

CHAPTER FORTY-FOUR

PIANO AND THE AFRICAN SOUL: TOWARDS BRIDGING THE GAPS OF IDENTITY CRISIS

Gerald Eze

Abstract

Various African societies are going through a period of cultural renaissance. These are evident in the numerous festivals that have started gaining widespread acceptance in the various host cultures as well as international recognition. It then appears that the time has come for the Africans to rise above any fear to question anything that hinders the blossoming of the African spirit. However the wave of cultural renaissance blow, gently or strongly, some aspects of the Western cultures which have taken root in Africa may not necessarily be abolished, but they can be properly modified and adapted in the spirit of the ongoing renaissance. Piano music is one of such aspects of European cultures that appear to have come to stay. But the problem is that the learning materials for this instrument are predominantly Western. Whereas there are African compositions on the Piano, there are not enough materials arranged like Smallwood's Pianoforte Tutor, Piano Adventures or John Thompson's to serve the developmental needs of a child in learning music theory through the piano. The researcher through library sources and his experience as a piano teacher and performer findsthat the piano can integrate the African person properly with the world around it and position this person for active and impactful participation in the global village, but this can only happen when the materials that introduce the African to the piano are not alien to his or her environment. The research, therefore, recommends that piano tutors should be developed to capture various dimensions of the indigenous and contemporary African cultures.

Keywords: Piano, African soul, Cultural renaissance, Identity crisis.

Background

William Shakespeare was very apt to refer to music as the food of love and this implies that music is the food for the soul. The soul of a man is that core that the physical does not touch but which music always unlocks, nurtures, and soothes. And so if this music is the food of love, “play on; give me excess of it, that, surfeiting, the appetite may sicken, and so die.” But before we play on, there is a need to pause and look critically into the nature of the music, because every music type has a cultural background and roles to play in the life of human persons in society. Music is believed to be a universal language but no one's indigenous culture should give way to a supposedly universal language.

There is a reason why Africans in the days of yore developed folklores to nurture children and introduce them to the values of the society where they are born. Modernity does not include throwing away one's culture. A people will even be more modern if they grow their culture. The level of sophistication that is obtainable in a people's thought patterns is evidence of progressive

culture, not necessarily a borrowed one. The piano is increasingly a part of the Nigerian cultural experience, but this experience must be brought home, especially as regards the developmental stages of children in society. The Igbo will say that the firewood of a people will prepare their food better. Africans cannot then go against this age-long wise counsel by throwing away the original wood to cook a foreign food with a foreign wood. The soul itself “may sicken, and so die”, instead of the appetite for the food to the soul as Shakespeare had put it. In such an unfortunate situation, a creative activity that may have helped the Africans who are exposed to multiple aspects of Western cultures to integrate the essential borrowed aspects of Western cultures properly alongside his indigenous cultures becomes the bedrock of the crisis of identity.

Statement of Problem

While the efforts of creative composers like Akin Euba, Meki Nzewi, Christian Onyeji, to mention but a few, provide piano materials drawn from the various Nigerian ethnic nationalities for the advanced performer of the piano, the Smallwood's Pianoforte Tutor, John Thompson's Easiest Piano Course, and Piano Adventures, amongst others, has topped the chart of the books used in teaching children and young people piano in Nigeria. The performer of the piano may have to go through these books before they play the advanced compositions of the African composers. Moreover, the musical contents of these books are good. But have the piano teachers have not noticed that the tunes used are mainly Western folk tunes and they were creatively arranged to give the learning child a cultural experience of the West while learning piano. The tunes in the aforementioned books are not music for music's sake. Indeed, they are not the only tunes that can be used to play the piano.

As a piano teacher, I directly felt the impact of this problem as it became absurd to have my student play “Blue Bells of Scotland” to the parents who may want to know how well their children are doing with the piano experience. The parents do not even know these tunes except they also learnt with the Smallwood piano tutor, and as such the tunes remain abstract. This was enough to make my experience of teaching piano boring, arid, and uninspiring. The only solution was thought to arrange tunes that are within the experience of the child. Tunes he hears in the church, in school, in the market, everywhere around his immediate environment.

The African and his/her Identity

The Igbo culture for instance is going through a period of cultural renaissance and this rebirth of indigenous cultures has been on for over ten years. It has occurred in areas of religion, music, fashion, language, arts, etc. It has become more fashionable to play *Oja* for instance, instead of the flute, or to do the *mbem* (Igbo chant) instead of singing a solo from Western classical music compositions. Since this movement started, there has been the question of who is the authentic Igbo? Is it the person who can speak Igbo, or the person who can understand but cannot speak, yet funds cultural activities in his village? Or the person who speaks Igbo but who is an Anglican or Catholic by religion? Or the one who speaks Igbo but adheres to traditional religion? Or the one who speaks Igbo and adheres to traditional religion but who only focuses on the aspects of traditional Igbo religion which gives one plenty of money and spiritual protection from a gunshot for instance?

In fact, in recent times, this argument has occurred more between those who speak Igbo and adhere to the Igbo traditional religion. While people are increasingly bold to practice traditional Igbo religion in recent times, unlike in the early 2000s, the debate about who practices the authentic Igbo religion has been rife especially since 2022 when a lot of young people delved into money rituals and charms that protect them from gunshots and other weapons. Some argue that some of those rituals and charms are never aspects of traditional Igbo religion, while others

argue that there is nothing wrong in making money through charms. In 1999 or 2000 most of these people were burning the totems of worship used by their ancestors, declaring them fetish and the source of all forms of bad luck ranging from lack of money to failure in business, to marital problems, to barrenness. The African is confronted with the difficulty of knowing who he is and being that authentic self without needing to prove anything to anybody. This had given rise to the Philosophy of negritude by Leopold Sedar Senghor. But even Sedar Senghor acknowledged that too much negritude is bad. Achebe (2018) gives an insight into Senghor's disposition towards integration despite his strong position on the philosophy of negritude: Senghor told me about the education minister who had been trained under him and had submitted a bill to Parliament to abolish the use of all French texts in all institutions of education in Senegal. Senghor smiled and told the young minister, "Thank you for your bill, but that would be too much Negritude (p. 164).

Hence, it is not entirely a problem that new cultures have come into the socio-political space of Africa. What is entirely a problem is the failure to question what is in vogue and understand the need to utilize what is available, picking out the essential ones amongst them (whether foreign or not) as a means of going back home to the roots. According to Ezeani (2014):

A person is alive and progressive to the extent they question themselves, reflect on, and question their actions, lives, imitations and practices. It is by this philosophical exercise that a human person or a person can transit from the level of being *Ihe-nkiti* to *Ihe-ndu*. A reflective exercise that does not make the thinker exclaim *Aaah*, is an incomplete philosophical exercise. The utterance of the word *Aaah* is an indication that one has discovered something new, or some truth. This 'truth' may, however, be relative (p. 23).

It is however understandable – given what is obtainable in the popular culture in various African societies – that it is difficult for one to acknowledge the prevalent crisis of identity much less of knowing how to address it. But in this challenge lies an opportunity waiting to be tapped, the University education in the community where people can be prepared to undertake this daunting task.

The Nigerian University Education

This area is important in this paper because the various music departments have produced music students and graduates who have been earning a living by teaching piano in schools, churches and homes. Some even own music academies where people come to learn piano and other aspects of music. In all these, the teachers either perpetuate what they were taught or question it. Some, however, neither practice what they were taught well nor have any critical look at it. We may take a look at what is obtainable in the various departments of music across the country from the position of Okafor (2005):

An examination of music education in Nigeria presents the observer with an immediate and glaring anomaly. The focus of music education itself appears to be on Western Music, music transplanted or introduced into the culture of the indigenous Nigerians from an outside culture. The syllabus of the educational system, the curriculum content, and the philosophy and thrust of institutions that teach music place a strong emphasis on Western music. The student and even the Nigerian teacher of this type of music will, therefore, have to grapple first with an understanding of the music, an understanding of the culture, and an understanding of the method of teaching it. The measure

of a trained or educated musician is one who knows about counterpoint, the history and literature of Western music, etc (p. 214).

Having pointed out this, one may wonder if Okafor opines that the study of Western music is not necessary. But one is better informed with the following: “Let us hasten to say that musical insularism is not being advocated. That would be counterproductive. The roots of our music education and its relevance must be in our culture and environment. A new scale of emphases and priorities in this matter needs to be set” (Okafor, 2005: 214). A university education can indeed prepare students adequately to look critically into matters, especially matters concerning the very education they have received. That some known scholars have done works in an area should not discourage an undergraduate from making critical inquiries into such areas and coming up with new knowledge. The university education therefore should give young students the liberty to be “conscious of their opinions and judgments” as Cardinal Newman posited. There is no gainsaying that one does not attain such awareness or consciousness without developing the tools of critical thinking and exposure to a wide range of disciplines. Hence, an introduction to studies on identity may the Nigerian student to see that there is not much about his environment during his entire university education. This kind of awareness is enough to make one want a total revamp of the curriculum and all the teaching materials available.

Odimegwu (2008) posits that:

The vicissitudes of the recent history of Africa and not less her current circumstance in the world call for global soul searching and examination of conscience. Such sad chapters as slavery, colonialism, neocolonialism, perennial political instability and economic underdevelopment..., have resulted in in-near-absolute disorientation of vision, dislocation of values and dissolution of identity. Consequently, the average African drifts aimlessly through life like a wafer cast out at sea. Like a rudderless ship perpetually imperilled by the stormy gales, the African is perennially vulnerable to the whims and caprice of any and every wind of strange and new-fangled ideology and doctrine (pp. 4-5).

While philosophy may ask the question "who is the African person, who is he in his world amongst other worlds?" music can help with the answer. Onyiuke (2005) notes that:

...music contributes enormously toward the traditional education and integration of Nigerian children into society. Whatever they learn at the early stage of life is well registered in their subconscious mind. Music is purposefully utilized in most learning experiences organized for them to help them discover and develop their personality (p. 42-43)

If this person now looks within to find out that while it consumes mainly European food which may or may not harm the body, its soul is as well exposed to that sound that is not within its cultural context, yet it is Nigerian, a crisis of identity is already perceived. This situation could be a loud pronouncement that the Nigerian culture does not belong to the type that can be original, innovative and creative. There is then a challenge and an opportunity for the university education and educators if they can produce students who will question the status quo and by their works affirm that their African roots belong to the original, innovative and creative cultures in the world. The question then is: are the Professors interested in graduating good boys and girls or matured

minds that are self-reliant, disciplined and excellent with ideas; discipline, excellence and self-reliance are the motto of Nnamdi Azikiwe University, Awka. Can such graduates restore the dignity of man? And can the African man have a taste of dignity without being aware of his African values through his education? "It is important to realize that a form of education that fails to release its emancipatory and dignity-enhancing potential dehumanizes its recipients. But of course, colonial education did not pretend it intended to achieve such an emancipatory goal" (Ezeani: 2013: 33).

It is then really sad that the piano experience that should have opened up this African to the portals of creativity makes him an alien to his immediate environment, where his real genius should naturally emanate from. It is more worrisome that the urgency of this issue is not felt, hence the need to point out the importance of authentic self-affirmation on the part of the Africans. According to Odimegwu (2008):

This affirmative aspect of African personality is educational. It seeks to teach Africans to take interest in returning to their own roots, in uncovering and rediscovering the way of life from the colonialist distortions and layers of falsification and erosion of distinctive cultural values. Ultimately, the new African personality will integrate traditional values, assimilated values, and the new and current aspirations of the African (p. 23).

Piano Music and Identity

Observe that the Chinese have an indigenous orchestra that uses Chinese musical instruments but often imbibes the Cello and sometimes other Western musical instruments. The Cello does not make such orchestras less Chinese. It goes to say that music is universal since some aspects of other cultures can be borrowed. There are also compositions from various Chinese musicians for the piano that will make one wonder if the piano is an Asian musical instrument. An example is *Staccato Beans* by Tan Dun. The type of expression from musicians like Thelonious Monk, Oscar Peterson, Ray Charles, Scot Joplin who were simply expressing their unique Africanness on the piano – despite the attempts to cut them off from their African roots – shows that the piano is open to new interpretations. These were descendants of African slaves who did not have the *ubo*, *ufie*, *njima* (names of different Igbo musical instruments, all idiophones) at hand but then found the piano and poured out their soul in the medium of piano music. Also *Oga* and *Ufie* by Christian Onyeji which are traditional Igbo dance done during games and the royal/sacred Igbo drum, respectively, finds expression on the piano. Piano, therefore, has that large space for artists from different cultural backgrounds to express themselves authentically.

However, the rudimentary aspect is where not much has been done. Indigenous tunes of the various Nigerian cultures, Christian songs done in schools, and popular music can be harnessed to particularly serve as piano manuals or tutors. This can then further be used throughout the developmental stages of a child. Even all the playing techniques and music theories that Smallwood's Pianoforte Tutor teaches can be learnt using simple Nigerian Christian tunes like "Chineke Kaa, Ran Ka Shi Dade, and Ijoba Orun", (See Appendices B, C & D) or Nigerian folk tunes like "Nwa Enwe Nne, Iya, Akwoi Wata Geri" (See Appendices A & B). The thing to address is not whether the piano can play Igbo music or whether there have been compositions of African works on the piano, but whether the piano has been utilized effectively during the developmental stages of children to introduce them to their respective African cultures. Ezeani (2013) explains the unfortunate situation of African education thus:

The colonizing European African policy on education required Africans to discard their own worldview and adopt that of the English, French, Spanish, Portuguese and Arab world, as the case may be. Education thus became an important and effective instrument used to accomplish the mission of Europeanisation and the Arabisation of Africa. Hence, for a good number of Africans, adoption of anything foreign is a mark of 'onye ma ife' (educatedness or civilized person) as this is interpreted to be a symbol of education (p. 23).

The Nigerian child is viewing Disney cartoons; the mother is too busy to sing folk songs to the child because of how much time the nature of work that contemporary women do demands, and also because after work lots of adults will be busy on social media with her phones; the girl child is not in the kitchen cooking with the mother anymore; the girl and boy child watches cartoons like Barbie, Tom and Jerry, Shrek, while the maid cooks, and when the piano teacher comes, they will play "God save the Queen, Omaha, Great Clock," etc. This child in his primary and secondary school education ends up knowing more about Europe than its own environment. "From infancy, we start to train them up to cherish the outside and despise the inside; the English or French language is loved more the Yoruba, Ewe or Igbo language" (Ezeani, 2013: 28). It is however important to note that "the ability to learn in any field is not only inherited but is also a product of the environment" (Onyiuke, 2005: 1). Learning for the Africans is thus complicated since the environment is disconnected from the schools and learning activities. The schools even modify the environment over time to an extent that is disadvantageous to the core African values. The piano teacher could have contributed to solving the problem of identity crisis that the Nigerian child faces, but this teacher does not seem to be aware of the crisis in the first place and "no one gives what they do not have". Odimegwu (2008) affirms that:

The African person must define and distinguish himself from the mass of humanity, not to foster another extreme pole of racialism, nor to define and dictate all humanity exclusively from its own model and criteria as the colonialists have done, but in order to return to the meeting point of all humanity as an autonomous personality of this humanity (p. 25).

The African soul needs to be nurtured early enough to identify with the musical experience that prepares a child or a young person to appreciate its indigenous culture and this helps such child integrate successfully with the world outside its immediate cultural background.

Therefore there should be enough well-researched books approaching piano teaching from various perspectives. Not just piano accompaniments to African folk pieces, or piano compositions drawn from indigenous cultures, but piano tutors made up of African folk tunes, sacred music and pop music. Emphasis should however be made on the provision of materials that serve the developmental needs of children. Eze (2021) in volume one of *Pia Piano*, imbibes the enculturation methods of the Igbo to arrange Igbo folk songs to be played in an interactive manner as duets between a piano teacher (who may be a mother or relative or just a teacher). The earlier the African person is integrated into the African cultures through some essential aspects of Western cultures that have come to stay in the African societies, the better for the person and the society. In view of this Onyiuke (2005) writing about the African child's early exposure to music states that music appreciation:

...is acquired at the time of birth and the early years of a child. The child's

mother or carrier plays a vital role at this stage – the child is sensitized to acquire the culture's fundamentals of music time and dance through the carrier. The mother or carrier also straps the child to the body while sweeping, pounding, performing daily chores that require patterned rhythmic regularity. In this way, the child starts being enculturated into the society's cultural rhythm as well as musical sensitization as a passive participant (40).

What Can be Done?

How many young people know Ikoli Harcourt Whyte? Jude Nwankwo perceived that lots of young people do not know important composers like Harcourt White and organized a concert in 2017 with his choir in honour of Harcourt White. This was predominantly for young students of University of Nigeria, Nsukka and the family of Harcourt White, as well as prominent scholars. During the Corona Virus pandemic of 2020, one of the songs, *Chebem O Nna* (Protect me o Father), which was performed by J Clef Chorale and uploaded to the YouTube channel of J Clef Chorale led by Nwankwo (2017) became a song of succor to people all over the world as the video became viral, quenching the psychological effects of loneliness and despondency caused by the pandemic. Nwankwo did not expend his scholarly energy to write extensively about how the young generation of today is losing a sense of direction in life by embracing pop culture. He simply contributed immensely to solving the problem.

To blame the current young generation of Africans for their choice of pop music which is often judged to be without high taste is to forget that part of the work of musicologists especially those who are in ethnomusicology should include curating young people's experience of music. If not, for whom are all the enquiries on music in culture? Harcourt White's music should have been arranged for piano tutorials with short notes on the life of Harcourt White on the pages of the book, and this should come first into the experience of the Nigerian person who is studying the piano, not “The Great Clock, Duke of York Strut, and Turkish March” as can be seen in *Piano Adventures* by Faber & Faber (2013). What will be better for this African person amidst the prevalent identity crisis surrounding it? Is It Duke of York Strut or Harcourt White? I would say both but let the teacher start to teach with Harcourt White (See Appendices F & G). According to Darvey in Rotimi (2004):

In 1924, Harcourt Whyte was one of the forty lepers hospitalized in the Port Harcourt General Hospital for an experiment on a cure for leprosy being undertaken by a Scottish medical practitioner, Dr Fergusson. Public criticism was, however, strident over the introduction of that kind of Research in a 'normal' hospital. Dr Fergusson eventually departed for home, abandoning his research. The leprosy patients were now at the mercy of the British Colonial Administration harried by an indignant public demanding the instant flushing of all lepers into the bushes. It was at this point that the lepers felt the time had come to impress their modest right to exist upon the complacency of world conscience. But, first, they must mobilize, the people needed a leader. a selfless leader (pp. iv-v).

Eventually, Harcourt Whyte and his colleagues were settled at Uzuakoli Leprosy Center established by the Methodist Church where they were cured of their dreaded disease.

Rotimi (2004) utilized the music of Ikoli Harcourt Whyte who is remarkable for “his genius as a

musical composer and, unquestionably, one of the fathers of contemporary Nigerian choral music” (Darvey in Rotimi, 2004: v), in the drama *Hopes of The Living Dead* which was first performed in the public in 1985. One continues to appreciate the impact of the choice of Harcourt White's music and life to tell a story of lepers' rebellion in Nigeria in 1928 and 1932, ultimately, adapting Harcourt White's creative sense, deep faith, resilience, heroic activism, and leadership prowess to address national issues. This keeps Harcourt White's essence intact in the cultural development of Nigeria such that children need not only read about him to know him; they can simply absorb his essence once they encounter the play in the theatre and this subtle assimilation of essence of high energy is very crucial to the psychic and social developments of people in the society. This way they grow with the pulse of the society beating deep within and as such, they become capable of transcendence. To appreciate this possibility of transcendence further, Odimegwu (2008) explains that:

The human person yearns to surpass itself. He desires to go beyond every previous goal and achievement. But beyond these, it seeks to go beyond its present self. This tendency results from the incompleteness of being and insufficiency of human existence. The need for completeness or perfection is the tension for transcendence. The point of self-transcendence is reached when the elements of community and self-hood are articulated towards perfection. Consciousness is a prerequisite for the initiation of this process (pp. 43-44).

According to Onyiube (2005):

The spiritual, mental, emotional, moral and social development of the individual is perhaps incomplete without music. Music helps to evoke transcendental situations that are conducive to spiritual communication in traditional religious practice in contemporary religion also, people are easily transported into the realm of spiritual disposition through the manipulation of musical senses. Music has continued to evoke religious awareness, generating and consolidating desirable feelings in the citizenry. Music patrons and gospel artists capitalize on this attribute and constitute or form gospel bands and choir groups in many parts of the country (p. 44).

Therefore the works of composers such as Msgr. Cyril Ezenduka – who composed numerous liturgical music for the Catholic Church to serve the need for enculturation of Igbo music and spirit into the liturgy of the Catholic Church – can be utilized as materials to teach piano (See Appendix H). Ezenduka's tunes often have simple melodies. They are short and direct and full of spiritual essence. There is also Fr. S. Azuka whose compositions contained in Ezenduka (1982), will be very effective as arrangements for a piano tutor because of their simple and classical nature (See Appendix I). Arazu (2011) transcribed the psalms of David into English and arranged them to original Igbo tunes to be accompanied by the ubo-aka and other Igbo musical instruments. These psalms are sung all over Nigeria but particularly in Eastern Nigeria. These composers have left works that can be utilized for beginners on the piano but there is a need to arrange the works systematically to serve pedagogical and cultural purposes.

The more popular Nigerian composer of sacred music amongst those already mentioned could be Jude Nnam, whose tunes are known across the nation and beyond. Ezenduka, Azuka, and Nnam are all composers of the Catholic Church, and most catholic schools are known for their focus on the creative development of young people. Therefore, it is common in Eastern Nigeria to ask any pianist within age 10-20 if they are seminarians or if they attend a Catholic school. “The works of Ezenduka” like Arazu and Azuka “were built on the foundation of a philosophy, a philosophy of

language, identity and independence” (Umezina, (2012: 53). Why then can these tunes not become part of the formation of these students in Catholic schools to nurture deeper devotion to God? John Thompson's Piano tutor has an edition that just contains only Christmas tunes as arranged by Frith (1997). In the same way, there can be piano tutors containing only tunes from the Catholic Church for the students to learn the piano and what they learn can then be used during weekday and Sunday masses. This way the teaching and learning of piano become full of life, impactful and utilitarian. Why should a student go through Smallwood's Pianoforte Tutor, as is mostly the case, even though none of the tunes in the book relate to any experience they have in school or in Nigeria generally?

Indeed there is a need for a philosophy of music education in Nigeria. According to Honderich and Burnyeat in Umezina (2012), "the hallmarks of a philosophy are that the endeavour so described must have the two attributes of being rigorous and imaginative." The presence of a philosophy of music education will help pedagogues, theorists, composers, ethnomusicologists and music therapists to rigorously approach the issue of piano studies from a wide range of imaginations. Different gospel and popular music from Nigeria can be harnessed into piano tutors as done in volumes three and four of Pia Piano by Eze (2021). This will better serve the developmental needs of a child and this is a good way of bringing education home to the Africans (See Appendix J). Okafor (1999) while discussing Celestine Ukwu's music highlights the educational qualities of the music thus:

A critical review of Celestine's educational enterprise shows the following: Celestine succeeded (in the traditional way) in inculcating the basic facts of nature: Humanity as a common heritage; interest and the need to give each person an opportunity for self-actualization. The objective is to realize all-around man through a system of universal education in which learning is simplified for it is mixed up with leisure.

Why then have these songs not been arranged systematically and creatively into a piano tutor book, just like the folk and popular tunes of the West are arranged to teach piano and various Western musical instruments? Okafor (2017), Ibekwe (2018) and Okonkwo (2017) remain important materials on Igbo folklore that can be utilized to develop more educative and original materials for the teaching and learning of the piano at the developmental stages of growing children. These will not only serve the need of the Africans, but they will also become impactful and original exports, contributing to existing piano materials used all over the world.

Conclusion

The cultural renaissance happening across African societies requires some serious intellectual attention. The movement cannot be left to happen without serious attempts by scholars and artists towards shaping the period, thereby, furthering and “forging” the African consciousness “in the smithy” of the African “soul”, to paraphrase James Joyce in his Portrait of an Artist as a Young Man. The Mbira Center (Zimbabwe), in collaboration with the Ichoku Academy (Nigeria), for instance, is consciously and aptly taking a good step in hosting the Mbira festival to not only celebrate the Mbira but also celebrate African musical instruments and this work is borne out of deep thought did not emerge in itself or from the collective unconscious. Instead, it took the efforts of Albert Chimedza and other collaborators across Africa to set it up and sustain it for two years and counting. In the same way, it is important that scholars note that most parents and schools who request piano lessons may not know exactly what they want, except that they have seen other children in other families or schools play the piano. Perhaps they simply want their

children or students to be part of the elitist class by imbibing some elitist cultures. It is then important and urgent for the theorist, pedagogue, composer, ethnomusicologist, to take up a role to enlighten society by producing innovative materials that meet the creative needs of people in the society. This not only restores the dignity of man, but it also enables the human persons in the societies to thrive in a highly competitive world where the first questions asked are "who are you" and "what new thing do you have". Piano music can be to the African, a large field that can be planted with seeds of originality that will grow within and imbue self-confidence and dignity in Africa, and which will also nourish the souls of people who are outside Africa.

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- Appendices (Excerpts from Pia Piano by Gerald Eze).

Appendix A

Nwa Enwe Nne

Igbo Folk Song
Arranged by: Gerald Eze

Nwayo Nwayo (Rather Slow) ♩ = 60

Voice (Call)
E je-be o-ru a kpo-kuo nw'e-nwen-ne

Voice (Response)
u - ne u - ne u -

Piano
u - ne u - ne u -

3
e je-be n-ku a kpo-kuo nw'e-nwen-ne e chu-be m-mi-ri a
ne u-ne u-ne u-ne u-ne u-ne
u-ne u-ne u-ne u-ne

6
kpo-kuo nw'e-nwen-ne ma na e-ri-be n-ri a chu-pu nwa e-nwe n-ne
u-ne u-ne u-ne u-ne u-ne u-
u-ne u-ne u-ne u-

Appendix B

Iya

Yoruba folk song
Arranged for piano by: Gerald Eze

Cheerfully ♩ = 120

2 2 2 2

5
2 2 2 2

Appendix C

Chineke Kaa

Igbo Christian Song
Arranged by: Gerald Eze

Moderately

1 2 3 4

L.H. R.H.
1 2 3 4

Appendix D

Ranka Shi Dade

Hausa Christian Song
Arranged for piano by: Gerald Eze

Brightly ♩ = (130-145)

Appendix E

Ijoba Orun

Music by: Lara George
Arranged by: Gerald Eze

Moderately ♩ = 60

Appendix F

Halleluya Chim Le

Lively, with excitement Music by: Ikoli Harcourt White
Arranged for piano by: Gerald Eze

C C C⁷ F F C G⁷ C

Appendix G

Tiwa Obi Anyi, Chukwu

Moderately $\text{♩} = (95-105)$ Music by: Ikoli Harcourt White
Arranged for piano by: Gerald Eze

6 11 16

Appendix H

Christi Ukochukwu Ebebe

Moderately $\text{♩} = 100$ Music by: Msgr. Cyril Ezenduka
Arranged for Piano by: Gerald Eze

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Appendix I

Bianu Kanyi Rie

Moderately $\text{♩} = (100-110)$ Music by: Fe. S. Azuka
 Arranged for piano by: Gerald Eze

Musical score for 'Bianu Kanyi Rie' in 3/4 time, key of D major. The score consists of four systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system includes piano (p) and forte (f) dynamics. The third system continues with the mezzo-forte (mf) dynamic. The fourth system concludes with a mezzo-forte (mf) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

Appendix J

Joromi

Music by: Sir Victor Uwaifo
 Arranged for piano by: Gerald Eze

Allegro $\text{♩} = 190$

Musical score for 'Joromi' in 4/4 time, key of D major. The score consists of five systems of piano accompaniment. The first system starts with a mezzo-forte (mf) dynamic. The second system includes piano (p) and mezzo-forte (mf) dynamics. The third system continues with the mezzo-forte (mf) dynamic. The fourth system includes piano (p) and mezzo-forte (mf) dynamics. The fifth system concludes with a mezzo-forte (mf) dynamic. The piece ends with a double bar line.