

CHAPTER 9

WOMEN IN ART MUSIC COMPOSITION IN NIGERIA: PERSPECTIVE ON ONWUEKWE'S COMPOSITIONS AND ARRANGED WORKS

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Abstract

Every culture in Nigeria is endowed with rich musical heritage which when harnessed, results in production of various genres of music. Nigerian contact with the outside world resulted to inter-borrowing and influence on Nigerian musical culture which resulted to numerous genres of music in Nigeria such as Highlife music, Juju music; Afrobeat pop music and art music. Common thing with these musical genres is the blend of Nigerian and western musical elements. Art music composition which is music composed by schooled musicians or musicians who received formal Western music training is a good description of fusion of Nigerian folk music idioms and Western musical structure. Art music in Nigeria has continued to evolve since after the establishment of mission schools in Nigeria where art music composers received the initial formal training on the art and techniques of music composition. Hence, the objective of this study is to bring to fore, the giant strides in the development of art music in Nigeria, with emphasis on the contribution of women music scholar and art music composer. Onwuekwe's compositions and arranged works demonstrate the contributions of devoted and hardworking women scholars and composers in the development of art music in Nigeria. This study therefore, concentrates on Agatha Onwuekwe's works as sample materials in the discourse of women's contributions in the development of art music in Nigeria. Her contributions to music education and the development of art music in Nigeria were considered. To achieve these set objectives relevant archival materials were reviewed, Onwuekwe's works were collected, interviews and observational method were also employed for data collection. Following critical evaluation of Onwuekwe's output in terms of compositions and arranged music works for different purpose, findings suggest that she made immense contribution as woman in the development of art music composition and music education in Nigeria. It is therefore recommended that her composed and arranged works be used in tertiary institution as instructional material for ensemble studies and for reference purposes.

Keywords: Music, Art music, Composition, Composer, Music education.

Introduction

Art music in Nigeria has continued to develop ever since Nigeria experience musical contacts and influence from the Western world. The influence which has its root in church music practices introduced by the missionaries, and their establishment of mission schools provided formal music

training which formed the foundations for art music development in Nigeria. Hence, the Western hegemony persisted in the musical works of trained musicians from mission schools. Despite their effort to incorporate traditional African music into the Christian liturgy Western canon persisted. Sunday-Kanu (2021) notes that,

Art music or literary music came into play fully in Nigeria as a result of colonization and early Christian missionary's activities. The key channels for the establishment of literary music were via predominant use of Western music idioms in Christian services and establishment of Western education in Nigeria. These contacts constituted dramatic and noticeable shifts in the Nigerian musical practices; a new trend in the music and cultural idioms which remained incompatible with the concept and idea of indigenous musical cultures and belief system till date (p. 199).

While efforts were put in by some choirs like the choir formed by A. K. Ajisafe, to translate hymns to local languages, yet, their works still maintained hymnal style and principles; observing Western melodic and harmonic rules which have no correlation with the Nigerian indigenous musical styles and speech patterns. Consequently the music of mission trained musicians neither satisfied the musical needs of converted Nigerian Christians nor the Nigerian general public. The story did not entirely change at the advent of music scholars in Nigeria. The struggle for self-realization has continued to be the drive for the evolving of art music composition in Nigeria till date. Onyeji (2015) argues that art music was forced on Africans without negotiation or consideration of African concept or feeling of music. Thus, cultural conflict and bi-cultural music practices remain one of the key struggles of the Nigerian musicologist since after independence. This had continued even after first creams of art music composers from Nigerian universities emerged.

Art Music in Nigeria came into full force at the establishment of the Department of Music in the University of Nigeria, Nsukka (UNN) in 1961, immediately after independence. UNN was the first indigenous university that produced first cream of music scholars and art music composers in Nigeria. Ever since then, there has been remarkable advancement in the consideration of Nigerian musical sense in art music composition. The present day art music composers are paying much attention to the musical sense and speech patterns of the Nigerian indigenous communities hence, making works of art music composer variant from the Western classical compositions. Earliest generations of music scholar in Nigeria include Prof. Fela Sowande, Prof. W.W.C. Echezona, Prof. Laz E. Ekwueme, Prof. Akin Euba and Prof. Sam Akpabot. From these early music scholars also came the early art music compositions in Nigeria. Historical account from the early art music composers, to the second and third generations of art music composers, men have always taken the dominate space in the discourse of art music in Nigeria.

Notable occurrence in the discourse of art music in Nigerian is the obvious dominant of men composers and performers in the field. It appears as though the women music scholars and composers have left art music composition and the field for their male counterparts. The works and compositions of women music scholars were hardly heard of in the first and second generation of music scholars in Nigeria. However, the works of few women composers started emerging from the third generations of art music composer and have increased in recent times. The women contribution gaps were bridged at the emergence of compositional works from the likes of Agatha Onwuekwe who had numerous commissioned compositions and arranged works for choral and orchestra. Women's involvement in the art music composition and performances are heightened following contributions of other women like Elsie Ezinnwa Nwoko, Dorathy Ikpere and of course, Agatha Onwuekwe in training more women in theory and composition. Mabel Okpara is an example of one of the upcoming women art music composers mentored by Agatha Onwuekwe. She supervised Mabel's Master's Thesis and Doctoral Dissertation in Theory and Composition. Following these accounts, it became pertinent to study Onwuekwe's compositions, arranged works and contribution as a notable woman in art music composition and music education in Nigeria. The feminine impression she has contributed so far to the history, discourse and development of music scholarship in Nigeria particularly, in art music composition is worth documenting for reference purpose.

Concept of music

Music is an expressive art form which has functioned as an integral and vital part of human life and culture. Music play noble roles in human society; it is a medium through which norms and values of a society are preserved and are passed from one generation to another. Music has always been the most widely practiced and accessible arts forms through which human emotions, ideas and philosophy are expressed. It is easily available and is often associates with entertainment and relaxation. While harnessing its entertainment role, it renders therapeutic benefits too. Music, being a universal art form possesses some qualities that penetrate every mind and mood. It appeals only to certain categories of people and situations in the society. Okafor (2005) believes that 'music has the key that opens the gate to spiritual, mental, emotional, psychological, social and mystic realms'. (pp. 88). Music has notable influence in nation building following its attributes in socio-cultural, religious and economic development. It may be hard to believe that some countries earn a lot of revenue through cultural nationalism and musical tourism. Countries like Jamaica has benefited and still benefiting so much from their musical tourism. Jamaica is an Island country of West Indies located in the Caribbean Sea. Olorunsogo & Olorunsogo (2009).

Music is an organized movement of sounds through a continuum of time plays a role in all human societies. It exists in large number of styles which characterizes each geographical region. Okafor (2005) opines that in African culture, music is an entity rather than a mere metal creation or conception. Music performance practice reflects and interprets the man in a specific environment.

Music is a fundamental phenomenon in every culture. In African cultures and Nigeria in particular, music is known as a good facilitator and a potent tool used for transferring cultural knowledge to younger generations. However, within any given society, music genres continue to evolve and cultivated within the society. As some borrowed musical cultures and imported ones are fused with the local musical forms, new musical genres spring up as is observable in the case of development and existence of Art music in Nigeria.

Art Music in Nigeria

Art music in Nigeria dates as far back as first half of nineteenth century, from the colonial era and more pronounced at the arrival of Christian missionaries and their activities. Missionaries from Anglican Church were the first to arrive in 1842, the Methodist church missionaries followed in 1845 and then, missionaries from Baptist church arrived afterwards, in 1850. All of these missionaries have the same primary objectives which include, convincing and converting people to their religious belief, making them to accept a new concept and philosophy of life in both religious and social life. Music as a key feature in Christian religious worship and a central tool in social organization became one of the first apparatus for Western influence. The missionaries first condemned African musical culture and presented theirs as civilized and most accepted in worship. Early converts who were trained in church embraced the new concept of music making and practices. However, this newly introduced musical concept did not appeal to Nigerian populace which these musicians were trained to serve. Hence, the need for inclusion of Nigerian musical texture started. The first step was the use of indigenous language in hymnal tunes which introduced the beginning of art music. This implies that the need to provide musical services that makes musical sense to the people was one the major triggers for the fusion of Nigerian musical idioms with the Western musical structures and technique. Onyeji, (2016) asserts that art music is distinctly a colonizing tool that is very successfully applied to the moderation of the feelings and moods of Africans toward submission to the deception of the West' (p.5). However, the majority of the Nigerian public failed to appreciate and accept the initial music form birthed from Christian hymnal tunes, despite the use of indigenous language. Few audiences who seem to embrace art music were somewhat exclusive since their love for art music genre were not genuine rather, art music was regarded as reserved music for elites who sought for social sophistication, identity and display of class. Early art music in Nigeria hardly make musical sense to the people whose language are highly tonal and their speech patterns were not thought of instead, compliance were strictly on Western musical structures. Consequently, literary music was forced upon Africans from the Western world without regard to the musical feelings and thoughts of the African people. No wonder Russell and Schmidt-Jones (2005) admits that art music is such which requires significantly, more work by the listeners to fully appreciate the music.

The existence and development of art music in Nigeria has become a significant part of Nigerian art and history. Art music is a product of African's contact with the West. Art music has been entrenched in African with its identifiable structures hence, developing and sustaining identifiable and distinctive African art music remains the duty of African composers. Creative attempts of Nigerian art music composers have titled to the exploration of indigenous models in their compositions since after independence in 1960.

Art music in Nigeria in its nature is a composition written by people who have been influenced by European classical music tradition, who are involving the application of Western formal, structure, and theoretical considerations in composing for Africans. Hence, musical tastes of the Nigerian people are fused into Western musical structure which results to a blend of Western structure and Nigerian musical idioms. Omojala (1995) describes art music as “music in which a great deal of attention is given to the musical, technical or artistic interest of the piece as a focus of aesthetic enjoyment” (as cited in Abiodun, 2018, p.54). Art music in Nigerian informed the notation of Nigerian music on paper which made it easier for performer across the globe to perform works of Nigerian composers. Hence, it will not be out of place to argue that while Nigerian musical idiom constitute key elements in Nigerian art music, the knowledge of Western music theory and composition is significant in its sustenance and relevance till date.

Art music composition in the Nigerian context is compositions done by Nigerian composers, who had received formal music training and apply Western medium in the expression of indigenous Nigerian musical culture. Whereas it is believed that art music is an aberration from Nigerian traditional music, it provided a means for the documentation and preservation of Nigerian musical cultures on paper, which in turn facilitates the promotion and popularity of the Nigerian indigenous musical cultures across the globe. In the words of Agawu (2005:18),

It is clear, however, that intellectual or artistic production by contemporary artistes and composers cannot by-pass the European legacy. Art music is phenomenally widespread in Southern Nigeria, promoted at an astonishing rate by the church and some private institutions such as the Musical Society of Nigeria (MUSON) Centre Lagos.

Indeed art music has influenced and affected musical practice and discourse in Nigeria to the point that those trained in music cannot adequately discuss Nigerian indigenous music without applying the tools of Western art music.

Many Nigerian institutions, artistes and composers have made substantial contributions to the development of art music in Nigeria to the point that discourse on music in Nigeria cannot be complete without proper recognition and reference to these giants who are among the first generation art music composers in Nigeria; Prof. Fela Sowande, Prof. W.W.C. Echezona, Prof. Laz E. Ekwueme, Prof. Akin Euba and Prof. Sam Akpabot and many others. They made immense contribution in the development of art music and also in training many other art musicians in

Nigeria. However, subsequent art music composers and performers have gone further to ensure the establishment of Nigeria art music as a different form from that of Western canon. They include, Joshua Uzoigwe, Okechukwu Ndubisi, Meki Nzewi, Achinivu Kanu Achinivu, Dan Agu, David Okongwu, Sam Ojukwu, Adam Feberesima, Dorathy Ipere, Bode Omajola, Ngozi Okonkwo, Christian Onyeji, Ezinnwa Nwoko Elsu, Alvan-Ikoku Nwamara among others. Art music composition of these composers present platform for assessing the design, temperament, style, acoustic ecology, and uniqueness – some of which may be attributed to the composer's background and craftsmanship

Women in the Nigerian Art music composition

Tracing from the root of art music; the Church Music to the full outburst of Art music in Nigeria, women are hardly heard of. Major contributors or key role players in the growth of art music composition in Nigeria are mostly men as seen in the introductory part. Women seem to have deserted the area of art music composition for their male counterparts until recent generation of women music scholar, who have also emerged as composers. Very few women have taken bold steps to make indelible marks in the Nigerian art music especially, from the third generation of art musicians in Nigeria. Such women include Elsie Ezinnwa Nwoko who is an art music composer and an education practitioner. She is one of the earliest female art music composers who ventured into African arts education in Nigeria. Her musical works contributed to the voice of women in the historical account of art music development in Nigeria. Dorathy Ipere is another prominent female art music composer. She is a veteran liturgical and folk musician, as well as, a known music educator. Her numerous compositions includes *Abu m Achicha*, *Idimma Onynwe m*, *Amuru Nwa ka nwa* and *N'Qa achQa*. Amongst these female composers who had created land marks in the discourse of art music composition in Nigeria is Professor Agatha Onwekwe. Agatha Onwueke is a renowned music educator and a composer whose compositions and arranged works spread across, choral composition, operatic compositions and compositions for orchestra. She has also trained up some female composers to carry on the baton for women's voice in the Nigerian art music discourse. This study is therefore concentrating on the projections of the works and contribution of Onwuekwe to art music development and music scholarship in Nigeria.

Agatha Onwuekwe's career in music scholarship

Agatha Onwuekwe received formal music education as an undergraduate student from the Department of Music, University of Nigeria Nsukka, where she graduated in 1986. Her love for scholarly development propelled her furthering to Post Graduate Studies in music and education. First she obtained a Master's degree in Education in 1997, with specialization area in Administration and Supervision. In 1999, she acquired yet, another Master's Degree in Music with special interest in Theory and Composition. Both Degrees were obtained from the University of Nigeria Nsukka respectively. She did not stop there rather, she advanced her

musical development up to doctoral degree with specialization in Theory and Composition from Nnamdi Azikiwe University, Awka in 2007. For her special interest in educating human minds, she advanced also to complete another doctoral degree in Educational Management and Policy in 2008. Both doctoral degrees were obtained from Nnamdi Azikiwe University Awka . She is presently a Professor of Music Theory and Composition, serving in Department of Music, Nnamdi Azikiwe University, Awka. With her balanced scholarly training in Music Theory and Composition, and Educational Management, she has contributed immensely to the Art Music Composition and Music education in Nigeria. Onwuekwe has, over the years supervised and completed over fifteen (15) PhD Dissertations, ten Master's Thesis with many of her students majoring in Theory and Composition, and in Music pedagogy. She has contributed in raising the bar of women involvement in art music composition with her encouragement and mentoring more women in Theory and composition.. Her composition has been a motivating factor to many younger women musicians who now believed that composition is no longer men's world in music scholarship.

Original compositions, Arranged and commissioned works of Onwuekwe

Onwuekwe has over twenty notable compositions and arranged works to her credit. Some of her works include the following;

- The Mathematical Tables for Voice and Piano. A compositional work with two hundred and fifty two bar music. This was composed in 2007.
- E Flat Alto Saxophone Solo with Piano Accompaniment composed in 2007. This musical work consists of two hundred and eight bar music.

She also composed some choral works. Some examples of her commissioned compositions and arranged works for choral includes.

- Oh what a wonderful Father the Almighty is. Choral Work in one hundred and fifty six bars composed in 2007.
- *Jehovah bu Onye na-azum dika Aturu.* (The Lord is my Shepherd). One hundred and twenty bar music composed in 2007.
- *Eze Nke Otito Na-abia* (The King of Glory Comes) this musical work consists of Sixty one bar and it is in the key of F major. It is a Commissioned music composition for Immaculate Heart Church Choir Ula-Ekwulobia for singing competition in 1988.
- Everybody welcomes you', this is an original welcome song Onwuekwe composed for the convocation ceremony of Anambra State College of Education, Awka in 1989. The composition which is in four verses was written in the Key of F major,
- Biography of Rev. Fr. Jude Thaddeus Chiduruo Offordum: this work is an Anthem she composed for priestly ordination of Rev. Father Jude Thaddeus Chiduruo Offordum in July 2005. This work was performed during the said ordination.

Other choral compositions by Agatha Onwuekwe includes, the Trumpets of the Last World Judgment, Let us sing to the Glory of the Lord (this choral production is available in video cassette), and 'Igbo Amaka'. Igbo amaka is a Choral Composition with Igbo textual content. She composed this in 2015. Examples of extract from her scored works are shown below,

Jehova bu Onye Na-azum Dika Aturu
(The Lord is my Shepherd) Composer: Agatha Onwuekwe

The musical score is presented in three systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a common time signature. The lyrics are in Igbo and are distributed across the vocal parts as follows:

- System 1:**
 - Soprano: Je-ho va bu o - nye na - zum di - ka a - tu - ru, o di - ghi -
 - Alto: (rest)
 - Tenor: (rest)
 - Bass: (rest)
- System 2:**
 - Soprano: he ko - rom. Je - ho va bu o - nye na - zum - - - di - ka a - tu -
 - Alto: Je-ho va bu o - nye na - zum di - ka a - tu -
 - Tenor: (rest)
 - Bass: (rest)
- System 3:**
 - Soprano: ru, o di - ghi - he - ko - Je-ho va - bu o - nye na - zum -
 - Alto: ru, o di - - - ghi - he ko - Je-ho va - bu o - nye na - zum -
 - Tenor: (rest)
 - Bass: Je-ho va bu o - nye na - zum

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Jehova bu Onye Na-azum Dika Aturu

S
di - kn a - tu - - - ru, o di - ghi - he ko Je-ho-va bu o-

A
di - kn a - tu - - - ru, o di - - - ghi - he ko Je-ho-va bu o-

T
di - kn a - tu - - - ru, o di - - - ghi - he ko Je-ho-va bu o-

B
Je-ho va bu o-

S
nye na - zum di - kn a - - - tu - ru, o di - ghi - he

A
nye na - zum di - ka n - tu - - - ru, o di - ghi - he ko -

T
nye na - zum di - kn a - tu - - - ru, o di - ghi - he ko -

B
nye na - zum di - kn a - tu - - - tu, o di - ghi - he ko -

S
n'e - b'i - tan - ri n'e - b'i - tan - ri

A
n - ke u - du n - ke u - du

T
n - ke n - du n - ke u - du

B
n - ke u - du n - ke u - du

Jehova bu onye na-azum dika aturu

Jehova bu onye na-azum dika aturu is a choral composition by Agatha Onwuekwe. The textual content is taken from the Bible, from the book of Psalm, chapter 23 to be precise. The work was composed for choral group in key of C major. Igbo language was used in the textual content. The English translation of the textual content is written bellow;

Igbo texts

English translation

Jehova bu Onye na-azum dika atUṚU

The Lord is my Sheppard

Udighi Ihe KUṚUṃ

I lack nothing

Jehova bu Onye na-azum dika atUṚU

The Lord is my Sheppard

Udighi Ihe KUṚUṃ n'ebe ita nri nke ahiiia ndu

I lack nothing in green pastures

Oh! What a Wonderful Father the Almighty is

Composer: Agatha Onwuekwe

Vivace

Soprano

Oh! what a won - der - ful Fa - ther the

Alto

Tenor

Bass

S

Al - migh - ty is. Oh! what a won - der - ful Fa -

A

T

B

S

ther the Al - migh - ty is. He willed, and the

A

T

B

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Oh! What a wonderful Father the Almighty is

The musical score consists of three systems of four staves each, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "moun-tains and hills came to be. Oh! what a won-der-ful Fa-ther the Al-migh-ty is. Oh! what a won-der-ful Fa-ther the Al-migh-ty". Dynamic markings include *mf* and *Oh!*. The score includes measure numbers 17, 16, and 20.

S
A
T
B

17
moun-tains and hills came to be. Oh! what a won-

S
A
T
B

16
der-ful Fa-ther the Al-migh-ty is. Oh!
mf
Oh!
Oh!
Oh!

S
A
T
B

20
what a won-der-ful Fa-ther the Al-migh-ty
what a won-der-ful Fa-ther the Al- - ty -
what a won-der-ful Fa-ther the Al-migh-ty
what a won-der-ful Fa-ther the Al- - ty -

Oh! What a wonderful Father the Almighty is

24
S is. Oh! what a won - der - ful Fa - ther the
A is. Oh! what a won - der - ful Fa - ther the
T is. Oh! what a won - der - ful Fa - ther the
B is. Oh! what a won - der - ful Fa - ther the

26
S Al - migh - ty is. He willed, and the moun - tains and
A Al - migh - ty is. and the moun - tains
T Al - migh - ty is. and the moun - tains
B Al - migh - ty is. and the moun - tains

32
S hills came to be. Oh! what a won - der - ful Fa -
A came to be. Oh! what a won - der - ful Fa -
T came to be. Oh! what a won - der - ful Fa -
B came to be. Oh! what a won - der - ful Fa -

This second example employ the use of English language in the textual content yet, the rhythmic expressions in the work and in most cases, the presentational and performance style showcases Nigerian musical traits. Onwuekwe also have some operatic compositions like 'Ogbanje' An Igbo Folk Opera scored in 2015. Besides, she is also known for scoring and arranging musical works for Orchestra. Some of her compositions and arranged works for orchestra are listed below.

- Marching to Zion for Voice and Piano. This is a sixty three bar music composed for voice and piano. It is written in the Key of F Major.
- St. Patrick's Guild March for Piano and Alto Saxophone. St. Patrick's Guild March is an adapted work from Smallwood. It is a fifty two bars music arranged for Piano and Alto saxophone in the Key of F Major.
- Won't you buy my pretty flowersQThis work was an adapted work from Smallwood arranged for Trumpet and Alto Saxophone, with Piano Accompaniment in Key of F Major. It is a fifty two bars music work.
- Won't you buy my pretty flowersQA fifty six bar work arranged for Voice and Chamber Orchestra in Key of F Major. It an adopted work from Smallwood as stated above.
- Auld Lang Syne for Piano and Clarinet; this is an arranged work of a twenty four bar music for Piano and Clarinet. It was adapted from Smallwood and was written in the Key of F Major:
- Home, Home is an adapted work from Smallwood, arranged for Alto Saxophone and Piano in the key of F Major. It is a thirty two bars musical work. Home was also arranged for B flat Clarinet in the key of F Major. It a work for beginners consisting of thirty two bars.
- The Vice Chancellor's March for Chamber Orchestra; this work is a forty bar composition in the key of B Flat Major. She also arranged it for various instruments;
 - The Vice Chancellor's March Melody for Trumpet, Cornet, B flat Clarinet and Soprano Saxophone.
 - The Vice Chancellor's March Melody for Flute and Violin.
 - The Vice Chancellor's March Alto Part for Alto Saxophone.
 - The Vice Chancellor's March for Tenor Saxophone

- 'Let the Earth Resound', 'Let the Earth Resound' is a seventy six bar musical work arranged for Chamber Orchestra. It is an adapted work from Henry Purcell's Trumpet Voluntary in Key C Major. She also arranged 'Let the Earth Resound' melody for Flute and Violin, for Trumpet, Cornet and B flat Clarinet, for Alto Saxophone, for Alto Saxophone and Tenor part for Tenor Saxophone.
- Nigerian National Anthem arranged for Chamber Orchestra.
- "The March of the Volunteers"; a Chinese National Anthem arranged for Chamber Orchestra.

Conclusion

The Nigerian art musicians of twentieth century have done a lot in establishing Nigeria art music as different from other forms of acculturated music in Nigeria such as, Pop, Afro beat, Highlife, Fuji and Juju music. As seen in the examples of Onwuekwe's works for choral above, art music is the blend of Nigerian musical expression, speech pattern and approach with the Western musical structures. The presentational and performance style in the Nigerian art music has evolved over the years with frequent inclusion of dance movements and use of indigenous musical instruments to accompany its performances, in addition to the usual piano accompaniment. This has maximized the inclusion of Nigerian rhythmic expression in the performance, despite the use of English language in some textual contents. The level of acceptance and popularity of Nigerian art music following the evolving phases of making more musical sense and meaning to the people is on the increase even though, the genre still remains alien to some indigenous Nigerian communities.

The emergence of women in the Nigerian art music composition added colour to the discourse of art music genre in Nigeria. Onwuekwe who belonged to the third generation of musicologists in Nigeria took into composition and analysis under the tutelage of Prof. Dan Agu who mentored her throughout her music career and had supervised her works from first degrees, through to Master's Degree and to her Doctoral Studies in Music. She has made pronounced inputs as a woman in the development of art music and music education in Nigeria. Her unique compositions and arranged works showcase women activeness in both performance and Art music composition in Nigeria. With the inclusion of women and their active participation in the Nigerian art music development, the music genre can be said to have come to stay as a relevant tribute to the Nigerian musical history.

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