff Unaegbu and Nnanna Arukwe).

His creative productions gained Dr Sam Chukwu a place the annals of the University and beyond. They include over twenty creative expressions: (i) As the Executive Director of the ‘First’ - Ever Musical Concert of Ten Lesson and Carols’, which featured 200 participants in the University of Nigeria Mass Choir and Orchestra (UNIMACO), organized by the Department of Music in collaboration with the University Women’s Association (UWA), held at the Princess Alexandra Unity Hall & Theatre (PAA), Nsukka Campus, on Friday, 7th December, 2012; (ii) He composed and arranged the Ebonyi State University (EBSU) Anthem and the text was supplied by the University Administration. The anthem was commissioned by the Vice Chancellor, Prof. Frank I. Idike; and performed for the first time during the 3rd Convocation Ceremonies of the University, on April 14, 2012; (iii) He directed the audio studio recording of 64 Psalms of David (Abu Oma nke Bible) by Reverend Father Dr. Raymond Chukwunyelugwu Arazu C.S,Sp. With all songs recorded into Volumes 1 and 2. (2012); (iv) as the Head of Department and Staff in charge of the Departmental Stage Band, he led the Departmental contingent to perform for the National Universities Commission (NUC), during the Distinguish Professor’s Award, at the Ladi Kwali Hall, Sheraton, Abuja. (12th May, 2011); (v) Sam K. I. Chukwu, Adebowale A. Adeogun & Jude Ossy Nwankwo (2010 4012) were commissioned to transcribe, arrange and score (for documentation) the 64 Psalms (Abu Oma nke Bible - New Edition), by Reverend Father Dr. Raymond C. Arazu C.S.Sp. All songs compiled into 2 books, volumes l and 2; (vi) Sam K. I. Chukwu (2011) composed, arranged and produced a 90 minutes radio jingle titled “As climati dey change, make we day change” on Climate change adaptation Sponsored by the University of Nigeria in collaboration With African Technology Policy Studies and Open Society Foundation, USA; (vii) In 2010, he created and performed a 20 minutes package titled “Xylo-Afrikana”, a piece arranged for the kundun xylophone - a traditional musical instrument from the Chugi tribe of Birom, Plateau State of Nigeria, adapted for the accompaniment of African vocal and instrumental Music performance.

He performed at the international conference on Music Education in Kabarak University, Kenya; (viii) (2010) he created and performed a 30 minutes musical rendition on the kundun African xylophone. The piece is titled “kundun”. Performed at the International Pan African Society for Musical Arts Education (PASMAE), W/Africa conference in University of Education, Winneba, Ghana; (ix) Sam K. I. Chukwu (2008) in collaboration with 3rd and 4th year students of Musical Instrument technology respectively, of the Department of Music, UNN, constructed and documented the constructional techniques of “Ishaka” (maracas) and “Oja”(wooden notched flute) - as commonly used local musical instruments in schools in Igbo culture; (x) Sam K. I Chukwu (2007) in collaboration with his final (4th) year students of Musical Instrument technology constructed the Pot Drum “Udu” or water pot, for research purposes and proper documentation; (xi) Sam Chukwu & M,C. Anya-Njoku (2007) directed the first 9- Tracks music album of the Department of Music. University of Nigeria, Nsukka, titled, “The Giant Awakes”; (xii) Sam K. I. Chukwu (2006) composed and produced, on commission, a 60 seconds ZION WATER Radio jingle, for the University of Nigeria, Lion Water Resources Center, UNN; (xiii) Sam K, I. Chukwu (2006) in collaboration with the final year students of Musical Instrument Technology, constructed the “Ogenephone”. A chromatically arranged lgbo traditional bell, for performances and classroom teaching/practice purposes.

Sam K. I. Chukwu (2005) composed, arranged and produced an 8-Tracks Funk Highlife musical album titled, “The African Child” © Sam Cee - 2005. (Still on sale); (xv) Sam K.I. Chukwu (2003) performed a drum solo titled “ Classical Drum Recital” at an evening of Music, Poetry and Drama, organized by the Federal Radio Corporation of Nigeria (PRCN), Enugu in collaboration with the Music Society of Enugu (MSE), in a concert organized in Enugu; (xvi) Sam K. I. Chukwu (2002) wrote and directed a 2-Hour drama and dance production titled” The fall of royalty”, performed by the Ozulumba Cultural Troupe, resident in Zodiac Hotels, Enugu - Nigeria; (xvii) Sam K. I. Chukwu (2001 - 2003) was director of Chief Choreographer, Ozulumba Cultural Troupe, Enugu, under the proprietorship of Chief Loretta Aniagolu. The troupe travelled in and outside Nigeria, for cross cultural performances; (xviii) Sam K. I. Chukwu (1998) composed a folk choral piece titled “Uwa bu onye okwulegenu’ written for, performed and produced by the Federal Government Girls’ College (FGGC), Lejja - Nsukka. (recorded for teaching); (xix) Sam K. I. Chukwu and Uche Nwaozuzu (1998), as film directors, arranged, designed and Choreographed all movements and dances in the musical Video of “Chidera - Once God Has written) the First edition of Reverend Father Ejike Mbaka’s musical video, (Still on Sale); (xx) Sam K. I. Chukwu (1998) was music director of a play production, titled Ojaadili”. A 2-hour play directed by Uche Nwaozuzu and produced by the Department of Dramatic Arts, University of Nigeria, Nsukka; (xxi) Sam K. I. Chukwu (1996) composed, arranged and performed an “ODE” in honour of late Dr. Nnamdi Azikiwe’s burial. It was performed by the Anambra State Chapter of the Performing Musicians’ Employer’s Association (PMAN); (xxii) Sam K. I. Chukwu (1987 - 1994) was chief choreographer director of a traditional Opera titled “OMALEDO”, written by Meki Nzewi and performed by the Sugbe Performing Troupe (NSUPET), of the Anambra State College of Education, Nsugbe.

He was the Head, Department of Music, University of Nigeria, Nsukka (2011-2013). Dr. Sam Chukwu was the Director and Chief Executive of Samech Music World, Nigeria; consultancy outfits that packages entertainment and performances, and the training of youths on music entrepreneurship. As an actor and performer, this pleasant and humorous colossus had played some vital roles in Nigerian home movies, especially in Ikenga, and Egg of Life. It was this skilful man who added the musical intro at the beginning of the University of Nigeria Athem composed over 50 years ago by Samuel Nehemiah Obunnenie Ojukwu (Sam Ojukwu). His hobbies included travelling, performance composing, choreography, acting, watching movies and reading especially issues on humanities and living,

On February 10, 2016, Dr. Sam Chukwu passed on after a brief illness. He is survived by Wife (Iheanyi Love Chukwu): and five children, Uzoma, Uchechi, Chinaemerem, Oluoma and Kosisochi.

**BIOGRAPHY OF PRINCE DR. OYEBADE AJIBOLA DOSUNMU**

Oyebade Ajibola Dosumu was born in 1977, to the family of Oba (Dr) Adegboyega Dosunmu, the Olowu of Owu, in Abeokuta, Ogun State, and late Olori Iyabo Adetoun Dosunmu (nee Sanni). He attended St. Saviors School Ebute Metta, and St. Leo’s Primary School, Ikeja and Federal Government College Odogbolu, before proceeding to the Obafemi Awolowo University, where he bagged a 1stclass honors degree in Music (vocal performance). He then proceed to the University of Pittsburgh USA where he got his Master’s and Doctoral degrees in Ethnomusicology. He also earned a graduate certificate in African studies from the same institution. He has diverse interest in African and Western music repertoires, with interests in Wagner, Fela Anikulapo-Kuti and Alarinjo Theatre, he has performed with African dance and drumming ensembles in Africa and the Unites States, and performed with various choirs including the Laz Ekwueme Choral, in Nigeria, and the Pittsburgh Baroque Ensemble, in the United States.

Dr. Oyebade was a tenor soloist and has featured in performances of Mozart’s Twelfth Mass at Arch. Bishop Vining Memorial Cathedral, in Lagos and, Handel’s Messiah at Agip Hall, MUSON centre in Lagos. In 2009, he performed a selection of solo works for voice by Nigerian composer Joshua Usoigwe at Chatham University’s music festival ‘Sounds of Africa’ held in Pittsburgh, Pennsylvania. In 2010, he revisited the same demanding Usoigwes repertoire at the symposium and festival of the centre for intercultural music at Churchill College, Cambridge, England.

He has directed various vocal ensembles, including Elekoto, formed in 2005 whilst a graduate student at the University of Pittsburgh. In 2011, Oyebade sang the world premiers recording of Ayo Oluranti’s experimental work Ajulo kinium, scored for chanter, flute, piano, marimba, iya-ilu and percussion. From 2009 to 2012, Oyebade was choral scholar at St. Andrew’s Episcopal Church, Pittsburgh, Pennsylvania. He was also the artistic director and conductor of the Fela Sowande Singers in the United States of America.

This ‘Maestros’ engagement with African music integrates the scholarly and performance, with research interests that span the traditional and urban music cultures of Africa and the Diaspora. He has written on Yoruba masquerading, and the development of modern African art music, and, has delivered papers at various conferences in the United States, Europe and Nigeria. He is co-editor of the multidisciplinary, multimedia periodical Afrobeat Journal. He was visiting Assistant Professor of music at Williams College from 2012-13. He is the recipient of several awards and grants including the Professor Michael Crowder Prize (Ife, 2001), the UCIS Grant (Pittsburgh, 2005) and the Andrew Mellon Pre-doctoral Fellowship (2007-2008).

After 10 years in the United States of America, Oyebade returned to Nigeria in July 2013. He took up the position of editor for the Ake Review (the online journal for the Ake Book Festival) for a period of time and wrote the music to the musical adaption of ‘The Secret Lives of Baba Seji’s Wives’, a book by Lola Soneyin. He also directed a musical play ‘Igbeyawo Olukoso’ which was performed at the Odun Omo Olowu in 2013. He then left for a post doctoral fellowship at the Tshwane University Pretoria, South Africa, before finally taking up a lecturing position at the newly founded Department of Music at the University of Ibadan. He was compiling two anthologies of vocal works by composers from Africa and the African Diaspora, to be published by the Music Research Institute Press before his passing. He opened the YAM Festival (YORUBA ART MUSIC) at the conference hall of the University of Ibadan on 6th of October, 2015 with a performance of Akin Euba’s ‘Mo ti ja we gbegbe’.

He passed on in November, 2015 and the funeral service took place on Thursday, December 10, 2015 at the Mainland Independent Baptist Church Koto Olufakun, Oke Ago-Owu, Abeokuta, Ogun State. His remain was burial at Baptist Church Cemetery Totoro, Abeokuta, Ogun State.

**Implication of findings**

A bibliographical historical finding is an important aspect of a general education. This study, which has relied on several sources, has accumulated details and refining nuances about the scholars. The central aims of biographical research are the production of rich descriptions of persons or conceptualize structural types of actions. This methodology, used in this paper, thrown more light in understanding an individual’s life within its social context or understand the cultural phenomena. The paper had contributed to knowledge in the following noted areas:

1. Historical preservation of the life and works of the four African musicologists, and this has given the Nigerian musicologists a common identity, cut out to pursue our common heritage and goals.
2. The up-coming generations of musicologists will have an in depth knowledge about their profession and background. They could borrow from the pattern and fount of history, by reading up on the facts presented.
3. This study would also help the reinterpretation of musicologists’ history, away from the general distrust that has frozen out the study of musicologists’ history from the national curriculum.
4. Socrates admonishes, ‘Man, know thyself’. Therefore, this study, of course, helped the music specialists to know where we are coming from and where we are going. Because history is usually a chronological and systematic record of causes and explanations of significant events in the life of a nation or an institution.
5. The exercise is likely to spur young musicologist for more active and inquiring minds in the area of research in music and even better citizens.
6. Pre-colonial African communities consciously handed down their cultures, and generational ancestors’ history through oral tradition. Therefore, the present engagement consciously handed down historical fact of icon musicologists for the generations yet unborn. Knowing full well that history explains the past and present, and attempts to predict, or condition, the future. It enables man to view himself and his society in proper perspective; focusing on human motives and the consequences of their actions; and enhance his knowledge of his potential, as well as his limitation.

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Previous interaction with Dr. Oyebade Ajibola Dosumu (We share the same office at the Music Department, University of Ibadan).