2026 SPECIAL ISSUE

PIVOLTA

THE NISMCAA COMMEMORATIVE MAGAZINE

Scholarships & Opportunities

Opening doors for young talent.

The Next Generation of Stars

A stage to shine.
A chance to grow.

Music & Learning

Inside the classroom.
Beyond the stage.

NISMCAA
10th Edition
2027
Get ready!

NISMCAA Debut in the U.S. & UK

9 Editions of *Impact*

Celebrating music, learning & young talent

PRIMARY SCHOOL EDITION · COMING SOON | PIVOLTA.ORG

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Publisher's note

THE PEOPLE. THE PURPOSE. THE NEXT CHAPTER.

OLUSHOLA JOHN ADEBOWALE

(MC Confess)
Founder & President, NISMCAA Worldwide
Publisher, PIVOLTA

Google AI Professional Certificate

NINE EDITIONS OF IMPACT

When I look back at nine editions of NISMCAA, I think first of the students. I think of the courage it takes to step onto a stage, the patience behind a difficult rehearsal and the pride a school feels when its young people find their voice.

This issue of PIVOLTA celebrates that journey. We will revisit the ninth edition and look at the wider impact of our project: recognising achievement, supporting talent and creating opportunities for young people to grow.

Scholarships and opportunities are an important part of that story. So are the teachers who make time for music, the parents who encourage practice and the students who keep trying when a performance is difficult.

As we prepare for the tenth edition, my hope is that more schools will see music as a valuable part of education. There is room for ambition on the stage and curiosity in the classroom.

Thank you to everyone who has helped carry this vision forward. To our students: your talent matters, your effort matters, and your next chapter is still being written.

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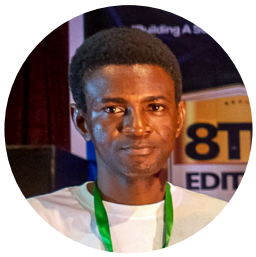


Kayode Odukoya

A STAGE FULL OF POSSIBILITIES.

Celebrating young talent at NISMCAA's ninth edition.

JOINT WINNERS

HONEYLAND COLLEGE

Joint winner / 9th edition

LAGOON SCHOOL

Joint winner / 9th edition

Performance and award moments from the two schools.

Talent worth celebrating

The ninth edition brought students together to share their voices, original performances and school spirit. These photographs celebrate the young people whose work lit up the stage.

Behind every performance were rehearsals, teachers, classmates and families cheering the students on. We honour that effort and look forward to more schools sharing their talent in the next edition.

THIRD PLACE

PLATFORM SCHOOL

Recognising the school's achievement at the ninth edition.

OUR HALL OF FAME

Winners through the years.

Nine editions. A shared stage. A growing legacy of young talent.

01

DANSOL HIGH SCHOOL

02

INGLEWOOD ACADEMY

IKORODU

03

RONIK COMPREHENSIVE

04

HONEYLAND COLLEGE

05

HONEYLAND COLLEGE

06

HONEYLAND COLLEGE

07

IMPERIAL LIGHT COLLEGE

08

PLATFORM SCHOOL

09 / JOINT WINNERS

HONEYLAND COLLEGE

LAGOON SCHOOL

FROM THE ARCHIVE

Where the journey found its rhythm.

Early stages. Shared effort. Memories worth keeping.

01 / A voice for music education

02 / Students and supporters together

03 / Celebrating school achievement

04 / The joy of an award moment

Small beginnings. Lasting purpose.

These moments remember the people who made room for young talent. As NISMCAA looks towards its tenth edition, that shared effort remains at the heart of the journey: music, learning and a chance to shine.

SCHOLARSHIPS & OPPORTUNITIES

Talent deserves an opportunity.

Recognition can be a beginning. What will you do with yours?

Awards and recognition / photographs from the archive.

Beyond the prize
NISMCAA has awarded scholarships and created opportunities for young talent, as the founder describes in this issue. The next step is to tell the stories behind that support: who received it, what it made possible and what happened next.

A prize celebrates a performance. Continued learning helps a student build on it.

Build your own talent file
Keep a short record of your original work, rehearsals, performances and progress. Write down what you contributed and what you learned.

Choose one piece that shows your present ability. Ask a teacher which part needs the most attention. Then make a plan to improve it.

YOUR NEXT STEP

Write one musical goal, one learning goal and the name of someone who can help you work towards them.

STUDENT VOICES

Your voice belongs here.

Three questions for the students whose stories we want to hear.

1

THE MOMENT I REMEMBER

What happened on stage that you will never forget?
Student response to be added.

2

WHAT REHEARSAL TAUGHT ME

What was difficult, and what helped you improve?
Student response to be added.

3

WHAT I WANT TO TRY NEXT

Which new musical skill would you like to learn?
Student response to be added.

YOUR CHOICES MATTER

You can belong without giving in.

NISMCAA / FROM THE ARCHIVE

Peer pressure can be loud. Your own values deserve a voice, too.

BY ABISADEOLUWA ADEBOWALE

Assistant Publisher, PIVOLTA

When fitting in feels expensive
Sometimes pressure arrives as a joke: "Everybody is doing it." Sometimes it is a dare, a request to share exam answers or an invitation to mock someone who is different. The fear of being left out can make a choice feel harder than it should.

You do not need a perfect speech to protect your boundaries. A calm "I am not doing that" is enough. If you feel uncomfortable, pause before agreeing. Ask yourself whether this choice respects you and the people around you.

Find people who make room for you
A useful friendship allows you to say no. Look for classmates who encourage your effort, respect your interests and let you change your mind. Be that kind of friend in return.

Make belonging something you build
A music group gives students a practical way to work together. Someone leads a melody; someone keeps time; someone helps a classmate learn a difficult part. Each contribution matters, even when it is not the loudest.

That is a valuable lesson beyond the stage. You can support others without copying every choice they make. At NISMCAA, the preparation is an opportunity to practise respect as well as performance.

Have a plan before the pressure comes
Think of one sentence you can use to refuse a request. Decide which trusted adult you would speak to if pressure becomes threatening or persistent. Asking for help is a sensible response.

Your voice belongs in the room. You do not have to surrender your judgement to keep your place in it.

TRY THIS: Write one boundary you want to keep, and one sentence you could use to express it.

TRY IT IN CLASS

Can you hear a fraction?

NISMCAA / ON STAGE

Start with a steady pulse. You already have the beginning of a practical lesson in musical duration.

ONE FOUR-BEAT BAR

1 2 3 4

4 quarter notes = 2 half notes = 1 whole note

In a simple 4/4 bar, a whole note lasts four beats. A half note lasts two; a quarter note lasts one. The names describe parts of the whole note. Four equal quarters make one whole.

Clap four steady beats. Now sustain a sound for two beats and another for two. You have changed the grouping while keeping the total duration. Draw the same pattern as a fraction bar.

YOUR CHALLENGE

Create a four-beat pattern using half notes, quarter notes and rests. Exchange it with a classmate. Can they clap it and explain the fractions?

Evidence check: this is a teaching activity, not a promise of higher grades. A 2020 meta-analysis did not find reliable general academic gains from music training in studies with random assignment and active controls. [1]

RHYTHM MATHS

Crack the four-beat code.

NISMCAA / FROM THE ARCHIVE

In these simple 4/4 challenges: whole = 4, half = 2, quarter = 1 beat.

1 / HALF + ___ = 4

Fill the gap with one note value.

2 / QUARTER + QUARTER + ___ = 4

What note value finishes the bar?

3 / TWO HALF NOTES + ___ = 8

Fill the gap with one note value.

4 / 3 QUARTERS + 2 HALVES = ___

Add their total number of beats.

BONUS / MAKE YOUR OWN BAR

Use only halves and quarters. Find three different patterns lasting four beats. Does changing the order change the total?

Write your patterns: _____

TALENT IN A DIGITAL WORLD

Let your phone serve your talent.

NISMCAA / FROM THE ARCHIVE

A screen can be a useful tool. Give it a purpose before it takes your time.

BY SAMSON OROGUN (SAMMYOUNG)

NISMCAA / CONTRIBUTOR ESSAY

Views are not a practice plan
A brilliant performance appears on your screen. You watch another, then another. Soon you have spent an hour admiring somebody else's skill without spending ten minutes on your own. Inspiration is useful, but it needs a next step.

Before opening an app, decide what you are looking for: a fingering demonstration, a rhythm exercise or a way to record your rehearsal. When you have found it, put the screen aside and try the task.

Use recordings as feedback
Record a short passage. Listen for one thing, such as your timing or the clarity of your words. Make one adjustment and record it again. The goal is to hear progress, not to produce a perfect post every day.

Protect your own voice
An online trend can give you an idea, but your work needs something of you in it. What do you notice in your school or community? Which message would you like another student to hear?

Tools can help you explore. They should not replace the original work you are expected to create. For a school group preparing for NISMCAA, check the current entry rules with your teacher before using any digital aid.

Choose what you share
Ask permission before posting another student's image or recording. Keep private details out of public captions. If a message feels suspicious, show it to a trusted adult rather than replying in a hurry.

Likes can tell you that people noticed a post. They cannot tell you everything about your ability. Let your practice, feedback and growing confidence tell that story.

TRY THIS: Give yourself ten minutes to find one useful exercise, then spend twenty minutes trying it.

THE LYRIC LAB

Write a chorus that sounds like you.

NISMCAA / FROM THE ARCHIVE

An original PIVOLTA writing exercise. There is no single right answer.

START WITH A SCENE

Choose one: a new school day / helping a friend / a place you love.

01 / NOTICE

Write three things you can see or hear in that scene.

02 / FEEL

Which feeling belongs in your song? Give it a concrete detail.

03 / SAY IT

Write a short line you want listeners to remember.

04 / REPEAT & REVISE

Build a four-line chorus around that idea. Read it aloud.

Pair up: underline your favourite image in a classmate's lyric. Explain why it stayed with you.

LEARNING THROUGH SETBACKS

A difficult start is not the end.

NISMCAA / FROM THE ARCHIVE

When schoolwork or a rehearsal goes wrong, choose a next step you can take.

BY CHRISTIANA ADEBOWALE

NISMCAA / CONTRIBUTOR ESSAY

One result is only part of your story
A disappointing mark can feel personal. So can forgetting a line or losing your place during a performance. It is easy to turn one difficult moment into a conclusion about who you are.

Try a smaller, more useful question: what happened here? Perhaps you did not understand the instruction, rushed your preparation or practised a different task from the one you were asked to do. A specific problem gives you something to work on.

Ask a question you can act on
Instead of "How can I become good at everything?", ask your teacher to explain one step. In a rehearsal, ask a classmate to count the passage with you. Clear questions make it easier for people to help.

Make progress visible
Choose a short task. Work on it, check it and write down what changed. You might solve one type of maths problem, revise a paragraph or keep a musical phrase in time. A small improvement is still an improvement.

If time, materials or a quiet place are difficult to find, speak honestly with a teacher about what is practical. A useful plan needs to fit the circumstances you actually have.

Learn with people, not against them
Another student may understand something before you do. Ask how they approached it. Later, you may be the person who explains a different task to them.

NISMCAA brings music and academic recognition into the same conversation. Both give students reasons to prepare, ask questions and keep developing. You do not have to pretend that learning is easy. You need a way to begin again when it is difficult.

TRY THIS: Write one thing you find difficult, one question to ask and one small task to attempt next.

THE WORK BEHIND THE APPLAUSE

Talent needs a team.

NISMCAA / FROM THE ARCHIVE

Reliability, respect and preparation help a group turn ability into a performance.

BY KAYODE ODUKOYA

NISMCAA / CONTRIBUTOR ESSAY

Someone is counting on your part
An audience hears a finished performance. It does not see the student who checked the equipment, the teacher who repeated a difficult section or the classmate who helped another person remember an entrance.

That work matters. In an ensemble, your preparation affects the people beside you. Knowing your part is one way of showing them respect. So is listening when someone else needs time to improve.

Make your promise practical
"I will work harder" sounds good, but it is difficult to check. "I will practise the opening passage before our next rehearsal" is clearer. Agree on a task you can complete and tell the group if something prevents it.

Be useful when things change
A microphone may fail. A musician may be absent. A rehearsal may start late. Ask what needs doing and how you can help.

Share tasks fairly. If you are struggling, ask for help early.

Give credit, then keep learning
After a performance, thank the people whose work supported it. Talk about one thing the team handled well and one thing to improve next time. Avoid turning every mistake into a reason to blame somebody.

Practise these habits in class projects too: prepare, communicate and follow through. NISMCAA celebrates young talent; the teamwork behind it deserves recognition as well.

TRY THIS: At your next group meeting, agree who will do what and when each task should be ready.

SOUND & IDENTITY

What does home sound like?

Explore the songs, languages and musical memories around you.

Ask someone older
Which song reminds them of childhood? Where did they hear it? What language is it in? A conversation can reveal a story that a title alone cannot tell.

Write down what the person says accurately. Ask permission before sharing their words or making a recording.

Listen with curiosity
You do not have to know every language to notice a musical detail. Listen for repeated phrases, a solo voice, a response from a group or a change in rhythm.

If the words are unfamiliar, ask someone who knows the language to explain them. Avoid guessing at their meaning.

ONE SONG, ONE STORY

Bring the name of a song to class. Share who introduced it to you and what you would like to learn about it.

SOUND DETECTIVE

Follow the sound. Find the instrument.

Listen for how a sound begins, changes and fades.

PLUCK

A guitar string can be plucked. Describe the start of its sound.

BLOW

A flute is played with air. Compare a short note with a sustained one.

STRIKE

A drum can be struck. Listen to a loud stroke and a soft one.

SING: Try changing the pitch of a sung phrase while keeping the words. What changes? What stays the same?

THE MYSTERY SOUND

Close your eyes while a partner makes one sound. Describe what you heard before guessing what made it. Switch roles.

TAKE A BREAK. TRY A CHALLENGE.

Play, listen & learn!

Grab a pencil. Challenge a friend. Check your answers below.

NISMCAA / YOUNG VOICES

01 / MIXED-UP MUSIC

Unscramble each word. Use the clues to help you.

THYMRH
A pattern of sounds in time.

YDOLME
A tune you can hum.

POMTE
The speed of the music.

SUROHC
A repeated song section.

Try it together: take turns asking the quiz questions aloud.

02 / THE MUSIC QUIZ

1. In simple 4/4, a half note lasts...

A 1 beat B 2 beats
C 3 beats D 4 beats

2. Which is a woodwind instrument?

A Trumpet B Violin
C Saxophone D Drum

3. What does tempo describe?

A Speed B Loudness
C Pitch D Lyrics

4. What section often follows a verse?

A Intro B Bridge
C Outro D Chorus

YOUR SCORE: ___ / 4

03 / CLAP THE BEAT

Clap four steady beats. Then fit two equal claps into each beat.
How many claps altogether? _____

●● ●● ●● ●●
1 2 3 4

Answers on page 23. Try every challenge before you turn the page!

MUSIC WORD SEARCH

Find your musical vocabulary.

NISMCAA / FROM THE ARCHIVE

Find eight words. They run left to right or top to bottom; none are backwards.

R	H	Y	T	H	M	G	O	P	I	V	Z
F	B	Q	P	K	C	H	X	L	B	O	E
T	M	E	L	O	D	Y	O	F	V	I	V
L	E	O	Y	H	O	T	M	B	S	C	H
E	G	J	T	E	M	P	O	V	R	E	N
P	C	U	S	K	Q	F	H	N	H	B	B
P	J	C	H	O	R	U	S	M	S	L	T
E	D	Y	Y	D	O	F	Z	G	L	N	B
O	P	U	L	S	E	Q	F	D	I	O	E
F	V	U	F	Y	F	P	Y	L	K	N	A
A	R	W	B	R	E	S	T	I	O	M	T
F	M	P	V	H	X	Q	I	Q	P	T	P

FIND: RHYTHM / MELODY / TEMPO / CHORUS
PULSE / REST / VOICE / BEAT

Extra challenge: pick two words and use them to describe a performance.
Answers on page 23. Rows run down; columns run across.

THE REHEARSAL LOGIC PUZZLE

Who played what, and when?

NISMCAA / FROM THE ARCHIVE

Three students. Three instruments. Three rehearsal slots. Use every clue.

Ada, Ben and Chidi each played one instrument: drum, flute or guitar.
Each rehearsed at a different time: 2 pm, 3 pm or 4 pm.

YOUR CLUES

1. Ada rehearsed at 2 pm.
2. The guitarist rehearsed at 4 pm.
3. Ben played the flute.
4. Chidi rehearsed later than Ben.

STUDENT	INSTRUMENT	TIME
Ada	_____	_____
Ben	_____	_____
Chidi	_____	_____

HOW TO THINK IT THROUGH

Start with a fact you know for certain. Cross out what cannot be true. Use all four clues to check your final answer.

MAKE SOMETHING

Write it. Play it. Own it.

NISMCAA / CREATE. PERFORM. GROW.

A PIVOLTA creative exercise - separate from any official competition theme or entry requirement.

01 Pick an issue you care about.

Belonging, kindness, the environment or life at school.

02 Write four original lines.

Use one clear message. Choose words that sound like you.

03 Give the words a rhythm.

Clap a pulse, try a melody and listen to what needs changing.

04 Share and revise.

Ask a classmate what they understood. Improve one line together.

ROAD TO THE TENTH

The next chapter starts with you.

Celebrating nine editions while opening the door to more young talent.

PRIMARY SCHOOL EDITION

COMING SOON

A first stage matters
A primary-school edition will create a new space for younger pupils to take part. It is an opportunity to celebrate curiosity, expression and the early steps of a musical journey.

The details will come from NISMCAA. Schools can use this build-up to talk about the musical experiences they want their pupils to have.

Looking towards edition ten
This magazine remembers what has already been achieved and asks what comes next. More student voices. More original work. More opportunities to learn from one another.

Dates, entry arrangements and programme details will be added once confirmed for publication.

NISMCAA DEBUT IN THE U.S. & UK

A new chapter for music, learning and young talent.

More programme details to come from NISMCAA.

ANSWERS & READING NOTES

How did you get on?

NISMCAA / FROM THE ARCHIVE

Check your thinking, then try explaining one answer to a friend.

PAGE 11 / RHYTHM MATHS
1. Half note (2 beats).
2. Half note (2 beats).
3. Whole note (4 beats).
4. Seven beats.
Bonus examples: half + half; half + quarter + quarter; quarter + half + quarter. Order changes the pattern, not the total.

PAGE 18 / MUSIC QUIZ
1 B / 2 C / 3 A / 4 D.
Word scramble: rhythm, melody, tempo, chorus.
Clap challenge: eight claps.

PAGE 19 / WORD SEARCH
RHYTHM: row 1, columns 1-6.
MELODY: row 3, columns 2-7.
TEMPO: row 5, columns 4-8.
CHORUS: row 7, columns 3-8.
PULSE: row 9, columns 2-6.
REST: row 11, columns 5-8.
VOICE: column 11, rows 1-5.
BEAT: column 12, rows 8-11.

PAGE 20 / REHEARSAL LOGIC
Ada: drum, 2 pm.
Ben: flute, 3 pm.
Chidi: guitar, 4 pm.

READING & IMAGE NOTES

Music and learning: Sala & Gobet (2020), Memory & Cognition 48, 1429-1441. doi:10.3758/s13421-020-01060-2. Photographs supplied by NISMCAA; photographer credits to be added. Cover uses AI-assisted graphic design. Contributor essays are editorial drafts for the named contributors to review. Student stories and earlier winners' photographs remain to be supplied.

From school to the stage.

MICHAEL OLUSEGUN / THE ALUMNI SPOTLIGHT

A Honeyland student recognised in 2013. A bandleader building his own musical voice today.

2013	HONEYLAND	OLUSEGUN
STUDENT OF THE YEAR	FIRST NISMCAA WIN	& THE STALLION

Before the professional concert bills and the band with his name, Michael Olusegun was a student at Honeyland College. In 2013, he received NISMCAA's Student of the Year award and led Honeyland to its first victory in the competition. His story began on a school stage and has continued well beyond it.

Today, Michael performs as Olusegun, leading Olusegun and The Stallion. The Lagos-born saxophonist and vocalist is developing a sound that brings together Afrobeat, juju, highlife and jazz. Yoruba and English sit side by side in the band's music, connecting its contemporary voice with Nigerian musical traditions.

The student once recognised alongside his schoolmates now leads an ensemble with its own repertoire and audience. That progression gives younger participants something real to look towards: a former pupil finding his place in professional music, building on the ability first celebrated with his school.

One notable step came on June 5, 2022. Olusegun and The Stallion performed at Father & Son: The Experience, the concert co-headlined by Femi and Made Kuti, as reported by The Nation. Sharing that concert bill places his work within a wider community of Nigerian live musicians.

Michael's journey is a valuable part of NISMCAA's talent-discovery story. His 2013 award marks an early achievement; his band shows the musical life he has gone on to build. Between those chapters lies the continuing work of becoming a musician: developing a sound, working with other performers and earning an audience.

For the next generation on our stage, his example is an invitation to keep developing. A school performance can be remembered long after the applause ends. What follows depends on the work a young musician continues to do, and the people who help make that work possible.

ALUMNI SPOTLIGHT / A school achievement. A continuing musical journey.

Historical award and school leadership: founder confirmation. Career: band website and public professional profile. Concert: The Nation, June 10, 2022.

The talents behind our story.

Student achievement, lasting encouragement and the teachers who help talent grow.

STUDENT RECOGNITION

ELIAS FATADE

RONIK COMPREHENSIVE SCHOOL

Elias won the individual category in 2013 and received Most Consistent Music Student recognition in 2014. He also received a scholarship courtesy of Dr Tee Mac, extending the opportunity beyond his competition success.

AFOLUWA OYEGBILE

METHODIST GIRLS HIGH SCHOOL, YABA

Afoluwa became NISMCAA's first female individual-category winner, representing Methodist Girls High School in Yaba, Lagos. Her achievement marks a milestone in the competition and a place in its growing history.

OLUWAFEMI SALEM

FAITH ACADEMY

Oluwafemi Salem won the individual category at the 2023 final, representing Faith Academy. He joins the growing circle of students whose individual musical ability has earned recognition on the NISMCAA stage.

THE TEACHER SPOTLIGHT

Mr Abiodun Adeniyi

HONEYLAND COLLEGE

Honeyland's Mr Abiodun Adeniyi has a notable place in NISMCAA's history, helping successive groups of students prepare and develop their music.

He led students to winning results in four of the competition's nine editions, including Honeyland's joint victory with Lagoon School in the ninth edition. His own honours include Teacher of the Year three times and Teacher of the Decade.

Celebrating students also means recognising the teachers whose work helps young musicians grow. His record deserves a place alongside the school's achievements.

A LIVING ARCHIVE

These profiles begin our collection of student journeys. As photographs, interviews and further records arrive, future features can show what each participant learned, how their music developed and where their next opportunities led.

Sources: NISMC historical programme (2013 results / 2014 awards); founder confirmations (names, school, milestone, teacher honours and Tee Mac scholarship); NISMCAA MAG 2024, p. 4 (2023 individual result). Award dates not supplied are not inferred.

Michael profile references: olusegunandthestallion.com; public LinkedIn profile, Olusegun Michael; The Nation, "Femi Kuti: my 60th birthday gift is bigger than Grammy", June 10, 2022.

Efe Jazz: finding his sound.

EFEOGHENE ALLOH / THE ALUMNI SPOTLIGHT

From representing Dansol to contributing guitar work to Nigerian music, a former finalist continues his journey.

2012	DANSOL	EFE JAZZ
THIRD PLACE / FINAL	SCHOOL REPRESENTED	GUITARIST / PRODUCER

Every finalist has a story beyond the result. Efeoghene Alloh, known professionally as Efe Jazz, represented Dansol High School and finished third at the 2012 NISMCAA final, according to the founder's recollection. He has since built a career as a guitarist and producer, with work reaching well beyond the school stage.

In a 2020 interview with 49th Street, Efe traced his guitar playing back to the age of ten. He explained that his stage name emerged in 2013, inspired by his enjoyment of smooth jazz and guitarists such as George Benson and Norman Brown. What began as a childhood interest gradually became a professional direction.

His work moves between musical styles. In that interview, he described contributing to Odunsi the Engine's Star Signs and Zlatan's Bolanle. The contrast matters: a guitarist can bring an individual voice to very different songs, listening carefully to what each record needs.

The same profile documented work with Adekunle Gold, Lady Donli, DJ Cuppy and Patoranking. These are specific career connections that help us follow a former school finalist into Nigeria's recording industry. They show how an instrumentalist's contribution can become part of the music audiences hear every day.

Speaking to Radr Africa in 2021, Efe described playing instruments while at school and beginning professional work after high school. He also spoke about the demands of daily rehearsal: working on speed, chords and dexterity. Behind the finished guitar line is the less visible work of practising and improving.

NISMCAA's founder now identifies Efe as based in the United States. His journey adds another perspective to our alumni story: a school finalist continuing to develop his craft across borders. For students reading this feature, the lesson is practical. Keep learning your instrument, listen to other musicians and give your own sound time to grow.

FOLLOW HIS MUSIC / Instagram: @efe_jazz

Sources: founder confirmation (Dansol, 2012 placing and current U.S. base); 49th Street, "Behind the Scenes: Efe Jazz", Sept. 10, 2020; Radr Africa, "Efe Jazz: The Man & The Instrumentalist", March 18, 2021. Public profile uses the surname Alloh.

Mlex Songz:
a voice that travels.

ALEX USIABULU / THE ALUMNI SPOTLIGHT

A school competition participant whose creative journey spans singing, songwriting and the business of music.

NISMCAA	2014	2018
INDIVIDUAL RECOGNITION	SCHOOL STAR IN THE MAKING	OBALAND AWARD

In NISMCAA's early records, he appears as Alex Usiabulu of Ajao Estate Secondary School. Today, audiences know him as Mlex Songz. His journey connects the excitement of a school music competition with the broader work of building a creative career.

The historical programme lists Alex among the individual-category prizewinners and recognises him as School Star in the Making in the 2014 awards. His public artist biography also remembers his competition achievement. These records connect his professional story to the school stage.

He told Vanguard that MC Confess gave him the name 'Mighty Lex' after the competition.

His Music In Africa profile describes a singer, songwriter, cinematographer and entrepreneur. His work brings together music and visual storytelling, offering different ways to create and reach an audience.

In 2018, the Obaland award organisers announced his recognition for Nigerian reggae songwriting, discussing his song Love Rain. This later honour belongs to his professional career, alongside the earlier school recognition that remains part of his history.

Another chapter followed in 2020, when LMA's magazine introduced him as its 2020/2021 brand ambassador. The announcement added an international publication connection to his developing profile.

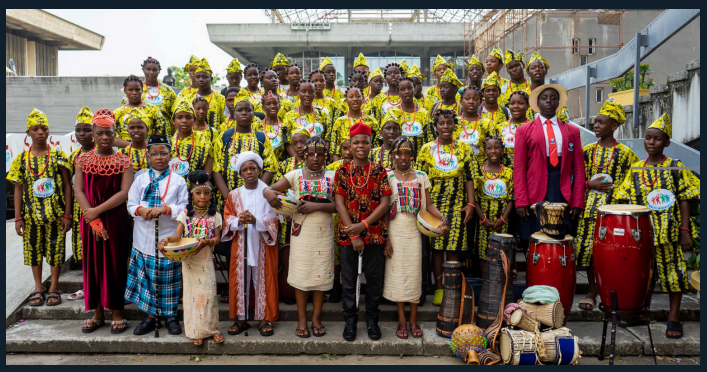
His work has also extended behind the scenes. An April 2026 report in The Nation identified Alex Obehi Usiabulu, known as Mlex Songz, as manager of gospel Afrosounds artist Junior Happy Boy. Supporting another performer adds a new dimension to his story.

For students preparing to take the NISMCAA stage, Mlex offers an example of the different paths a musical interest can open. His story belongs in our growing record of where school talent can lead.

OUR STARS / From student recognition to a wider creative career.

Sources: NISMC historical programme; Music In Africa artist profile; Vanguard, April 2018; Obaland Awards, April 2018; LMA magazine announcement, December 2020; The Nation, April 25, 2026.

YOUR TALENT. YOUR VOICE. YOUR NEXT CHAPTER.



Keep learning.
Keep creating.
Keep listening to one another.

NISMCAA / ROAD TO 10

Primary School Edition coming soon.

Celebrating music, learning and young talent.
PIVOLTA commemorative magazine.