

CHAPTER 1

REVEALING THE PERSON OF THE PRODIGIOUS MUSICOLOGIST, PROFESSOR AGATHAIJEOMA ONWUEKWE (UGONABO)

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Introduction

Standing as an educator is measured as one of the most esteemed careers all over the world. Educators are the foundation of encouragement for thousands of scholars that study beneath their observant eyes. Educators are not just persons who have expanded mastery in a convinced studious field, nonetheless, also the ones who influence their students to not only efficacious careers; to an eloquent life; the inclinations to aid scholars to excel; the desire to educate others and the enthusiasm to elevate ones skill-set to aid students restored. It receipts years of knowledge and training to be an educator, however, it takes a slice further to be a prodigious musicologist and a composer. One requires thorough observation; aptitude to comprehend and hunger to make one's life ameliorate.

Prodigious individuals are special people who possess hidden talents and extraordinary abilities or talents in a specific field and are often considered to be geniuses. These abilities or talents can be present in different areas such as music, mathematics, arts, medicine, law, teaching, etc. Prodigies are produced from a combination of environmental factors and personal characteristics. It requires a tremendous amount of dedication, hard work and practice. A prodigious musicologist is not just any teacher but a special one who is always abreast with new developments and innovations in the field of music. Egereonu (2011) describes a teacher as "one who is formerly trained to be more experienced, knowledgeable and more mature with respect to the learning experience to further the education of another" (p.227). For any teacher to achieve the above-mentioned qualities, one has to be abreast with modern innovations in the teaching profession and be readily available to adapt to new developments. Prof. Onwuekwe is very good at adapting to the developments of teaching pedagogy to the new learning situation. Ojukwu (2013) notes that she is a master in the profession; pursues her profession with the benefit of her experiences with dedication and loyalty and also reads extensively in other to meet up with the challenges of the time. With humane and doggedness, Prof. Onwuekwe leaves no stone unturned to see that things are being done right. Her slogan for her students happens to be, "If you want to make a headway in your academic pursuit, kill procrastination". Those who work closely with her can attest to this.

In this study, the person of the Prodigious Musicologist, Professor Agatha Ijeoma Onwuekwe (Ugonabo), is revealed and a lot is disclosed of this gifted scholar, a composer, music educator, quintessential mother and an amiable woman of letters.

Parentage

Professor Agatha Ijeoma Onwuekwe (Nee: Onyemaobi) was born on 15th March 1953 at St. Luke's Hospital, Anua Uyo in the then Eastern Region, present Akwa Ibom State of Nigeria to her parents, Mr Eugene Umeatuegbu Onyemaobi and Mrs Annastesia Abiahuaku Onyemaobi who hail from Uga. Her parents were blessed with seven children and she was the first child of her parents. Her father was a Headmaster at St. Peter's Primary School Umuolu, Uga and later left teaching and became a registered contractor with the Public Works Department (PWD) Ikot-Ekpene.

Primary and Secondary Education

She attended Holy Child Convent School Ifuho, Ikot-Ekpene and secondary school at Loretto Girls' Grammar School Eriam, Afagha Obong Abak. When the war broke out in 1967, her parents took them to their home town, Uga and at the end of the war in 1970; she completed her secondary education at Aguata High School, Ekwuluobia in Aguata Local Government Area of Anambra State where she obtained her West African School Certificate in 1973. She later proceeded to Teacher's Training College, Adazi and obtained a Teacher's Grade II Certificate in 1975.

Her Journey to the Musical World

Her flair for music was manifested early as a child when she joined St. Anne's Catholic Cathedral Choir, Ifuho at the age of seven (7). In Primary school, she took an active part in singing and dancing competitions organized by the then Eastern Region. It was in her secondary school that she was exposed to full-fledged music as a course of study by Rev. Fr. McCarney, an Irish Priest who taught her the basic rudiments of Music. In the Teacher's Training College, Adazi, she was taught music by Mr Cletus C. Nwafor.

Tertiary Education

She later furthered her music education at Anambra State College of Education, Awka and the University of Nigeria, Nsukka where she obtained her first Degree (B.A. Honours) in Education/Music in 1986. In 1994, she bagged M.Ed. in Educational Administration, Planning and Administration from Nnamdi Azikiwe University, Awka. In 1999 she obtained M.A. in Music Theory and Composition at the University of Nigeria, Nsukka and in 2007; she got her PhD in Music Theory and Composition from Nnamdi Azikiwe University, Awka. She also bagged another PhD in Educational Management and Policy at Nnamdi Azikiwe University, Awka in 2008.

Work Experience

After obtaining a Teachers' Grade II Certificate in 1975, she was posted to teach in the secondary schools, first, Girls' Secondary School Ezeoke-Nsu at then Mbano Local Government Area of Anambra State and after the creation of States, she was posted to Basden Memorial Girls' Secondary School Isulo. After her University education, she was appointed an Assistant Lecturer at Anambra State College of Education, Awka which was later moved to Nsugbe (Nwafor Orizu College of Education). She was employed at Nnamdi Azikiwe University, Awka in 2002. She has published many articles in both national and international journals and has many compositions to her credit. She has supervised uncountable First Degree projects, many Masters' Degree Thesis and over Twenty (20) PhD Dissertations to completion. She was promoted to the rank of Professor of Music Theory and Composition on the 1st of October, 2011 (Onwuekwe, 2023). She finally retired on 15th March 2023.

Professor Agatha Onwuekwe's work experience can be summarized as follows:

CREATIVE OUTPUT

Journal Articles:

1. Onwuekwe, A. I. (1994). Music as an invaluable medium for achieving accelerated rural development. In B. G. Nworgu (Ed). *Education for Rural Development. University of Nigeria Nsukka: Association for Promoting Quality Education in Nigeria. 140-145. APQEN.*
2. Onwuekwe, A. I. (1995b). Nigerian Secondary Students' Behaviours and disciplinary problems: Patterns, causes and solution. In F. O. M. Arinze. (Ed). *Readings in Nigerian Secondary Education.* 410-421. Onitsha: Hornbill Publishers.
3. Onwuekwe, A. I. (1995a). Classification and functions of African musical instruments. *Journal of Arts and Social Sciences.* (113-126).
4. Onwuekwe, A. I. & Onyiuke, Y. S. (1997b). Developing a music curriculum for Nursery Education in Nigeria. *Nigerian Journal of Curriculum and Instruction* 2 (3). 47-51.
5. Onwuekwe, A. I. (1997a). Creating political awareness through music Composition: Implications for national development. *Nigerian National Development: The Humanities and Social Sciences' Viewpoints.* 74-80.
6. Onwuekwe, A. I. (1998b). The role of music in the all-round development of the nursery child. In B. O. Igboabuchi & D. Eze (Eds). *Pre-Primary Education in Nigeria.* (79-86). Onitsha: Lincel Publishers.
7. Onwuekwe, A. I. (1998a). Music composition in a democratic society: Its role in development in Nigeria. *Nigeria Journal of Arts and Social Sciences.* 2 (1&2), 83-88..
8. Onwuekwe, A. I. (1999). Religious music composition: A valuable instrument for cultural transmission and reconciliation in Nigeria. *Bulletin of African Religion and Culture.* 5 (1) 62-68.

9. Onwuekwe, A. I. (1999). Religious music composition: A valuable instrument for cultural transmission and reconciliation in Nigeria. *Bulletin of African Religion and Culture*. 5 (1) 62-68.
10. Onwuekwe, A. I. (1998a). Music composition in a democratic society: Its role in development in Nigeria. *Nigeria Journal of Arts and Social Sciences*. 2 (1&2), 83-88.
11. Onwuekwe, A. I. (1998b). The role of music in the all-round development of the nursery child. In B. O. Igboabuchi & D. Eze (Eds). *Pre-Primary Education in Nigeria*. (79-86). Onitsha: Lincel Publishers.
12. Onwuekwe, A. I. (1997a). Creating political awareness through music composition: Implications for national development. *Nigerian National Development: The Humanities and Social Sciences' Viewpoints*. 74-80.
13. Onwuekwe, A. I. & Onyiuke, Y. S. (1997b). Developing a music curriculum for Nursery Education in Nigeria. *Nigerian Journal of Curriculum and Instruction* 2 (3). 47-51.
14. Onwuekwe, A. I. (1995). Classification and functions of African musical Instruments. *Journal of Arts and Social Sciences*. (113-126).
15. Onwuekwe, A. I. (1995). Nigerian Secondary Students' Behaviours and disciplinary problems: Patterns, causes and solution. In F. O. M. (Ed). *Readings in Nigerian Secondary Education*. 410-421. Onitsha: Hornbill Publishers.
16. Onwuekwe, A. I. (1994). Music as an invaluable medium for achieving accelerated rural development. In B. G. Nworgu (Ed). *Education for Rural Development*. University of Nigeria Nsukka: Association Promoting Quality Education in Nigeria. 140-145. APQEN.
17. Onwuekwe, A. I. (2001b). Music composition in a democratic society: Issues, problems and prospects. *The Nigerian Academic Forum*. 1 (3) 158-162.
18. Onwuekwe, A. I. (2001a). Music composition as an indispensable educational provision for the up-bringing of the Nigerian child in the 21st Century. *The International Journal of Social Inquiry*. 1 (1), 131-138.
19. Onwuekwe, A.I. (2002). A Review of the role of music composition towards national unity. *Arts and Social Sciences Forum Journal*. 9, (2) 57 - 66.
20. Onwuekwe, A. I. (2003). Music Composition as an instrument for political transition. *Awka Journal of Research in Music and the Arts*. 1, 91-99.
21. Onwuekwe, A. I. (2004). The interrelationship of Nigerian music with the other arts. *Awka Journal of Research in Music and the Arts*. 2, 31- 40.
22. Onwuekwe, A. I. (2005b). An analysis of Ekelebem instrumental music and its role in festivals in Uga. *A Journal of the Association of Nigerian Musicologists*. 2, 99-114.
23. Onwuekwe, A. I. (2005a). Allusive songs as musical implements for traditional counselling and behaviour modification in Uga culture. *Journal of Counseling and Communication*. 1, (2).

24. Onwuekwe, A. I. (2006d). The Composers' Commitment to Social Change in Nigeria: The Case of the National Anthems. *A Journal of the Association of Nigerian Musicologists (JANIM)*. 2. 266-245.
25. Onwuekwe, A. I. (2006c). A Comparative analysis of the vocal works of two Igbo composers: Agu's "Amulu Nye Anyi Onye Nzoputa" and Uzoigwe's "Tuzu." *Awka Journal of Research in Music and the Arts*. 3,166-196.
26. Onwuekwe, A. I. (2006b). Music and cultural expression in Nigeria: Historical and contemporary trends. In N. Ojiakor (Ed.). *Nigerian Peoples and Culture*.
27. Onwuekwe, A. I. (2006a). Music as an indispensable instrument for cultural identity and cultural transmission. In I. H. Emejulu (Ed.). *Humanities and the Changing World*. 24 – 29. Enugu: Agmason Publishers.
28. Onwuekwe, A. I. (2007b). Unity in Diversity of Nigerian Musical Instruments. In N. Ojiakor (Ed.). *Salient issues in Nigeria: History, Culture and Socio-political Development*. 88-105. Enugu: Emmy Angel Publishers.
29. Onwuekwe, A. I. (2007a). The Composer: A Force to be Reckoned with in Music Education of the Nigerian Child. *Awka Journal of Research in Music and the Arts*. (AJRMA).4, 27-37.
30. Onwuekwe, A. I. (2008). Form in Music and the Numbering Systems of Musical Compositions. *Awka Journal of Research in Music and the Arts*. (AJRMA). 167-175.
31. Onwuekwe, A. I. (2009). Enlightening the masses through music composition: A pre-requisite for the effective democratic process in Nigeria. In A. B. C. Chiegboka, C.E. Nwadike & E. C. Umezina (Eds.), *The Humanities and Nigeria's Democratic Experience*. 548-556. Nimo: Rex Charles & Patrick Ltd.
32. Onwuekwe, A. I. (2010). The computer as an indispensable aid to the music composer in the global world of computer technology. In A. B. C. Chiegboka, T. C. Utoh-Ezeajugh & G. I. Udechukwu (Eds.). *The Humanities and Globalization in the 3rd Millennium*. 442-448. Nimo: Rex Charles & Patrick Ltd.
33. Onwuekwe, A. I. (2011e). Nigerian musical instruments. *Obodom: Journal of Music and Aesthetics*, 1(2), 134-142.
34. Onwuekwe, A. I. (2011d). The sociocultural implications of Nigerian vegetation and production of indigenous musical instruments. *Awka Journal of Research in Music and the Arts (AJRMA)*, 8, 54-65.
35. Onwuekwe, A. I. (2011c). Structural analysis of Agu's *Dim Onyalagu* in Meki Nzewi's Sing n' Clap. In Y. S. Onyike, I. O. Idamoyibo & D. C. C. Agu (Eds.). *Mekism and Knowledge Sharing of the Musical Arts of Africa*, 36-44.
36. Onwuekwe, A. I. (2011b). The tonal inflection of the Igbo Language and its influence on indigenous music composition. *LWATI: A Journal of Contemporary Research*, 8, 41-52.
37. Onwuekwe, A. I. (2011a). Form in Nigerian art music: A contemporary approach. *Awka Journal of Research in Music and the Arts (AJRMA)*, 9, 27-33.

38. Onwuekwe, A. I. (2014a). Ekelebem music education in Uga culture: A socio-cultural perspective. In C. Aluede; S. Kayode & F. Adedeji (Eds.), *African Musicology: Past, Present and Future; A Festschrift for Mosunmola Ayinke Omibiyi-Obidike*. 159-170. Ile-Ife: Timade Ventures.
39. Onwuekwe, A. I. (2014b). Ezegbe's philosophy on analysis of African vocal music composition using Onwuekwe's *Jehovah bUOnye na-azUm DŪka AtUrU* (The Lord is my Shepherd) as a musical example. *Awka Journal of Research in Music and the Arts (AJRMA)*, 10, 1-14.
40. Onwuekwe, A. I. (2015). Engaging some evolving challenges in professional music practices. *Journal of the Association of Nigerian Musicologists*, 9, 190-214.
41. Onwuekwe, A. I. (2016c). Teaching and learning of African musical instruments, using Ezegbe's Figured Organographic Composite Notational System (EFOCONS). *Journal of Nigerian Music Education (JONMED)*, 8, 182-199.
42. Onwuekwe, A. I. (2016b). Structural analysis of Dolor's Glory Halleluja to His Name. In K. E. Eni; B. Binebai & S. O. Ikibe (Eds.), *Music Scholarship, Culture and Performance Challenges in 21st Century Africa: A Critical Resource Book in Honour of Emurobome Idolor*. 1-28. Lagos: Bahiti & Dalila Publishers.
43. Onwuekwe, A. I. (2016a). A historical survey of five decades of art/orchestral music composition and their contributions to the performing arts in Nigeria. *Nsukka Journal of Musical Arts Research*, 4, 77-97.
44. Onwuekwe, A. I. (2017). Structural analysis of Agu's *Udo Amaka* (Peace is Supreme). In F. Adedeji; C. Onyeji & N. C. Onuora-Oguno (Eds.), *Musical Horizons in Africa, Essays and Perspectives. A Festschrift for Daniel Chikpezie Christian Agu*. 217-230. Ile-Ife: Association of Nigerian Musicologists (ANIM).
45. Onwuekwe, A. I. (2018). Contributions of music composition to musicology and gospel music in Nigeria. In F. Abiodun (Ed.), *Music, Musicology and the Gospel in Nigeria: A Festschrift in Honour of Samuel Olufemi Adedeji*. 156-168. Ile-Ife: Association of Nigerian Musicologists (ANIM).
46. Onwuekwe, A. I. (2018). Strategies for effective music education and Nigerian musical practices: A pedagogical approach. *Journal of Nigerian Music Education*, 10, 57-71.
47. Onwuekwe, A. I. (2019). Nkwankwa, an Igbo dance music as a resource material for indigenous music composition: Nkwankwa, for flute and traditional ensemble. 13, 268-281.
48. Onwuekwe, A. I. (2019). Africa-sensed music education and indigenous music composition. *Journal of Nigerian Music Education*, 11, 268-282.
49. Onwuekwe, A. I. (2020). Nigerian women composers and gender issues: Problems and prospects. *Women and development in Africa: Burdens, challenges and prospects: Festschrift in Honour of Prof. Justina Nneka Okoye*, 35-45.

Books

Onwuekwe, A. I. (2017). *A new comprehensive rudiments and theory of music*. Awka: NETIZENS MEDIA.

Conferences/Workshops Attended and Papers Presented

1. Onwuekwe, A. I. (February 2016). Desirable Modes of Utilization of Music Lecturers for Effective Personnel Development. Paper Presented at the International Conference on Humanities and Educational Research (ICHER) 25th-27th at Washington D. C. U S A.
2. Onwuekwe, A. I. (February 2016). A Historical Survey of Five Decades of Art/Orchestral Music Composition and the Performing Arts in Nigeria. A Keynote Address Presented at the 3rd Biennial National Conference of Music and the Performing Arts (NACOMPA) 2016 at the University of Nigeria Nsukka
3. Onwuekwe, A. I. (August 2015). Repositioning Nigerian Musical Practices to Meet Evolving Challenges. Lead Paper Presented at the Annual National Conference of the Association of Nigerian Musicologists (ANIM) Obafemi Awolowo University Ile-Ife.
4. Onwuekwe, A. I. (December 2014). Language, Literature, and the Arts: The Leadership Question in the 21st Century. Lead Paper Presented at the School of Arts Annual National Conference 2014 at Alvan Ikoku Federal College of Education, Owerri.
5. Onwuekwe, A. (August, 2014). Ezegbe's Figured Organographic Composite Notational System: A valuable tool for teaching and learning of rhythm in Africa. Paper Presented at the 14th Annual National Conference of the Association of Nigerian Musicologists (ANIM) at the University of Port Harcourt.
6. Onwuekwe, A. I. (August 2012). Ezegbe's Figured Organographic Composite Notational System: A valuable tool for Music Performance in Africa. Paper Presented at the 13th Annual National Conference of the Association of Nigerian Musicologists (ANIM) at the University of Nigeria Nsukka.
7. Onwuekwe, A. I. (August 2011). Form in Nigerian art music: A contemporary approach. Paper presented at the 10th Annual National Conference of the Association of Nigerian Musicologists (ANIM) held at the Polytechnic, Ibadan, Oyo State.
8. Onwuekwe, A. I. (July 2011). Aesthetics and intonation in indigenous music composition in Nigeria: The Igbo experience. Paper presented at the 7th PASMAE-ISME regional conference, University of Gaborone Botswana. 26th – 31st
9. Onwuekwe, A. I. (June 2011). Collection, notation and analyses of women's funeral songs in Ekwulobia autonomous community. Paper presented at the American Council of Learned Societies/African Humanities Programme (ACLS/AHP) 2012 launch meeting at the University of Ghana, Legon. 7th – 9th June 2011.
10. Onwuekwe, A. I. (May 2011). Notation and analyses of women's indigenous funeral songs in the Ekwulobia community for sustainable development. Paper presented at the third

- Faculty of Arts Conference, held at Nnamdi Azikiwe University, Awka. 4th – 7th May 2011.
11. Onwuekwe, A. I. (December 2010). Ezegbe's Figured Organographic Composite Notational System: A valuable tool for the indigenous knowledge system in Nigeria. Paper Presented at the 1st PASMAE West African Sub-Regional Conference Winneba –Ghana. 7th – 9th.
 12. Onwuekwe, A. I. (June 2010). The computer as an indispensable aid to the music composer in the global world of computer technology. Paper Presented at the Faculty of Arts Annual Conference, Nnamdi Azikiwe University, Awka, on "The Humanities and Globalization in the 3rd Millennium."
 13. Onwuekwe, A. I. (May 2009). Enlightening the masses through music composition: A prerequisite for the effective democratic process in Nigeria. Paper Presented at the Faculty of Arts Annual Conference, Nnamdi Azikiwe University, Awka, on "Ten Years of Democracy in Nigeria."
 14. Onwuekwe, A. I. (July 2008). Handling your home and your career. Seminar paper presented during the Career Week in the Music Department, Nwafor Orizu College of Education Nsugbe as a resource person.
 15. Onwuekwe, A. I. (June 2008). The Tonal Inflection of Igbo Language and its Influence on Indigenous Music Composition. Paper Presented at the 7th Annual National Conference of the Association of Nigerian Musicologists, Adeniran Ogunsanya College of Education Otto-Ijanikin, Lagos.
 16. Onwuekwe, A. I. (November 2007). Literature and Music Composition: A Marriage of Convenience in the World of the creative arts. Paper Presented at Prof. Ezenwa Ohaeto's International Memorial Conference Nnamdi Azikiwe University, Awka.
 17. Onwuekwe, A. I. (September 2007). Music composition in a global world of Computer technology. Paper Presented at the 7th Annual National Conference of the Association of Nigerian Musicologists, Delta State University, Abraka.
 18. Onwuekwe, A. I. (July 2006). Desirable Modes of Utilization of Music Lecturers for Effective Personnel Development. Paper Presented at the Annual National Conference of the Faculty of Education, Nnamdi Azikiwe University, Awka.
 19. Onwuekwe, A. I. (2006, May). The Composers' Commitment to Social Change in Nigeria. Paper Presented at the Annual National Conference of the Musicological Society of Nigeria (M.S.N.) Nnamdi Azikiwe University Awka.
 20. Onwuekwe, A. I. (2005, September). An Analysis of Ekelebem instrumental music and its Role in Festivals in Uga. Paper Presented at the Annual National Conference of the Musicological Society of Nigeria (M.S.N.) The University of Benin.
 21. Onwuekwe, A. I. (2004, June). The Composer: A Force to be Reckoned with in Music Education of the Nigerian Child. Paper Presented at the Annual National Conference of the Musicological Society of Nigeria (M.S.N) Institute of African Studies, University of Ibadan.

22. Onwuekwe, A. I. (2000, November). Music Composition as an indispensable educational provision for the upbringing of the Nigerian child in the 21st century at the first National Conference of Mother Theresa Foundation, Ikenga Hotel Royal Awka.
23. Onwuekwe, A. I. (November 1998). Religious Music Composition: A valuable instrument for cultural “transmission and reconciliation” at the Annual National Conference of National Association of African Religion and Culture (NAARC), Nnamdi Azikiwe University.
24. Onwuekwe, A. I. (October 1996) Creating Political Awareness through music composition: "Implications for National Development” at the First School of Arts and Social Sciences National conference Anambra state college of Education, Nsugbe.
25. Onwuekwe, A. I. (June 1996). The role of music in the all-round development of the nursery child. Paper presented at the second Biennial Conference of the School of Education Anambra State College of Education Nsugbe.
26. Onwuekwe A. I. (1995, July). The future of Nigerian contemporary Music: Implications for the year 2000. Paper presented at the third annual National conference of the Musicological Society of Nigeria. Obafemi Awolowo University Ile-Ife.
27. Onwuekwe A. I. & Onyiuke, Y. S. (October 1995, July). Developing a music curriculum for nursery education in Nigeria at the first annual conference of the National Association of Curriculum Theorists (NACT) Co-Authorship, Anambra State College of Education Nsugbe.
28. Onwuekwe A. I. (1994). Crisis management: A pre-requisite for effective teaching-learning of music in secondary schools. Paper presented at the conference of the Association for Promoting Quality Education in Nigeria (APQEN) at Benue State University Makurdi.
29. Onwuekwe A. I. (1994). The interrelationship of Nigerian Music with the other arts. Paper presented at the second Annual national conference of the Musicological Society of Nigeria (MSN), the University of Nigeria Nsukka.
30. Onwuekwe A. I. (1993). Music as an invaluable medium for achieving accelerated rural development. Paper presented at the Annual National Conference of the Association for Promoting Quality Education in Nigeria (APQEN) at Nnamdi Azikiwe University, Awka.
31. AFRIHUB ICT Training, Nnamdi Azikiwe University, Awka 5th to 9th March 2007.
32. Fela Sowande Centennial Celebration, University of Ibadan (24th-25th May 2005).
33. “African Digital Music Workshops in Nigeria” Held at the Institute of African Studies, University of Ibadan from (26th-30th July 2004).

PhD Students Supervised to Completion

1. Essien, Mfonobong Aniedi. Title: Teachers' Utilization of Instructional Materials and Students' Academic Performance in Music in Uyo Educations Zone. Year of Graduation: 2011.

2. Esimone, Chinyere Celestina 2009077004P Title: Music in Early Children Education A Case Study of Selected Pre-Primary Schools in Anambra State. December 2012. Date of Graduation: 10/12/2012.
3. Austin-Okoli, Josephine Uchenna. 2008077003P Title: Choral Music Teaching Methods in Selected Primary Schools in Awka. April 2013 Date of Graduation: 25/04/2013.
4. Ugoo-Okonkwo, Iruoma Amaka 2010077003P Title: An Appraisal of Cultural and Creative Arts Introduction in Upper Basic Education as it Affects Music in Anambra State. Date of Graduation: July 2014. Date of Graduation: 16/07/2014.
5. Ekezie, Louis Ngozi 2010077005F Title: Contemporary Art Music for Christian Worship in Igbo Liturgical Setting: Original Compositions. Date of Graduation: 17/07/2014.
6. Ezeugwu, Felicia Onyebuchi 2010077002P Title: Participation in Indigenous Music Performance and its Influence on Interest and Achievement among Secondary School Students in Enugu State. November 2014 Date of Graduation: 11/11/2014.
7. Okeke, Ikedimma Nwabufo 2011057001F Title: Problems and Prospects Associated with the Teaching and Learning of Western Orchestral Musical Instruments: The Nnamdi Azikiwe University Experience. Date of Graduation: 23/11/2015.
8. Ofuani, Sunday 2012077002F Title: Iwa ji Ofuu Folk-Cantata and Four Instrumental: A Compositional Research on Nationalism, Interculturalism and Individualism November 2015. Date of Graduation: 24/11/2015.
9. Ahanotu, Eunice Ngozi 2010077007F Title: Factors Affecting the Use of African Musical Instruments in the Teaching and Learning of Music in Junior Secondary Schools in Imo State. March 2017.
10. Amaegbe, James Esinkuma 2013077010P Title: A Critical Appraisal of Technology-Based Music Courses in Nigerian Universities from 1979-2014. June 2018 Date of Graduation: 19/09/2018.
11. Ofili, Doris Kelechi 2013077009P Title: Music Pedagogy for Pupils and Students with Special Needs: A Case Study of Christ Toby Inclusive Education Centre, Port Harcourt, Rivers State. June 2018. Date of Graduation: 19/09/2018.
12. Albert, Alfred Gelles 2013077005P Title: Vocal and Instrumental Compositions as Agent of Unity in Diversity. June 2018. Date of Graduation: 19/09/2018.
13. Omuku, Precious Adokiye 2013077008P Title: Systematization of Choral Pedagogical Approaches amongst Selected Choirs in Port Harcourt. Date of Graduation: 24/04/2019.
14. Okpararuekwe, Peace Ifeoma 2014077003F Title: Applying Collaborative Learning Techniques of Agbalani Music to Ensemble Studies in the Creative Arts. April 2019. Date of Graduation: 26/04/2019.
15. Falusi, Jacob Olabode 2013077007F Title: Implementation of Music Education Curriculum in Deeper Christian Life's Ministry's Schools South-West Zone, Nigeria. Date of Graduation: 11/12/2019.

16. Akwaowo, Ndifreke Ekpedeme 2013077012F Title: *Nkukwak Ikon: An Ibibio Xylophone Model of Composition in Nigeria*. December 2019. Date of Graduation: 11/12/2019.
17. Kalu, Kingsley Agbai. 2017077004F Title: Exploring Entrepreneurship Opportunities of Studio Music Production for Music Students in Tertiary Institutions in South East Education Zone. October 2021. Date of Graduation: 11/10/2021.
18. Nmadu, Florence Nkechi
19. Onyeji, Elizabeth Ime. 2013077004P Title: Voice Performance Education in Selected Universities in Southern Nigeria. December 2021. Date of Graduation: 6/12/2021.
20. Udensi, Johnson Kelechukwu. 2013077001F Title: Nigeria Certificate in Education (NCE) Music Students' Attitudinal Dispositions Towards Applied Music Performance Studies in Federal Colleges of Education, North Central, Nigeria. December 2021. Date of Graduation: 6/12/2021.

External Examination

1. External Examiner; University of Uyo: First Degree Programme in Music.
2. External Examiner; Ignatius Ajuru University of Education, Port Harcourt: First Degree Programme in Music.
3. External Examiner; Delta State University, Abraka: PG Programme Masters and PhD in Music.
4. External Examiner; University of Lagos: PG Programme Masters and PhD in Music.
5. External Examiner; Chukwuemeka Odimegwu Ojukwu University, Igbariam Campus: First Degree Programme in Music.
6. External Examiner; Delta State University, Abraka: First Degree Programme in Music.
7. External Examiner; University of Uyo: Master's Degree Programme in Music.
8. External Examiner, University of Nigeria, Nsukka First Degree, Masters and PhD Programmes. 2016 to 2022.

External Assessment

1. Nwafor Orizu College of Education Nsugbe: Assessment to Senior Lecturer/Readership Positions – Three Candidates.
2. Alvan-Ikoku Federal College of Education Owerri: Assessment to Senior Lecturer and Chief Lecturer - Four Candidates.
3. Obafemi Awolowo University, Ile-Ife: Assessment to Professor and Associate Professor- Two Candidates.
4. University of Nigeria, Nsukka. Assessment to the Rank of Associate Professor.
5. Delta State University, Abraka. Assessment to the Rank of a Professor.
6. University of Education, Winneba, Ghana: Assessment to Senior Lecturer: Four Candidates.

Original/Commissioned Music Compositions

1. The Mathematical Tables for Voice and Piano. 2007 (252 bars).
2. E Flat Alto Saxophone Solo with Piano Accompaniment. 2007 (208 bars).
3. Oh what a wonderful Father the Almighty is. Choral Work, 2007 (156 bars).
4. *Jehovah bu Onye na-azum dika Aturu.* (The Lord is my Shepherd). 2007 (120 bars)
5. *Eze Nke Otito Na-abia* (The King of Glory Comes) Commissioned Music Composition for Immaculate Heart Church Choir Ula-Ekwulobia for singing competition 1988 in key F major – 61 bars.
6. Everybody welcomes you (1989). An original welcome song Composed for the convocation ceremony of Anambra State College of Education, Awka – in Key F major in 4 verses
7. Biography of Rev. Fr. Jude Thaddeus Chiduruo Offordum: An Anthem Composed for Priestly Ordination of Rev. Father Jude Thaddeus Chiduruo Offordum. July 2005.
8. The Trumpets of the Last World Judgment (Choral Composition).
9. Ogbanje: An Igbo Folk Opera (Scored 2015)
10. Let us sing to the Glory of the Lord (Videocassette choral music production).
11. Igbo Amaka: Igbo Choral Composition (2015)

Orchestral Works

1. Marching to Zion for Voice and Piano (Key F Major: 63 bars).
2. St. Patrick's Guild March for Piano and Alto Saxophone
(Adapted from Smallwood) (Key F Major: 52 bars).
1. Won't you buy my pretty flowers? For Trumpet and Alto Saxophone
with Piano Accompaniment (Adapted from Smallwood) (Key F Major: 52 bars).
4. Won't you buy my pretty flowers? For Voice and Chamber Orchestra
(Key F Major: 56 bars).
5. Auld Lang Syne for Piano and Clarinet (Adapted from Smallwood) (Key F Major: 24 bars).
6. Home adapted from Smallwood for Alto Saxophone and Piano (Key F Major: 32 bars).
7. Home Adapted for B flat Clarinet for Beginners (Key F Major: 32 bars).
8. The Vice Chancellor's March for Chamber Orchestra (Key B Flat Major: 40 bars)
9. The Vice Chancellor's March Melody for Trumpet, Cornet, B flat Clarinet and
Soprano Saxophone.
10. The Vice Chancellor's March Melody for Flute and Violin.
11. The Vice Chancellor's March Alto Part for Alto Saxophone.
12. The Vice Chancellor's March for Tenor Saxophone.
13. Let the Earth Resound for Chamber Orchestra Adapted from Henry Purcell's
Trumpet Voluntary (Key C Major: 76 bars).
14. Let the Earth Resound Melody for Flute and Violin.

15. Let the Earth Resound Melody for Trumpet, Cornet and B flat Clarinet.
16. Let the Earth Resound for Alto Saxophone.
17. Let the Earth Resound: Tenor part for Alto Saxophone.
18. Let the Earth Resound: Tenor part for Tenor Saxophone.
19. Nigerian National Anthem for Chamber Orchestra.
20. "The March of the Volunteers" (Chinese National Anthem) arranged for Chamber Orchestra.
21. Ghanaian National Anthem arranged for Chamber Orchestra (during the visit of Jerry Rawlings to UNIZIK)

Contribution to University/ Society.

- Sub-Dean, Faculty of Arts, Nnamdi Azikiwe University, Awka. 2008- 2010
- Head, Department of Music Nnamdi Azikiwe University Awka 2010 - 2013
- Financial Secretary, Association of Nigerian Musicologists (MSN).
- Member, Welfare Committee, Faculty of Arts, Nnamdi Azikiwe University, Awka.
- Member, Guidance and Counseling Committee, Nnamdi Azikiwe University, Awka.
- Nnamdi Azikiwe University Awka, Faculty of Arts: Department of Music, UNIZIK Secondary School & Nursery & Primary School Present X – Mass Carols & Handel's Messiah @ University Auditorium Friday 19th December 2008.
- Nnamdi Azikiwe University Awka, Faculty of Arts: Department of Music, Presents End of Year Concert of Sacred Music & Carols at the University Auditorium 18th December 2007.
- Department of Music Presents A Special Convocation Concert 2006 at Rufai Garba Square 14th March 2006.
- Musical Conductor and Clarinetist during the visit of the Honorable Minister of Education Prof. Fabian Osuji to Nnamdi Azikiwe University, Awka 11th-12th March 2004.
- Concert of Carols at the 2002 University-wide end of year party.
- Music Night for Graduating Students Nwafor Orizu College of Education, Nsugbe in the year 2000.
- Music Night, Nwafor Orizu College of Education Nsugbe; 14th October 1999.
- Music Night at the Grail Movement Nigeria, Awka Circle to celebrate the Special opening of the place of Worship; 2nd May 1998.
- Nwafor Orizu College of Education Nsugbe 'Christmas Carol 1998'.
- Convocation Night Performance for Graduating Students Nwafor Orizu College of Education Nsugbe 1996.
- Variety Concert Presented by the Jupiter Sound Makers of Awka at the 64th Annual National Conference of the Pharmaceutical Society of Nigeria held at Enugu 5th -9th November 1991.

- Lunchtime Concert of Classical Music; Thursday, May 17, 1990.
- Lunchtime Concert of Classical Music, Thursday, 29th November 1990. Music Department 4, 27-37.ment, Anambra State College of Education, Awka.
- Launch Time Concert of Classical Music, Tuesday, October 17, 1989. Music Department, Anambra State College of Education Awka, Asset Fund Conference Room.
- Millennium of Peace Music Manuscript.

Adjudication

- Adjudicator, Awka Diocesan Musical Festivals 1996 – 2002.
- Adjudicator, Anambra State Children's Carnival 2001.
- Adjudicator, Christ Holy Church International Women Singing Competition Abuja 2008.
- Adjudicator, Christ Holy Church International Women Singing Competition Ghana 2010.
- Adjudicator, Christ Holy Church International. Youths' Band Competition Ndoni, Rivers State 2015.
- Adjudicator, Christ Holy Church International Women Singing Competition Onitsha 2018.

Membership of Learned Society

1. Fellow of the Association of Nigerian Musicologists (FANIM) Presented By (ANIM) Association of Nigerian Musicologists in August 2021.
2. Ambassador of Music Education Award Presented by SOMEN: (Society of Music Educators of Nigeria) on Tuesday 17th of May, 2022.
3. Postdoctoral Fellowship: Fellow, American Council of Learned Societies/ African Humanities Programme (ACLS/AHP) 2010.
4. Member, Musicological Society of Nigeria (MSN) 1994.
5. Member, Association for Promoting Quality Education in Nigeria; 1992.
6. Member National Association of Curriculum Theorists (NACT).
7. Member, Association of Nigerian Musicologists (ANIM)
8. Member, Pan African Society for Musical Arts Education (PASMAE)
9. Member, International Society for Musical Arts Education (ISMAE)

At this juncture, let us hear from the horse's mouth:

1. **Interviewer** (Dr. Ebele Ojukwu):

Prof, can you please tell me your full identity:

Interviewee (Prof Agatha Ijeoma Onwuekwe):

My name is Professor Agatha Ijeoma Onwuekwe.

2. Interviewer:

Having achieved a great deal in your chosen career, could you please enlighten us on how your background and parental upbringing contributed to your success:

Interviewee:

My father was a headmaster at St. Peter's Primary School Umuoru Uga. When he applied to further his education, he was denied the opportunity. As a result, he resigned as a teacher and joined his Uncle, Mr. Peter Nwokeji then working at Ikot-Ekpene as a contractor. Through working with his uncle, he became a registered Contractor with the Public Works Department (PWD) Ikot-Ekpene. This helped him in no small way in the payment of his children's school fees. I never experienced being sent out from the class for non-payment of school fees.

3. Interviewer:

What are the names of primary and secondary schools you attended?

Interviewee:

The name of the Primary School I attended was Holy Child Convent School, Ifuho Ikot-Ekpene in the Eastern Region. It was owned by the Handmaid of the Holy Child Jesus Sisters. I started kindergarten at the age of 5 in 1958 at the Holy Child Convent School Ifuho, Ikot-Ekpene. In 1960, I fully participated in the Nigerian Independence Celebration at Ikot-Ekpene Stadium. Every child was given a green, white, green coloured uniform; a green, white, green Nigerian Independence flag and an off-white coloured cap. The uniforms were provided and given to the pupils before the Independence Day celebration. The flags and the caps were given to the children on the day of celebration 1st October 1960. I continued in primary school till 1965 when I took my First School Leaving Certificate and Common Entrance Examinations and came out in flying colours.

My father led me to the school with my big truck box which I could not carry. At the Ikot-Ekpene motor park, the men gathered around me and were asking themselves or maybe they were asking my father laughing (*a mi akaa ukeU*) Meaning: Where is this one going? I was not perturbed because I took the Common Entrance Examination myself, and went for the interview at Opobo with two friends. I answered all the questions at the interview and was successful and finally admitted. The school was a secondary school for girls at Itak-Uyo, manned by the Handmaids of the Holy Child Jesus Sisters. I was welcomed to the school by the authorities. I started attending classes. After one week of attending classes. My father was invited to the school. The Principal told my father that I was too small for the school and advised him to take me to a secondary school that will open in three months or thereabout. They also informed him that they had liaised with the

Principal of the new school and that she had given them consent. On 1st February 1966, the long-awaited day had come. I was driven to the school by my father's friend, Mr. Lawrence Okpala who was also a registered Contractor from Akpo and living with his family. He was also working in the new school as a builder

The new school was Loretto Girls' Grammar School Eriam, Afaghobong, Abak. It is on record that I was the first student that reported to the school. It was here that I had my formal music lessons from an Irish Priest Rev. Fr. McCarney who taught us the basic rudiments of music. Other subjects were taught by other teachers. In 1967 the Nigerian Civil War broke out and we were forced to go back to Uga, our home town. Here we struggled for survival for three years till the war ended in 1970.

In 1971, my cousin Goddy Okoro visited us and asked my father why I had not started school. My father told him that he was waiting for the year to end. Goddy told him to take me to the Principal for an interview immediately at Aguata High School. The following day my father took me to the Principal as advised. After the interview, I was offered admission to Class Three. When I went to the school, I collected all the notes they copied in the first term. I started copying the notes by the time I was in the middle of the copying my pen finished. I was shocked that the pen finished, I bought another pen and continued. I read very hard and in the end, I obtained my West African School Certificate in 1973. In 1974, I gained admission to Teachers' Training College, Adazi in Anambra State.

At the Loretto Training College Adazi, I came in contact with the music teacher who continued to teach us the rudiments of music. His name was Mr. Cletus C. Nwafor. He also taught us basic mathematics. Other teachers taught us other subjects like the English language, Physical and Health Education to mention but a few. At the end of our Teachers' Training Course, I cleared all my papers in a sitting and as a result, I was posted to teach at Girls' Secondary School Ezeoke-Nsu at then Mbano Local Government Area of Anambra State. I taught there for one year and in 1977, there was the creation of States and I was posted to Basden Memorial Girls' Secondary School Isulo where I taught for two years.

4. Interviewer:

Are you married; if yes, how did you meet your husband?

Interviewee:

I was married to my lovely husband though late now. How I met my husband was God's miracle! On Sunday, the eleventh day of January 1976, I set out to visit Ben Mobis, my immediate younger brother at All Saints' Secondary School Umunze. He was in his final year in secondary school and

was preparing for his West African School Certificate Examination. Earlier on, I had gone to Alvan-Ikoku College of Education Owerri and purchased him a form to further his education. Remember, I was qualified to go to Alvan but my brother Bernard was yet to take his W.A.S.C. Examination; because of this Boy/Girl syndrome that had eaten deep into the bone marrow of our people, I defied that voice that told me to buy the form for myself first. I went on to buy the form for my brother. On that fateful day, as I was going to Umunze, a taxi driver stopped his car and said he was going to Orlu, and that I would board a vehicle to Umunze at Orlu. I joined him and having driven some distance he said he wanted to have a drink and stopped at a restaurant. He went on to drink and wanted to order some drinks for me which I declined. After he finished drinking, he left me at the restaurant and zoomed off back to Umuahia. I then boarded a bus that took me to Umunze and later to All Saints Secondary School. At the school, my brother was not there, his boy told me that he went somewhere with his friends and will come back later in the day. I felt stranded. However, I handed the documents to my brother's boy and was about to go.

Suddenly, a man was passing and called on the boy to ask Bernard to bring back the book he lends to him; he was saying that while passing by. The book was Gulliver's Travels. When I heard the title of the book, I called back the man and introduced myself as Bernard Onyemaobi's elder sister. He advised me to follow him to his house because my brother would come to his house before coming to school. I waited for my brother in his teacher's house until my brother Bernard came exactly as he said. That was how it all started and my brother's teacher, Mr. Andrew Ifedilichukwu Onwuekwe eventually became my beloved husband to the Glory of the Lord.

5. Interviewer:

Do you have Children; if yes, how many of them? What are their names and their ages and where are they presently?

Interviewee:

Yes! God gave me six children, five boys and one girl.

(a) My first son, Obinna Andrew Onwuekwe was born on the 24th day of May 1978 at Umunze Maternity home, when my husband and myself were teaching at All Saints' Secondary School Umunze and Basden Memorial Girls' Secondary School Isulo in old Aguata and now Orumba South Local Government Area of Anambra State. Obinna is a 3D graphics modeller, visual effects designer and Animator, working in his Dibia Digital Studio in New York City, the United States of America.

(b) Engr. Chinedu Emmanuel Onwuekwe was born on the 25th day of December 1979. He is now working in an Oil Company based in Port Harcourt. I call him Christmas Child.

(c) Mr Chidiebere Oswald Onwuekwe was born on the 1st day of November 1984. He is now a

lecturer in the Department of Fine and Applied Arts, at Nnamdi Azikiwe University, Awka. He is now almost completing his PhD programme in Fine Arts and Design (Graphics) at the University of Nigeria, Nsukka.

(d) Mrs Chioma Sophia Okafor (Nee Onwuekwe) was born on the first day of December 1986. She was my only daughter and was undergoing her Master's degree programme at UNIZIK Awka in the Department of Early Childhood Education. On the 11th day of September 2019, death struck after childbirth. May her Spirit awaken to Joyful Activities in the Kingdom of the Almighty Father! Amen!

(e) Dr Stanley Uchenna Onwuekwe was born on the 1st day of December 1988. He read Medicine at Nnamdi Azikiwe University, Awka. He is now practising at Amina Hospital Kaduna.

(f) My last born, Mr. Kingsley Chukwujekwu Onwuekwe was born on the 18th day of December 1990. He is a web designer, coder, and cinematographer, living and working in Lagos State.

6. Interviewer:

May the soul of your daughter, Chioma and the souls of all the faithful departed, through the mercy of God rest in peace, Amen.

Where did you attend tertiary institution and what are your experiences in the various tertiary institutions you attended?

Interviewee

I attended Anambra State College of Education, Awka from where I proceeded to the University of Nigeria, Nsukka where I obtained my first degree, a B.Ed in Music.

After my University education at the University of Nigeria Nsukka, I was recalled to start teaching at Anambra State College of Education Awka. The Head of the Department then was Rev. Cannon Dr Clement C. Ezegebe. He asked a student there to come and call me at Girls' Secondary School Ekwulobia, where I was reinstated after my University education. The student did not know why he was calling me. I rushed to Awka thinking it was in connection with the referee form I gave to Rev. Cannon Ezegebe. He then shocked me by asking me whether my husband would allow me to teach at Anambra State College of Education Awka. I replied why not Sir? That was how I was appointed a Lecturer at Anambra State College of Education Awka to the Glory of the Almighty Father.

I accepted the appointment and my husband gave me his full support. I had to come down from Ekwulobia to live in Awka with my family. I taught the students with my whole heart as if my entire life depended on it. Any course that was assigned to me, I taught. I also taught practical courses like the saxophones (Soprano, Alto, and Tenor), Clarinet, recorder and Voice. I took an active part in the Western Orchestral ensembles organized by the Department of Music. It was an awesome experience to still learn from my lecturers while teaching my students.

As time went on, during the creation of States, we were moved to Anambra State College of Education Nsugbe. This was to make room for the returnees from Enugu who made use of the hostels and classrooms as their secretariat. We started teaching at Nsugbe as Anambra State College of Education Nsugbe. Later, the name was changed to Nwafor Orizu College of Education Nsugbe. I worked to the best of my ability, teaching subjects allotted to me, supervising students' projects and teaching both theoretical and practical courses. I had a very good rapport with Lecturers, non-teaching staff and students.

In 2002 precisely on the 22nd day of July, I was offered an appointment at Nnamdi Azikiwe University Awka. I worked very hard there. It seemed to me that any course that was rejected by any lecturer was reassigned to me which I accepted with my whole heart. What I did was to get the course content of any course assigned to me, go to the library, make my research, teach the students, give them assignments and score them for their continuous assessment. That made the work easier during the final examination period.

At Nnamdi Azikiwe University, I attended conferences both national and international; supervised and still supervising First Degree Projects, Master' Degree Thesis, and More than 20 Doctoral Degree Dissertations to completion also act as External Examiner to other institutions of higher learning in Nigeria: University of Nigeria Nsukka; University of Lagos; Delta State University, Abraka; Ignatius Ajuru University of Education, Port Harcourt; and University of Uyo. I have assessed candidates to Professorial Cadre like the University of Ife, Associate Prof/Reader, Nwafor Orizu College of Education Nsugbe, Alvan- Ikoku College of Education Owerri. I also assessed five lecturers to the Rank of Senior Lecturer at the University of Education, Winneba, Ghana. To the Glory of the Most High God, I was promoted to the Rank of a Professor on the 1st day of October 2011.

7. Interviewer:

It is a known fact that success is not easily achieved; did you encounter challenges in the course of your career?

Interviewee:

One of the challenges I encountered was during Our Bachelor of Education Bed Programme at Anambra State College of Education Awka. We enrolled for the B.Ed Programme at Anambra State College of Education, Awka. It was a degree programme that was to last for four years. We were taught by renowned lecturers in the Faculty of Education and Music Department and other departments like English language, History, Government, Igbo and many other departments based on Area of Specialization. Students attended lectures in their various departments. Lectures in Education were organized for all B.Ed students and exams were taken at the end of each semester.

At the end of the 4-year programme, there was no degree examination in sight for us. Towards the end of the 5th year Academic Staff from the University of Nigeria Nsukka came down to the College of Education Awka for screening. Those who did not meet their criteria for admission were asked to step down to take the NCE examination which they did after five years of a four years degree programme. It was a time of agony for the students and their teachers. In that period of uncertainty we the students gathered in a hall and called on the Almighty Father and He heard our prayers and all those that passed the screening were asked to go to UNN to take their degree exams. To the Glory of God, all the students that went to UNN came out with flying colours. An ABS programme then called (Tombo Connection) nicknamed us “Over Learners”

This was the greatest challenge that I encountered during my Academic pursuit. Other minor problems were solved through prayers and by 'catching the bull by the horn.'

8. Interviewer:

Who gave you the name Ugonabo and why?

Interviewee:

I obtained my M. Ed in Educational Administration and Supervision in 1994 at Nnamdi Azikiwe University Awka. In 1999, I obtained my Master's Degree in Music Theory and Composition at the University of Nigeria, Nsukka. No University in Nigeria offered music in the PhD programme and so I enrolled in the PhD programme in the Faculty of Education under Educational Management and Policy. I was still in the programme when in 2004 Prof. Agu came to UNIZIK and started PhD programme in music. I had done my Faculty defence in Educational Management and Policy and was asked to represent. I was composing and writing my music from my Finale Music Software. Thanks to Prof. Ilochi Okafor for the laptop he gave to the Staff in the early days of my career at UNIZIK. It fastened my composition; Coupled with the fact that my supervisor Prof. Dan C. C. Agu did not give me any breathing space during the period of supervision. I was doing my PhD work as if my whole life depended on it. As a result, I defended my PhD in Music Theory and Composition on the 1st day of November 2007. I thought I had abandoned the PhD in Educational Management and Policy. Then I was called by the Faculty to prepare for an external defence that my work had been sent to an external assessor. I prepared for my defence. On the 5th day of April 2008, I defended my PhD in Educational Management and Policy. As a result of my two PhDs, I was named UGONABO. The person that gave me the name is Prof. Nnamdi Chiedu Onuora-Oguno. Since then all the members of the Department of Music call me UGONABO (TWO EAGLES). Thanks for the name, I love it!

9. Interviewer:

Could you please educate us on the steps that led to your being a Professor of Music Theory and Composition?

Interviewee:

I developed an interest in Theory and Composition when I was teaching in secondary school. During musical performances, I used to compose music that the students performed. I later went to the University of Nigeria Nsukka for my Master's Degree programme in music. I chose Music Theory and Composition as my Area of Specialization. When I gained admission, we were four that were admitted for the course. I was the only lady, three others were males. People were asking me why I did not choose a simpler course. My answer to them was "There is no course in music that is simple in any institution of higher learning, everything depends on interest." At the end of the course, I was the only candidate that graduated in Music Theory and Composition. One of the students gained admission to study music overseas. Two others I cannot give an account of them. After my Master's Degree in music, I continued teaching at Nwafor Orizu College of Education Nsugbe. There, I was carrying out research in music theory and composition. Almost all my conference papers were based on composition and composers. Some of my papers were based on composing music for teaching. I also wrote a book titled "A New Comprehensive Rudiments and Theory of Music."

During appraisals, I was not found wanting in publications and so, gradually, I was promoted to the Rank of a Professor on the 1st of October, 2011 to the Glory of the Almighty Father.

10. Interviewer:

Do you have role models and how did they influence your climbing up the academic ladder?

Interviewee:

Yes, I have role models. My father is my first role model because he was very much interested in our academic work. During one holiday period when he saw our results in mathematics, he forced us to learn our mathematical tables from 1 to 12. We struggled throughout the holiday period to learn the tables. The day of reckoning came, and my father called all of us to recite the tables. As the firstborn, I was able to recite the tables from 1 to 12. Others tried to some extent. This helped me in no small way to solve my mathematical problems even in secondary school. When I got married and had my children, I had to set the mathematical tables to music to help my children learn the tables without stress while still enjoying the music. In my PhD programme, I set the mathematical tables to music with piano accompaniment.

My role model in the secondary school is Rev. Fr. McCarney, Irish Priest who taught me the basic rudiments of music from my first year in 1966 to my second year in 1967 when the Nigerian Civil War broke out. This opened my eyes as regards taking up Music as a profession.

In the Teacher Training College Adazi, my third role model was Mr. Cletus C. Nwafor who was

my music teacher. He continued with rudiments and other aspects of music in terms of musical performances that widened my horizon in music to the extent that I cleared my paper in music. This made it possible for me to offer music in institutions of higher learning.

It was at this level that I came in contact with lecturers that mentored me in music. These lecturers include Felix C. Nwuba, Dan C. C. Agu, Rev. Cannon C. C. Ezegbe, Eleazar Chukwuemeka Mbanugo, Ugo Onwuka, Larry C. Ubozoh, Miss Dizon, George Akrofi, Mr Danboa, Patrick Azodoh, Y. S. Onyiuke and others.

When we were transferred to UNN under the B.Ed programme, I came in contact with lecturers like A. K. Achinivu, Ifionu, Meki Nzewi, Fiagbezi, Femi Faseun, Dzokoto, Nnamani, Onyeji, Adeogun and others. I came in contact with renowned lecturers in Music. These lecturers served as role models in their various areas of specialization.

11. Interviewer:

Your students, colleagues and contemporaries see you as a Prodigious Musicologist, what can you say about that?

Interviewee:

I wouldn't know what to say! All I can say is that I love music in all its ramifications. They must have their reason for calling me that. They are in a better position to explain.

12. Interviewer:

Do you have any other business outside of teaching music?

Interviewee:

Yes, I have other businesses outside of teaching music. I am into pig farming, poultry farming, and Snail farming. All these and others will come into full force after I have finished processing my documents for retirement.

13. Interviewer:

Who are your friends?

Interviewee:

Oh! I have many, many friends cutting across all Departments of Music in Nigeria, starting from the Department of Music at Nnamdi Azikiwe University Awka. I also have many friends outside the Departments of Music in the Faculty of Education Nnamdi Azikiwe University Awka. I also have many friends outside the academic environment. I wouldn't want to mention their names now because they are many so I don't miss mentioning any.

14. Interviewer:

What are the landmark events in your life?

Interviewee:

The landmark events in my life include:

- The day I was born.

- The day I obtained my First School Leaving Certificate.
- The day I gained admission into secondary school in 1966.
- The day my father drove me on his bicycle to Aguata High School for an admission interview to class three after the Nigeria/Biafra war in 1971.
- When the result of my WASCE was out in Aguata High School and I came out with flying colours.
- When I cleared all my papers at a sitting in the TTC and my name was pasted among those offered appointments as Teachers in the Secondary Schools in 1975 at the State Education Commission premises, Enugu.
- When I got married to my husband on the 6th of December 1976.
- When I gave birth to my first son on the 24th of May 1978 and subsequent births that ended on the 18th of August 1990.
- When I gained admission to Study music at Anambra State College of Education Awka in 1981, which later took me to UNN for graduation in 1986.
- My reinstatement at Ekwulobia Girls' High School as a Secondary School Teacher. From there, I was offered an appointment to teach at Anambra State College of Education Awka.
- On the 22nd day of July 2002, I was offered an appointment as Lecturer 1 at Nnamdi Azikiwe University, Awka. I was fully into teaching and research and had rapid promotions.
- On the 1st day of October 2011, I was promoted to the Rank of a Professor.
- On Thursday, the 2nd day of February 2023 I held my Inaugural Lecture at the Migration Studies Department Nnamdi Azikiwe University, Awka. Every member of the Department both teaching and non-teaching staff, played a significant role in the preparation and presentation of my Inaugural Lecture. This was possible through the instrumentality of the Almighty Father, the Vice Chancellor, the V. C. Representative in the person of The Provost College of Medicine Prof. Philomena Igbokwe, all the members of the Inaugural Lecture Committee and finally the indefatigable Chairman of the Inaugural Lecture, Prof. Richard Son of Uwakwe for his doggedness in organizing the Inaugural Lectures.
- To the Glory of the Most High GOD, On Wednesday the 15th of March 2023, I celebrated my 70th Anniversary Birthday. This Platinum Birthday marks the end of my service to Nnamdi Azikiwe University Awka and my service to the Nigerian Nation. Thus the party was my retirement birthday party.

15. Interviewer:

What are your hobbies?

Interviewee:

My hobbies are farming: Piggery, poultry, snail farming, and any other one that comes my way!

16. Interviewer:

How would you summarize your experiences throughout your period of teaching and life generally and do you have any regrets?

Interviewee:

I would summarise my experiences throughout my period of teaching and life generally as beautiful and worthwhile. I love teaching and I am always prepared to teach my students at the appointed time. I strongly believe that everybody will be judged by the services he/she rendered to humanity; Doctors, Lawyers, Engineers, Teachers etc. etc. will give an account of how they served humanity to their Creator.

The only regret I have is the passing on of my husband to the Great Beyond when the Children needed him most. When he passed on in 2008, four of my Children were at the University. I called on the Almighty Father and He saw them through. He did not live long to enjoy the fruits of his labour. However, the fruits of Heaven are more rewarding than the fruits of the Earth.

17. Interviewer:

What advice would you give to upcoming Musicologists?

Interviewee:

My first advice is not to take up music studies as a last resort (a chokata ebe a ga-ebinye aka, ebinye n'ikpere). Start early enough to take up music as a profession. Attend all lectures, in music, GS and elective courses. Carry out all your assignments, above all kill Procrastination! Because procrastination is the thief of time.

Conclusion

Prof. Agatha Ijeoma Onwuekwe is a prodigious musicologist who possesses a strong work ethic that has enabled her to climb to the top of her profession. She never leaves her academic work undone and still spends quality time with her family. She has blessed academia with so much and should be acknowledged for her commendable teaching services and dear for distributing knowledge to fledgling learners; a respectable teacher and mother with great repute who constantly put her students overhead anything else. Her scholars, children and admirers can attest to this.

Professor Agatha Onwuekwe has been one female teacher that I respect, admire and look up to, despite the age and professional gap. She has been known to be many things to her students; shifting roles of an educator both inside and outside of the teaching space. She has been at the front burner of the growth of musical education at all times and had produced great musicologists of our time.

She has been a blessing to the Music profession and humanity. I join her contemporaries,

colleagues, well-wishers and family in celebrating her. I am proud of her numerous achievements and I pray that Almighty God will continue to bless her with greener years ahead.

References

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