

**UNIVERSITY OF GHANA  
COLLEGE OF HUMANITIES**

**DEVELOPMENT OF BRASS BAND MUSIC OF THE SALVATION ARMY, A  
STUDY OF THE MAMPROBI CORPS**

**BY**

**DENNIS AMAKYE OKYERE**

**(10507298)**

**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN  
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF  
MASTER OF PHILOSOPHY IN MUSIC DEGREE**

**DEPARTMENT OF MUSIC**

**JULY, 2016**

**DECLARATION**

I declare that this thesis, with the exception of the references contained in the published works, which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

.....

**DENNIS AMAKYE OKYERE**  
**(STUDENT)**

.....

**DATE**

.....

**PROF. DANIEL AVORGBEDOR**  
**(SUPERVISOR)**

.....

**DATE**

.....

**DR. JUAN DIEGO DIAZ MENESES**  
**(SUPERVISOR)**

.....

**DATE**



## **DEDICATION**

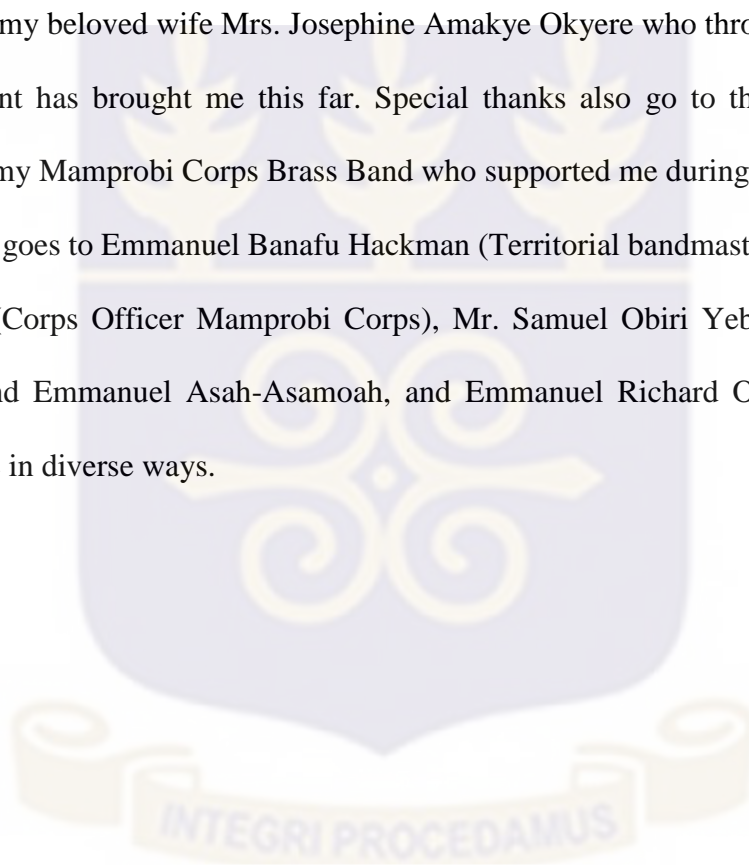
I dedicate to my beloved family



## ACKNOWLEDGEMENTS

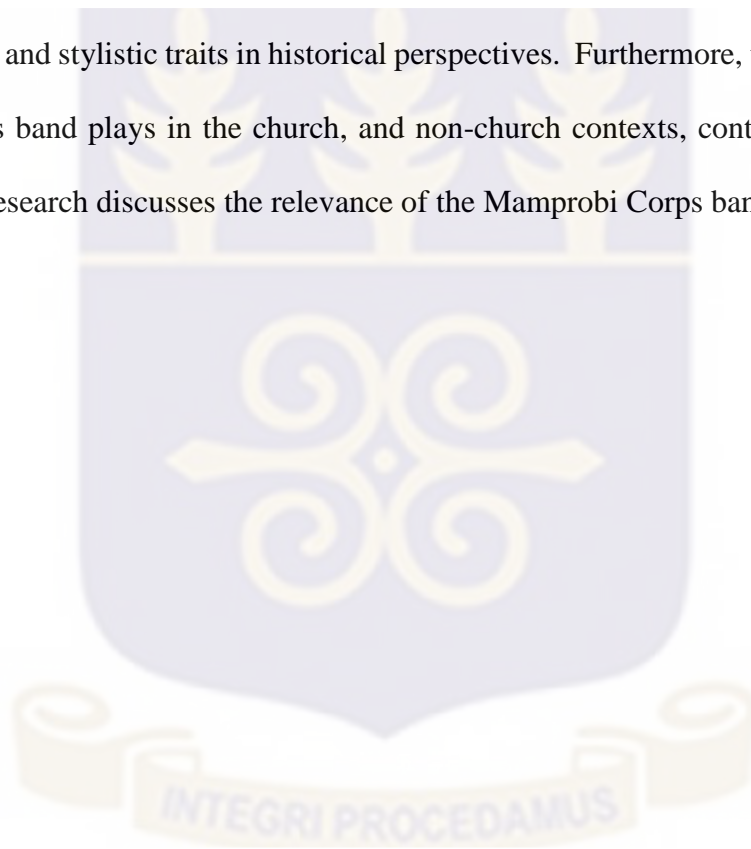
I wish to extend my deepest respect to my supervisors, Prof. Daniel Avorgbedor for directing this research in addition to deepening my research skills and knowledge.

Similarly, I am very grateful to Dr. Juan Diego Diaz Meneses, my second supervisor who guided me and took me through the intricacies of research and proposal writing. I would also wish to thank Mr. Titus Ofori Arko who has worked tirelessly to support me throughout this thesis. Additionally, I must also acknowledge my parents Lt.Col Francis and Jemima Amakye and my beloved wife Mrs. Josephine Amakye Okyere who through their words of encouragement has brought me this far. Special thanks also go to the members of the Salvation Army Mamprobi Corps Brass Band who supported me during the data collection phase. It also goes to Emmanuel Banafu Hackman (Territorial bandmaster), Major Michael Justice Eku (Corps Officer Mamprobi Corps), Mr. Samuel Obiri Yeboah, Eric Pepprah Agyeman, and Emmanuel Asah-Asamoah, and Emmanuel Richard Ooku Bediako who supported me in diverse ways.



## ABSTRACT

This study focuses on the history and development of brass band music of the Salvation Army specifically Mamprobi Corps from the 1993 to 2016. The thesis takes a critical look at: the traditional performance practice, questions and resources of orality and modes of transmission, styles, type of instruments, transcriptions and analysis of some selected music performed by the band currently. The field recordings and the musical transcriptions of selected musical items clarify and support the research of the interplay of tradition, creativity, improvisation, innovation and the place of oral-aural modes of learning and performance, and stylistic traits in historical perspectives. Furthermore, the study examines the role brass band plays in the church, and non-church contexts, continuity and change. Finally, the research discusses the relevance of the Mamprobi Corps band today.



**TABLE OF CONTENTS**

Content	Page
DECLARATION .....	i
DEDICATION .....	ii
ACKNOWLEDGEMENTS .....	iii
ABSTRACT .....	iv
TABLE OF CONTENTS .....	v
LIST OF TABLES .....	vii
LIST OF FIGURES .....	viii
CHAPTER ONE .....	1
PREAMBLE .....	1
1.1 Introduction .....	1
1.2 Background to the Study .....	2
1.2.1 Introduction of Brass band music in the Salvation Army, Ghana Territory.....	3
1.3 Statement of the Problem .....	4
1.4 Objectives .....	4
1.5 Theoretical framework .....	5
1.6 Limitation of the study .....	6
1.7 Literature Review .....	6
1.8 Methodology .....	10
1.9 Scope of the study .....	11
1.10 Significance .....	11
1.11 Chapter Summary .....	12
CHAPTER TWO .....	14
HISTORY OF THE SALVATION ARMY.....	14
2.0.1 General Information Worldwide .....	14
2.0.2 Internal Organization in the church .....	14
2.0.3 Commissioned Officers: .....	14
2.0.4 Soldiers: .....	15
2.0.5 Adherent .....	15
2.0.6 CORPS: .....	15
2.0.7 The Salvation Army is organized in a Military pattern.....	15
2.1 The History of the Salvation Army in Ghana.....	15

2.1.1 Brief History of the Mamprobi Corps (1922-1985).....	17
2.1.2 Formation of the Mamprobi Band.....	18
CHAPTER THREE.....	21
EXTRA MUSICAL .....	21
3.1 Uniform and Insignia.....	21
3.2 Venue and Occasion of Performance .....	23
3.3 Philosophy of the Mamprobi Corps band.....	23
3.4 Mode of Transmission and Performance Techniques .....	24
3.5 Instrumentation.....	26
3.6 The Brass Section.....	27
3.6.1 The Trumpet, Cornet and Flugelhorn .....	27
3.6.2 The Trombone.....	28
3.6.3 The Euphonium, Tuba and the Sousaphone .....	28
3.6.4 The Horn.....	29
3.6.5 The Percussion.....	30
CHAPTER FOUR.....	31
ANALYSIS .....	31
4.1 Analytical Parameters.....	31
4.2 Analysis of <i>Osrani Nkunimdifo</i> .....	32
4.3 Analysis of <i>Tomang</i> .....	35
4.4 Analysis of Spiritual Medley.....	39
CHAPTER FIVE.....	47
CONCLUSION, FINDINGS, AND RECOMMENDATIONS .....	47
5.1 Conclusion.....	47
5.2 Findings .....	48
5.3 Recommendations .....	49
BIBLIOGRAPHY .....	50
APPENDICES .....	52
Appendix 1: Interview questions for Mamprobi band. ....	52
Appendix 2: Scores .....	55
Appendix 3: Photos of Mamprobi Corps Band .....	93

**LIST OF TABLES**

Table 1: A descriptive analysis of *OsraniNkunimdefo*. .....32

Table 2: A descriptive analysis of *Tomang*.....36

Table 3: A descriptive analysis of Spiritual Medley .....40

Table 4: A descriptive analysis of Make me a channel of your peace .....44



**LIST OF FIGURES**

Figure 1: A section of the Mamprobi Corps band in their uniform. Picture by Amakye  
2016 .....22

Figure 2: Texture of *Osrani Nkunimdifo* .....33

Figure 3: Melody of *Osrani Nkunimdefo* .....33

Figure 4: Melody of *Osrani Nkunimdefo* .....34

Figure 5: Melody of *Osrani Nkunimdefo* .....34

Figure 6: Rhythm .....35

Figure 7: Texture of *Tomang* .....37

Figure 8: Melody of *Tomang* .....38

Figure 9: Harmony of *Tomang*.....38

Figure 10: Rhythm of *Tomang* .....39

Figure 11: Texture of Spiritual Medley .....41

Figure 12: Melody of Spiritual Medley .....41

Figure 13: Melody of Spiritual Medley .....42

Figure 14: Melody of Spiritual Medley .....42

Figure 15: Melody of Spiritual Medley .....42

Figure 16: Harmony of Spiritual Medley .....43

Figure 17: Texture of Make me a channel of your peace .....44

Figure 18: Melody of Make me a channel of your peace .....45

Figure 19: Harmony of Make me a channel of your peace.....46

Figure 20: Rhythm of Make me a channel of your peace .....46

## CHAPTER ONE

### PREAMBLE

#### 1.1 Introduction

Brass band is classified as a musical sphere that is durable and distinct as a performance domain (Herbert 2013). He noted that brass bands in Britain emerged around the last quarter of the nineteenth century virtually as a complete entity that had remained basically as such since Herbert asserts that several factors including cultural shift, economic changes, military growth, rising nationalistic power and technological advancement among others have been responsible factors that have made both military and civil brass bands to grow, an assertion which is undisputable.

The brass band or its affiliate the military orchestra was the first European music to reach the outskirts of Asia, America and Africa. Brass band has been in existence for quite some time now and as stated in the Holy Bible (Joshua 6: 1-27) The Good News Version, the Walls of Jericho were destroyed by the sound of trumpets. Trumpets and bugles provided the appropriate music at that time. Band music was used for fanfare not only by soldiers but also for the missionaries following their trails Amissah (2014: pp 1).

Since 1878 brass bands of the Salvation Army have developed into a worldwide evangelical arm of this militant part of the Christian church (Holz 2006). From their humble beginnings bands have flourished and today, members of the Salvation Army bands rank among the finest brass players in the world. Its finest organizations stand among the elite in amateur music making, and its composers and arrangers are considered among the most successful in their chosen professions.

This thesis provides both the general reader and the interested scholar with an excellent overview of the development of brass band music of the Salvation Army, Mamprobi Corps.

## 1.2 Background to the Study

The history of Salvation Army brass bands started almost by accident (Arko 2010). The founder, William Booth was initially a minister in the Methodist New Connexion in England. He eventually moved to London with his family and wanted to continue his work for God. He came across a tent mission in Whitechapel London. When a call went out for somebody to give their 'word', he stepped up. The tent mission was so impressed that they invited him to become their leader – this is when it all started in 1865 as The East London Christian Mission and finally adopting the name The Salvation Army in 1878.

The Salvation Army congregation used Brass Bands for their services as they held the majority of their meeting in the open air as they did not have any premises of their own. In Salisbury, the Salvation Army made an appeal for protection or bodyguards to protect the mainly female missionaries (Arko 2010). The Fry family answered their request and just so happened that Charles Fry who was the father, used to play cornet with the first Wiltshire Volunteer Rifle Corps. Charles Fry's three sons also had been taught to play from a very young age. So not only did the Fry's offer protection against attack they also eventually started to play their instruments to accompany the missionaries. This could almost be classified as the first ever Salvation Army Brass Band. However, the title of the first ever Salvation Army Brass Band goes to Consett in County Durham. This is mainly because the Frys were attached to the Salvation Army Headquarters and as such were not an individual 'Corps' band. The first Corps Salvation Army Brass Band was set up in Consett in 1879. There was even a board of inquiry set up in 1906 to decide this fact.

Now within the Salvation Army almost every Corps has their own band. Some of the most notable bands were be: ISB (The International Staff Band), The House Hold Troops Band and obviously the individual corps bands, such as: Sunderland Monkwearmouth Band, Chalk Farm Band, and many more.

### 1.2.1 Introduction of Brass band music in the Salvation Army, Ghana Territory

Brass band music has been part of the Salvation Army since its inception in Ghana in 1922 (Oduro 2012). The pioneer officer Lieutenant King Hudson himself started with few instruments. At the early stages, bass and snare drums as well as tambourines were seen in almost every Corps and societies. Songs from the Salvation Army song book as well as some local Christian choruses were used for meetings.

Brass bands gradually sprang up in places like Accra, Sekondi, Begoro, Somanya, Kordiabe to mention a few. However most of these bandsmen could not sight read, probably due to non-availability of personnel to teach the fundamentals of music.

In the early 1960's Colonel William Fleming, the then Officer Commanding formed the first musically trained band in Accra and Mr. Ernest T. Amu became the first bandmaster. Singing company and songster brigades have featured prominently since then, and one of the pioneer musicians was the Late Major Nartey who encouraged music at every Corps where he worked.

Musical activities including band councils, singing competitions involving songster brigades (choirs), singing companies (junior choirs), timbrel (tambourine) brigades have been carried out in divisions and districts to raise standards and sustain the interest of the musicians.

Music in the Territory reached a considerable standard when in 1995 a world class band from the UK visited Ghana and organized a music school for all the bandsmen in the territory (Oduro 2012). A year later, Territorial Music Department was established at the Territorial Headquarters. Mr. Asare Bediako Tawiah became the first Territorial Music Director and the head of the music department in October 1997, and the first Territorial bandmaster (Oduro 2012).

### **1.3 Statement of the Problem**

Brass band music has become part of the Salvation Army since the inception of the church. (Reily and Brucher, 2013) identified the little attention being given in the scholarly fields for brass band. This account comes as a valuable one as it provides information on brass bands just as this time that they beginning to attain some level of recognition in the field of academia.

Holz R. W (2006) worked on the brass bands of the Salvation Army where he talked about the bands in the United Kingdom territory, Canada and Bermuda, Sweden, Australia, New Zealand, and the United States of America respectively.

Brass band has begun gaining attention among scholars. Brass band has contributed greatly in the church and in the social and political life of Ghanaians. Salvation Army Mamprobi Corps band was the first musically trained band in the church in Ghana territory and out of it has come a lot of brass bands in the church and members of the Salvation Army bands rank among the finest brass players in Ghana. It is very surprising that no attention has been given to brass band music in the Salvation Army in Ghana in academia.

This research seeks to bring to light the development of brass band music of the Salvation Army, Mamprobi Corps band, (a) the uniqueness and the practices of the band. (b) its contemporary tendencies such as the influences of local gospel and (c) highlife music.

### **1.4 Objectives**

My study would attempt to provide the history, a study and stylistic analysis of brass band music in the Salvation Army church with specific focus on the historical background and development of brass band music of the Mamprobi Corps. The study would also address the following research sub-questions:

1. How are brass band music features be defined?
2. Why brass band music in the Salvation Army is the main musical characteristics?
3. How are the primary socio –cultural functions of brass band are used?
4. What are some of its innovative tendencies?
5. How are the primary means of learning and performing brass band music?

### **1.5 Theoretical framework**

Mulokozi M (2002), talks about the role of memorization and the extent to which indigenous African improvisational performance practices are retained in the brass band tradition. Mamprobi corps band listens to the local gospel songs played on the air waves which are not written down musically but the band is able to play from memory and even improvise on these local songs. This is where Mulokozi's theory comes to play since Mamprobi corps band listens and produces from memory and improvise on the songs.

Ong, Walter J (1982) introduces the concepts of primary and secondary orality. Primary orality is defined as the basic way of imparting knowledge to a person while secondary is the high way of imparting knowledge to a person. These concepts are relevant to the Mamprobi Corps band of the Salvation Army because before someone joins the band, he or she is trained with the basic theory of music and becomes a well-trained musician before he or she is allowed to play with the band.

El-Shawan (1982) writes on two types of transmission, direct and mediated. In direct transmission, the teacher transmits a song to a student directly. In mediated transmission, the transmitter had learned the song directly from its composer, or indirectly through a chain of other transmitters. The Salvation Army, Mamprobi corps band falls on both approaches.

The songs are transmitted directly sometimes to the players by the leader and vice versa. Thus, this study would make necessary contributions to oral formulae studies, oral history methods, and compositional processes and structures in African music.

### **1.6 Limitation of the study**

The fundamental limitation of the study is lack of written documents or materials on the history of the Mamprobi corps band and the Salvation Army church as a whole.

I faced challenges in getting authentic dates since members in the band presently are young ones and the academic level of the older generation too is low and so the culture of documentation is nothing to write home about.

### **1.7 Literature Review**

There has been a work on brass bands extensively of the Salvation Army their mission and music by Ronald W Holz (2006). He talked about brass bands of the Salvation Army, their beginnings, development and purpose of the Army bands, from the first brass group formed by Charles William Fry at Salisbury, England in 1878, through to the near professional standards achieved by some bands of the church today.

Holz accounts on the brass bands of the Salvation Army, looking at their humble beginnings, development the bands have gone through and the purpose of the Army bands which to me he has really done a good work but his concentration was more on the bands in the western world. For example Chelmsford in the United Kingdom, Atlanta in USA, Seoul in South Korea, Sydney in Australia, and Kerala in India and only talked about one band in Africa which is Zambia of which it was not enough for the bands in Africa.

Of course Holz's work really fits into my thesis because am working on the development that has taken place in the Salvation Army Mamprobi Corps band, looking at their

beginning, changes and innovations that has occurred in the band and that is a similar work Holz has done and it is going to help me in my work.

Wuaku (2015), in his PhD dissertation, “A Contextual study of Brass band music within the Peki-Kpando area of the Volta region.” Looked at the contextual use of brass bands in funerals, festivals, and state functions in the mid-Eweland of the volta region of Ghana. The study discovered repertoire decisions, instrumentation templates, costumes, and performance style of the brass bands within the three contexts under review. He also pointed out the traditional musical elements employed in indigenizing funeral hymns and popular songs as part of their reconstruction processes. To fulfill the indigenization dream, it is suggested by the researcher that wide range of traditional instruments are made by band directors so they can play all indigenous traditional genres.

Amissah (2014) writes on the development of brass band music among the people of Agona Kwanyako in the Central Region of Ghana. He discusses the beginnings of the Kwanyako brass band and the developments that have occurred and their contributions in Ghana as far as brass band are concerned. He also made mention of a brass band competition in 2008 organized as a Kasapreko competition at Agona Swedru, of which I was part of the band that won the competition. The band that won the competition is the Brengles brass band which all the members of the band are from the Salvation Army. It is a good material to be reviewed and include it in my work even though he was silent on the brass band music of the Salvation Army in Ghana.

Hukporti (2014) in his PhD dissertation talked about the ‘*Military bands in Ghana*’. A historical inquiry. He examined the introduction of military band by the British during the Gold Coast era (1821-1965). These bands according to Hukporti are established now in the security services such as the Army, Police, Navy, and Air force, Prisons, Immigration and

Fire Brigade respectively. The researcher again investigated four major component of the existence of military band in Ghana now. These are the Historical development, musical tradition, costume and insignia and the contribution of every European missionary.

Olatunji (2012) discusses the military band culture in Nigeria pointing out the gradual departing from western dominance of the repertoire to the current situation where traditional tunes are arranged by various composers and arrangers for the military band. The results of the research indicated that though the military tradition is a European phenomenon, indigenous African instrument can coexist with the application of Ghanaian folk materials. For the instrumentation, musical traditions and repertoire were also examined. It was also highlighted in the research that many band directors do not know the musical tradition of the bands they lead or conduct, let alone the history, and its musical cultures. He also mentioned that band masters who are often regarded as insiders and know the inside out of their work, take little interest in documenting the tradition they have inherited. He was however silent in the improvisational skills with the fact that focus of this research was more on military band to the neglect of the community and church brass bands, this research seeks to embrace. This assertion about military band music in Nigeria holds in many respects with what pertain Ghana where repertoire is a fusion of western and traditional element as exemplified in the melody, harmony, and style.

Rumbolz (2000) in his PhD dissertation, '*A vessel for many things: Brass band in Ghana.*' He talked about brass band music in Ghana in selected communities. His attention was more on bands in the central and Greater Accra Region. He made mention of the Swedru No. 1 brass band and the Kwanyako brass band. Rumbolz indicated that brass band music in Ghana constitute a dynamic African tradition that continues to develop. He made reference to the Kwanyako brass band in the central region of Ghana as that which he draws his attention and focus.

Rumbolz again discussed of a brass band competition in which various bands performed. He also said that the use of indigenous folk and popular tune by the military and the police is also on the rise.

John Collins (1994, 2004), explains how brass band developed in the 19<sup>th</sup> century from military brass and fife bands associated with the British settlements in Cape Coast to help the developed from the military brass and fife bands associated with the British settlements Amissah (2014 pp10), Collins did not tackle that of the Salvation Army brass band but it is one of the few works that talks about brass band and its development so I believe it is good to be reviewed and include in my work.

Boonzajer Flaes (2000) has also written about how brass band music was developed and changed into African highlife. He explored both the history of African music's colonial influences and the stature and influence of brass bands on African sounds, and further writes that, local musicians discovered that brass lent itself to something more than just playing Western marches, songs and hymns. Flaes also again addressed on the development of brass band music and how it changed into African highlife. It fits into my thesis because I realized that Mamprobi band don't do only the western marches, songs and hymn but goes beyond the western marches and performs African gospel highlife.

Boonzajer Flaes (1991) has also written on the brass band in Ghana and how "*the English*" trained local military musicians who learn under European conductors in Cape Coast. He continued to talk on how brass band started in the Agona area of Central Region. The history documented by these scholars reaches this point. As mentioned above, brass band music continues to thrive in Ghana.

Boapeah (2010) writes about *the history of the Salvation Army in Ghana 1922-2006*. He investigated on how the Salvation Army was started at Duakwa by King Hudson Amoako

Atta and how it has spread to the ten political regions in Ghana within a period of eighty-four (84) years. He researched into the missionary theories and practices of the Salvation Army in Ghana uses. He again elaborated on the doctrines and practices of the Salvation Army where he looked at the Salvation Army's failure to practice Holy Communion and water baptism as to whether it is not affecting the growth of the Salvation Army but he was silent on the brass band music of the church which this research seeks to work on.

### **1.8 Methodology**

The research was conducted with historical and comparative approaches, comparing the band from 1993 to 2016. This method was used so as to give readers a yardstick to measure objectively the ups and downs of the Salvation Army Mamprobi Corps band.

Data was collected; the respondents were church members' retired and active officers (pastors), retired and active bandsmen of the Mamprobi Corps band.

Data was collected with questionnaires and built in mobile phone recorders were used to interview respondents.

Non- Salvationist, were also interviewed to get balanced information on the social activities of the Mamprobi Corps band in the society.

My current position as a member of the church and a trumpeter in the band has facilitated the ethnographic work with the band. I also consulted some bandmasters to share some ideas on the development of brass music in the Salvation Army.

Secondary sources also include reading books from the library, journals, audio and video recording were also examined.

### **1.9 Scope of the study**

The focus of this study would be on the development of brass band music of the Salvation Army, Mamprobi Corps of Ghana from 1993 to 2016. Its traditional performance practice, orality, styles, types of instruments, mode of transmission, transcription and analysis of selected music. In as much as the study limits itself to the brass band music, it will however make references to the other types of music found in the Salvation Army to assist in explanation of the unique traditional musical elements. The study would also limit its scope to the Salvation Army Corps' found in Accra because of the time limit of the study.

### **1.10 Significance**

It is of great importance for every society to have a documentation of its cultural heritage. The Salvation Army Mamprobi Corps Band is the first band formed in the Salvation Army in Ghana. There have been works on other forms of church music like the choral music, contemporary gospel music, but literature on brass bands in Ghanaian churches is scant. I saw the need to record and document the Salvation Army brass band music in Ghana so that people will have access to the history and issues that concern the Salvation Army brass band music. In so doing this will add my little knowledge I have acquired to academia. In addition, my thesis seeks to provide new analytical insight into historical framework, growth and diversification of the Salvation Army band performance practice in Ghana.

A basic comparative framework will allow closer understanding of both regional and national musical practices, including mutual interchanges with local musical traditions, especially popular brass band and Ghanaian Gospel. By drawing on insider (i.e. emic) perspective, archival field recordings, and scores, this study hopes to provide a new model of writing the history of the Salvation Army church music performance practice in Ghana. Results of the study will support and enrich not only the range of musical genres in schools, but also a deeper understanding of the historical, contextual and stylistics of the brass band

traditions of the Salvation Army church in Ghana. The thesis findings will also build significantly on brass band practices at the international or global level.

### **1.11 Chapter Summary**

The research work is structured in five chapters. Chapter one discusses the background to the studies including the introduction of brass band music in the Salvation Army Ghana Territory, where the pioneer officer Lieutenant King Hudson himself started with few musical instruments. The problem of the study is neglected or no academic work done on the brass band music of the Salvation Army, Mamprobi corps. Therefore, this work aimed at how brass band music has developed in the Salvation Army Mamprobi Corps from 1993 to 2016.

Furthermore, the significance and the scope of study which focuses on the development of brass band music in the Salvation Army, its traditional performance practice, types of instruments, mode of transmission and other type of music found in the church to assist in explanation of the traditional musical element. Finally, the literature review, theoretical framework and the method for organizing this research would adequately be dealt with.

Chapter two looks at the historical background of the Salvation Army, how brass band was introduced into the church, when it was introduced and the purpose of its introduction, the formation of the Salvation Army Mamprobi Corps Band. It looks beyond the formation and also talks about pioneers of the band. The changes that went on as far as leadership is concerned and each leader's contribution to the band up to the present state.

The third chapter looks at extra musical elements of the Mamprobi Corps band; including a costume that is what the band wear at church service and also at special function when the band is invited to perform outside the church, the philosophy of the band, musical transmission and the Mamprobi Corps band association with the public.

The fourth chapter gives a descriptive analysis on four songs performed by the band.

The final chapter is the conclusion of the work. It summarizes the findings and the recommendations of the entire thesis.



## CHAPTER TWO

### HISTORY OF THE SALVATION ARMY

#### 2.0.1 General Information Worldwide

Though this work is on the development of brass band music in the Salvation Army, Mamprobi Corps, the researcher found it necessary to give a gist of how the Army was founded since the factors of its foundation have affected many of the things the Salvation Army does worldwide. The history of Salvation Army brass bands started almost by accident (Arko 2010). Its founder, William Booth was initially a minister in the Methodist New Connexion in England. When he moved to London he came across a tent mission in Whitechapel London. When a call went out for somebody to give their ‘word’, he stepped up. The tent mission was so impressed that they invited him to become their leader – this is when it all started in 1865 as The East London Christian Mission and finally adopting the name The Salvation Army in 1878.

Oduro (2012:6), *“The history of the Salvation Army”*, The Salvation Army is an international Religious and charity movement. It is a branch of the Christian church. Members of the Salvation Army include; Officers as Clergy, Soldiers as laity.

#### 2.0.2 Internal Organization in the church

**2.0.3 Commissioned Officers:** they are ordained ministers of religion trained for full-time service in the Salvation Army Officers Training College. Officers dedicate their lives to the work of the Army.

Each officer also belongs to a Corps and is therefore a soldier as well as an officer. Officers serve in any capacity Army work in the Territory as appointed by the Territorial Commander.

**2.0.4 Soldiers:** Members of the congregation of the Corps.

**2.0.5 Adherent:** Persons of good standing and character who, by attending and giving financial support, consider the Salvation Army to be their place of worship.

**2.0.6 CORPS:** The heart or centre of every Salvation Army branch of service is the local Corps. Here members and friends gather and participate in Christian religious activities. Office bearers of the corps are called the Corps Officers. It is from the corps hall that members go out onto the streets with their drums and brass instruments to proclaim the gospel. Brass bands, singing group and youth groups and women's groups are all part of the corps programme.

#### **2.0.7 The Salvation Army is organized in a Military pattern**

The Salvation Army adheres to the New Testament concept of "enlistment in the service of God" as Soldiers who subject themselves to the divine authority and discipline. (2 Timothy 2:3) translated into military terminology, the international leader is known as the 'General', officers are ranked by seniority and merits, women hold equal rank as men.

#### **2.1 The History of the Salvation Army in Ghana**

Oduro (2012:12), assert that before the turn of the 20<sup>th</sup> century, West Africans contacted the Salvation Army in England, appealing to the founder for officers to be sent to their homelands Ghana and Nigeria to be precise. This is because there was no officer to take charge of the church at the time. Apparently the people were challenged to become officers themselves and return to the Gold Coast. For some reason this did not happen. However, about 1902, a Methodist from the Gold Coast, who had seen the Army at work overseas returned, and commenced Army activities in Saltpond and probably some other places in the area. Drumming and clapping of hands which were some activities of the Salvation Army were introduced in religious services, this being quite a revolutionary innovation.

However, these activities which based largely on the Salvation Army methods, did not last long and before the First World War, it had come to an end. The members were either absorbed by other churches or scattered throughout the country in pursuit of their daily employ. (Oduro 2012:12).

In 1921 a young Ghanaian named King Hudson journeyed to Great Britain from Duakwa in the Central Region after the house he designed and built himself was burnt through an accident; this happened when his driver left a piece of cigarette unattended and petrol kept in his garage caught fire. He lost all his property through the fire and became desperate in life. This incident was the cause of his departure to the United Kingdom (Oduro 2012:9), earnestly seeking the deeper spiritual experience, he one day read in a periodical about the Salvation Army and at once delightedly exclaimed, “This is the religion for me and my people”. (Oduro 2012:9). His heart filled with a great desire to do something to help his own people. After period of training course, General Barnwell Booth commissioned him to the Gold Coast to start a Salvation Army church (Oduro 2012:9).

Hudson returned to Ghana in 1922 and was well received by the chief of the Duakwa community and his court. Having explained to the chief and his elders the purpose of his mission he was accorded a hearty welcome. His first open air meeting was held in the presence of the whole gathering.

“One man conducting an open air meeting”. (Oduro 2012: 12). It was a day with a difference, a day which is still remembered in the annals of Duakwa history. Imagine one person carrying flag; beating the drum intermittently accompanied with choruses, one of the choruses was ‘whosoever will may come’. Leaving that for a while and playing the concertina, and finally the trumpet having its turn. “A one-man-orchestra” indeed. His

band and instruments formed part of the parcel of the Salvation Army paraphernalia he brought from London. The whole town was moved to hear the word of God.

### **2.1.1 Brief History of the Mamprobi Corps (1922-1985)**

**By Corps Secretary R. B Aryee**

Lieutenant King Hudson, after having successfully completed his training course in the Salvation Army International Training College in London was appointed by General Bramwel Booth to plant the flag of the Salvation Army at Duakwa, his home town on 22<sup>nd</sup> August, 1922.

On 15<sup>th</sup> December, 1922 Ensign and Mrs. C.V. Roberts were appointed to Accra as field officers with the responsibilities of a sectional officers. Lt. Colonel Souter accompanied the Roberts to the gold coast (Ghana). Lt. Colonel Souter unfurled the army flag in Accra. Ensign Roberts secured a hall for Sunday's meeting which was offered by a man and a school building for week day meetings. Accra then was not virgin soil in matters of Christianity.

The Anglican had been working in Accra before 1765. The Basel mission had been working in Christianborg since 1828. The Methodist had their first meeting in Accra in 1838. The E.P. church came to Osu in 1847 but removed to Ewe area. The Catholic Church started her work in 1870.

Working together with volunteers from other Christian organizations, the work made rapid progress both at "Afiena" (Jamestown) and "Bukom" (Ussher town). Early in 1923, the Gold Coast (Ghana) was visited by Major Grimes, the newly appointed General Secretary. The first soldiers he enrolled included Raymond Doodoo, Samuel Tagoe, E.T. Doku, J.O. Akrong., Emmanuel Tetteh, E.C.G Addy, Sarah Pappoe, Ellen Quartey, and Martha Pra Kofi.

In 1924, Ensign Dally arrived in Accra. Major Wickens also arrived in August 1925 and Ensign and Mrs. Roberts left for Nigeria in 1926. Envoy Adjei relieved Envoy Mensah and in 1933 lieutenant Nyarko was transferred to Accra. The Corps was removed to Tudu a suburb of Accra where Muslims lived in great numbers. The first Citadel (church building) was opened at Tudu at the spot where Darkmark is located. The distance from Jamestown and Ussher town was considerably long. The Muslim Community in the whole of that area had adverse effect on the progress of the Corps.

In 1937, Adjutant Cromwell from Sekondi took charge of the Accra Corps. During his first six months stay in Accra, he educated members of the band of love teachers. After having understood what the Salvation Army is and what the members of the Organization believe in, a Corps band was formed, a singing company was inaugurated and a few local officers were commissioned.

Brother Winstom Shepherd of Blackpool Citadel Corps, England presented instruments to the Accra Corps on May 3, 1970 during the band mastership of Ernest Amu. Captain Obiri who was the general secretary was appointed to the Accra Corps in June, 1970. During his tenure in Accra all the sections of the Corps improved considerably.

The Accra Corps was removed from Tudu to Mamprobi in 1960. The history of the Salvation Army in Accra reveals a wonderful succession of officers both expatriates and indigenous in Accra today to the glory of God.

### **2.1.2 Formation of the Mamprobi Band**

In the early 1960's Colonel William Fleming, the then Officer Commanding formed the first musically trained brass band in Accra and Mr. Ernest T. Amu who was the General secretary at the time, became the first bandmaster (Oduro 2012:43). The members who formed the band at the time were Humphrey Tetteh, Mr. Odonkor, Mr. Otu, Captain Obiri and Ms

Gladys. An interview with Mr. Samuel Obiri who joined the band in the 80's and is still a member of the band confirmed to me that in 1976, some brass instruments were brought from the United Kingdom to the Tema band, but Mamprobi bandsmen did not take it kindly and this brought tensions between the two bands which even led to broken of some instruments.

The misunderstanding between these two bands made Amu, the bandmaster, and the brothers to leave the Mamprobi band to form another band in their hometown Kordiabe (an interview with Mr. Samuel Obiri on 30<sup>th</sup> January 2016).

Harry Acquah, a member of the Mamprobi band formed a junior band in the same year after Amu and the brothers had left the band. Acquah formed with the following members Felix Awatey Tetteh on trumpet, Alex Arkoh on trombone, Ruth Brentuo on Eb horn and Yaw Brentuo on Bb bass and a host of others. The junior band performed tremendously and due to it attracted the likes of Mr. Kwaku Boadu, Ms Kate Akomea, Diana Osei, and Mr Kwadwo Mpiani. Later the Cromwell and the Agbenetor brothers respectively were transferred from Takoradi and Kumasi to Accra and they all became members of the band. Mr. Samuel Obiri Yeboah whom I interviewed also joined the band in 1980 as a baritone player and he is still with the band now as a bass player. The bandmaster, Mr. Harry Acquah grew old and retired from work so returned to his hometown Apam in the Central Region in the early 90's and handed over the leadership position to Samuel Agbenorto. Mr. Obiri, the informant confirmed to me that Agbenorto also beefed up new members into the band with the likes of Isaac Amofah, Mary Dankwah, Enoch Twumasi, Frank Darko, Titus Arkoh, John Larbi and a host of others. Mr Agbenorto held the bandmaster ship position for about two decades with a lot of laurels and handed over to the present leader and bandmaster of the Mamprobi band Mr. Titus Ofori Arkoh. Mr. Ofori Arko has also recruited and trained new and vibrant members into the band. Now the band can boast of about thirty (30)

members of whom some are students of high school and the university, teachers, insurers, engineers, bankers, security service personnel.



## CHAPTER THREE

### EXTRA MUSICAL

#### 3.1 Uniform and Insignia

The research focus on the development of brass band music in the Salvation Army, Mamprobi Corps but also looks at the costume, venue of performance and the like since Salvation Army is influenced with military style.

When brass band was introduced in the Gold Coast era, the 17<sup>th</sup> century, Rumbolz (2000:143) documents that civil bands had local fabrication of regimental dress example khaki shorts and shirts with gold embroidered red vest.

In the 19<sup>th</sup> century, the local people were influenced by the West Indian soldiers in a lot of ways, since the West Indians were soldiers; the local people were not influenced by their style of play but also their way of dressing which was military. The musicians wear military uniform but are not military people. It was simply the uniform of the music. They managed to turn military music into recreational music that which had nothing to do with warfare. (Collins1994).

Oduro (2012) Salvationist started wearing uniform as a natural consequence of the movement adopting a military character. Wearing uniform while on Salvation Army service is a distinctive mark that identifies a person as a Christian, as a musician in that faith and more specifically as a member of the Salvation Army. In difficult or dangerous situations, the uniform can give the wearer a measure of protection. Wearing uniform also gives Salvationist a feeling of fellowship when they meet. The intention of Salvation Army uniform is to give a visible sign that he or she is available to serve others.

People are not required to wear uniform to be a Salvationist, although certain responsibilities like playing in the band or taking a major role in running the local corps usually entails

uniform wearing. However, Salvationist who do wear uniform feels it is a privilege to do so. Army uniforms carry a variety of trimmings such as epaulettes and badges. These denote to fellow Salvationist whether that person is an officer or soldier and the corps they belong to and whether they carry a position of responsibility within the corps.

Mamprobi corps band belonging to the Salvation Army are not left out in uniform wearing. They wear uniform prescribed by the church on every Sunday activity that is white short-sleeve shirt and blue black trouser with a blue black tie. The band has another uniform which is a white lacoste with the name of band written in it nicely. The band wears the lacoste in evening meetings or when the band is invited to perform outside the church premises.



**Figure 1: A section of the Mamprobi Corps band in their uniform. Picture by Amakye 2016**

The uniform also command respect, order and discipline and also identity. It also allows the display of ranks and promotes chain of command, structure and authority.

Uniformity has been a factor for the promotion of military band in Ghana, and this is due to the fact that the band performs and travels to several places, various types of uniforms are designed to suit the type of event and place of engagement (Hukporti 2006:53). Mamprobi Corps band on some occasions performs and travels to several places and so has a uniform for such occasion. Performing outside the church sometimes they wear the band lacoste. This makes band looks descent and smart and respected where ever they perform.

### **3.2 Venue and Occasion of Performance**

Venue for programmes in the case of the Mamprobi Corps band differs with place and time. In the church auditorium, a particular place is located for the band to sit and perform during church services on Sundays and any other church activity that the band partakes. The same place is where the Mamprobi band practiced on Tuesdays and Fridays. The Mamprobi band at times is invited for programmes or ceremonies which are outside the church, for example the Mamprobi band was invited by a television network (TV Africa) on January 2016 to perform at their studio, the studio became the venue for the occasion (Arko 2016) on a mobile phone conversation, confirmed to me.

### **3.3 Philosophy of the Mamprobi Corps band**

The brass bands of the Salvation Army have been formed primarily to help spread the biblical message of salvation from sin through Jesus Christ. One of the philosophies of the Mamprobi band and for all Salvation Army bands worldwide is serving God with their talents of music. Music is thus conceived to be at the service to God. Participation on the corps level has always been a volunteer, altruistic endeavor. Salvation Army musicians, with the exception of professional music directors at the divisional or territorial level, receive no payment for their services (Holz 2006:30). Indeed, they are required to support their band via a modest donation of band dues by the members of the band. Even the leadership is held to this standard. In the USA and a few other territories several community worship centres

have recently begun to hire a director of music who oversees and the music ministry at the local level. At the moment, such a professional position is the rare exception, rather than the rule throughout the international Salvation Army. (Holz 2006:30).

### **3.4 Mode of Transmission and Performance Techniques**

Music is mainly transmitted orally in the Mamprobi Corps band. It is an oral tradition which is passed on during the learning and teaching of songs. This is described as “hearing tradition. Brass bands also rely on improvisation. Orality may be defined as a way in which the technique of music is passed or handed down from generation to generation. Proffitt (1989) explains “*orality*” as “*the quality of being oral or orally communicated*” or as a “*preference for or tendency to use spoken forms of language.*” Orality is a means through which information is exchanged. Lovejoy (2008) in his article, “*The Extent of Orality,*” also says that many dictionaries define orality as “a reliance on spoken, rather than written, language for communication. The term ‘orality’ is a positive term. It focuses on what a person can do instead of what they cannot do.

Local non-notated songs are taught in the Mamprobi corps band is mostly done by word of mouth, listening or hearing and playing. This process is facilitated by the musicians’ familiarity with the songs and the principles of instrumentation used by arrangers. This means that one will have to sharpen his aural skills and be talented to be part of the band Amissah (2014:34). Thus, the Mamprobi corps band falls into Ong’s category of primary orality when they learn local tunes which are not notated. It is through this means that the long-lasting Mamprobi corps band has given the group its unique character in both performance and pedagogy, and that reflects its history of conforming or assimilating and transforming the image of brass band music in Ghana.

This research sees the Mamprobi corps band tradition as a means of exploring musical category through its mode of transmission. El-Shawan (1982) writes that there are two types of transmission: direct and mediate. In direct transmission the teacher transmits a song directly to a student or a colleague directly Amissah (2014:34). In mediated transmission, the transmitter had learned a song directly from its composer, or indirectly through a chain of other transmitters.

The idea of bi-musicality is also employed and Green (2002) defines or has modified this definition by extending it to include those who have learned music through informal as well as formal means. Formal learning may be described as that which occurs in a teaching environment where clarity of goals and procedures are clearly defined in advance and where learning results in certification or assessment and non-formal learning occurs outside traditional learning environments where music learning, improvisation and teacher education result in certification Eraut (2000) Amissah (2014:35). Mamprobi corps band falls under both informal learning and formal since they are schooled in music, they play by reading the staff and also by listening which is “*passed on*” from one performer to another either through oral or aural transmission Vallely (1999).

Because interest in music is generated through each individual musician’s creativity, improvisation is involved in every aspect of performance. However, improvisation varies in kind and degree and rests on a conventions or implicit rules. One of the typical components of improvisation is that of risk. That is, the need to make musical decisions on the spur of the moment, or moving into unexplored musical territory with the knowledge that some form of melodic or harmonic closure will be required Amissah (2014:35).

The concept of improvisation has been conceptualized differently in the history of Western musical scholarship. In the study of Western music history, improvisation has principally

attracted scholars interested in historically informed performing practice and was associated with the music movement of the second half of the 20th century. Earlier it interested music educators who used it to enhance music learning, and it has continued to play a role in music education in Europe and North America. Nevertheless, before the 1970s the field of musicology tended to treat improvisation as a ‘craft’, in contrast to the ‘art’ of composition Koskeff (2000).

Jazz improvisation has had a great impact on the brass band tradition in Ghana. Collins writes that popular music is considered as “low brow” which is similar to the western world in which improvising musician may play a special role in cultures conceptualization of musicianship. Music that most dependent on improvisation in western culture such as jazz as in the case of Ghana brass band or popular music, have traditionally been regarded as inferior to art music, in which pre-composition is considered paramount Collins (1994). The conception of music that live in oral tradition as something composed with the use of improvising techniques separates them from the higher standing works that use notations.

### **3.5 Instrumentation**

According to the Harvard Dictionary of Music, (Apel, 1972) a brass band is an ensemble made up of brass instruments with percussion accompaniment. These brass instruments are made up of four sections according to the soprano, alto, tenor, and bass parts if they are performing choral works, which of course in most often the case since the repertoire of these bands are mostly choral in arrangement. (Amissah, 2014) and (Quainoo. 2015), gave illustrations with pictures of some of these brass and percussive instruments used in brass bands.

Amissah (pp 14-25) dealt on the Kwanyako Brass Band in the Central Region, Quainoo also focused (pp 45-55) on the Mfantipim Senior High School Brass Band and at least selected local street brass band in Cape Coast all in the Central Region of Ghana.

(Wuaku, 2015, pp 4-7) made mention of these brass band instruments in his PhD dissertation when he worked on some selected brass bands in the Volta Region of Ghana.

However, it is worth mentioning these brass instruments also in this work. Brass bands in the Salvation Army tradition are limited to cornets, flugelhorn, tenor horns (known as alto horn in U.S.A) baritone, trombone, euphoniums, tuba (known as basses in brass bands) and percussion; but not trumpet or French horns, since they are orchestral and not concert band instrument.

With the exception of the bass trombone and percussion, all parts are transposing and written in the treble clef, which means that for every instrument, the fingering for the written notes are the same. This system, which is unique to UK style brass band, ensures most parts can be covered when there is less than a full complement of players. The orchestration in the Salvation Army banding is almost identical to that of the secular banding except for a minor difference in the cornet section whereby the repieno is dropped and the remainder of the row is made up of parts designated 1<sup>st</sup> and 2<sup>nd</sup> (two players each) rather than 2<sup>nd</sup> and 3<sup>rd</sup>; and that some pieces have split first trombone part, the lower part usually cued elsewhere in the band.

### **3.6 The Brass Section**

#### **3.6.1 The Trumpet, Cornet and Flugelhorn**

The trumpets and cornets which play in two groups, thus first and second respectively for soprano and alto. The trumpet and cornet have similar range and playing technique, and are used interchangeably. They are the highest pitched among the brass instruments and play

the first and second parts. The cornet is rather more mellow in tone hence in common practice assigned to play the second parts even though it has the same range and playing techniques as the trumpet.

The cornets are used in the Salvation Army brass band ensemble because of its mellow in tone and most often the band perform indoors. They have 1<sup>st</sup> cornets and 2<sup>nd</sup> cornets. The 2<sup>nd</sup> cornets are assigned to play the alto part of the song.

The flugelhorn is much deeper in tone than the trumpet and the cornet. It is however appropriately used to play the second voices in the brass ensemble. These three instruments are tuned in the B flat key, and play a full tone lower the concert pitch.

### **3.6.2 The Trombone**

The trombones, which are tuned to the concert pitch, play in two groups and to cater to the male voices, again when being likened to voice parts. Most commonly found in the Salvation Army brass bands is the tenor trombone. It is also worthy of note that in the Salvation Army, they have 1<sup>st</sup> and 2<sup>nd</sup> trombones. The 1<sup>st</sup> trombones supports the 2<sup>nd</sup> cornets and the 1<sup>st</sup> Eb horns with alto part of the song while the 2<sup>nd</sup> trombones also plays the tenor with 2<sup>nd</sup> Eb horn and baritones. Some trombones come with valves for manipulating the keys while greater majorities identified in the bands are slide trombones as the bass. The bass trombone which is normally used to play the bass part is much bigger in size and deeper in tone than the tenor trombone. Also common among our brass bands is the baritone and mellow phone which enhance both alto and tenor parts even though is being used predominantly for the tenor part.

### **3.6.3 The Euphonium, Tuba and the Sousaphone**

The euphonium is most often use as a bass instrument and performs in the ensemble as such especially with the heavy presence of tenor trombone. Euphonium in Salvation Army brass

band ensemble does embellishment which means that it does not only play the bass part alone of the song but most often weave around the melody of the song. The euphonium does major solo works in the Salvation Army Brass Band.

The tuba is a bass instrument and plays the main part of the bass. The Salvation Army brass band ensemble, there are two tubas namely, the Eb tuba and the Bb tuba. The former which is tuned in Eb plays an octave higher of the bass while the latter tuned in Bb plays an octave lower respectively. The sousaphone is another bass instrument that joins the bass family in performances with the ensemble.

#### **3.6.4 The Horn**

The Horn has a very wide range of pitch and can play as high as the trumpet and as low as the Euphonium. In the brass band setting however, it is common to find it playing with the inner parts (alto and tenor) because of its mellow tone colour. Horns are normally tuned in F but current smaller horns are designed and tuned in the B flat key. In the Salvation Army brass ensemble, there are two horns namely 1<sup>st</sup> and 2<sup>nd</sup> horn. The 1<sup>st</sup> horn plays the alto part while the 2<sup>nd</sup> horn plays the tenor part.

All these brass instruments have mouthpieces and bells at the extreme ends; the mouth piece through which sound is produced into the instrument by means of techniques of action caused by vibration between the lips and the mouthpiece. The bell however serves as the exit point of the sound produced into the instrument. The size of the mouthpiece and bell depends largely on the size of the instrument and its intended function in the band. The implication here is that the higher-pitched instruments like the trumpet and cornet will have much smaller mouthpieces and bells than those of the lowest pitched instruments like the tuba and sousaphone which have bigger and wider mouthpieces and bells Wuaku (pp6-7).

### **3.6.5 The Percussion**

The percussion section of the Salvation Army brass band ensemble includes the bass drum, side drum, snare drum, cymbal and triangle which are all western instruments.



## CHAPTER FOUR

### ANALYSIS

This chapter analyses four pieces I collected from the Mamprobi band in January 2016. Out of the twenty songs, I have chosen “*Osrani Nkunimdifo*” (A Victorious Soldier), “*Tomang*,” “Spiritual Medley,” and “Make me a Channel of Peace.” The selected pieces are representative of the current repertoire of the Mamprobi Corps Band; more specifically songs arranged by local musicians of the Mamprobi Corps band and by international musicians of the Salvation Army.

#### 4.1 Analytical Parameters

The analysis of the pieces is based on the following parameters: form structure, texture, melody, harmony, rhythm, dynamics, and tempo, I draw on William Caplin’s (1998) theory of form for the analysis.

William Caplin’s theory aims in his classical form. A theory of formal functions from the instrumental music of Haydn, Mozart, and Beethoven is to present “a comprehensive” set of functions with goal of analyzing classical form more precisely than it has been before. His approach defines formal type from “tight knit” theme-type (e.g. sentence and period and their hybrid forms, small ternary and binary forms), to “loose” formal regions (e.g. subordinate themes, transitions, development, recapitulations, codas) and finally to full movement forms (sonata, rondos, slow movements forms, minuets/trios and concerti. He demonstrates formal processes associated with these formal types; repetition, fragmentation, extension, cadential and so on.

In my analysis I also consider compositional techniques such as repetition, sequence, imitation, ornamentation, call and response, syncopation, among others—This analysis refers

to the musical text itself, which I have represented through transcription consequently; my analysis is predominantly descriptive rather than a prescriptive.

#### 4.2 Analysis of *Osrani Nkunimdifo*

**Table 1: A descriptive analysis of *OsraniNkunimdefo*.**

SECTIONS	TIME MARKERS	BARS	DESCRIPTION
Introduction	00:00:04	1-2	The piece starts with an introduction by solo cornet, 2 <sup>nd</sup> cornet, 1 <sup>st</sup> horn and euphonium from bar 1 and the rest joins in bar 2.
Section A	00:00:05-00:01:35	3-35	This section is also in binary form of (AA BB) the whole part is from bar 3-18. 3-10 is the A and is repeated from 11-18. It is the same for B section where bars 19-26 forms the B and is repeated from 26-35. The solo cornet takes the main melody with 2 <sup>nd</sup> cornet and 1 <sup>st</sup> horn serving as the second part while the rest used as supportive.
Section B	00:01:36-00:02:18	36-43	This section begins with a new song entitled Hallelujah and is been repeated. All the instruments participate in this section. There is also a key change to A flat major i.e a subdominant modulation.
Section C	00:02:19-00:04:06	44-75	This section has a binary form (ABB) and begins with a full tutti. The B section is repeated from 66-75 to end the song.

## Texture

*Osrani Nkunimdifo* employs musical textures such as polyphonic and homophonic textures. A polyphonic texture consists of two or more simultaneous lines of independent melody, as opposed to a musical texture with just one voice whiles homophonic texture is when a piece of music has a very clearly melody and chords supporting it. An example of homophonic texture can be seen from bars 36-43 as shown below.

The image shows a musical score for four staves, all in bass clef. The music is in a 2/4 time signature and features a polyphonic texture with four independent melodic lines. Each staff begins with a dynamic marking of *mf* (mezzo-forte). The score consists of 8 measures, with a double bar line and repeat dots at the end of the eighth measure.

**Figure 2:** Texture of *Osrani Nkunimdifo*

## Melody

The song is made up of simple melodic features such as stepwise motion and leap motions in 2nds, 3rds 4ths, 5ths and 6ths leap by the solo cornet. The figure below shows an example of the melodies of the three sections.

The image shows a single staff of music in treble clef. The music is in a 2/4 time signature and features a melodic line with stepwise motion and leap motions. The score begins with a dynamic marking of *mf* (mezzo-forte). The melody consists of 8 measures, with a double bar line and repeat dots at the end of the eighth measure.

**Figure 3:** Melody of *Osrani Nkunimdefo*



**Figure 4:** Melody of *Osrani Nkuniddefo*



**Figure 5:** Melody of *Osrani Nkuniddefo*

### Harmony

The arranger used the following harmonic chord progressions (I, IV, V). The figure below shows a harmony from chord I in bar 43.

### Rhythm

These are the rhythms employed in the song. There are two syncopatory rhythms in the section C from measure 44 -75 and it is shown below.





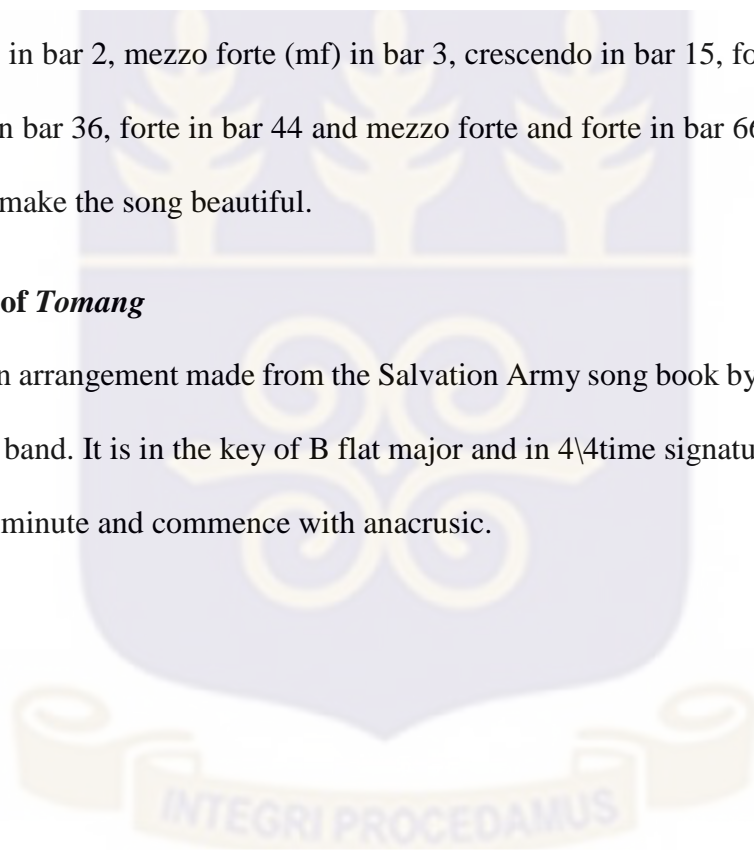
**Figure 6:** Rhythm

### **Dynamic**

The following are the dynamic markings employed in the song, forte(f) in bar 1, fortissimo(ff) in bar 2, mezzo forte (mf) in bar 3, crescendo in bar 15, fortissimo in bar 19, mezzo forte in bar 36, forte in bar 44 and mezzo forte and forte in bar 66 to the end. These were used to make the song beautiful.

### **4.3 Analysis of *Tomang***

*Tomang* is an arrangement made from the Salvation Army song book by the bandmaster of the territorial band. It is in the key of B flat major and in 4\4time signature with andante 72 crotchets per minute and commence with anacrusis.



**Table 2: A descriptive analysis of *Tomang***

SECTION	TIME MARKER	BAR	DESCRIPTION
A	00:00:15-00:00:27	1-8	Tomang is an (ABA) form. All the instruments play in this section with the exception of the timpani and percussion from bar 1-8. The soprano cornet plays a dominant higher above the rest of the instruments from the beginning of the song to end of the song.
B	00:00:28-00:00:43	9-12	This section comes very softly with dynamic marking <i>mp</i> from the last note of bar 8 to the second note of bar 10. It introduces crescendo in the last note of bar 10 to the first note of bar 12.
A	00:00:43-00:00:56	12-16	The last section begins from the last note of bar 12 with fortissimo up to the last note of bar 16.

**Texture**

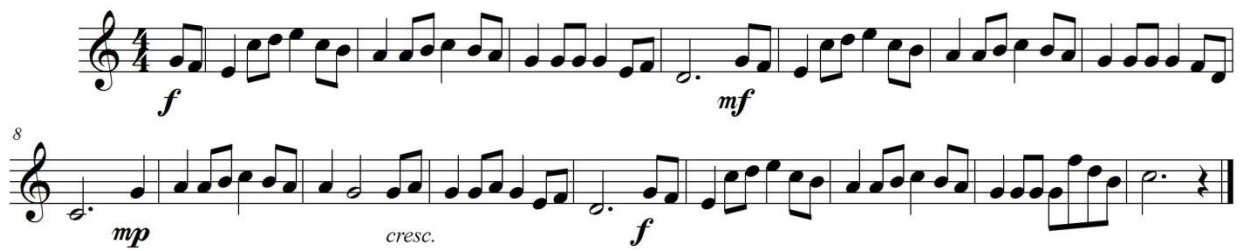
*Tomang* is polyphonic in texture and is shown below in figure 8. Polyphonic texture consists of two or more simultaneous lines of independent melody, as opposed to a musical texture with just one voice.

Andante ♩ = 72

**Figure 7:** Texture of *Tomang*

### Melody

This is a march-like music which has very simple melodic lines in stepwise melodic lines in 2nds, 3rds, 4ths, 5ths and conjunct movements. There is a sequence bar 1 and bar 2 in a major mode and minor mode. From bar 1 second beat to bar 2 first beat and bar 2 second beat to bar 3 first beat. It also uses repetitions from bar 1 second beat to bar 3 first beat. The same is repeated in bar 5 second beat to bar 7 first beat and bar 13 second beat to bar 15 first beat. Below is a melody which is played by the soprano cornet.



**Figure 8:** Melody of *Tomang*

**Harmony** The music has the following harmonic tones and chords V, I, I, V, I in the following bars respectively, 4, 8, 10, 12, and 16. Figure 10 identifies a chord V in bar 4.



**Figure 9:** Harmony of *Tomang*

### Rhythm

Rhythm used here are eight notes and quarter notes as shown in the figures 11, 12 and 13 below



**Figure 10:** Rhythm of *Tomang*

### Dynamics

These are the various dynamic markings used in the Tormang and make the music very appreciative. Fortissimo (*f*) in the anacrusis bar, mezzo forte (*mf*) in bar 4, mezzo piano (*mp*) in bar 8, crescendo (*cresc*) in bar 10, and fortissimo (*mf*) in bar 12.

### 4.4 Analysis of Spiritual Medley

Spiritual Medley has three different keys. It starts with F major with 4/4 time signature. It also starts with anacrusis. The music has rondo as its musical form.

**Table 3: A descriptive analysis of Spiritual Medley**

SECTION	TIME MARKER	BAR	DESCRIPTION
Introduction	00:00:06	1-4	The song commence from an anacrusic bar, with a call and response. The solo cornet calls from the anacrusic bar, 2 <sup>nd</sup> cornet and 1 <sup>st</sup> horn joins from 2 <sup>nd</sup> beat of bar 1. 2 <sup>nd</sup> horn and baritone follows from the 4 <sup>th</sup> beat of bar 1. Euphonium joins from the 2 <sup>nd</sup> beat of bar 2 whiles E flat and B flat basses follow suit from the 4 <sup>th</sup> beat of bar 2.
Section A	00:00:07-00:00:57	4-36	Solo cornet takes the melody and the rest of the instruments harmonises. This section is repeated and ends in bar 37.
Bridge	00:01:42-00:01:48	38-44	Solo cornet calls from the 2 <sup>nd</sup> beat in bar 38, 2 <sup>nd</sup> cornet and 1 <sup>st</sup> horn respond from the 4 <sup>th</sup> beat of the same bar and the rest of the instruments also responds in bar 39. This is repeated in bars 41-42. All instruments plays a descending scale from bar 43 and ends the bridge in bar 44.
Section B	00:01:57-00:02:46	45-86	The key changes to minor third lower (3rd) modulation. The tempo also changes from the easy shuffle to a soulful tempo. All instruments performs in this section with the exception of solo cornet and 2 <sup>nd</sup> cornet keeping silence for three (3) and ten (10) bars respectively. The solo cornet begins the melody from the 3 <sup>rd</sup> beat in bar 48 all other instruments harmonise.
Section C	00:02:57-00:03:27	87-108	The song changes to another key which is the dominant of the second key and a new tempo marking and end the song.

### Texture

Spiritual medley has both homophonic and polyphonic textures. The solo cornet performs the melody while the 2<sup>nd</sup> cornet and 1<sup>st</sup> horn takes the second part of the song. All other instruments support in a different harmonization. Example is shown below in figure from bars 15 to 19.

The musical score for Figure 11 shows a multi-instrumental texture. The Solo Cornet part (top staff) carries the main melody. The 2nd Cornet and 1st Horn parts provide a second melodic line. The 2nd Horn, 1st Baritone, and Euphonium parts provide harmonic support. The Eb Bass and Bb Bass parts provide a low-frequency accompaniment. The Percussion part is marked with a double bar line, indicating it is not played in this section.

**Figure 11: Texture of Spiritual Medley**

### Melody

The figure below shows four different kinds of melodies employed in Spiritual Medley

The musical score for Figure 12 shows four different melodic lines. The first line (measures 3-7) starts with a half note followed by a quarter note, then a half note, and ends with a quarter note. The second line (measures 8-11) starts with a quarter note followed by a quarter note, then a quarter note, and ends with a quarter note. The third line (measures 12-15) starts with a quarter note followed by a quarter note, then a quarter note, and ends with a quarter note. The fourth line (measures 16-19) starts with a quarter note followed by a quarter note, then a quarter note, and ends with a quarter note.

**Figure 12: Melody of Spiritual Medley**

Musical score for Figure 13, measures 48-76. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The dynamics and performance instructions are as follows:

- Measure 48: *p*
- Measure 55: *mf*
- Measure 62: *dim.*
- Measure 69: *cresc.* and *f*
- Measure 76: *Poco rit.*

**Figure 13: Melody of Spiritual Medley**

Musical score for Figure 14, measures 85-103. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The dynamics and performance instructions are as follows:

- Measure 85: *mf* and *f*
- Measure 91: *mf* and *f*
- Measure 103: *f*

**Figure 14: Melody of Spiritual Medley**

Musical score for Figure 15, measures 20-32. The score is written in treble clef with a key signature of one sharp (F-sharp). The dynamics and performance instructions are as follows:

- Measure 20: *f*
- Measure 24: *f*
- Measure 28: *f*
- Measure 32: *f*

**Figure 15: Melody of Spiritual Medley**

## Harmony

Spiritual medley employs the simple harmonic progressions I, IV, V and it is shown below.



The image displays a musical score for 'Harmony of Spiritual Medley'. It consists of ten staves of music, arranged in two groups of five. Each staff begins with a dynamic marking of *mf* (mezzo-forte). The notation includes various note values such as eighth, quarter, and half notes, along with rests. The key signature is one sharp (F#), and the time signature is 4/4. The score is set against a background featuring a large, faint watermark of the University of Ghana crest, which includes a shield with a cross and a banner below it reading 'INTEGRI PROCEDAMUS'.

**Figure 16:** Harmony of **Spiritual Medley**

## Rhythm

The song made use of eighth note, quarter notes and half notes. Example is shown below.

Refer to figure 19.

## Dynamics

The song has a lot of dynamic markings namely: fortissimo, mezzo forte, diminuendo, crescendo.

#### 4.4 Analysis of Make me a channel of your Peace

**Table 4: A descriptive analysis of Make me a channel of your peace**

SECTION	TIME MARKER	BAR	DESCRIPTION
	00:00:01-00:00:10	1-7	Solo cornet commence the song
	00;00:11-00:00:25	8-14	2 <sup>nd</sup> cornet comes in to duet with the solo cornet.
	00:00:26-00:00:28	15-17	1st horn joins from bar 15.
	00:00:29-00:03:12	17-69	The rest of the instruments joins from bar 17 with full harmony. There is a key change beginning from bar 51 to bar 53 where the key changes completely to a relative minor . the metre also changes from 2/2 to 3/2 in bar 67 and changes again to 4/4 in bar 68 to end the song in bar 69.

#### Texture

This song also has both homophonic and polyphonic textures. This is shown below

The image displays a musical score for the song 'Make me a channel of your peace'. It consists of ten staves of music. The top two staves are in treble clef, and the bottom six staves are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte). The music is arranged in a way that demonstrates both homophonic and polyphonic textures.

**Figure 17: Texture of Make me a channel of your peace**

### Melody

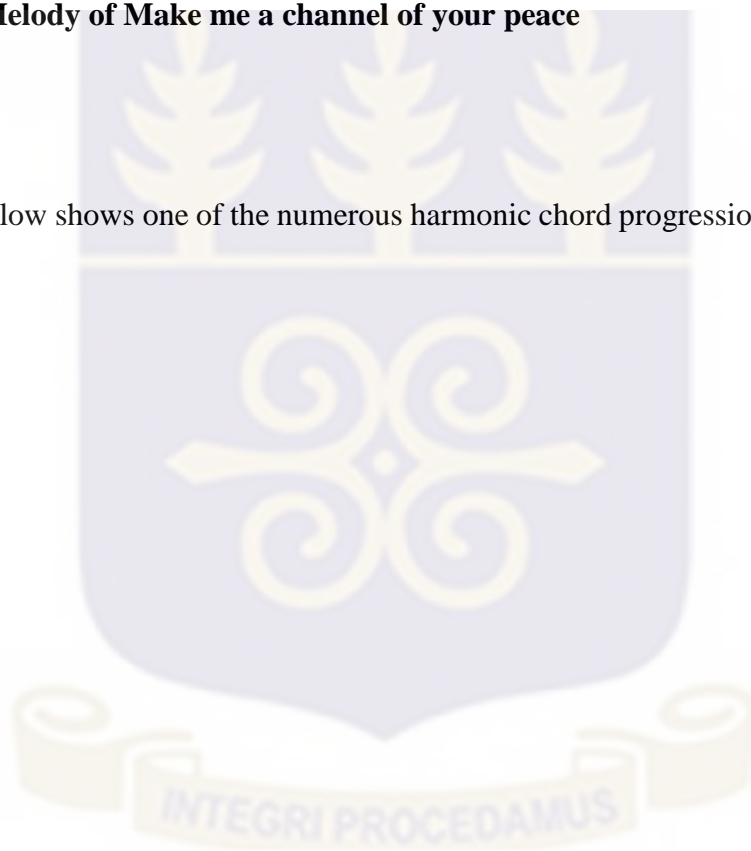
The melody is highly stepwise using intervals of seconds but with occasional leaps of sixths fourths and fifths. The figure below indicates a section of the melody of make me a channel of your peace.



Figure 18: Melody of Make me a channel of your peace

### Harmony

The figure below shows one of the numerous harmonic chord progressions employed in the song



The image displays a musical score for the song "Make me a channel of your peace". It consists of ten staves of music. The first two staves are in treble clef, and the remaining eight are in bass clef. Each staff begins with a dynamic marking of *mf* (mezzo-forte). The music is written in a 2/4 time signature. The melody is primarily composed of quarter notes and half notes, with some longer notes in the later staves. A large, faint watermark of the University of Ghana crest is visible in the background of the score.

**Figure 19: Harmony of Make me a channel of your peace**

### Rhythm

The composer used quarter notes and half notes in this song as shown below

The image shows a rhythmic notation for the song. It starts with a treble clef and a 2/4 time signature. The notation consists of a sequence of notes: four quarter notes, followed by a half note, and then a half note with a fermata. The notes are placed on the first four lines of the staff.

**Figure 20: Rhythm of Make me a channel of your peace**

## CHAPTER FIVE

### CONCLUSION, FINDINGS, AND RECOMMENDATIONS

#### 5.1 Conclusion

Chapter one begins with a background to the study. This provides a brief description of brass band music, how it all started from the biblical perspective where at the sound of the trumpet the wall of Jericho fell. The background of the study is followed by the statement of the problem where Mamprobi Corps band in the Salvation Army having gained any recognition in the field of academia.

This followed by the aims and objectives with research questions listed. Theoretical framework of the study is given. Limitation and literature review follows immediately.

Methodology is also stated. The scope of the study is stated after methodology. Significance of the study and the summary of the page close the chapter.

Chapter two gives the historical background of the Salvation Army worldwide, the general information; it follows immediately with internal organization in the church. The history of the Salvation Army Ghana territory, history of the Mamprobi Corps and the formation of the band.

Chapter three looks at other elements of the Mamprobi, including the costume the band wears at church service and also at special functions when band is invited to perform outside the church.

The philosophy of the band is stated followed by musical transmission and the Mamprobi Corps band association with the public.

The fourth chapter gives a descriptive analysis of four out of about twenty songs collected during the fieldwork.

The final chapter gives the conclusion of the work. It summarises the findings and also gives recommendations of the entire thesis.

## 5.2 Findings

Salvation Army musicians have some common characteristics almost all Salvation Army bands have standards such as those listed below.

- The musician must be a member, in a good standing, of a corps, in most cases the individual must be enrolled as a soldier. Youth bands usually require that members attend a corps regularly and be of the proper age.
- Most bands have some standard of musicianship, for example a corps band may require that anyone wishing to join the band be able to play selected tunes from the band tune book. Larger bands such as regional bands or the territorial bands often have auditions or invitation policies.
- Salvationist musicians are volunteers. No monetary compensation is given for service in a band. Even composers and arrangers whose work is published in various Salvation Army publications are not generally compensated except for nominal amounts.
- Some bands will have reservist who are elderly players that have retired from the band. Reservist may play from time to time if needed.

In the research work, I find out that the Mamprobi Corps band has been the first musically trained band in the Salvation Army, Ghana Territory and has trained bandsmen for the church the community, and the nation at large. Bandsmen from Mamprobi Corps Band form the majority of the Territorial band in Ghana. Secondly, through their proper way of training the bandsmen, employment also becomes very easy for members of the band this is because members are easily recruited in the security service bands. Currently, the bandmaster of the

Mamprobi Corps band is the deputy bandmaster of the Ghana National Fire Service band and a host of others. Again some members are also hired to trained different people from different churches.

Thirdly, I find out that members are discipline in whatever they do, in the church and outside the church. Members command respect in everything they partake in and also they are time conscious and musically good.

### **5.3 Recommendations**

Mamprobi corps band was formed to propagate the word of God and evangelize and save human souls within the community, guide the youth in the aesthetics of music, promote community awareness and support of music, lead good exemplary lives in musical themes while incorporating enthusiasm. The value and benefit of music should therefore be approved by all the leaders of the Salvation Army, promote and support Mamprobi corps band.

I therefore recommend that my peers, lecturers and all who are concerned in academia should focus therefore on the documentation of the Salvation Army brass band and to provide information about brass band music in general.

I would want to further research on the Salvation Army in Ghana territory in the near future.

## BIBLIOGRAPHY

- Amissah, E. (2014). *The development of brass band music among the people of Agona Kwanyako in the Central Region of Ghana*: Published Mphil thesis. University of Ghana Legon.
- Aryee, R.B. (1922-1985). *Brief history of the Accra Corps*, Unpublished manuscript.
- Boonzajer, F. R., & Gales, F. (1991). *Brass bands in Ghana*, Unpublished manuscript.
- Boapeah, I. (2010). *The History of the Salvation Army in Ghana 1922-2006*. University of Ghana Mphil thesis, University of Ghana, Legon.
- Collins, E. J. (1994). *Highlife Time*, Off The Record Press, Anasesem, Accra.
- Caplin, W. (1998). *Classical forms*. Oxford University.
- El-Shawan, S. (1982). “*The Role of Mediators in the Transmission of al-Musika.alc Arabiyyahin Twentieth –Century Cairo*”. *Yearbook for Traditional Music* 14:55-74.
- Eraut M. (2000). “*Non –formal learning and tacit knowledge in professional work*”. *British Journal Educational Psychology*, 70 (1) 113-136.
- Green, L. (2002). *How Popular Musicians learn*. Aldershot GB. Ashgate.
- Holz, R. W. (2006). *Brass Bands of The Salvation Army, Their Mission and Music*. (volume 1) Street Publishers, England.
- Hukporti, F.K. (2014). *Military bands in Ghana: A historical Inquiry*. Gottingen: Sieke VERLAG
- Koskeff, E. (2000). *Garland encyclopedia of world music (volume 8)*. Garland Publishing Canada.
- Lovejoy, G. (2008). “*The Extent of Orality*” *The Journal for Baptist Theology and Ministry* 5(1), 121-134.
- Marfo, P. (2016, March 21). Trumpeter, Brengles Brass Ensemble (D Amakye, Interviewer)
- Mulokozi, M. (2002). *The African Epic Controversy: Historical, Philosophical and Aesthetic Perspective on Epic Poetry and Performances*. Dares Salaam: Mkukina Ntoya Publishers.
- Ofori Arko, T. (2010). *Comparative Study of Mamprobi Corps and Wiamoase Corps*. Unfinished Mphil Thesis.
- Ofori Arko, T. (2016, February,3rd) Bandmaster, Mamprobi Corps Band (D Amakye, Interviewer)

Oduro, J. (2012). *The History of the Salvation Army, Ghana Territory*. Unpublished Manuscript.

Ong, W. J. (1982). *Orality and Literacy*. New York and London Routledge.

Olatunji, M. O. (2012). *The Indigenization of military music in Nigeria: Issues and perspectives*. Brill online, 427-446.

Quainoo, N. (2015). *The Teaching Systems, Performance Modes and Functions of Ghanaian Brass Band Music: Case Study of Selected Local Street and School Brass Bands in Cape Coast, Accra*: Mphil Thesis. University of Ghana.

Rumbolz, R. (2000). *A vessel for many things: Brass bands in Ghana*. Wesleyan University Ph.D., Wesleyan University

Reily, S.A., & Brucher, K. (2013) *Brass bands of the world: Militarism, colonial legacy and local music making*. England: Ashgate Publishing Ltd.

Profitte, M. (1989). *Oxford Dictionary* (volume 1). Oxford University Press

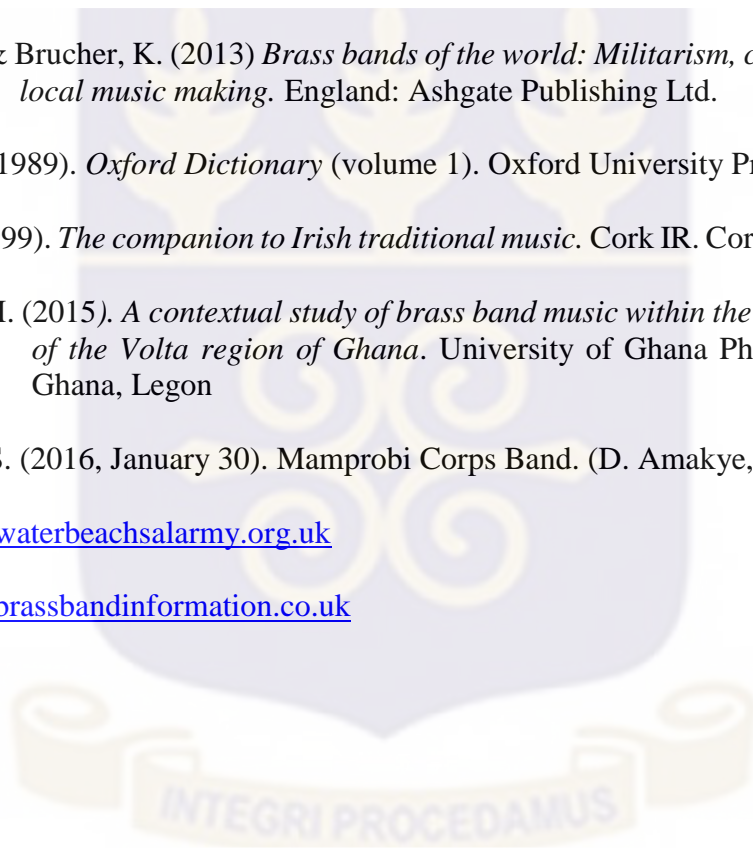
Valley, F. (1999). *The companion to Irish traditional music*. Cork IR. Cork University Press.

Wuaku, H.M. (2015). *A contextual study of brass band music within the Peki-Kpando area of the Volta region of Ghana*. University of Ghana Ph.D., University Of Ghana, Legon

Yeboah, O.S. (2016, January 30). Mamprobi Corps Band. (D. Amakye, Interviewer)

<http://www.waterbeachsalarmy.org.uk>

<http://www.brassbandinformation.co.uk>



## APPENDICES

### Appendix 1: Interview questions for Mamprobi band.

- In which year was Mamprobi Band formed?
- Who formed the band and why?
- Who were the founding members?
- How did you select musicians – education, age and musical background.
- How were the earliest musicians trained?
- Do you perform in costume and on what occasion?
- What are some of the songs or repertoire (western or local musical type example
- Do you have any compositions or recordings?
- How do you recruit performers?
- Mode of teaching?
- Who has been your leader, and is he literate?
- What challenge does the brass band encounter?
- Are there any change in music of years ago compared to today?
- What are some of the challenges you faced as a brass band player?
- How do audiences patronize and respond to brass band music?
- Have you encountered any group in a contest or competition?
- Do you play or learn from scores? (if No)
- Is the leader music literate, how then do you play or learn?
- Do you have fans/supporters or patrons?
- What is the future of Mamprobi Corps Band?
- Is there any educational institution that seeks the assistance of Mamprobi Corps Band? Which institution and why?
- What has kept Mamprobi Corps Band going and why?

- What is Mamprobi band doing to keep the group alive?
- How does Mamprobi Corps Band preserve their instruments?
- How have their repertoire changed and what type of foreign music are absorbed into their repertoire over the years?

#### **Audience interview questions**

- How long have you known Mamprobi Corps Band and enjoy seeing Mamprobi Corps band (elders).
- What other type of music do you enjoy in relation to type of music that goes on in the community? That is, if they are to select and why?
- Why do you the audience or people patronize Mamprobi Corps Band?
- What does the audience want from Mamprobi Corps Band?
- How often do you hear Mamprobi Corps Band play or perform?
- Is Mamprobi Corps Band still in existence?
- Is Mamprobi Corps Band playing well? If yes/no why?
- Is Mamprobi Band dying? Yes/No Why?
- What is the cause?
- What solution can you suggest?

#### **List of People Interviewed**

- Mr Emmanuel Banafu Hackman, Tema, August 2015
- Mr. Titus Arko, September 2015
- Capt. Mike Justice Eku, September 2015
- Mr. Eric Pepprah Agyeman, September 2015
- Mr Kyei Baffuor, September 2015
- Enock Twumasi, September 2015
- Mr Justice Agyeman December 2015

- Mr Samuel Obiri Yeboah, January 2016
- Mr Peter Marfo, March 2016
- Mr Richard Agyeman Duah, Kumasi March 2016
- Ms Diana Osei, April 2016
- Mr Kofi Amoah, April 2016
- Dr Hilarious Wuaku, University of Ghana, June 2016.



## Appendix 2: Scores

### Score

The image displays a musical score for a brass ensemble, consisting of ten staves. The key signature is two flats (B♭ and E♭), and the time signature is 4/4. The instruments and their parts are as follows:

- Solo Cornet:** Starts with a melodic line, marked *f* and *ff*, then *mf*.
- 2nd Cornet:** Similar melodic line to the Solo Cornet, marked *f*, *ff*, and *mf*.
- 1st Horn:** Similar melodic line, marked *f*, *ff*, and *mf*.
- 2nd Horn:** Similar melodic line, marked *f*, *ff*, and *mf*.
- 1st Baritone:** Similar melodic line, marked *f*, *ff*, and *mf*.
- 1st Trombone:** Similar melodic line, marked *f*, *ff*, and *mf*.
- Bass Trombone:** Similar melodic line, marked *f*, *ff*, and *mf*.
- Euphonium:** Similar melodic line, marked *f*, *ff*, and *mf*.
- E♭ Bass:** Similar melodic line, marked *f*, *ff*, and *mf*.
- B♭ Bass:** Similar melodic line, marked *f*, *ff*, and *mf*.

The score features dynamic markings of *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The background of the page features a large, faint watermark of the University of Ghana crest and the motto "INTEGRI PROCEDAMUS".

2

8

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

1st Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass



15

Solo Cor. *cresc.* *ff*

2nd Cor. *cresc.* *ff*

1st Hn. *cresc.* *ff*

2nd Hn. *cresc.* *ff*

1st Bar. *cresc.* *ff*

1st Trb. *cresc.* *ff*

B. Trb. *cresc.* *ff*

Euph. *cresc.* *ff*

E♭ Bass *cresc.* *ff*

B♭ Bass *cresc.* *ff*



4

22

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
1st Trb.  
B. Trb.  
Euph.  
E♭ Bass  
B♭ Bass



29

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
1st Trb.  
B. Trb.  
Euph.  
Eb Bass  
B. Bass



6

36

Solo Cor. *mf*

2nd Cor. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

1st Trb. *mf*

B. Trb. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*



43

Solo Cor. *f*

2nd Cor. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

1st Trb. *f*

B. Trb. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

8

50

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

1st Trb.

B. Trb.

Euph.

E $\flat$  Bass

B $\flat$  Bass



57

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
1st Trb.  
B. Trb.  
Euph.  
Eb Bass  
Bb Bass

The musical score for page 57 consists of ten staves. The top staff is for Solo Cor. (Soprano), followed by 2nd Cor. (Alto), 1st Hn. (Tenor), 2nd Hn. (Bass), 1st Bar. (Baritone), 1st Trb. (Trumpet), B. Trb. (Trumpet), Euph. (Euphonium), Eb Bass (E-flat Bass), and Bb Bass (B-flat Bass). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and rests. The bottom staff (Bb Bass) has a prominent watermark of the University of Ghana crest and the motto 'INTEGRI PROCEDAMUS' overlaid on it.

10

64

Musical score for page 64, measures 64-67. The score includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 1st Trb., B. Trb., Euph., Eb Bass, and Bb Bass. Dynamics include *mf* and *f*. A "2nd time" marking is present in the 2nd Cor. part.



71

Musical score for page 71, featuring Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 1st Trb., B. Trb., Euph., Eb Bass, and Bb Bass staves. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The Solo Cor. part begins with a melodic line, while the other instruments provide accompaniment. The score concludes with a double bar line and repeat dots.



SONG 2

# Tomang

Score

EBHackman

Andante ♩ = 72

The score is for the piece 'Tomang' by EBHackman. It is in 4/4 time with a tempo of Andante (♩ = 72). The key signature has two flats (Bb and Eb). The score includes parts for Soprano Cornet, Solo Cornet, 2nd Cornet, 1st Horn, 2nd Horn, 1st Baritone, 1st Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, and Percussion. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 11. The percussion parts (Timpani and Percussion) have rests in measures 1-10 and play in measures 11-14.

©2008

2

Tomang

6

Musical score for Tomang, page 2. The score includes parts for Sop. Cor., Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 1st Trb., Euph., Eb Bass, Bb Bass, Timp., and Perc. The music is in 4/4 time with a key signature of one flat. Dynamics include *mp* and *cresc.*

Tomang

3

12

The musical score is for the piece 'Tomang' and consists of 12 measures. It is written in a key signature of one flat (Bb) and a common time signature (C). The score includes the following parts:

- Sop. Cor.** (Soprano Cor): Treble clef, starts with a whole note G4, followed by eighth notes.
- Solo Cor.** (Solo Cor): Treble clef, starts with a whole note G4, followed by eighth notes.
- 2nd Cor.** (2nd Cor): Treble clef, starts with a whole note G4, followed by eighth notes.
- 1st Hn.** (1st Hn): Treble clef, starts with a whole note G4, followed by eighth notes.
- 2nd Hn.** (2nd Hn): Treble clef, starts with a whole note G4, followed by eighth notes.
- 1st Bar.** (1st Bar): Bass clef, starts with a whole note G3, followed by eighth notes.
- 1st Trb.** (1st Trb): Bass clef, starts with a whole note G3, followed by eighth notes.
- Euph.** (Euphonium): Bass clef, starts with a whole note G3, followed by eighth notes.
- E♭ Bass** (E♭ Bass): Bass clef, starts with a whole note G3, followed by eighth notes.
- B♭ Bass** (B♭ Bass): Bass clef, starts with a whole note G3, followed by eighth notes.
- Timp.** (Timpani): Bass clef, contains rests for all measures.
- Perc.** (Percussion): Bass clef, contains rests for all measures.

The dynamic marking *f* (forte) is present at the beginning of each staff. The score concludes with a double bar line at the end of measure 12.

### SONG 3

### Spiritual Medley 3

Score

Easy Shuffle ♩ = 160

The musical score is for a band arrangement of 'Spiritual Medley 3'. It is in 4/4 time with a tempo of 160 beats per minute, marked 'Easy Shuffle'. The score includes parts for Solo Cornet, 2nd Cornet, 1st Horn, 2nd Horn, 1st Baritone, Euphonium, Eb Bass, Bb Bass, and Percussion. The Solo Cornet part begins with a melodic line in the first measure, marked *f*. The 2nd Cornet, 1st Horn, and 2nd Horn parts enter in the second measure with a similar melodic line, also marked *f*. The 1st Baritone, Euphonium, Eb Bass, and Bb Bass parts enter in the third measure with a rhythmic accompaniment, marked *f*. The Percussion part enters in the fourth measure with a rhythmic pattern, marked *f*. The Solo Cornet part concludes in the fifth measure with a melodic line, marked *mf*. The 2nd Cornet, 1st Horn, and 2nd Horn parts conclude in the sixth measure with a melodic line, marked *mf*. The 1st Baritone, Euphonium, Eb Bass, and Bb Bass parts conclude in the seventh measure with a rhythmic accompaniment, marked *f*. The Percussion part concludes in the eighth measure with a rhythmic pattern, marked *f*.



2

Spiritual Medley 3

5

Musical score for Spiritual Medley 3, measures 5-9. The score includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., Euph., Eb Bass, Bb Bass, and Perc. The music is in 4/4 time with a key signature of one flat. The Solo Cor. part has a melodic line with some grace notes. The woodwinds and brass parts provide harmonic support. The percussion part is currently silent.

Spiritual Medley 3

3

10

Musical score for Spiritual Medley 3, measures 10-14. The score includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., Euph., Eb Bass, Bb Bass, and Perc. The Solo Cor. part continues with a melodic line. The woodwinds and brass parts continue their harmonic support. The percussion part remains silent.

4

Spiritual Medley 3

15

Musical score for Spiritual Medley 3, measures 15-18. The score includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., Euph., E♭ Bass, B♭ Bass, and Perc. The Solo Cor. part features a melodic line with a trill in measure 18. The other instruments provide harmonic support with various rhythmic patterns.



Spiritual Medley 3

5

20

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

Euph.

E♭ Bass

B♭ Bass

Perc.



6

Spiritual Medley 3

25

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

Euph.

E♭ Bass

B♭ Bass

Perc.



Spiritual Medley 3

7

30

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
Euph.  
E♭ Bass  
B♭ Bass  
Perc.



8

Spiritual Medley 3

35

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

Euph.

E♭ Bass

B♭ Bass

Perc.



Spiritual Medley 3

9

40

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
Euph.  
Eb Bass  
Bb Bass  
Perc.



10

Spiritual Medley 3

45 *Soulfully* ♩ = 66

Solo Cor. *p*

2nd Cor. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Perc. *p*



Spiritual Medley 3

11

55

Musical score for Spiritual Medley 3, page 11. The score is for a band and includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., Euph., E♭ Bass, B♭ Bass, and Perc. The music is in 4/4 time with a key signature of two flats (B♭ and E♭). The score starts at measure 55. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).



12

Spiritual Medley 3

66

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
Euph.  
Eb Bass  
Bb Bass  
Perc.

*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*cresc.*  
*f*



Spiritual Medley 3

13

75

*Poco rit.* **Bright** ♩ = 144

Solo Cor. *mp* *dim.* *pp*

2nd Cor. *mp* *dim.* *pp*

1st Hn. *mp* *dim.* *pp*

2nd Hn. *mp* *dim.* *pp*

1st Bar. *mp* *dim.* *pp*

Euph. *mp* *dim.* *pp*

E♭ Bass *mp* *dim.* *pp*

B♭ Bass *mp* *dim.* *pp*

Perc. *mp* *dim.* *pp*



Spiritual Medley 3

85

Solo Cor.  
2nd Cor.  
1st Hn.  
2nd Hn.  
1st Bar.  
Euph.  
E♭ Bass  
B♭ Bass  
Perc.

*mf f*



Spiritual Medley 3

15

94

Musical score for Spiritual Medley 3, page 15. The score includes parts for Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., Euph., Eb Bass, Bb Bass, and Perc. The music is in 4/4 time with a key signature of two flats. Dynamics include *mf* and *f*. A large watermark of the University of Ghana crest is visible in the background.

16

Spiritual Medley 3

102

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

Euph.

E♭ Bass

B♭ Bass

Perc.



# SONG 4

## Make me a channel of your peace

Score

Andante  $\text{♩} = 69$

Sebastian Temple  
arr. William Himes

The musical score is arranged for a band and includes the following parts: Soprano Cornet, Solo Cornet, 2nd Cornet, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, Euphonium, E♭ Bass, B♭ Bass, and Percussion. The Solo Cornet part begins with a melody marked *mp* (mezzo-piano). The 2nd Cornet part has a final note marked *mp*. The score is in 3/4 time and consists of 16 measures.

©Scored by EBHackman from Favourite Marches & Hymn Settings of the Salvation Army Full Score 2016

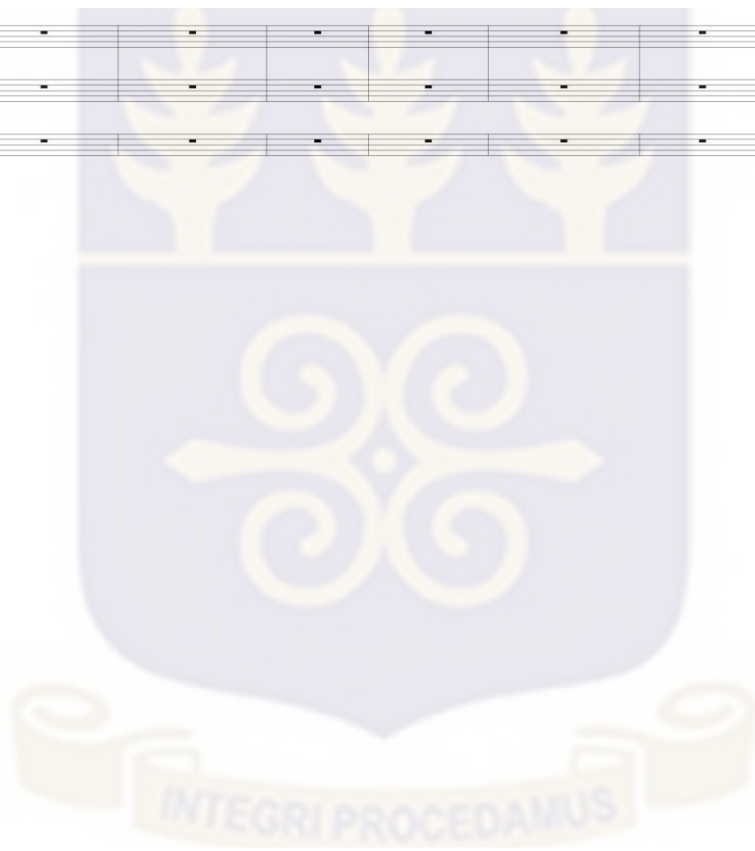


2

Make me a channel of your peace

A

Musical score for the hymn "Make me a channel of your peace". The score is arranged for a full band and includes the following parts: Soprano Cornet (Sop. Cor.), Solo Cornet (Solo Cor.), 2nd Cornet (2nd Cor.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trumpet (1st Trb.), Euphonium (Euph.), E♭ Bass, B♭ Bass, and Percussion (Perc.). The score is written in 4/4 time and consists of 8 measures. The Solo Cornet part has a melodic line with a repeat sign at the end. The other parts are mostly rests, with some notes in the 1st Horn and 2nd Horn parts in the final measures.



Make me a channel of your peace

3

**B**  $\text{3/4}$  **F**

The musical score is arranged in a grand staff format with the following parts from top to bottom: Sop. Cor., Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., Euph., E♭ Bass, B♭ Bass, and Perc. The score begins with a key signature of one flat (F) and a 3/4 time signature. The Solo Cor., 2nd Cor., 1st Hn., and 2nd Hn. parts are marked with a mezzo-forte (*mf*) dynamic. The woodwind and brass parts (1st Bar., 2nd Bar., 1st Trb., Euph., E♭ Bass, B♭ Bass) also feature *mf* markings. The Percussion part is marked with a rest symbol. The score consists of 12 measures, with the vocal line (Sop. Cor.) remaining silent throughout.



4

Make me a channel of your peace

**C** & **G**

*2nd time* *poco rit.*

Sop. Cor.

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

Euph.

E♭ Bass

B♭ Bass

Perc.

The image shows a musical score for the hymn 'Make me a channel of your peace'. The score is arranged for a large ensemble, including Soprano and Solo Cornets, 2nd Cornets, 1st and 2nd Horns, 1st and 2nd Baritone Saxophones, 1st Trumpet, Euphonium, E♭ Bass, B♭ Bass, and Percussion. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The tempo and performance instructions '2nd time' and 'poco rit.' are placed above the Solo Cor. staff in the second system. A large, semi-transparent watermark of the University of Ghana crest is overlaid on the lower half of the page, featuring a shield with a central emblem and a banner below it with the motto 'INTEGRI PROCEDAMUS'.

Make me a channel of your peace

5

**D** *a tempo*

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Sop. Cor. (Soprano Cor Anglais): Treble clef, mostly rests.
- Solo Cor. (Solo Cor Anglais): Treble clef, melodic line with eighth and quarter notes.
- 2nd Cor. (2nd Cor Anglais): Treble clef, melodic line with eighth and quarter notes.
- 1st Hn. (1st Horn): Treble clef, melodic line with eighth and quarter notes.
- 2nd Hn. (2nd Horn): Treble clef, melodic line with eighth and quarter notes.
- 1st Bar. (1st Baritone): Bass clef, melodic line with eighth and quarter notes.
- 2nd Bar. (2nd Baritone): Bass clef, mostly rests.
- 1st Trb. (1st Trombone): Bass clef, mostly rests.
- Euph. (Euphonium): Bass clef, melodic line with eighth and quarter notes.
- E♭ Bass (E-flat Bass): Bass clef, harmonic accompaniment with chords.
- B♭ Bass (B-flat Bass): Bass clef, harmonic accompaniment with chords.
- Perc. (Percussion): Drum set, mostly rests.



6

Make me a channel of your peace

**E** D.C. al Coda

The musical score is arranged in a grand staff format with the following parts from top to bottom: Sop. Cor., Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., Euph., E♭ Bass, B♭ Bass, and Perc. The score consists of 8 measures. The Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., and Euph. parts have melodic lines with slurs. The 1st Bar., 2nd Bar., E♭ Bass, and B♭ Bass parts provide harmonic support with sustained notes. The Percussion part is mostly silent. The score concludes with a double bar line and the instruction 'D.C. al Coda'.



Make me a channel of your peace

7

49  Coda

Allargando

Grandioso

Sop. Cor.

Solo Cor.

2nd Cor.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

Euph.

E♭ Bass

B♭ Bass

Perc.



8

Make me a channel of your peace

57

The musical score is arranged in 12 staves. The instruments and parts are: Sop. Cor., Solo Cor., 2nd Cor., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., Euph., E♭ Bass, B♭ Bass, and Perc. The score is in 4/4 time with a key signature of two flats (B♭ and E♭). The music begins at measure 57. The Solo Cor. part has a dynamic marking of *dim.* starting in measure 61. The Perc. part has a dynamic marking of *dim.* starting in measure 61. A large, faint watermark of the University of Ghana crest is visible in the background, with the motto 'INTEGRI PROCEDAMUS' on a banner below it.

Make me a channel of your peace

64 *molto rit.*

The musical score is arranged for a full orchestra and vocal soloist. It begins at measure 64 with a *molto rit.* marking. The score is divided into three measures, each with a different time signature: 3/2, 4/4, and 4/4. The instruments and their parts are: Soprano Cor (Sop. Cor.), Solo Cor (Solo Cor.), 2nd Cor (2nd Cor.), 1st Hn. (1st Hn.), 2nd Hn. (2nd Hn.), 1st Bar. (1st Bar.), 2nd Bar. (2nd Bar.), 1st Trb. (1st Trb.), Euph. (Euph.), E♭ Bass (E♭ Bass), B♭ Bass (B♭ Bass), and Perc. (Perc.). Dynamics are indicated by *mf*, *mp*, and *p*. The Solo Cor part features a melodic line with a crescendo and decrescendo. The brass and woodwind parts provide harmonic support with sustained notes and rhythmic patterns. The percussion part is mostly silent, with some light effects indicated by 'x' marks.

**Appendix 3: Photos of Mamprobi Corps Band**

**The band in TV Africa studios during the Christmas 2015.**



