

UNIVERSITY OF GHANA, LEGON

**THE USE OF INDIGENOUS GHANAIAAN ELEMENTS IN CONTEMPORARY
ORCHESTRAL MUSIC**

The crest of the University of Ghana, Legon, is a shield-shaped emblem. The top section is blue with three golden stalks of grain. The middle section is blue with a golden scrollwork design. The bottom section is a golden banner with the Latin motto 'IN VERBO PROCEDEBAS'. The text 'BY' is centered above the crest, 'EDWIN EKOW ANAN FERGUSON' is centered below it, and '(10182849)' is centered below the banner.

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THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON
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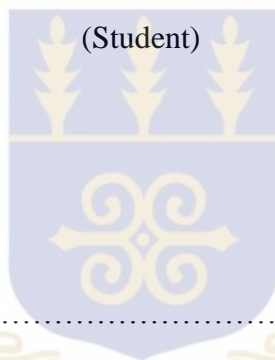
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DECLARATION

This is to certify that this thesis is the result of research undertaken by Edwin Ekow Anan Ferguson towards the award of Master of Philosophy degree in the Department of Music, University of Ghana, Legon.

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ABSTRACT

Intercultural composition is the style of composition that blends both western and non-western elements together. Although composition can be done for solo or various sections of instruments, the height of this praxis is ultimately that for orchestra. At the inception of the orchestral tradition in Ghana, mostly western pieces were performed for audiences. From a process that began with Phillip Gbeho, a few composers from Ghana like Kenn Kafui and Nicholas Nayo have composed for orchestra, incorporating both indigenous and western elements. However, in our current musical tradition that is largely choral based, composing for orchestra in general seems to have been relegated to the backdrop.

This study aims at a creative compositional process for orchestra employing resources from *Kpanlogo*, *Agbadza* and *Apatampa* traditional music forms. These resources of interest, including rhythms, folksongs and other stylistic parameters will be transcribed and studied. Three original compositions will be produced based on the resources from these traditional music forms. Analysis will be to identify the compositional styles and techniques that will be employed in the compositions such as African pianism and syncretism. The study, involving a sampling of selected scores by some Ghanaian composers will briefly identify their compositional trends and styles. Of particular interest will be examples of their use of melodic and rhythmic resources.

Research approaches will include libraries, participant observation and employment of qualitative data collection. It is expected that this study will open a new chapter on Art compositions for orchestra and serve as a reference source on how to employ indigenous and western elements in composition.

DEDICATION

This work is dedicated to my family. To my mum and dad: for all your love and prayers. To all my brothers and sisters: for all your advice, support and encouragement.



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CHAPTER ONE

INTRODUCTION

1:1 Background to the Study

The present study is an illustration of intercultural musical creations, embracing an “amalgamation of western and non-western idioms of composition” (Lwanga 2012: iv). It focuses on the use of African indigenous elements within a compositional process for orchestra. Consequently, stylistic idioms and processes observable in Ghanaian traditional music are blended with western compositional techniques to create three original compositions rooted in *Kpanlogo*, *Agbadza* and *Apatampa* musical types of Ghana.

1:2 Problem statement

Quite evidently, the instrumental or for that matter, orchestral Art music culture in Ghana has not seen much development as has the Choral music tradition. Kafui (2002:4) states that:

“The composers of African art music have over the years concentrated so much on the composition of choral music, leaving instrumental music composition at a rather low level.”

In contemporary times, the reason for this may be that the current generation of composers in Ghana appears to be meeting demand for choral music by the many church choirs and ever springing youth choir groups. Ghanaian composers of orchestral instrumental music appear to be a generation of a few composers ago or only those who are working directly with the Ghana National Symphony orchestra.

The tradition of orchestral compositions using indigenous elements which started with Philip Gbeho in the 1960's was developed by composers like Nicholas Zinzendorf Nayo, Kenn Kafui, George Dor, Nana Danso Abiam and Ato Quayson. They researched into traditional music forms and derived elements which formed the basis of their compositions. In my view, this intercultural approach of blending indigenous with western elements served Ghanaians with the best presentation of classical orchestral music which they could relate to.

The study seeks to open a new chapter on intercultural orchestral music creation and further the instrumental art music tradition in Ghana.

1:3 Objective of the Study

The objective of the study is to explain how resources and processes including rhythm, folksongs and other stylistic parameters selected from the traditional music forms of *Kpanlogo*, *Agbadza* and *Apatampa* may be employed in creative compositional and performance processes of contemporary orchestral art music.

This will be achieved through three main processes of pre-selection of traditional material, three original compositions and an analysis of the works illuminating and explaining how these resources have been used.

1:4 Significance of the Study

The study is intended to serve as a vivid example of ways of blending traditional elements with western techniques in a creative compositional process for orchestra. On the broader spectrum, it will add to existing literature on African art music and further the establishment of the orchestral art tradition.

This literature will serve as reference material for scholars, composers, music educators, musicians and students of African music.

This study will also serve as a way of preserving, projecting and promoting the Ghanaian (and for that matter the African) art culture by the effective use of folksongs, rhythms, harmonic practices and other traditional elements observable in our traditional music in composition.

1:5 Scope

The study delimits itself to melodic and rhythmic structures of *Kpanlogo*, *Agbadza* and *Apatampa* musical types of Ghana. My choice of these three traditional musical types is based on the fact that the melodic and rhythmic aspects of these musical genres exemplify Ghanaian traditional musical structures. The generative material was limited to the three above mentioned traditional genres.

On the historical dimension, the work will briefly sample and review selected orchestral scores of three Ghanaian composers namely Phillip Gbeho, Nicholas Zinzendorf Nayo and Ato Quayson. This will not be in-depth analysis but an examination of various trends and innovations in the area of intercultural orchestral compositions by these composers.

1:6 Theoretical Framework

Interculturalism and Creative Ethnomusicology will serve as the theoretical frameworks that will inform the approach to this study.

The concept of Intercultural composition is not a new idea and involves the creative compositional process of blending resources from non-western music with western musical idioms. The bridging of the traditional perspectives of African composers with western musical

idioms resulted in the culmination of this synthetic approach to composition conceptualised by Akin Euba and Cynthia T. Kimberlin as Intercultural music. Euba (1993) writes:

“Interculturalism is not, in any case, a new development in the history of world music and has from time immemorial been an important aspect of musical creativity. Practically all of the world’s great traditions of music including the indigenous musics of Africa and Asia, as well as European symphonic traditions are veritable products of Interculturalism.”

This framework is based on a corporation between western and non-western idioms of composition.

Creative ethnomusicology is the process of translating the results of research into composition. Lwanga (2012:3) notes that it is not surprising that creative ethno musicology defines the way that most art music composers in Africa integrate Western and African idioms to form their original work.

In the introduction to his work, Lwanga (2012: iv) states that:

“The particular non- Western musical idioms.... Include compositional styles and processes through devices such as the simulation of musical instruments and the use of traditional thematic material, dialogue passages in what is commonly known as call and response, hemiola, limited pitch range and material and repetitive rhythmic and polyrhythmic block textures to give prominence to rhythm as a significant component in defining structure.”

Euba’s theory of Creative ethnomusicology is essentially a process whereby information from research is employed in composition and not as a basis of scholarly writing and preservation.

Two stylistic parameters that will also guide this work are Syncretism and African Pianism. Syncretism is one of the different approaches Nketia postulates in his article “Developing contemporary idioms out of traditional music”. Nketia (1982) states categorically that

“The particular process in contemporary music to which he wishes to address.... Is the process of developing contemporary idioms out of traditional music or the usages of previous generations of composers and creative performers and not epoch revolutionary forms like serialism, aleatoric, electronic or other avant-garde forms of music.”

Syncretism, Nketia (1982:90) defines as the combination of African melodic and rhythmic techniques with adaptations of western harmony- usually tonal harmony- and in the case of large works, the use of western development techniques. He describes it as going to traditional music or music in oral or partly oral tradition for creative ideas, sources of sound, themes and procedures that may be used for expanding one’s modes of expression.

It is just as “illuminating and inspiring that Bela Bartok, the Hungarian composer, took time to collect, study and use the traditional music of his country in composition” as did Amu in the case of Ghana. (Nketia 1982:88)

Since 1970, one of the several theories of composition pioneered by Akin Euba is that of African Pianism. This concept has been adopted by several of Africa’s composers like Nketia, J. Uzoigwe, Gyima Labi and non-African composers like the American Roy Travis among others. Euba’s desire to explore the African percussive aspects of the piano led to this distinct style. Pieces in this style are written “to make the piano behave like an African instrument”. Euba (1970) states in his paper on the concept that:

“For those composers interested in cross-cultural musical synthesis, there is a line of evolution in the use of the western pianoforte in combination with African drums and other instruments of percussion. The piano already displays certain affinities with African music....”

As he further reiterates, the stylistic ingredients of African pianism include thematic repetition, direct borrowings of thematic material (rhythmic and or tonal) from African sources, the use of rhythmic and or tonal motifs which, although not borrowed from specific traditional sources are

based on traditional idioms and percussive treatment of the piano. Concerning African pianism

Nketia (1994: iii) writes:

“African Pianism refers to a style of Piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone and mbira music. It may use simple or extended rhythmic motives or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open and extended as far as the use of tonal material is concerned, except that it may draw on the modal and cadential characteristics of traditional music. Its harmonic idiom may be tonal, atonal, consonant or dissonant in whole or part....”

1:7 Literature Review

Arhine (1996) and Dortei (1998) provide historical accounts and trace the development of the orchestral music tradition in Ghana. It is from their work that I ascertain the inception of this tradition in Ghana and also attain insight into the works of the various composers who have composed and directed the Ghana National Symphony orchestra. I must say their work has been very useful because although not highly analytical, they shed light on many of the techniques, compositional practices and innovations of the composers of orchestral music in Ghana. Arhine (1996:27) states that “in the early days of the orchestra, the repertoire was mainly that of western classical music drawn from the Baroque, Classical and Romantic periods”. She describes their initial repertoire as mostly symphonies, concertos, oratorios and waltzes. Popular among these pieces were Beethoven’s Symphony no. 5, Mozart’s Symphony no. 41 and Haydn’s Symphonies 94 and 104. She describes Phillip Gbeho’s arrangements of traditional songs like *Sovi de* and *vodua do dzadza*: two cult pieces of the Anlo. This actually begins this intercultural compositional process for orchestral music on which my work is premised. Arhine and Dortei describe the works of Kenn Kafui, Nicholas Zinzendorf Nayo, Kwasi Aduonum, Nana Danso Abiam and a few other composers who develop various compositional trends and innovations in

this approach to orchestral music. I must state that their efforts at finding and providing orchestral scores (some of which were lost) have greatly aided my work which involved sample reviews of selected scores premised on intercultural approaches in Ghana.

Kafui (2002) explores the traditional music of *Gbi Kpoeta Akpi* and Alavanyo Gbolo Komla's *Gabada* for original composition. He investigates and describes the generative processes, techniques, structures and other traditional elements involved in these musical styles and set his findings to creative compositional use. Kafui's methods, which include collection of data, processing of data, composing and essay writing typifies the whole creative ethno musicological approach to composition. He organizes and records performances, makes interviews and searches for various documentary evidences of these styles of music he studies. His data processing included transcription of songs into staff notation, analysis, sampling, identification and selection of generative processes and techniques needed for composition. He describes his composition process as making use of suitably selected compositional devices, structures and patterns such as scales, intervals and intervallic sequences, melodic contours, phrase structures, rhythmic and harmonic motifs and form from the musical styles he studied. He describes his "careful integration of western compositional devices like arpeggios, chords and tempo" so as to "maintain a steady flow of the African authenticity of the music". Kafui's thesis provides a model for my work which is based on traditional music forms *kpanlogo*, *Agbadza* and *Apatampa*.

Amuah (2012) analyzes selected choral works of George Worlasi Kwesi Dor, Nicodemus Kofi Badu and Newlove Annan. He states that "Since the 1920's, Ghanaian choral musicians have experimented in several ways, which can give pre-eminence to compositional practices with the use of local resources in other to control their reference to the outside world". He brings to light the procedures through which these three composers blend traditional music elements with

western harmonic concepts for choral music. He investigates the nature of traditional pre-compositional elements and provides a vivid analytical description on how these three composers have applied these elements in corporation with western practices in composition. The concept of *sankɔfa* (Go back and take) as proposed by Dor and reiterated by Amuah, is one that should guide many young composers into researching into tradition for compositional purposes. This work relates to mine in terms of the use of traditional elements in contemporary composition.

Boamah (2007) makes investigations into the use of African idioms in composition for the piano. He states that “in Africa, the pianoforte is one of the most popular western instruments” .Again he shares the idea that “the percussive and melodic capabilities of the piano make it a most ideal medium for expressing the rhythmic and percussive features of African music”. He analyzes the works of J.H Nketia, Akin Euba and Gyima Labi in the field of African Pianism. Boamah provides in-depth analysis on the styles, techniques and modalities of procedures involved in the compositions of these three proponents of the African pianism concept. As he describes his view of some of these pieces as stretching the boundaries of traditional music structures, he is interested in new modes of expression, the issues of standardization of theories and concepts and answers to the challenges of choice of idiom, notation and syncretic procedures in this field of composition. As a pianist, I have employed the pianoforte as a major part of my compositions basing my melodic and rhythmic style on the ideas of African pianism.

Lwanga (2012) investigates the underlying structure of Justinian Tamusuza’s piece *Mu Kkubo Ery’Omusaalaba* (1993). He identifies the non-western idioms in the composition as the “simulation of *kiganda* musical instruments and the use of traditional *Kiganda* thematic material”, call and responses, hemiola, limited pitch range and material, repetitive rhythmic and polyrhythmic structures. He describes his own process of composing *Baakisimba N’ebbigu* for

violin, cello, percussion and prepared piano in which he fused *Kiganda* musical traditions with contemporary western idioms. This is an important model which serves as a reference for my work.

Blake (1999), who likes to describe himself as a post-modernist composer, provides vivid descriptions of his compositional styles and methods in this portfolio of compositions. This portfolio includes nine pieces of chamber and instrument music which demonstrate wide ranges of instrumentation and compositional approach within his own 'African aesthetic' as a sojourner outside Africa. One of these compositions is *Hindewhu* which is based on his transcription of a pygmy panpipe music called *Hindewhu*. Blake shares highly intimate procedures in his composition processes like playing around rhythmic or melodic African ideas on the keyboard to produce final ideas for composition. His interest in transcribing of African songs and extending the ideas into composition is the hallmark of the creative ethnomusicology concept. This work is related to mine in terms of the use of African traditional ideas as pre-compositional models.

Ebeli (2011) and Younge (1992) have researched into several traditional music forms which include *Kpanlogo*, *Agbadza* and *Apatampa*. They have provided very useful information in terms of the distribution of music types, occasions of performance, musical ensembles and mode of performance. Other areas covered include organization of music, songs, performers and their roles, performance conventions and related art forms. In relation to my work, I have drawn from the information here to serve as background to situating the compositions well so that the reception to the pieces will be an enjoyable and inspiring experience for audiences.

Dor (1994) vividly discusses the syncretic procedures involved in the cross-cultural approach to his orchestral and orchestral-choral pieces. He states that "although the quest for 'African

identity' still continues in the hands of these young composers, it must be admitted that we are benefitting from the initial toils of the likes of Amu, Nketia, Nayo and their contemporaries for discovering the Ghanaian identity through indigenization". He describes procedures like extensions of Amu's choral style to non-African and non-tonal languages, the use of *atumpan* (talking drums), extreme use of call and response, quoting of folksongs and use of rhythmic motifs played by master drums in the composition of his orchestral suites and choral orchestral pieces. I referred to this article for syncretic ideas since my work is built on the same idea.

Nketia (1982) discusses various methods of drawing contemporary idioms out of traditional African music. Theories very akin to intercultural approaches like techniques of reversal, re-interpretation and syncretism are explained. Syncretism he says involves going to 'music of oral or partly oral traditions for creative ideas, sources of sound, themes and procedures that may be used for expanding ones mode of expression'. My work makes use of this syncretic approach to draw melodic ideas from folksongs, rhythmic motifs and other stylistic parameters for creative composition.

Kongo (1997), in collaboration with the department of Music Legon and the International Centre for African Music and Dance (ICAMD), offers full transcriptions of the entire ensembles of *Kpanlogo* and other traditional music forms. These works are excellent transcriptions of drum music as performed by master drummers and supporting drummers from the university. In relation to my work, they provide a great starting point for inference into the drum language and rhythms and how to effectively transcribe and employ these in composition.

Christensen (1998) provides great insight into folksong traditions in Ghana using the songs of the people of Mosomagor as examples. She studies structure, melodies and rhythm in folksongs of

Ghana. According to Christensen, ‘the folksongs of Ghana are generally comprised of very few phrases that are repeated over and over again’. She describes the categories of singing styles typically among them being the case of a lead singer singing a piece in its entirety and immediately repeated by the chorus. She says the melodies in West Africa usually operate within Octavian scales. She describes the rhythms are being polyrhythmic with several different rhythms happening at once. This work relates to mine in the sense that collecting folksongs and studying them will form a constituent part of my work.

1:8 Methodology

The methodology involves data collection, data processing, composing and analysis.

As a preliminary part of the data collection, I obtained videos and audio recordings of some performances by the Ghana National Symphony Orchestra. I also had interviews with a cross section of people under various programs on the subject of orchestral music. Various relevant materials in the forms of thesis, books and journals were then consulted. Since this is a work of composition, I collected a few scores of various orchestral pieces by Ghanaian composers to study various styles and approaches.

Primary focus in data collection was on gathering melodic and rhythmic resources. I collected data in the form of recordings of some folksongs and rhythm patterns of *Kpanlogo*, *Agbadza* and *Apatampa*. I had the privilege to work with Agbenohevi Orchestra led by Churchill Attipoe. I observed group performances of *Kpanlogo* and *Agbadza* specifically. With specific sessions with Prince Attipoe and Out Laryea who are expert drummers in this ensemble, I recorded the various cross section of drum and bell patterns of *Kpanlogo* and *Agbadza*. In relation to *Apatampa*, I had the privilege to work with Mr. Turkson who is the drum instructor at the University of

Education, Winneba. Group as well as individual performance sessions were organised where I recorded the various drum patterns of *Apatampa*. Specific songs from all the respective traditional music were recorded as well and translations obtained to aid further use. In further study, I joined rehearsal sessions of my informant groups to examine performance practices of the various musical types under study.

Data processing involved transcription of these data into Finale music software. In terms of the melodic resources, I transcribed, studied briefly and selected various themes for the compositions. With relation to the rhythmic resources, I transcribed and selected various rhythmic motifs of interest for composition. An elaborate analysis emphasizing various parameters, styles and techniques employed in the compositions sheds light on the objective of describing how indigenous resources may be employed in creative composition for orchestra.

In our age of technological advancement, we cannot delineate ourselves from the many useful kits that have been developed for our access. Due to time constraints and in order to achieve a certain quality in the audio production of the compositions, I have had to rely on the music recording software, Cubase. This has aided in a near orchestral feel to the entire works. It will be imperative in further studies and productions to work directly hand in hand with the Ghana National Symphony Orchestra or the other few orchestral groups like Accra Symphony orchestra and Afro Maestros Orchestral Ensemble. The ultimate future goal will be to have a real orchestra rehearse and produce these and many other works to come.

CHAPTER TWO

SAMPLES OF INTERCULTURAL AND ETHNOMUSICOLOGICAL APPROACHES AND CORPUS OF THEMATIC MATERIAL FOR ORIGINAL COMPOSITIONS

This chapter deals firstly with a sampling of intercultural orchestral approaches to composition in Ghana. Again, it samples creative ethnomusicological approaches and describes the corpus of thematic material employed in my original compositions titled ‘Musical Pictures From Ghana’.

2:1 A brief survey of intercultural approaches to orchestral compositions in Ghana

One of the cultural instrumental forms that emerged in Ghana in the 60s was symphony orchestral music. Dorte (1994) describes it as perhaps what can be classified as the highest expression of Western art music presence in Ghana. Hereafter a sample of Ghanaian composers and their approaches to orchestral compositions:

2:1:1 Philip Gbeho

According to Arhine (1996:13), the earlier orchestras in Ghana played works by the ‘Great Masters of music’ like concerto in D major by Bach and ‘Hiawatha’s Wedding Feast’ by Samuel Coleridge Taylor.

The growth toward a truly intercultural approach of composition in this orchestral tradition began with arrangements of African airs and folk tunes by Philip Gbeho, the first director of the Ghana National Symphony Orchestra. *Sovi De*, as one of such arrangements, is from a traditional dance associated with the Anlo *Yeve* cult. The entire arrangement is based on this traditional theme as follows:

Ex. 1 Melodic theme for *Sovi De*

Musical score for Ex. 1, Melodic theme for *Sovi De*. The score is written in G major (one sharp) and common time. It consists of four staves of music. The first staff starts with a quarter rest followed by a melodic line. The second staff begins at measure 4, the third at measure 7, and the fourth at measure 10, showing a call and response structure.

As noted by Arhine (1996), Gbeho's arrangements were characterised by call and response forms, tutti passages, repetitions, harmonies conceptualised on African traditions and accompaniments from drum sections.

The following examples illustrate some of the styles employed by Gheho in his arrangements and compositions for the orchestra.

Ex. 2 showing call and response

Musical score for Ex. 2, showing call and response. The score is written in G major (one sharp) and common time. It features five staves for Flute, Clarinet in B \flat , Bassoon, Horn in F, and Trumpet in B \flat . The Flute part has a call phrase, and the Clarinet and Trumpet parts have a response phrase.

Ex. 3 showing tutti passages

Musical score for Ex. 3 showing tutti passages. The score is in 2/4 time and G major. It features six staves: Tbn., Tuba, Vln. I, Vln. II, Vla., and Vc. The Tbn. and Tuba parts play a steady eighth-note pattern. The Vln. I part has a melodic line with a fermata on the final note. The Vln. II part plays a rhythmic eighth-note pattern. The Vla. part plays a rhythmic eighth-note pattern. The Vc. part plays a steady eighth-note pattern.

As noted by Arhine (1996), Gbeho employed the *sovu* rhythm to accompany this arrangement.

Ex. 4 showing the 'sovu rhythm

Musical score for Ex. 4 showing the 'sovu rhythm. The score is in 2/4 time and G major. It features five staves: Gakogui, Axatse, Kidi, Kagan, and Atsimevu. The Gakogui part has a melodic line with a fermata on the final note. The Axatse part has a rhythmic eighth-note pattern. The Kidi part has a rhythmic eighth-note pattern. The Kagan part has a rhythmic eighth-note pattern. The Atsimevu part has a rhythmic eighth-note pattern.

2:1:2 Nicholas Zinzendorf Nayo

One Ghanaian composer who has greatly contributed to the orchestral repertoire is N. Z. Nayo. Often described as the ‘Beethoven of Ghanaian art music’, Nayo composed several works for orchestra using a lot of traditional elements. He consciously fused the drum ensembles and other indigenous instruments like *atenteben* (bamboo flute) with the western orchestral setup. His “Fontomfrom Prelude” based on Fontomfrom court music of the Ashantis exemplifies this.

Ex. 5 Extract from Nayo’s “Fontomfrom Prelude” showing the blend of indigenous and western setup

The musical score for "Fontomfrom Prelude" by Nicholas Zinzendorf Nayo is presented in a multi-staff format. The score is in 2/4 time and features a key signature of one sharp (F#). The instruments included are:

- Bar.** (Baritone Saxophone): Plays a melodic line in the bass clef.
- Gong**: Provides a rhythmic accompaniment in the bass clef.
- Apasu**: Provides a rhythmic accompaniment in the bass clef.
- Mmerema**: Provides a rhythmic accompaniment in the bass clef.
- Atumpam**: Provides a rhythmic accompaniment in the bass clef, featuring triplets.
- Bjmma**: Provides a rhythmic accompaniment in the bass clef.
- 3 Atenteben** (Bamboo Flute): Provides a melodic line in the treble clef.
- Vln. I** (Violin I): Provides a melodic line in the treble clef.
- Vln. II** (Violin II): Provides a melodic line in the treble clef.
- Vla.** (Viola): Provides a melodic line in the bass clef.

The score shows a blend of indigenous instruments (Gong, Apasu, Mmerema, Atumpam, Bjmma, and Atenteben) with a western orchestral setup (Bar., Vln. I, Vln. II, and Vla.). The indigenous instruments provide a rhythmic foundation, while the western instruments provide a melodic and harmonic structure.

Ex. 6a Extract from Nayo's "Fontomfrom Prelude" showing drum rhythm motifs for orchestra

Musical score for Ex. 6a, showing drum rhythm motifs for orchestra. The score is in 3/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat). The score begins at measure 53. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes. The Vla. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur. The Vc. part plays a rhythmic pattern of eighth notes, also with triplets indicated by a '3' and a slur.

Ex. 6b Extract from Nayo's "Fontomfrom Prelude" showing drum rhythm motifs for orchestra

Musical score for Ex. 6b, showing drum rhythm motifs for orchestra. The score is in 3/4 time and features six staves: 2 Fl., B♭ Cl., 2 Bsn., 2 Hn., B♭ Tpt., and 2 Tbn. The key signature is one sharp (F-sharp). The score begins at measure 94. The 2 Fl. part plays a rhythmic pattern of eighth notes. The B♭ Cl. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur. The 2 Bsn. part plays a rhythmic pattern of eighth notes. The 2 Hn. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur. The B♭ Tpt. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur. The 2 Tbn. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur. The Bar. part plays a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a slur.

Ex. 7 Extract from Nayo's "Fontomfrom Prelude" showing the drum ensemble and rhythmic motifs

The image shows a musical score for a drum ensemble in 7/4 time. It consists of five staves, each representing a different drum instrument. The Gong staff has a steady eighth-note pattern. The Apasu staff has a similar eighth-note pattern. The Mmerema staff features a pattern of eighth notes followed by a triplet of eighth notes, then a quarter rest, and another triplet of eighth notes. The Atumpan staff has a pattern of eighth notes followed by a triplet of eighth notes. The B]mma staff has a complex pattern of eighth notes, including triplets and a final triplet of eighth notes.

2:1:3 Ato Quayson

One contemporary composer of this style is Ato Quayson. Apart from re-arranging pre-existing Ghanaian choral and instrumental compositions for orchestra, Ato writes original works in this intercultural approach. The following are examples of the themes in his "Kpanlogo" for orchestra.

Ex.8 theme 1 in Ato Quayson's "Kpanlogo" *Wolei tsemei ebaae* (Fishermen have arrived)

The image shows a musical score for the theme 1 in Ato Quayson's "Kpanlogo". It consists of three staves in 2/4 time. The first staff has a melody of eighth notes with a slur over the first four notes. The second staff has a melody of eighth notes with a slur over the first four notes. The third staff has a melody of eighth notes with a slur over the first four notes.

Ex.9 theme 2 in Ato Quayson's "Kpanlogo" *wonya woya nu kooko* (we are going to drink porridge)

The musical score for Ex.9 consists of three staves. The top staff is a treble clef melody in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The middle staff is a treble clef accompaniment, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bottom staff is a treble clef accompaniment, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4.

Ex.10 Extract from Ato Quayson's "Kpanlogo" showing drum rhythm motifs for orchestra

The musical score for Ex.10 shows four parts: Trombone, Bass Trombone, Cowbell, and Violin I. All parts are in 2/4 time and marked *ff*. The Trombone part has a melody of eighth notes G4-A4-B4-C5. The Bass Trombone part has a melody of eighth notes G4-A4-B4-C5. The Cowbell part has a rhythmic pattern of eighth notes G4-A4-B4-C5. The Violin I part has a melody of eighth notes G4-A4-B4-C5.

2:1:4 Other Ghanaian composers and their approaches

Successions of composers have explored and continue to employ the many resources observable in our traditional music forms in orchestral compositions. Nana Danso's "Towards Black Beauty" is based on *Agbadza* dance rhythm of the Ewes of Ghana. Kenn Kafui's "Kale" (Bravery) is a one movement symphony based chiefly on *Akpi* rhythm of the Ewes. George Dor conceives movements of his suites as a gallery of dances from different ethnic groups in Ghana. His "Fraternity Suite" exemplifies this style.

The present study draws on this intercultural approach as a framework for its synthesis.

2:2 Sample of creative ethnomusicological approaches

Creative ethnomusicology involves research that translates into creative musical use. Several composers of old and new have employed this approach to produce many great compositions. Hereafter is a brief sampling of creative ethnomusicological approaches.

2:2:1 Bela Bartok and Zoltan Kodaly

Bela Bartok and Zoltan Kodaly are the most notable figures of the creative ethnomusicological approach. They are Hungarian composers reputed to have spent time gathering, analyzing and creatively transforming folk music from areas like Hungary, Slovakia, Romania and Bulgaria into original compositions. They both developed personal styles of composition based on a synthesis of folk materials and conventional art music styles at the time. Bela Bartok's compositions include '2 Romanian Dances' (Op 8 a), '3 Hungarian folksongs from Csik (Sz 35a), 'Rondos on Slavonic Folktunes' (Sz 84) and the cyclical piano arrangements, 'Mikrokosmos' (Sz 107). Zoltan Kodaly's compositions include '10 Hungarian Folksongs' (1906), 'Hungarian Rondo for Orchestra' (1917), 'Psalmus Hungaricus' (Op 13) and the Hungarian Opera 'Hary Janos' (Opus 15).

This style has become a model for generations of composers from different backgrounds.

2:2:2 Steve Reich and Philip Glass

Two American composers who employ this creative ethnomusicological process are Steve Reich and Philip Glass. They are described as 'pioneers of the minimalist music style' which is simply 'music with repetitive structures'. Reich's studies of drumming from Ghana, biblical cantillation from Israel and Gamelan music from Indonesia influenced a series of compositions involving a

lot of experimentation of carefully displaced repetitions, sound phasings and melodic combinations. Some of the compositions by Steve Reich include 'Drumming' (1971), 'Music for Mallet Instruments' (1973) and 'Six Pianos' (1973).

Philip Glass as a composer was influenced by Indian and Tibetan refugee's music. Some of the compositions by Phillip Glass include 'Music in Contrary Motion', 'Music in Fifths' and 'Red Horse Animation' in 1969.

2:2:3 Akin Euba and Fela Sowande

Concerning Africa, two Nigerian composers who have also employed the creative ethnomusicological compositional process are Akin Euba and Fela Sowande.

Akin Euba has succeeded in composing works that involve the synthesis of African traditional material (often from his own Yoruba area), with western classical music. His compositions include 'Four Pictures from Oyo Calabashes' (1964), 'Impressions from an Akwete Cloth' (1964) and 'Scenes from Traditional Life' (1970).

Fela Sowande, considered as the 'Father of modern Nigerian Art music', has also based several of his compositions on African traditional resources. These include 'Four Sketches for Full Orchestra' (1953) 'Obangiji' (1955) and 'Folk Symphony for Full orchestra' (1960).

2:2:4 Ephraim Amu and J.H Nketia

In Ghana, pioneering works began with Ephraim Amu who "collected indigenous songs from various places all over the country, studied their character and established certain rules" (Agawu, 1987:52). Amu's compositions which typify the use of traditional elements include 'Yen ara Asaase ni', 'Yaanom Abibrimma' and 'Bonwire Kentenwene' from Akan culture and 'Mawue name Mawue teamɛ' and 'Alegbɛgbɛ' from the Ewe culture. His instrumental works include

‘Prelude for atenteben and piano’. The particular elements drawn from tradition include speech tone, tonal inflections, vocal techniques and rhythmic patterns from traditional music.

J. H Nketia embarked on ethnomusicological studies involving the collection of a lot of folk music material. Drawing a lot of inspiration from these Ghanaian traditional resources, Nketia composed several works mostly in the Akan idiom. Some of these works include ‘Monkanfo no’, ‘Asem no bedɛɛ di’ and ‘woho te sen’. Nketia also composed ‘12 pedagogical studies’ for piano.

2:3 Corpus of thematic material implemented in the compositions

The present study comes out with three compositions featured in the rubrics 3.1 to 3.3. These compositions titled “Musical Pictures from Ghana: no. 1 *Kpanlogo*, no. 2 *Agbadza*, no. 3 *Apatampa*, will be based on generative elements derived from *Kpanlogo*, *Agbadza* and *Apatampa* traditional musical types. Hereafter the description of the selected thematic material implemented in the compositions.

2:3:1 Melodic resources

An interest in the folk music of Ghana is the premise on which this work has been founded. The melodic resources employed here are folksongs from the traditional music forms of *Kpanlogo*, *Agbadza* and *Apatampa*.

I observed rehearsal sessions and had interaction with various ensembles like *Abgenohevi* Orchestra led by Churchill Attipoe and the *Apatampa* drumming class of the University of Education, Winneba. I recorded specific songs performed by these groups for processing and further creative use.

The first and second phrases consist of cells **a** and **b**

phrase 1



phrase 2



The third phrase is built on repetitions of motif C

phrase 3



Phrase 1 is the antecedent as its ending tone sounds ‘unfinished’. Phrase 2, as a ‘mirror image’ of the first, is the consequent as its ending tone sounds ‘complete’. The third phrase acts as a bridge passage between phrases 1 and 2. The entire theme therefore, is a juxtaposition of these phrases in this arrangement: phrase 1+ phrase 2+ phrase 3+ phrase 1+ phrase 3+ phrase 2.

2:3:1:2 Agbadza

The main theme for “Musical Pictures from Ghana: ‘No. 2 Agbadza” is the Ewe folksong or lullaby, ‘tuu tuu gbovi’, transcribed as follows.

Tuu tuu gbovi (Away, away little goat)

This Ewe theme is a lullaby consisting of two halves of closely similar melodic material. It is a brief melody consisting of 14 bars. The melody range is a fifth and its motion is mostly conjunct with some leaps of thirds.

The first half is built on the following rhythmic motif:

The second half of it is largely based on the following rhythmic motif:

A brief interplay of the first motif completes the theme.

The various phrases that make up this theme are as follows.

Phrase 1



Phrase 2



Phrase 3



Phrase 4



Phrase 5



Phrase 6

**2:3:1:3 Apatampa**

The main themes employed in “Musical Pictures from Ghana: ‘no. 3 Apatampa’” are three original themes and two themes from Fante folksongs. The Fante folksongs are *Yaa beii manaa na yaa bei* (we have arrived) and *Mmofora, mmofora* (Children?). All the themes are as follows:

Original theme 1



Original theme 2



Original theme 3



'Yaa beii manaa na yaa bei'



'Mmofora, mmofora'



The original theme 1 consists of motivic pentatonic passages followed by a series of long notes.

The motifs are as follows:

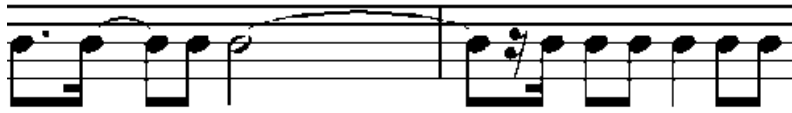
Motif 1



Motif 2



The original theme 3 is based on repetitions of the following motif:



The folksong 'Yaa beii manaa na yaa bei (We have come, now we have come) is a warm up song in the *Apatampa* repertoire. It tells of the arrival of a performing group and their eagerness to entertain. The melody is relatively long. The range of this melody is a sixth and its motion is mostly conjunct with few leaps of not more than a third.

This folksong consists of the following phrases

Phrase 1



Phrase 2



Phrase 3



Phrase 4



Phrase 5



Phrase 1 is the first antecedent and phrase 2 the first consequent. Phrase 3 is the second antecedent and phrase 4 the second consequent. Phrase 5 is simply an ending phrase.

This theme is therefore a juxtaposition of these phrases in the order: Phrase 1+Phrase 2+ Phrase 3+ Phrase 4+ Phrase 5.

The folksong '*Mmofofa, mmofofa*' is a children's play song. It is in a question and answer form and consists of the following phrases:

Phrase 1



Phrase 2



Phrase 3



The first bar of each phrase is the ‘call’ and the second bar is the ‘answer’. The theme therefore consists of a juxtaposition of these phrases with repetitions.

2:3:2 Rhythmic resources

As ‘rhythmic’ people, most of our music largely centres on the rhythm language of our drum music. A selection of some motivic rhythms from the traditional drum ensembles of *Kpanlogo*, *Agbadza* and *Apatampa* serve as the main rhythmic resources for the respective compositions. These will essentially be motifs from the various drum patterns as exhibited in typical *Kpanlogo*, *Agbadza* and *Apatampa* performances.

2:3:2:1 *Kpanlogo*

A typical *kpanlogo* ensemble consists of *ngongo* (bell), *Axatse* (rattle), *Apentemma* (supporting drum 1), *Lolomi* (supporting drum 2) and *Kpanlogo* (master drums).

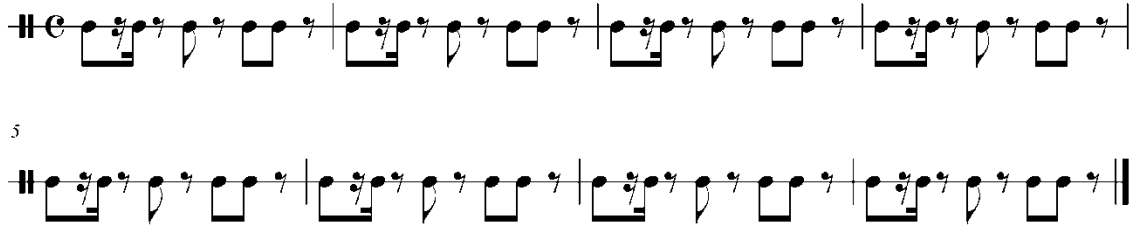
The basic template for *Kpanlogo* drum performance is as follows:

The musical notation shows the basic template for *Kpanlogo* drum performance across five instruments over three measures. Each staff begins with a treble clef and a common time signature (C).

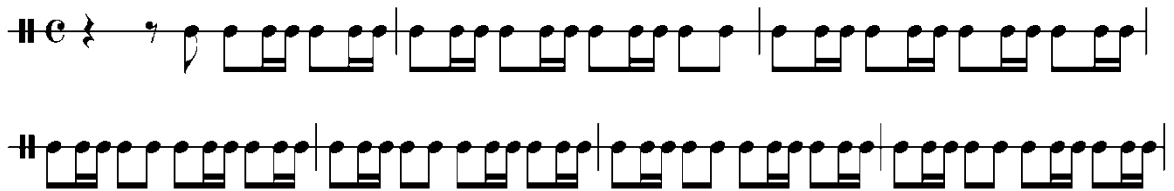
- Ngongo:** A repeating pattern of eighth notes and sixteenth notes.
- Axatse:** A pattern of eighth notes and sixteenth notes.
- Apentemma:** A pattern of eighth notes and sixteenth notes.
- Lolomi:** A pattern of eighth notes and sixteenth notes.
- Kpanlogo:** A pattern of eighth notes and sixteenth notes.

The various distributions of the individual instruments are as follows:

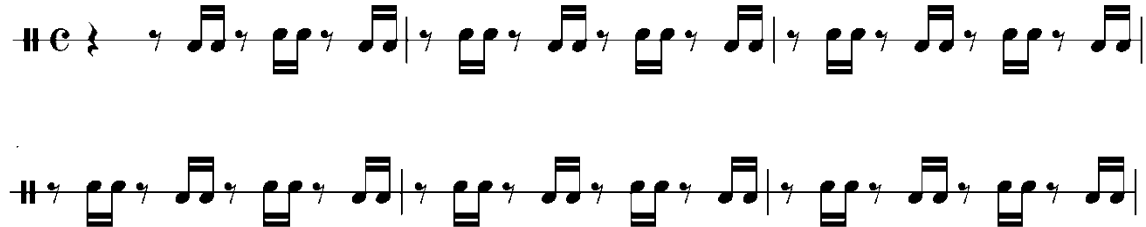
Ngongo



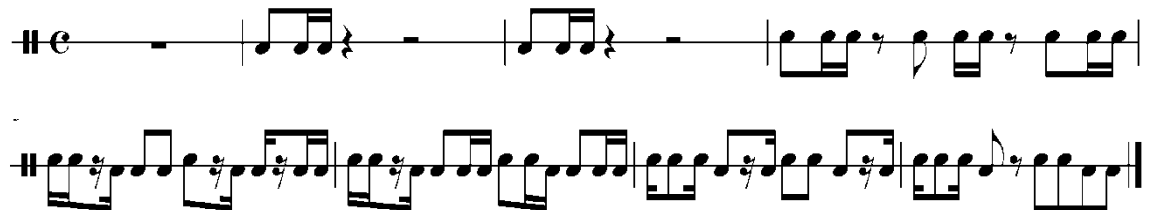
Axatse



Apentemma



Lolomi



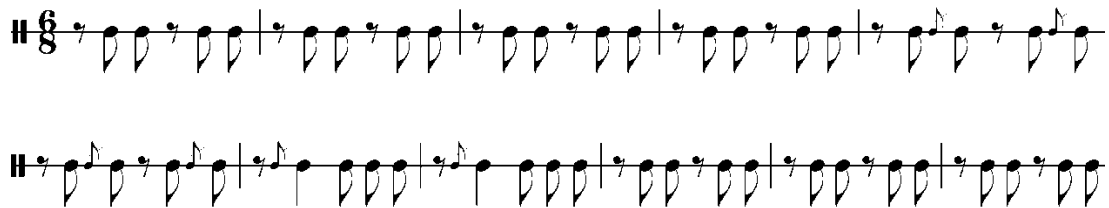
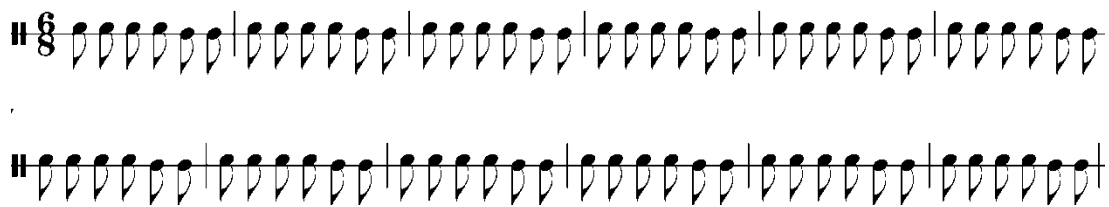
Kpanlogo**2:3:2:2 Agbadza**

A typical *Agbadza* ensemble consists of *Gankogui* (Bell), *Axatse* (Rattle), *Kagan* (Supporting drum 1), *Kidi* (Supporting drum 2) and *Sogo* (Master drum).

The basic template for *Agbadza* drum performance is as follows:

The various distributions of the individual instruments are as follows:

Gankogui

Axatse*Kagan**Kidi**Sogo***2:3:2:2 Apatampa**

A typical *Apatampa* ensemble consists of *Afirikiyiwa* (Castanet), whistle, *Apentema* (supporting drum 1), *Pati* (supporting drum 2), *Tamalin* (side drum), *Adakaponpron* (Box/ Master drum)

The basic template for a slow *Apatampa* performance is as follows:

Afirikiyiwa

Aben

Apentema

Pati

Ogyaama

Tamalin

Adaka

The basic template for a fast *Apatampa* is as follows:

Afirikiyiwa

Apentema

Pati

Ogyama

Tamalin

Adaka

The various distributions of the various instruments for fast Apatampa are as follows:

Afirikiyiwa

Musical notation for *Afirikiyiwa* in common time (C). The piece consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of three notes beamed together and marked with a '3' below them. The second staff begins with a bass clef and a common time signature, mirroring the eighth-note pattern of the first staff. A '5' is written to the left of the first staff.

Apentema

Musical notation for *Apentema* in common time (C). The piece consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of three notes beamed together and marked with a '3' below them. The second staff begins with a bass clef and a common time signature, mirroring the eighth-note pattern of the first staff. A '5' is written to the left of the first staff.

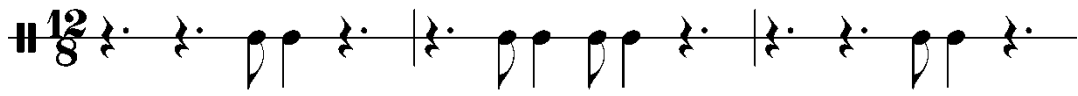
Pati

Musical notation for *Pati* in common time (C). The piece consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of three notes beamed together and marked with a '3' below them. The second staff begins with a bass clef and a common time signature, mirroring the eighth-note pattern of the first staff. A '4' is written to the left of the first staff.

Ogyaama

Musical notation for *Ogyaama* in common time (C). The piece consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of three notes beamed together and marked with a '3' below them. The second staff begins with a bass clef and a common time signature, mirroring the eighth-note pattern of the first staff. A '4' is written to the left of the first staff.

Adaka



f



THE COMPOSITIONS

“Musical Pictures from Ghana”

No 1 Kpanlogo Edwin Ferguson

Freely, expressively

Flute 1&2

Oboe

Clarinet in Bb

Horn in F 1

Bb Trumpet 1&2

Trombone 1&2

Ngongo

Axatse

Apentemma

Lolomi

Kpanlogo

Piano

1st Violin

2nd Violin

Viola

Cello

Double bass

2

Fl 1&2

Ob

B♭ Cl.

Hn. 1

B♭ Tpt.1&2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

mf

mp

Glissando

Musical score for page 3, featuring various instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are: Fl 1&2, Ob, B♭ Cl., Hn. 1, B♭ Tpt. 1& 2, Tbn 1&2, Ng, Ax., Ap., Lo, Kp, Pf, Vn 1, Vn 2, Va, Vc, and Db. The B♭ Tpt. 1& 2 part has dynamics markings of *f* and *mf*. The percussion parts (Ng, Ax., Ap., Kp) have rhythmic patterns starting in the third measure. The piano part (Pf) is silent. The string parts (Vn 1, Vn 2, Va, Vc, Db) are silent.

4

Fl 1&2

Ob

B \flat Cl.

Hn. 1

B \flat Tpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

mp

Musical score for orchestra and strings, measures 13-15. The score is written for the following instruments: Flutes 1 & 2 (Fl 1&2), Oboe (Ob), Clarinet in B-flat (B♭ Cl.), Horn 1 (Hn. 1), Trumpets 1 & 2 (B♭ Tpt. 1& 2), Trombones 1 & 2 (Tbn 1&2), Percussion (Ng, Ax., Ap., Lo, Kp), Piano (Pf), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The tempo is marked *Moderato*. The key signature has one sharp (F#). Measure 13 shows the beginning of the section with various instruments. Measure 14 features a melodic line in the Trumpets and Trombones, with dynamics *f* and *p*. Measure 15 continues the melodic development in the strings and piano. The score includes dynamic markings such as *f*, *p*, *mf*, and *pp*, and articulation like accents and slurs.

6

Fl 1&2

Ob

B♭ Cl.

Hn. 1

B♭ Tpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 7, measures 19-22. The score includes parts for Flute 1&2, Oboe, B♭ Clarinet, Horn 1, B♭ Trumpet 1&2, Trombone 1&2, Gong, Xylophone, Anvil, Percussion, Piano (PF), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The score shows various musical notations including rests, notes, and dynamic markings.

8

Fl 1&2

Ob

B♭ Cl.

Hn. 1

♯ Tpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

The image shows a page of a musical score for a symphony or concert band. The page is numbered 9 in the top right corner. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The tempo is marked as 'Allegro' throughout. The key signature has two sharps (F# and C#). The time signature is 4/4. The score begins at measure 25. The instruments listed on the left are: Fl 1 & 2, Ob, B♭ Cl., Hn. 1, Tpt. 1 & 2, Tbn 1 & 2, Ng (Gong), Ax. (Xylophone), Ap. (Anvil), Lo (Lyra), Kp (Kettle Drum), Pf (Piano), Vn 1, Vn 2, Va (Viola), Vc (Violoncello), and Db (Double Bass). The Flute 1 & 2 part has a melodic line starting at measure 25 with a dynamic marking of *mf*. The Piano part has a melodic line starting at measure 25. The Gong, Xylophone, Anvil, Lyra, and Kettle Drum parts have rhythmic patterns starting at measure 25. The Violoncello and Double Bass parts have a rhythmic pattern starting at measure 25. The other instruments (Oboe, Clarinet, Horns, Trumpets, Trombones, Violins, and Viola) are mostly silent in this section, indicated by a horizontal line with a bar through it. There are several 'B' markings in boxes above the staves, likely indicating breath marks for the woodwinds. The word 'Allegro' is written above the staves for the Flute, Clarinet, Horns, Trumpets, Trombones, Gong, Xylophone, Anvil, Lyra, Kettle Drum, Piano, Violins, Viola, Violoncello, and Double Bass parts. The dynamic marking *mf* is written below the Flute 1 & 2 and Piano parts.

10

Fl 1&2 *mf*

Ob

Bb Cl. *mf*

Hn. 1

Tpt. 1& 2

Tbn 1&2

Ng

Ax. *mf*

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

11

Fl 1&2
Ob
B♭ Cl.
Hrn. 1
Tpt. 1& 2
Tbn 1& 2
Ng
Ax.
Ap.
Lo.
Kp.
Pf
Vn 1
Vn 2
Va
Vc
Db

31

mf

mp

pizz.

Detailed description: This is a page of a musical score, page 11, showing measures 31 to 33. The score is for a symphony orchestra and a percussion ensemble. The instruments listed on the left are Flute 1 & 2, Oboe, B-flat Clarinet, Horn 1, Trumpet 1 & 2, Trombone 1 & 2, Gong (Ng), Xylophone (Ax.), Anvil (Ap.), Low Tom (Lo), Kettle Drum (Kp.), Piano (Pf), Violin 1, Violin 2, Viola, Violoncello (Vc), and Double Bass (Db). The key signature is one sharp (F#) and the time signature is 4/4. Measure 31 shows the flute and clarinet playing a rhythmic pattern of eighth notes. The percussion ensemble (Ng, Ax., Ap., Lo, Kp.) is active in measures 32 and 33. The piano (Pf) and double bass (Db) also have parts in measures 32 and 33. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The double bass part in measure 33 is marked *pizz.* (pizzicato).

Musical score for page 13, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments listed are:

- Fl 1 & 2
- Ob
- B♭ Cl.
- Hn. 1
- ↓ Tpt. 1 & 2
- Tbn 1 & 2
- Ng
- Ax.
- Ap.
- Lo
- Kp
- Pf
- Vn 1
- Vn 2
- Va
- Vc
- Db

The score includes dynamic markings such as *mf* (mezzo-forte) and rehearsal marks (37). The percussion parts (Ng, Ax, Ap, Lo, Kp) are marked with a double bar line and a vertical line, indicating they are to be played throughout the section. The piano part (Pf) features a complex rhythmic pattern with many beamed notes. The string parts (Vn 1, Vn 2, Va, Vc, Db) provide a harmonic and rhythmic foundation.

14

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Trpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 15, featuring various instruments. The score includes parts for Flute 1 & 2 (Fl 1&2), Oboe (Ob), Bass Clarinet (Bb Cl.), Horn 1 (Hn. 1), Trumpet 1 & 2 (Tpt. 1& 2), Trombone 1 & 2 (Tbn 1&2), Gong (Ng), Agogo (Ax.), Anvil (Ap.), Log drum (Lo), Kettle drum (Kp), Piano (Pf), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Cello (Vc), and Double Bass (Db). The score is written in G major and 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *f* and *fz*. The page number 15 is located in the top right corner.

16

Fl 1 & 2

Ob *mf*

B♭ Cl. *mf*

Hn. 1 *mf*

Trpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf *mf*

Vn 1 *f*

Vn 2 *mf*

Va *mf*

Vc *mf*

Db *mff*

17

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Trpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Ve

Db

18
52

Fl 1 & 2

52

Ob

52

B♭ Cl.

52

Hn. 1

♯ Tpt. 1 & 2

52

Tbn 1 & 2

52

Ng

52

Ax.

52

Ap.

52

Lo

52

Kp

52

Pf

52

Vn 1

52

Vn 2

52

Va

52

Vc

52

Db

58

Fl 1 & 2
Ob
B♭ Cl.
Hn. 1
♯ Tpt. 1 & 2
Tbn 1 & 2
Ng
Ax.
Ap.
Lo
Kp
Pf
Vn 1
Vn 2
Va
Vc
Db

The musical score for page 21 includes the following parts:

- Fl 1 & 2
- Ob
- B♭ Cl.
- Hn. 1
- ♭ Tpt. 1 & 2
- Tbn 1 & 2
- Ng (Percussion)
- Ax. (Percussion)
- Ap. (Percussion)
- Lo (Percussion)
- Kp (Percussion)
- Pf (Piano)
- Vn 1
- Vn 2
- Va
- Vc
- Db

Rehearsal mark 61 is indicated at the beginning of each staff. The score shows various musical notations including rests, notes, and dynamic markings such as *f*.

22

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♯ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

mf

f

mf

mf

mf

23

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

24

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♯ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Fl 1&2

Ob

B♭ Cl.

Hn. 1

♯ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 27, featuring various instruments. The score includes dynamic markings such as *mp* and a rehearsal mark **79**. The instruments listed are:

- Fl 1 & 2
- Ob
- B♭ Cl.
- Hn. 1
- ↓ Tpt. 1 & 2
- Tbn 1 & 2
- Ng
- Ax.
- Ap.
- Lo
- Kp
- Pf
- Vn 1
- Vn 2
- Va
- Vc
- Db

28

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Trpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 29, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Fl 1 & 2:** Flute 1 and 2, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* (forte) and *mp* (mezzo-piano).
- Ob:** Oboe, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* and *mp*.
- B♭ Cl:** Bass Clarinet, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* and *mp*.
- Hn. 1:** Horn 1, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* and *mp*.
- Tpt. 1 & 2:** Trumpets 1 and 2, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* and *mp*.
- Tbn 1 & 2:** Trombones 1 and 2, starting with a rest, then playing a melodic line starting at measure 85. Dynamics: *f* and *mp*.
- Ng:** Gong, playing a rhythmic pattern.
- Ax:** Akro, playing a rhythmic pattern.
- Ap:** Aplo, playing a rhythmic pattern.
- Lo:** Logun, playing a rhythmic pattern.
- Kp:** Kpanlogo, playing a rhythmic pattern.
- Pf:** Piano, playing a rhythmic accompaniment. Dynamics: *f* and *mp*.
- Vn 1:** Violin 1, playing a melodic line. Dynamics: *f* and *mp*.
- Vn 2:** Violin 2, playing a melodic line. Dynamics: *f* and *mp*.
- Va:** Viola, playing a melodic line. Dynamics: *f* and *mp*.
- Vc:** Violoncello, playing a melodic line. Dynamics: *f* and *mp*.
- Db:** Double Bass, playing a melodic line. Dynamics: *f* and *mp*.

91
Fl 1 & 2 *mf*

91
Ob

91
B♭ Cl. *mf*

91
Hn. 1

91
Tpt. 1 & 2

91
Tbn 1 & 2

91
Ng

91
Ax.

91
Ap.

91
Lo

91
Kp

91
Pf *mf*

91
Vn 1 *mf*

91
Vn 2 *mf*

91
Va *mf*

91
Vc *mf*

91
Db *mf*

32

Fl 1&2

Ob

B. Cl.

Hn. 1

Trpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

This musical score page, numbered 33, features a variety of instruments. The woodwind section includes Flutes 1 & 2, Oboe, Bass Clarinet, and Horn 1. The brass section consists of Trumpets 1 & 2 and Trombones 1 & 2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Gong, Agogo, Ankle bells, and Kpanlogo. The piano part is divided into right and left hands. The score is written in a key with one sharp (F#) and a 4/4 time signature. It begins with a rehearsal mark '97' and includes dynamic markings such as *ff* and *f*. The music is characterized by rhythmic patterns and melodic lines across the different instruments.

34

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♯ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

105

Fl 1 & 2

103

Ob

103

B♭ Cl.

103

Hn. 1

103

Trpt. 1 & 2

103

Tbn 1 & 2

103

Ng

103

Ax.

103

Ap.

103

Lo

103

Kp

103

Pf

103

Vn 1

103

Vn 2

103

Va

103

Vc

103

Db

Detailed description: This page of a musical score, numbered 35, contains 18 staves. The top section includes woodwinds (Flutes 1 & 2, Oboe, Clarinet in B-flat, Horn 1) and brass (Trumpets 1 & 2, Trombones 1 & 2). Below these are five percussion staves: Ng (Ngoni), Ax. (Axe), Ap. (Apote), Lo (Lobidi), and Kp (Kpanlogo). The piano (Pf) part is shown in grand staff notation. The bottom section features string instruments: Violin 1, Violin 2, Viola, Violoncello (Vc), and Double Bass (Db). The score is in a key with one sharp (F#) and a 4/4 time signature. Measure numbers 103 and 105 are indicated at the start of various staves. The notation includes complex rhythmic patterns, slurs, and dynamic markings.

36

106

Fl 1 & 2

Ob

B♭ Cl.

Hr. 1

Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Slowly

mp

mf

mp

Detailed description: This page of a musical score covers measures 106, 107, and 108. The woodwind section includes Flutes 1 & 2, Oboe, Bass Clarinet, and Horn 1. The brass section includes Trumpets 1 & 2, Trombones 1 & 2, and a Mellophone (Ng). The percussion section includes Snare (Ax.), Alto (Ap.), Low (Lo), and Cymbal (Kp). The piano (Pf) part is shown in grand staff notation. The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc), and Double Bass (Db). The tempo is marked 'Slowly'. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*). The score is in 3/4 time with a key signature of one sharp (F#).

38

Fl 1 & 2 *Allegro*

Ob *Allegro*

B♭ Cl. *Allegro*

Hn. 1 *Allegro*

♯ Tpt. 1 & 2 *Allegro*

Tbn 1 & 2 *Allegro*

Ng *Allegro*

Ax. *Allegro*

Ap. *Allegro*

Lo *Allegro*

Kp *Allegro*

Pf *Allegro*

Vn 1 *Allegro*

Vn 2 *Allegro*

Va *Allegro*

Vc *Allegro*

Db *Allegro*

39

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♭ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

40
118
Fl 1 & 2
Ob
118
B♭ Cl.
Hn. 1
118
♯ Tpt. 1 & 2
118
Tbn 1 & 2
Ng
Ax.
Ap.
Lo
Kp
118
Pf
Vn 1
118
Vn 2
118
Va
118
Vc
118
Db

f

42
124

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Trpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

ff

mf

Improvisation section (Repeat till end of improvisations)

F

43

127

Fl 1&2

Ob

B \flat Cl.

Hn. 1

Tpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

G

mf

44
150

Fl 1&2

Ob

B♭ Cl.

Hn. 1

♯ Tpt.1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

mf

mf

133 45

Fl 1 & 2

Ob

B♭ Cl.

Hrn. 1

Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

f

pizz.

Detailed description: This is a page of a musical score, page 85, containing measures 133 to 135. The score is for a large ensemble including woodwinds, brass, percussion, and strings. The woodwinds (Flute 1 & 2, Oboe, Clarinet in B-flat, Horn 1) and brass (Trumpets 1 & 2, Trombones 1 & 2) parts are mostly silent, indicated by a horizontal line with a bar. The percussion section includes Ngoni (Ng), Axon (Ax.), Aplo (Ap.), Log drum (Lo), and Kpanlogo (Kp). The piano (Pf) part features a dynamic marking of *f* (forte) starting in measure 134. The string section (Violins 1 & 2, Viola, Violoncello) is also silent. The Double Bass (Db) part has a dynamic marking of *pizz.* (pizzicato) starting in measure 134. The key signature has one sharp (F#) and the time signature is 4/4. The page number 45 is in the top right corner.

46
136

Fl 1 & 2

Ob

136

B♭ Cl.

136

Hn. 1

♯ Tpt. 1 & 2

136

Tbn 1 & 2

136

Ng

136

Ax.

Ap.

Lo

Kp

136

Pf

136

Vn 1

mf

136

Vn 2

mf

136

Va

mf

136

Vc

mf

136

Db

mf

47

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

mf

mf

mf

48
7/12

Fl 1 & 2

1/42

Ob

1/42

B♭ Cl.

1/42

Hn. 1

1/42

Tpt. 1 & 2

1/42

Tbn 1 & 2

1/42

Ng

1/42

Ax.

1/42

Ap.

1/42

Lo

1/42

Kp

1/42

Pf

1/42

Vn 1

1/42

Vn 2

1/42

Va

1/42

Vc

1/42

Db

1/42

49

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♭ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

f

mf

Detailed description: This is a page of a musical score, page 49. It features 15 staves for various instruments. The instruments listed on the left are: Fl 1 & 2 (Flutes), Ob (Oboe), B♭ Cl. (Clarinet), Hn. 1 (Horn), ♭ Tpt. 1 & 2 (Trumpets), Tbn 1 & 2 (Trombones), Ng (Ngoni), Ax. (Axe), Ap. (Anvil), Lo (Log drum), Kp (Kpanlogo), Pf (Piano), Vn 1 (Violin), Vn 2 (Violin), Va (Viola), Vc (Violoncello), and Db (Double Bass). The score is in a key signature of one sharp (F#) and a common time signature. The music is written in a standard Western staff notation. The page number '49' is located in the top right corner. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The music is divided into measures by vertical bar lines, and some measures contain rests. The notation includes various note values, rests, and articulation marks.

151

Fl 1 & 2

151

Ob

151

B \flat Cl.

151

Hn. 1

151

Tpt. 1 & 2

151

Tbn 1 & 2

151

Ng

151

Ax.

Ap.

Lo

Kp

151

PF

151

Vn 1

151

Vn 2

151

Va

151

Vc

151

Db

51

91

52
754

Fl 1&2

154

Ob

154

B♭ Cl.

154

Hn. 1

♯Tpt.1 & 2

154

Tbn 1&2

154

Ng

154

Ax.

Ap.

Lo

Kp

154

Pf

154

Vn 1

154

Vn 2

154

Va

154

Vc

154

Db

92

53

The musical score is arranged in 15 staves. The instruments and their parts are as follows:

- Fl 1 & 2:** Flute parts with a melodic line and a rest at the end.
- Ob:** Oboe part with a melodic line.
- B♭ Cl:** Clarinet part with a melodic line.
- Hn. 1:** Horn part with a melodic line.
- Tpt. 1 & 2:** Trumpet parts with a melodic line and a rest at the end.
- Tbn 1 & 2:** Trombone parts with a melodic line.
- Ng:** Gong part with a rhythmic pattern.
- Ax:** Axatse part with a rhythmic pattern.
- Ap:** Apote part with a rhythmic pattern.
- Lo:** Log drum part with a rhythmic pattern.
- Kp:** Kpanolope part with a rhythmic pattern.
- Pf:** Piano part with a complex accompaniment.
- Vn 1:** Violin 1 part with a melodic line.
- Vn 2:** Violin 2 part with a melodic line.
- Va:** Viola part with a melodic line.
- Ve:** Cello part with a melodic line.
- Db:** Double Bass part with a melodic line.

54
160

Fl 1 & 2

Ob

B♭ Cl.

Hn. 1

♭ Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

Slightly sustained
(R.H./L.H. Alternation)

163

Fl 1&2

Ob

Bb Cl

Hn. 1

♭ Tpt. 1& 2

Tbn 1&2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

f

mf

56
166

Fl 1 & 2

166 *f*

Ob

166 *mf*

B♭ Cl.

166 *mf*

Hn. 1

166 *mf*

Trpt. 1 & 2

166 *f*

Tbn 1 & 2

166 *mf*

Ng

166

Ax.

Ap.

Lo

Kp

166 *mf*

Pf

166

Vn 1

166

Vn 2

166

Va

166

Vc

166 *mf*

Db

96

Musical score for a symphony, page 97, measures 169-172. The score is written for a full orchestra and includes the following instruments:

- Fl 1 & 2
- Ob
- B♭ Cl.
- Hr. 1
- Tpt. 1 & 2
- Tbn 1 & 2
- Ng (Nagano)
- Ax. (Axe)
- Ap. (Apostrophe)
- Lo (Lute)
- Kp (Klapp)
- Pf (Piano)
- Vn 1 (Violin 1)
- Vn 2 (Violin 2)
- Va (Viola)
- Vc (Violoncello)
- Db (Double Bass)

The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes. The woodwinds and strings play a prominent role in the texture, while the brass instruments provide harmonic support. The piano part features a complex, rhythmic accompaniment. The score is marked with a rehearsal mark of 169 at the beginning of the page and a measure number of 57 at the end of the first staff.

Musical score for page 59, featuring various instruments including Flutes, Oboe, Clarinet, Horns, Trumpets, Trombones, Percussion, Piano, Violins, Viola, and Double Bass. The score is written in G major and 4/4 time. The instruments are arranged in the following order from top to bottom: Fl 1 & 2, Ob, B♭ Cl., Hn. 1, Tpt. 1 & 2, Tbn 1 & 2, Ng (Conga), Ax. (Axe), Ap. (Anvil), Lo (Log drum), Kp (Kpanlogo), Pf (Piano), Vn 1, Vn 2, Va (Viola), Vc (Violoncello), and Db (Double Bass). The score includes various musical notations such as notes, rests, and articulation marks.

60
Fl 1 & 2

Ob

B \flat Cl.

Hn. 1

Tpt. 1 & 2

Tbn 1 & 2

Ng

Ax.

Ap.

Lo

Kp

Pf

Vn 1

Vn 2

Va

Vc

Db

f *pp*

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The staves are arranged vertically and include the following parts:

- Fl 1 & 2
- Ob
- B♭ Cl.
- Hn. 1
- Tpt. 1 & 2
- Tbn 1 & 2
- Ng (Nagano)
- Ax. (Axylophone)
- Ap. (Anvil)
- Lo (Log drum)
- Kp (Koto)
- Pf (Piano)
- Vn 1 (Violin 1)
- Vn 2 (Violin 2)
- Va (Viola)
- Ve (Violoncello)
- Db (Double Bass)

The score includes dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). The page number 102 is visible at the bottom.

This page of a musical score, numbered 63, contains 15 staves of music. The instruments are listed on the left side of each staff:

- Fl 1&2 (Flutes 1 and 2)
- Ob (Oboe)
- B♭ Cl (B-flat Clarinet)
- Hn. 1 (Horn 1)
- Trpt. 1& 2 (Trumpets 1 and 2)
- Tbn 1& 2 (Trombones 1 and 2)
- Ng (Ngoni)
- Ax. (Axe)
- Ap. (Apote)
- Lo (Lobaka)
- Kp (Kpanlogo)
- Pf (Piano)
- Vn 1 (Violin 1)
- Vn 2 (Violin 2)
- Va (Viola)
- Vc (Violoncello)
- Db (Double Bass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). Each staff begins with a dynamic marking of *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts (Ng, Ax., Ap., Lo, Kp) show complex rhythmic textures. The string parts (Vn 1, Vn 2, Va, Vc, Db) provide a harmonic and melodic foundation. The piano part (Pf) features chords and arpeggiated figures. The woodwind and brass parts (Fl, Ob, Cl, Hn, Trpt, Tbn) play melodic lines and chords, often with sustained notes.

No. 2 Agbadza

At a slow walking pace

Edwin Ferguson

The musical score is written for a full orchestra and includes parts for the following instruments: Flute 1, Flute 2, Gankogui, Axatse, Kagan, Kidi, Sogo, Piano, Violin I, Violin 2, Viola, Violoncello, and Double Bass. The score is in common time (C) and is marked 'At a slow walking pace'. The composer is Edwin Ferguson. The score is arranged in a standard orchestral format with the woodwinds and strings on the left and the percussion on the right. The piano part is written for both hands. The flute parts have a melodic line with many slurs. The string parts have a steady, rhythmic accompaniment. The percussion parts are mostly rests, indicating they are not playing in this section.

2

The musical score for page 2 includes the following instruments and parts:

- Fl. 1**: Flute 1, Treble clef, melodic line with slurs and accents.
- Fl. 2**: Flute 2, Treble clef, melodic line with slurs and accents.
- Gk**: Guitar, Treble clef, rests.
- Ax**: Saxophone, Treble clef, rests.
- Ka**: Keyboard, Treble clef, rests.
- Ki**: Trombone, Treble clef, rests.
- So**: Trombone, Bass clef, rests.
- Pno.**: Piano, Grand staff (Treble and Bass clefs), accompaniment with chords and moving lines.
- Vl 1**: Violin 1, Treble clef, melodic line with slurs and accents.
- Vl 2**: Violin 2, Treble clef, melodic line with slurs and accents.
- Vla**: Viola, Bass clef, melodic line with slurs and accents.
- Vc.**: Violoncello, Bass clef, melodic line with slurs and accents.
- Db**: Double Bass, Bass clef, melodic line with slurs and accents.

7
Fl. 1 *mp*

7
Fl. 2

7
Gk

7
Ax

7
Ka

7
Ki

7
So

7
Pno. *mp*

7
Vl 1

7
Vl 2

7
Vla

7
Vc.

7
Db

4

Musical score for page 4, featuring the following instruments and parts:

- Fl. 1:** Flute 1, Treble clef, playing a melodic line with slurs and a dynamic marking of *10*.
- Fl. 2:** Flute 2, Treble clef, resting.
- Gk:** Glockenspiel, Treble clef, resting.
- Ax:** Saxophone, Treble clef, resting.
- Ka:** Kora, Treble clef, resting.
- Ki:** Kpanlogo, Treble clef, resting.
- So:** Sona, Treble clef, resting.
- Pno.:** Piano, Grand staff (Treble and Bass clefs), playing chords with slurs and a dynamic marking of *10*.
- VI 1:** Violin 1, Treble clef, resting.
- VI 2:** Violin 2, Treble clef, resting.
- Vla:** Viola, Bass clef, resting.
- Vc.:** Violoncello, Bass clef, resting.
- Db:** Double Bass, Bass clef, resting.

13
Fl. 1

13
Fl. 2 *mp*

13
Gk *mf*

13
Ax

13
Ka

13
Ki

13
So

13
Pno. *mf*

13
Vl 1 *mf*

13
Vl 2 *mf*

13
Vla *mf*

13
Vc. *mf*

13
Db *mf*

6

Musical score for measures 16-19. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piano (Pno.), Violin 1 (Vl 1), Violin 2 (Vl 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db). The piano part is written in grand staff notation. The woodwind and string parts feature melodic lines with various articulations and dynamics. The piano accompaniment consists of chords and moving lines in both hands.

19

Fl. 1 *mp*

Fl. 2 *p*

Gk

Ax

Ka

Ki

So

Pno.

19

VI 1 *p pizz.*

19

VI 2 *pizz. p*

19

Vla *pizz. p*

19

Vc. *pizz. p*

19

Db *p pizz.*

p

Detailed description: This is a page of a musical score for measures 19 through 22. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Flute 1, Flute 2, Guitar (Gk), Saxophone (Ax), Keyboard (Ka), Trombone (Ki), Trombone (So), Piano (Pno.), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db). The music begins at measure 19. Flute 1 plays a melodic line with a mezzo-piano (*mp*) dynamic. Flute 2 enters in measure 20 with a piano (*p*) dynamic. The Piano part features a rhythmic accompaniment with piano (*p*) dynamics. The string section (Violins, Viola, Cello, and Double Bass) plays pizzicato (*pizz.*) with piano (*p*) dynamics. The woodwinds (Saxophone and Trombone) are present but have no notes in these measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

8

22

Fl. 1

Fl. 2

Gk

Ax

Ka

Ki

So

Pno.

VI 1

VI 2

Vla

Vc.

Db

arco

arco

arco

arco

arco

25
Fl. 1

25
Fl. 2

25
Gk

25
Ax

25
Ka

25
Ki

25
So

25
Pno.

25
VI 1

25
VI 2

25
Vla

25
Vc.

25
Db

mf

mp

mp

mp

mp

mp

10

Musical score for page 10, measures 28-31. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Guitar (Gk), Saxophone (Ax), Keyboard (Ka), Keyboard II (Ki), Soprano Saxophone (So), Piano (Pno.), Violin I (Vl 1), Violin II (Vl 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db). The piano part is written in grand staff notation. The flute parts are marked *mp*. The score shows a melodic line in the flutes and a harmonic accompaniment in the piano and strings. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, with measure numbers 28, 29, 30, and 31 indicated at the beginning of each staff.

31

Fl. 1

Fl. 2

Gk

Ax

Ka

Ki

So

Pno.

VI 1

VI 2

Vla

Vc. *mf*

Db

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '31' at the top left. The instruments are listed on the left side of the page: Fl. 1, Fl. 2, Gk, Ax, Ka, Ki, So, Pno., VI 1, VI 2, Vla, Vc., and Db. The piano part (Pno.) is written in grand staff notation. The woodwinds (Fl. 1, Fl. 2, Vla, Vc., Db) and strings (VI 1, VI 2) have melodic lines with phrasing slurs. The percussion instruments (Gk, Ax, Ka, Ki, So) are represented by vertical bar lines. The dynamic marking *mf* is placed above the Vc. staff. The score concludes with a double bar line and repeat dots at the end of each staff.

12

Musical score for page 12, measures 34-36. The score includes parts for Flute 1, Flute 2, Glockenspiel (Gk), Saxophone (Ax), Keyboard (Ka), Kijana (Ki), Sona (So), Piano (Pno.), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db).

Measures 34-36 are marked with a rehearsal sign (34) and a trill (tr) above the first measure of Flute 1. The dynamics are marked as *mp* (mezzo-piano) for Flute 1, Flute 2, Pno., VI 1, Vla, and Db, and *mf* (mezzo-forte) for VI 2. The score shows various musical notations including trills, slurs, and articulation marks.

37 *tr*

Fl. 1

37 *tr*

Fl. 2

37

Gk

37

Ax

37

Ka

37

Ki

37

So

37

Pno.

37

VI 1

37

VI 2

37

Vla

37

Vc.

37

Db

mf

mf

14

40

Fl. 1

40

Fl. 2

40 *mf*

Gk

40

Ax

Ka

Ki

So

40

Pno.

40

VI 1

40 *mp*

40

VI 2

40 *mf*

40

Vla

40 *mp*

Vc.

40

Db

43

Fl. 1

43

Fl. 2 *mf*

43

Gk

43

Ax

Ka

Ki

So

43

Pno.

43

Vl 1

43

Vl 2

43

Vla

43

Vc.

43

Db

16

46
Fl. 1

46
Fl. 2

46
Gk

46
Ax

46
Ka

46
Ki

46
So

46
Pno.

46
Vl 1

46
Vl 2

46
Vla

46
Vc.

46
Db

mf

mf

mf

mf

49
Fl. 1 *p* *mp*

49
Fl. 2 *p* *mp*

Gk

Ax

Ka

Ki

So

49
Pno. *p* *mp*

49
Vl 1 *p* *mp*

49
Vl 2 *p* *mp*

49
Vla *p* *mp*

49
Vc. *mf* *p* *mp*

49
Db *mf* *p* *mp*

Detailed description: This is a page of a musical score for measures 49, 50, and 51. The score includes parts for Flute 1, Flute 2, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 49 and 50 are marked with a '49' above the staff. The dynamics for measures 49, 50, and 51 are indicated as *mf*, *p*, and *mp* respectively. The Flute 1 and 2 parts, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass parts all play a melodic line in measures 49 and 50, which is then repeated in measure 51. The Viola part has a rest in measure 49. The Piano part has a rest in measure 49. The Flute 1 and 2 parts have a rest in measure 50. The Viola part has a rest in measure 50. The Violoncello and Double Bass parts have a rest in measure 50. The Piano part has a rest in measure 50. The Flute 1 and 2 parts have a rest in measure 51. The Viola part has a rest in measure 51. The Violoncello and Double Bass parts have a rest in measure 51. The Piano part has a rest in measure 51.

55 **Allegro**

Fl. 1

55 **Allegro**

Fl. 2

55 **Allegro** *mf*

Gk

55 **Allegro**

Ax

55 **Allegro**

Ka

55 **Allegro**

Ki

55 **Allegro**

So

55 **Allegro** *mf*

Pno.

55 **Allegro**

55 **Allegro** *mf*

VI 1

55 **Allegro** *mf*

55 **Allegro** *mf*

VI 2

55 **Allegro** *mf*

55 **Allegro** *mf*

Vla

55 **Allegro** *mf*

55 **Allegro** *mf*

Vc.

55 **Allegro** *mf*

55 **Allegro** *mf*

Db

20

Musical score for page 20, measures 58-61. The score is written for a symphony orchestra and includes the following instruments:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Gk (Glockenspiel)
- Ax (Xylophone)
- Ka (Kampong)
- Ki (Kikuyu)
- So (Sona)
- Pno. (Piano)
- VI 1 (Violin 1)
- VI 2 (Violin 2)
- Vla (Viola)
- Vc. (Violoncello)
- Db (Double Bass)

The score is in the key of D major (two sharps) and 4/4 time. The tempo is marked with a 'z' (zestoso). The score begins at measure 58. The Flute 1 part features a melodic line with slurs and accents. The Flute 2 part plays a rhythmic pattern of eighth notes. The Glockenspiel, Xylophone, Kampong, and Kikuyu parts play rhythmic patterns of eighth notes. The Sona part plays a rhythmic pattern of eighth notes. The Piano part features a complex texture with chords and moving lines in both hands. The Violin 1 and Violin 2 parts play rhythmic patterns of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play rhythmic patterns of eighth notes.

61
Fl. 1

61
Fl. 2

61
Gk

61
Ax

61
Ka

61
Ki

61
So

61
Pno.

61
VI 1

61
VI 2

61
Vla

61
Vc.

61
Db

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

22

Musical score for page 22, measures 64-67. The score is in G major (one sharp) and 4/4 time. It features a full orchestral ensemble including woodwinds, strings, and percussion.

The instruments and their parts are:

- Fl. 1: Flute 1, playing a melodic line with grace notes.
- Fl. 2: Flute 2, playing a similar melodic line.
- Gk: Glockenspiel, playing a rhythmic pattern of eighth notes.
- Ax: Accordion, playing a rhythmic pattern of eighth notes.
- Ka: Koto, playing a rhythmic pattern of eighth notes.
- Ki: Keyboard, playing a rhythmic pattern of eighth notes.
- So: Sitar, playing a rhythmic pattern of eighth notes.
- Pno.: Piano, playing a harmonic accompaniment with chords and arpeggios.
- VI 1: Violin 1, playing a melodic line.
- VI 2: Violin 2, playing a melodic line.
- Vla: Viola, playing a melodic line.
- Vc.: Violoncello, playing a melodic line.
- Db: Double Bass, playing a melodic line.

The score begins at measure 64 and ends at measure 67. The key signature is G major (one sharp) and the time signature is 4/4. The music is characterized by a mix of melodic lines and rhythmic patterns.

67
Fl. 1 *mp*

67
Fl. 2 *mp*

67
Gk

67
Ax

67
Ka

67
Ki

67
So

67
Pno. *mp*

67
VI 1 *mp*

67
VI 2 *mp*

67
Vla *mf*

67
Vc. *mp*

67
Db *mp*

24

Musical score for page 24, measures 70-72. The score is in G major (one sharp) and 4/4 time. It features a variety of instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Glockenspiel (Gk), Accordion (Ax), Kora (Ka), Kpanlogo (Ki), Sona (So), Piano (Pno.), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db). The score is divided into three measures. Measure 70 starts with a key signature change from G major to G minor (two sharps) for measures 70-71, and then returns to G major for measure 72. Each instrument part includes a first ending bracket in measure 72. The piano part consists of a treble and bass staff with chords and bass notes. The strings (VI 1, VI 2, Vla, Vc., Db) play a rhythmic pattern of eighth notes. The woodwinds (Fl. 1, Fl. 2, Gk, Ax, Ka, Ki, So) play various melodic and rhythmic patterns.

73 2. *mp*

Fl. 1

73 2. *mp*

Fl. 2

73 2. *mp*

Gk

73 2.

Ax

73 2.

Ka

73 2.

Ki

73 2.

So

73 2. *mp*

Pno.

73 2. *mp*

Vl 1

73 2. *mp*

Vl 2

73 2. *mp*

Vla

73 2. *mp*

Vc.

73 2. *f*

Db

73 2. *f*

26

Musical score for page 26, measures 76-78. The score includes parts for Flute 1, Flute 2, Glockenspiel, Acoustic Guitar, Kora, Kpanlogo, Sona, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in a multi-staff format with various instruments and their parts.

79 27

Fl. 1

Fl. 2

Gk

Ax

Ka

Ki

So

Pno.

VI 1

VI 2

Vla

Vc.

Db

The image shows a page of a musical score for an orchestral work. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Gk (Clarinet), Ax (Saxophone), Ka (Keyboard), Ki (笙), So (笙), Pno. (Piano), VI 1 (Violin 1), VI 2 (Violin 2), Vla (Viola), Vc. (Violoncello), and Db (Double Bass). The tempo is marked 'Adagio' and the dynamic is 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings. The page number '131' is visible at the bottom.

29

85

Fl. 1

85

Fl. 2

85

Gk

85

Ax

Ka

Ki

So

85

Pno.

85

VI 1

85

VI 2

85

Vla

85

Vc.

85

Db

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

30
Fl. 1

88
Fl. 2

88
Gk

88
Ax

Ka

Ki

So

88
Pno.

88
VI 1

88
VI 2

88
Vla

88
Vc.

88
Db

No. 3 Apatampa

Edwin Ferguson

Moderato

Flute 1&2

Moderato

Oboe

Moderato

Clarinet in B \flat

Moderato

Bassoon

Moderato

Horn in F 1& 2

Moderato

B \flat Trumpet 1&2

Moderato

Trombone 1&2

Moderato

Afirikiyiwa

Moderato

Apentema

Moderato

Pati/Ogyaama

Moderato

Adaka

Moderato

Piano

Moderato

1st Violin

Moderato

2nd Violin

Moderato

Viola

Moderato

Cello

Moderato

D bass

Fl I & 2

Ob

B♭ Cl.

Bn

Hn I & 2

B♭ Trpt. I & 2

Tbn. I & 2

AF

Ap

Pa. Og

Ad

Pf

Vn I

Vn 2

Va

Vc

Db

6

Fl I & 2

Ob

B♭ Cl.

B♭

Tr I & 2

B♭ Tr I & 2

Tbn. I & 2

Af

Ap

Pa/Og

Ad

Pf

Vn I

mf

Vn 2

mf

Va

mf

Vc

mf

Db

mf

Flu. 1 & 2
Ob.
B♭ Cl.
Bsn.
Hrn. 1 & 2
B♭ Trpt. 1 & 2
Tbn. 1 & 2
AF
Ap
Pa/Og
Ad
PF
Vn 1
Vn 2
Va
Vc
Db

Musical score for page 5, measures 12-15. The score includes staves for Flute I & 2, Oboe, B♭ Clarinet, Bassoon, Horn I & 2, Trumpet I & 2, Trombone I & 2, Percussion (Af, Ap, Pa/Og, Ad), Piano (PF), Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 12-15 are marked with a first ending bracket. Dynamics include forte (f) and fortissimo (ff).

7

Fl. 1 & 2

Ob.

B♭ Cl.

Bsn.

Hr. 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Mf.

Ap.

Pa/Og.

Ad.

Pf.

Vn. 1

Vn. 2

Va.

Vc.

Db.

12

9

24 **Allegro**

Fl 1 & 2 **Allegro**

Ob **Allegro**

B. Cl. **Allegro**

Bn **Allegro**

Hrn. 1 & 2 **Allegro**

B. Tpt. 1 & 2 **Allegro**

Tbn. 1 & 2 **Allegro**

Af **Allegro**

Ap **Allegro**

Pa/Cg **Allegro**

Ad **Allegro**

Pf **Allegro**

Vn 1 **Allegro**

Vn 2 **Allegro**

Va **Allegro**

Vc **Allegro**

Db **Allegro**

Musical score for page 11, measures 30-36. The score includes parts for Flute 1 & 2, Oboe, Bass Clarinet, Bassoon, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Snare Drum, Cymbal, Tom-tom, Conga, Ad libitum, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a complex texture with triplets and sixteenth-note patterns.

12
Fl. 1 & 2

33
Ob.

33
B♭ Cl.

33
B♭

33
Hr. 1 & 2 *ff*

33
B♭ Tpt. 1 & 2 *ff*

33
Tbn. 1 & 2 *ff*

33
A♭ *ff*

33
A♭

33
Perc.

33
Ad.

33
Pr.

33
Vn. 1 *ff*

33
Vn. 2 *ff*

33
Va. *ff*

33
Vc. *ff*

33
Db. *ff*

Musical score for page 13, featuring various instruments. The score is written in G major (one sharp) and 2/4 time. The instruments listed are:

- Flt. 1 & 2
- Ob
- B♭ Cl.
- B♭n
- Hrn. 1 & 2
- B♭ Trpt. 1 & 2
- Tbn. 1 & 2
- Af
- Ap
- Pa. Olg
- Ad
- Pf
- Vn 1
- Vn 2
- Va
- Vc
- Db

The score begins at measure 36. The key signature is G major (one sharp). The time signature is 2/4. The music is marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page contains measures 39, 40, and 41 for an orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flt. 1 & 2: Treble clef, playing a melodic line with slurs.
- Ob: Treble clef, playing a melodic line with slurs.
- B♭ Cl: Treble clef, playing a melodic line with slurs.
- Bsn: Bass clef, playing a melodic line with slurs.
- Hn. 1 & 2: Treble clef, playing a melodic line with slurs.
- B♭ Trp. 1 & 2: Treble clef, playing a melodic line with slurs.
- Tbn. 1 & 2: Bass clef, playing a melodic line with slurs.
- Drum: Percussion clef, playing a rhythmic pattern.
- Cym: Percussion clef, playing a rhythmic pattern.
- Pf: Grand piano, playing chords with slurs.
- Vn. 1: Treble clef, playing a melodic line with slurs.
- Vn. 2: Treble clef, playing a melodic line with slurs.
- Va: Treble clef, playing a melodic line with slurs.
- Vc: Bass clef, playing a melodic line with slurs.
- Db: Bass clef, playing a melodic line with slurs.

Measure numbers 39, 40, and 41 are indicated at the beginning of each staff. The dynamic marking *mp* (mezzo-piano) is present in each part.

15

Musical score for page 15, featuring various instruments including woodwinds, brass, percussion, piano, and strings. The score is written in G major (one sharp) and 4/4 time. The instruments listed are:

- Flute 1 & 2 (Fl 1 & 2)
- Oboe (Ob)
- Bass Clarinet (B♭ Cl)
- Bassoon (Bn)
- Horn 1 & 2 (Hn 1 & 2)
- Trumpet 1 & 2 (B♭ Tpt 1 & 2)
- Trombone 1 & 2 (Tbn 1 & 2)
- Alto Saxophone (Af)
- Alto Saxophone (Ap)
- Percussion/Organ (Pa/Org)
- Ad
- Piano (Pf)
- Violin 1 (Vn 1)
- Violin 2 (Vn 2)
- Viola (Va)
- Violoncello (Vc)
- Double Bass (Db)

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page number 15 is located in the top right corner.

Flu. I & 2
Ob.
B♭ Cl.
Bsn.
Hrn. I & 2
B♭ Tpt. I & 2
Tbn. I & 2
Af
Ap
Pa/Og
Ad
Pf
Vn I
Vn 2
Va
Vc
Db

17

Fl. 1 & 2
Ob.
B♭ Cl.
B♭n.
Hr. 1 & 2
B♭ Tpt. 1 & 2
Tbn. 1 & 2
Af.
Ap.
Pa/Og.
Ad.
Pf.
Vn. 1
Vn. 2
Va.
Vc.
Db.

The musical score for page 17 is written for a large ensemble. It features 17 staves, each with a different instrument or section. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system contains 11 staves, and the second system contains 6 staves. The instruments are: Flute 1 & 2, Oboe, Clarinet in B-flat, Bassoon, Horn 1 & 2, Trumpet 1 & 2 in B-flat, Trombone 1 & 2, Alto Saxophone, Alto Saxophone, Percussion/Organ, Ad libitum, Piano, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte). The page number 17 is located in the top right corner.

54
Fl. 1 & 2

54
Ob.

54
B. Cl.

54
Bn.

54
Hr. 1 & 2

54
B. Trpt. 1 & 2

54
Tbn. 1 & 2

54
Ac

54
Ap

54
Pn/Og

54
Ad

54
Pf

54
Vn 1

54
Vn 2

54
Va

54
Vc

54
Db

Musical score for orchestra and piano, measures 20-57. The score is written in E major (three sharps) and 3/4 time. The instruments and their parts are:

- Flute I & 2 (Fl. I & 2): Measures 20-57, starting with a forte (*f*) dynamic.
- Oboe (Ob): Measures 20-57, starting with a forte (*f*) dynamic.
- Bass Clarinet (B♭ Cl.): Measures 20-57, starting with a forte (*f*) dynamic.
- Bassoon (Bn): Measures 20-57, starting with a forte (*f*) dynamic.
- Horn I & 2 (Hn I & 2): Measures 20-57, starting with a forte (*f*) dynamic.
- Trumpet I & 2 (B♭ Tpt I & 2): Measures 20-57, starting with a forte (*f*) dynamic.
- Trombone I & 2 (Tbn. I & 2): Measures 20-57, starting with a forte (*f*) dynamic.
- Snare Drum (Af): Measures 20-57, playing a rhythmic pattern of eighth notes.
- Tom-tom (Ap): Measures 20-57, playing a rhythmic pattern of eighth notes.
- Percussion (Pa/Og): Measures 20-57, playing a rhythmic pattern of eighth notes.
- Ad Libitum (Ad): Measures 20-57, playing a rhythmic pattern of eighth notes.
- Piano (PF): Measures 20-57, playing a complex harmonic accompaniment.
- Violin I (Vn 1): Measures 20-57, starting with a forte (*f*) dynamic.
- Violin II (Vn 2): Measures 20-57, starting with a forte (*f*) dynamic.
- Viola (Va): Measures 20-57, starting with a forte (*f*) dynamic.
- Violoncello (Vc): Measures 20-57, starting with a forte (*f*) dynamic.
- Double Bass (Db): Measures 20-57, starting with a forte (*f*) dynamic.

21

Fl. 1 & 2

Ob

B \flat Cl.

Bn

Hn 1 & 2

B \flat Tpt 1 & 2

Tbn. 1 & 2

As

Apr

Pa/Og

Ad

Pf

Vn 1

Vn 2

Va

Vc

Db

This musical score page contains measures 62, 63, and 64. The instruments and their parts are as follows:

- Flute 1 & 2 (Fl 1 & 2):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Oboe (Ob):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Bass Clarinet (B♭ Cl):** Measure 62 has a melodic line starting on G3, moving to A3, B3, and C4. Measures 63 and 64 are rests.
- Bassoon (B♭):** Measure 62 has a melodic line starting on G2, moving to A2, B2, and C3. Measures 63 and 64 are rests.
- Horn 1 & 2 (Hr. 1 & 2):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Trumpet 1 & 2 (B♭ Tpt. 1 & 2):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Trombone 1 & 2 (Tbn. 1 & 2):** Measure 62 has a melodic line starting on G3, moving to A3, B3, and C4. Measures 63 and 64 are rests.
- Snare Drum (Sn):** Measures 62-64 feature a rhythmic pattern of eighth notes with accents.
- Tom-Tom (Tom):** Measures 62-64 are rests.
- Woodblock (Wd):** Measures 62-64 are rests.
- Ad libitum (Ad lib):** Measures 62-64 are rests.
- Piano (Pf):** Measure 62 has a chordal accompaniment. Measure 63 features a complex texture with *f* dynamics and *mf* dynamics, including a section labeled "R.h/L.h alternation". Measure 64 has a melodic line starting on G4, moving to A4, B4, and C5.
- Violin 1 (Vn 1):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Violin 2 (Vn 2):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Viola (Va):** Measure 62 has a melodic line starting on G4, moving to A4, B4, and C5. Measures 63 and 64 are rests.
- Violoncello (Vc):** Measure 62 has a melodic line starting on G3, moving to A3, B3, and C4. Measures 63 and 64 are rests.
- Double Bass (Db):** Measure 62 has a melodic line starting on G2, moving to A2, B2, and C3. Measures 63 and 64 are rests.

66

Fl. 1 & 2

Ob

B♭ Cl.

B♭

Hr. 1 & 2

B♭ Trpt. 1 & 2

Tbn. 1 & 2

66

Af

66

Ap

66

Pa/Og

66

Ad

66

Pf

mf

66

Vn 1

66

Vn 2

66

Va

66

Vc

66

Tb

Detailed description: This is a page of a musical score for a symphony or concert band. The score is written for 23 measures, indicated by the number '23' in the top right corner. The key signature is three sharps (F#, C#, G#), and the time signature is not explicitly shown but appears to be 4/4. The score is divided into several parts: Flutes 1 & 2 (Fl. 1 & 2), Oboe (Ob), Clarinet in B-flat (B♭ Cl.), Bassoon (B♭), Horns 1 & 2 (Hr. 1 & 2), Trumpets 1 & 2 (B♭ Trpt. 1 & 2), Trombones 1 & 2 (Tbn. 1 & 2), Percussion (Af, Ap, Pa/Og, Ad), Piano (Pf), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (Tb). The first measure of each part is marked with a rehearsal mark '66'. The Piano part (Pf) is the only instrument with active notation in this section, featuring a complex rhythmic pattern with many accents (^) and a dynamic marking of *mf* (mezzo-forte) in the second measure. The other instruments are mostly silent, indicated by a horizontal line with a bar across the staff.

25

72

Fl 1 & 2

Ob

B♭ Cl.

B♭

Hr 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

As

Apr

Pa/Og

Ad

Pf

Vn 1

Vn 2

Va

Vc

Db

The image shows a page of a musical score, likely for an orchestra and strings. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as *Moderato*. The score is divided into measures 73, 74, and 75. The instruments listed on the left are: Flute (Fl. 1 & 2), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1 & 2), Trumpets (Trpt. 1 & 2), Trombones (Tbn. 1 & 2), Percussion (Perc.), Piano (Pf.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Cello (Vc.), and Double Bass (Db.). The score includes various musical notations such as notes, rests, and dynamic markings like *rit.* (ritardando) and *mf* (mezzo-forte). A box containing the letter 'D' is present at the end of each staff, possibly indicating a rehearsal mark or a specific instruction. The page number 159 is located at the bottom center.

Musical score for page 27, featuring various instruments and dynamics. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The instruments and their parts are:

- FH1 & 2: Flute 1 and 2, starting with *mp* and ending with *p*.
- Ob: Oboe, starting with *mp* and ending with *p*.
- B♭ Cl: Bass Clarinet, starting with *mp* and ending with *p*.
- Bu: Bassoon, starting with *mp* and ending with *p*.
- Hr. 1 & 2: Horn 1 and 2, starting with *mp* and ending with *p*.
- B♭ Tpt. 1 & 2: Trumpet 1 and 2, starting with *mp* and ending with *p*.
- Tbn. 1 & 2: Trombone 1 and 2, starting with *mp* and ending with *p*.
- At: Alto Saxophone, starting with *mp* and ending with *p*.
- Ap: Alto Saxophone, starting with *mp* and ending with *p*.
- Pa/Og: Percussion/Organ, starting with *mp* and ending with *p*.
- Ad: Ad Libitum, starting with *mp* and ending with *p*.
- Pf: Piano, starting with *mp* and ending with *p*.
- Vn 1: Violin 1, starting with *mp* and ending with *p*.
- Vn 2: Violin 2, starting with *mp* and ending with *p*.
- Va: Viola, starting with *mp* and ending with *p*.
- Vc: Violoncello, starting with *mp* and ending with *p*.
- Db: Double Bass, starting with *mp* and ending with *p*.

The score is marked with *mp* (mezzo-piano) and *p* (piano) dynamics. The page number 27 is located in the top right corner.

28

Fl I & 2 *mf*

Ob *mf*

B♭ Cl *mf*

B♭n *mf*

Tr I & 2 *mf*

B♭ Tpt. I & 2 *mf*

Tbn. I & 2 *mf*

Af

Ap

Pa/Og

Ad

Pf *mf*

Vn I *mf*

Vn 2 *mf*

Va *mf*

Vc *mf*

Db *mf*

Fl 1 & 2
Ob
B♭ Cl.
B♭
Tr 1 & 2
B♭ Trpt. 1 & 2
Tbn. 1 & 2
Af
Ap
Pa/Og
Ad
Pf
Vn 1
Vn 2
Va
Vc
Db

27 28 29

mp *p*

50
Fl 1 & 2
Ob
B♭ Cl.
Bn
Hn. 1 & 2
B♭ Tpt. 1 & 2
Tbn. 1 & 2
Af
Ap
Pa/Og
Ad
PF
Vn 1
Vn 2
Va
Vc
Db

92
Fl 1 & 2

93
Ob

93
B. Cl.

93
Bn

93
Hn 1 & 2

93
B. Tpt. 1 & 2

93
Tbn 1 & 2

92
Af

92
Ap

92
Pa/Og

92
Ad

93
Pr

93
Vn 1

93
Vn 2

93
Va

93
Vc

93
Db

96 33

Fl I & 2

Ob

B♭ Cl.

Bn

Hn I & 2

B♭ Trpt. I & 2

Tbn. I & 2

As

Apr

Pa/Org

Ad

PF

Vn I

Vn 2

Va

Vc

Db

mf

mf

mf

mf

3/4

Fl 1 & 2

Ob

B♭ Cl

B♭

Hr. 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Ad

Ap

Pa/Og

Ad

Pf

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 35, featuring various instruments. The score includes parts for Flute 1 & 2, Oboe, Bass Clarinet, Bassoon, Horn 1 & 2, B♭ Trumpet 1 & 2, Trombone 1 & 2, Snare Drum (Af), Cymbal (Ap), Tom-tom (Pa/Og), Ad, Piano (Pf), Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The tempo is marked *mp* (mezzo-piano). The score includes dynamic markings such as *mp* and *mp*. The score is divided into measures, with some measures containing rests for certain instruments.

36
105

Flt 1 & 2
Ob
B♭ Cl.
Bn
Hn 1 & 2
B♭ Tpt 1 & 2
Tbn 1 & 2
As
Ap
Pa/Og
Ad
PF
Vn 1
Vn 2
Va
Vc
Db

mf
mf
mf
mp
mp
mp
mp

The musical score for page 37 includes the following parts:

- Flt 1 & 2**: Flute parts, marked *108*.
- Ob**: Oboe part, marked *108*.
- B♭ Cl**: Bass Clarinet part, marked *108*.
- B♭n**: Bassoon part, marked *108*.
- Hn 1 & 2**: Horn parts, marked *108*.
- B♭ Tpt. 1 & 2**: Trumpet parts, marked *108*.
- Tbn. 1 & 2**: Trombone parts, marked *108*.
- Dr**: Drums, marked *108*.
- Ap**: Snare Drum, marked *108*.
- Pw/Og**: Woodblock/Organ, marked *108*.
- Ad**: Ad libitum, marked *108*.
- PI**: Piano, marked *108*.
- Vn 1**: Violin 1, marked *108*.
- Vn 2**: Violin 2, marked *108*.
- Va**: Viola, marked *108*.
- Vc**: Violoncello, marked *108*.
- Db**: Double Bass, marked *108*.

38

Flu & 2
Ob
B♭ Cl.
Bn
Hn. 1 & 2
B♭ Tpt. 1 & 2
Tbn. 1 & 2
Al
Ap
Pa/Og
Ad
Pf
Vn 1
Vn 2
Va
Vc
Db

fff
fff
fff
fff
mf
mff
mff
mf
mf
mf

Musical score for orchestra, measures 114-116. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Flute 1 & 2 (Fl 1 & 2):** Rests in all three measures.
- Oboe (Ob):** Rests in all three measures.
- Bassoon (B♭ Cl):** Rests in all three measures.
- Bassoon (Bn):** Plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.
- Horn 1 & 2 (Hr 1 & 2):** Plays a melodic line with slurs and accents: G4, A4, B4, C5, G4, A4, B4, C5.
- Trumpet 1 & 2 (B♭ Trp 1 & 2):** Plays a melodic line with slurs and accents: G4, A4, B4, C5, G4, A4, B4, C5.
- Trombone 1 & 2 (Tbn 1 & 2):** Plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.
- Snare Drum (Af):** Plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.
- Tom-tom (Ap):** Rests in all three measures.
- Percussion (Pa/Og):** Rests in all three measures.
- Ad libitum (Ad):** Rests in all three measures.
- Piano (Pf):** Plays a melodic line with slurs and accents: G4, A4, B4, C5, G4, A4, B4, C5.
- Violin 1 (Vn 1):** Rests in all three measures.
- Violin 2 (Vn 2):** Rests in all three measures.
- Viola (Va):** Rests in all three measures.
- Violoncello (Vc):** Rests in all three measures.
- Double Bass (Db):** Rests in all three measures.

40
117

Ftr & 2

Ob

B♭ Cl

B♭

Hr 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Af

Ap

Pu/Og

Ad

Pr

Vn 1

Vn 2

Va

Vc

Db

Musical score for page 41, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *120*. The dynamic marking *f* (forte) is present throughout the score. The instruments listed are:

- Flu. 1 & 2
- Ob.
- B♭ Cl.
- Bn.
- Hr. 1 & 2
- B♭ Tpt. 1 & 2
- Tbn. 1 & 2
- Af.
- Ap.
- Pa/Og.
- Ad.
- Pr.
- Vn. 1
- Vn. 2
- Va.
- Vc.
- Db.

The score shows the first three measures of the piece. The Flute 1 & 2 part begins with a melodic line in the first measure. The Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Piano parts follow with their respective parts. The Percussion parts (Af., Ap., Pa/Og., Ad.) are marked with rests. The Violin 1 and Violin 2 parts begin with a melodic line in the first measure. The Viola and Cello/Double Bass parts follow with their respective parts.

42

The image shows a page of a musical score for measures 42, 43, and 44. The score is written for a full orchestra. The instruments and their parts are as follows:

- Flu. 1 & 2:** Treble clef, playing a melodic line with slurs and accents.
- Ob:** Treble clef, playing a similar melodic line to the flutes.
- B♭ Cl:** Treble clef, playing a melodic line.
- Bn:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Hrn. 1 & 2:** Treble clef, playing a melodic line.
- B♭ Tpt. 1 & 2:** Treble clef, playing a melodic line.
- Tbn. 1 & 2:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Per:** Percussion, with three staves showing rhythmic patterns.
- Pf:** Piano, with two staves (treble and bass clef) playing a complex accompaniment.
- Vn 1:** Treble clef, playing a melodic line.
- Vn 2:** Treble clef, playing a melodic line.
- Va:** Treble clef, playing a melodic line.
- Vc:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Db:** Bass clef, playing a rhythmic accompaniment of eighth notes.

Measures 42, 43, and 44 are indicated by the numbers 123, 123, and 123 above the first staff of each measure respectively. The key signature is three sharps (F#, C#, G#).

This page of a musical score, numbered 43, contains 17 staves of music. The instruments are listed on the left side of each staff: Flute & 2 (Fl & 2), Oboe (Ob), Clarinet in B-flat (B♭ Cl), Bassoon (Bn), Horns 1 & 2 (Hn. 1 & 2), Trumpets 1 & 2 (B. Tpt. 1 & 2), Trombones 1 & 2 (Tbn. 1 & 2), African Drums (Af), Ankle Bells (Ap), Percussion/Organ (Pn/Og), Ad libitum (Ad), Piano (PF), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Cello (Vc), and Double Bass (Db). The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 126. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent use of slurs and ties across measures. The percussion parts (Af, Ap, Pn/Og, Ad) are mostly silent, with some rhythmic notation in the African Drums part.

Musical score for page 45, measures 132-133. The score includes parts for Flute I & 2, Oboe, Clarinet in Bb, Bassoon, Horns I & 2, Trumpets I & 2, Trombones I & 2, AT, Ap, Pa/Og, Ad, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking 'mp' is present throughout. The score shows a melodic line in the woodwinds and strings, with a rhythmic accompaniment in the piano and bass.

Musical score for a symphony, page 47. The score includes staves for Flute 1 & 2, Oboe, Clarinet in B-flat, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Percussion (Af, Ap, Pa/Og, Ad), Piano (Pf), Violin 1, Violin 2, Viola, Violoncello (Vc), and Double Bass (Db). The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The score features various dynamics such as *f*, *sf*, and *sfz*, and includes first and second endings marked 1.3N and 1.5N.

48

Flt 1 & 2

Ob

B♭ Cl

B♭

Hn 1 & 2

B♭ Tpt 1 & 2

Tbn. 1 & 2

Af

Ap

Pu/Og

Ad

PF

Vn 1

Vn 2

Va

Vc

Db

Musical score for measures 144-148. The score includes parts for Flute I & 2, Oboe, Bass Clarinet, Bassoon, Horn I & 2, Trumpet I & 2, Trombone I & 2, Percussion (Af, Ap, Pa/Og, Ad), Piano, Violin I & 2, Viola, Violoncello, and Double Bass. Dynamics range from *ff* to *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A rehearsal mark 'G' is present at the end of each measure.

50
147

Flu. 1 & 2
Ob.
B♭ Cl.
B♭n.
Hn. 1 & 2
B♭ Tpt. 1 & 2
Tbn. 1 & 2
Af
Ap
Pa/Og
Ad
Pf
Vn 1
Vn 2
Va
Vc
Db

mp

Musical score for page 51, measures 150-152. The score includes parts for Flute 1 & 2, Oboe, Bass Clarinet, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Percussion (Af, Ap, Pa/Cg, Ad), Piano (Pf), Violin 1, Violin 2, Viola, Violoncello (Vc), and Double Bass (Db). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows a dynamic shift to forte (f) starting at measure 150. The Flute 1 & 2 part has a melodic line with accents. The Oboe, Bass Clarinet, and Horns 1 & 2 parts have sustained notes. The Percussion parts (Af, Ap, Pa/Cg, Ad) have rhythmic patterns. The Piano part has a simple accompaniment. The Violin 1, Violin 2, Viola, and Violoncello parts have sustained notes. The Double Bass part has a simple accompaniment.

52
53

Fl I & 2

Ob

B♭ Cl

Bn

Hn I & 2

B♭ Tpt I & 2

Tbn. I & 2

Af

Ap

Pa/Og

Ad

Pf

Vn I

Vn 2

Va

Vc

Db

54
159

FII & 2

Ob

B♭ Cl

B♭

Hr I & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Ar

Ap

Pu/Og

Ad

Pr

mf

f

Va 1

Vn 2

Va

Vc

Db

162

Fl & 2

Ob

B♭ Cl.

B♭

Hr. 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Dr

Ap

Pa/Og

Ad

Pf

Vn 1

Vn 2

Va

Vc

Db

mf

f

f

f

Detailed description: This is a page of a musical score for rehearsal mark 162. The score is arranged in a standard orchestral layout. The woodwind section includes Flute & Piccolo (Fl & 2), Oboe (Ob), Clarinet in B-flat (B♭ Cl.), Bassoon (B♭), Horns (Hr. 1 & 2), Trumpets (B♭ Tpt. 1 & 2), and Trombones (Tbn. 1 & 2). The percussion section includes Drums (Dr), Snare Drum (Ap), and Cymbals/Organ (Pa/Og). The piano part (Pf) features a complex rhythmic pattern in the right hand with accents and a mezzo-forte (*mf*) dynamic, while the left hand is mostly silent. The string section (Vn 1, Vn 2, Va, Vc, Db) is mostly silent, with the Violins (Vn 1 and Vn 2) and Viola (Va) showing some activity at the end of the page, marked with a forte (*f*) dynamic.

56

165

FII & 2

Ob

B♭ Cl

B♭

Hr. 1 & 2

B♭ Tpt. 1 & 2

Tbn. 1 & 2

Ar

Ap

Pa/Og

Ad

PF

Vn 1

Vn 2

Va

Vc

Tb

f

168 *rit.*

Flt & 2

168 *rit.*

Ob

168 *rit.*

B♭ Cl.

168 *rit.*

Bn

168 *rit.*

Hn 1 & 2

B♭ Tpt 1 & 2

168 *rit.*

Tbn. 1 & 2

168 *rit.*

Af

168 *rit.*

Ap

168 *rit.*

Pu/Og

168 *rit.*

Ad

168 *rit.*

Pf

168 *rit.*

Vn 1

168 *rit.*

Vn 2

168 *rit.*

Va

168 *rit.*

Vc

168 *rit.*

Db

58 **H** **Allegro**

Fl 1 & 2 **H** **Allegro**

Ob **H** **Allegro**

B♭ Cl **H** **Allegro**

Bn **H** **Allegro**

Hn 1 & 2 **H** **Allegro**

B♭ Tpt 1 & 2 **H** **Allegro**

Tbn 1 & 2 **H** **Allegro**

Af **H** **Allegro**

Ap **H** **Allegro**

Pa/Og **H** **Allegro**

Ad **H** **Allegro**

Pf **H** **Allegro**

Vn 1 **H** **Allegro**

Vn 2 **H** **Allegro**

Va **H** **Allegro**

Vc **H** **Allegro**

Db **H** **Allegro**

This page contains a musical score for page 59, starting at measure 174. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flu. 1 & 2 (Flute 1 and 2)
- Ob (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bn (Bassoon)
- Hn. 1 & 2 (Horn 1 and 2)
- B♭ Tpt. 1 & 2 (B-flat Trumpet 1 and 2)
- Tbn. 1 & 2 (Trombone 1 and 2)
- Drum set (Drums) - includes snare, hi-hat, and cymbal patterns.
- Percussion (Percussion) - includes various mallet instruments.
- Ad (Ad libitum) - empty staff.
- Pr (Piano) - grand piano part with treble and bass staves.
- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Va (Viola)
- Vc (Cello)
- Db (Double Bass)

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a melodic line in the woodwinds and strings, with a steady rhythmic accompaniment in the piano and percussion.

60

Fl I & 2

Ob

B♭ Cl.

Bn

Hn. I & 2

B♭ Tpt. I & 2

Tbn. I & 2

As

Apr

Per/Org

Ad

PF

Vn I

Vn 2

Va

Vc

Db

CHAPTER FOUR

ANALYSIS OF THE COMPOSITIONS

This chapter is the analysis section. It elaborates on the manipulations of themes and other techniques and devices expanded in the compositions. In relation to the objective of this study, it provides insight and explains how the resources have been used. The parameters employed are instrumentation, form, texture, harmony, dynamics and performance directions and compositional techniques.

4:1 Analysis of Musical Pictures from Ghana, No.1 *Kpanlogo*

‘Musical Pictures From Ghana No. 1 *Kpanlogo*’ is a descriptive piece showing how melodic, rhythmic and other stylistic parameters from indigenous music can be blended with western idioms in composition. As described in Chapter two, No.1 *Kpanlogo* from ‘Musical Pictures From Ghana’ is composed chiefly on the folksong *Wɔn fa gbe ‘e wɔn ya ni wɔba* (We are travelling and will be back) and selections of various rhythmic motifs from the drum music of *Kpanlogo*.

The use of western compositional idioms as well as the African concepts like African pianism and syncretic processes will be explained in the analysis that ensues. The analytical parameters will be based on instrumentation, form, texture, harmony, dynamics and performance directions and compositional techniques.

4:1:1 Instrumentation

‘No. 1 Kpanlogo’ is composed for 2 flutes, 1 oboe, 1 clarinet in B flat, Horn in F, 2 trumpets in B flat, 2 trombones, *Ngongo*, *Axatse*, *Apentemma*, *Lolomi*, *Kpanlogo*, piano, 1st and 2nd violins, viola, cello and double bass.

The 2 flutes, 1 oboe and 1 clarinet in B flat form the woodwind section of the orchestration. The Horn in F, 2 trumpets in B flat and 2 trombones comprise the brass section of the orchestration. The *Kpanlogo* setup consisting of *Ngongo*, *Axatse*, *Apentemma*, *Lolomi* and *Kpanlogo* together with piano form the percussion section. 1st and 2nd violins, viola, cello and double bass comprise the string section of the orchestration.

4:1:2 Form

This piece is in ABA form. It involves the statement of one idea over a period followed by a new idea. Essentially, the initial idea is reiterated with a coda to end the composition.

Section ‘A’ of the piece starts from bar 1 and ends on the 2nd beat of bar 81. Section ‘B’ begins on the 3rd beat of bar 81 and ends on bar 127. Section ‘A’ returns from bar 128 to 189 with a coda to end the piece.

In the first section ‘A’ we have a solo statement of the main theme of the composition from bar 1 to the 2nd beat of bar 13 by 1st trumpet. The trumpet states the theme again with the support of the entire orchestra but for the drum ensemble from the 3rd beat of bar 13 to bar 25. Bars 1 to 25 therefore is an introductory passage to the entire section ‘A’ and the whole piece. The second half of Section ‘A’ starts from bar 26 and ends on the 2nd beat of bar 81. Although contrastingly different in content at certain portions of the composition, this remains the A section because it is essentially the same idea in the same tonality only with brief episodic passages.

Section 'B' starts from the 3rd beat of bar 81 and ends at bar 127. In this section a development starts based on the same theme in the relative minor. This basically starts the Section 'B' which abruptly moves into call and response passages based on rhythmic motifs from the drum ensembles of *Kpanlogo*. The second half of the 'B' section is the improvisation which is a further development section of the composition.

Bars 128 to bar 189 is a recap of section 'A'. In this section however, the introductory passage that is presented in the first half of the section A is completely ignored for the second half with the support of the drum ensemble. Again, a brief passage that is played by the piano as a modulative figure is ignored to enable a stay in the key till the coda which ends the piece.

4:1:3 Texture

As an extension on African music principles which largely remain polyphonic in nature, this composition employs various orchestral textures at various portions of the composition to achieve various effects and moods.

This piece contains monodic or monophonic, homophonic and polyphonic textures. The beginning of the piece is in monodic or monophonic texture with the 1st trumpet stating the melody and with sparse interjections by the bass section and drum ensemble. This is essentially a light texture preparing the audience for the rest of the music to be performed. A slightly heavier texture in melody and accompaniment fashion is presented when the entire orchestra except the drums harmonises along the theme from bar 13 to bar 25.

An interesting build-up in texture begins from bar 26 when the 1st flute and *ngongo* (bell) begin the timeline for *Kpanlogo*. From a homophonic texture of the two instruments, the other instruments join in one by one from the 2nd flute to the clarinet, piano, bass and drums, till the

brass sections to complete the build-up. What remains from this build-up from bar 26 till the 2nd beat of bar 107 is heavy polyrhythmic structures from the fusion of various rhythms by the various instruments.

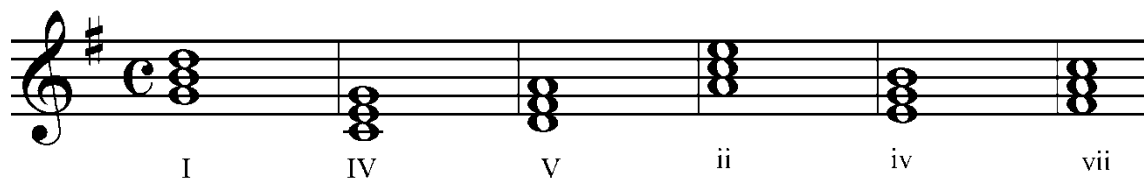
A brief relaxation point in the composition produces a homophonic texture from bar 107 to bar 109. This abruptly returns to the polyrhythmic effect from bar 120 to bar 127.

The return of section 'A' begins the buildup from the flutes and bell to the entire orchestra again till the coda.

4:1:4 Harmony

Various harmonic principles both from traditional Ghanaian music usage and that of western principles are employed in this composition.

There is the use of both diatonic and chromatic harmony. The composition is made up of harmonies usually premised on tertian principles. This is largely based on chords or voicings usually in thirds. The following is a group of the type of diatonic harmonic foundations based on chords that are used in the piece.



For the purposes of achieving various sonorities, a lot of chromatic harmonies based on chromatic and altered chords are employed in the composition. The following is a group of the chromatic and altered chords used in the composition.

C minor 6 C sus 4 E 7/-9 B major C # half dim G minor

4:1: 5 Dynamics and performance directions

KEY: G Major

METRE: 4
 4

This piece is in the key of G major. The metre for the entire piece is 4
4

Tempo indications vary for the most part throughout the piece. The introductory part of section 'A' (bar 1 to bar 13) is marked: *freely, expressively*. The second half of this introduction (bar 14 to bar 25) is marked: *moderato*. A new tempo marking: *allegro*, is introduced at the second half of the 'A' section (bar 26 to bar 106). There is an indication: *slowly* at bar 107 to bar 112. From bar 113 to the end of the piece the tempo marking remains *allegro*.

Various shades of dynamic markings are presented in this piece. These range from *pp*, *p*, *mf*, *f*, *ff*, *fff*. There is an extravagant use of *crescendos* and *decrescendos*. Various articulation hairpins are used throughout the piece. These include staccatos and a variety of stress marks.

Phrase markings are very elaborate throughout the piece. At various points, phrase markings are extended to achieve various effects in the piece.

Other performance directions include specific markings for piano like *slightly sustained* and *R.h/L.h alternation* indications at bar 58. Other directions for double basses and cellos include a *glissando* at the introductory passage.

4:1:6 Compositional Techniques

The compositional techniques employed in this piece borders on all the aforementioned rubrics. Since the work is fundamentally descriptive compositions, a bar to bar as well as sectional explanation on all the processes and procedures involved is described as follows.

From bar 1 to bar 13, the main theme for this composition is presented solo in its entirety by the 1st trumpet. Typical of Kpanlogo ‘*osheboo*’ performance practice, this section is in preparation or warm up for the main Kpanlogo performance. It is expressive and in free rhythm. This is the first syncretic process employed in the composition.

Ex. 11 showing excerpt of trumpet solo section

Freely, expressively

mf *mp*

In bars 13 to bar 25, the main theme is presented by the trumpet again. This time the rest of the ensemble joins with harmonization based on long notes.

Ex. 12 showing excerpt of theme in trumpet and long note harmonizations

The musical score for Ex. 12 is a multi-staff arrangement. It includes parts for Flute 1 & 2, Oboe, Bass Clarinet, Trombone 1, Trumpets 1 & 2, Trombone 1 & 2, Piano, and Violin 1. The score is in 2/4 time and features a chromatic chord progression and sixteenth-note arpeggiations in the piano part.

The chord progression in this section starts chromatically with the 1st inversion of the C minor 6 chord. This is followed by the 2nd inversion of G major, B min 7, E minor, Sus 4- G major, C major, E 7, A minor, 1st inversion of Gmajor, C major and finally G major. Meanwhile, the piano plays a succession of sixteenth note arpeggiations built around the harmonic chords in this section.

Ex. 13 showing piano arpeggiations and chord progression

The musical score for Ex. 13 is presented in three systems. The first system (bars 1-4) begins with a piano (Pf) dynamic and a mezzo-forte (mf) marking. The second system (bars 5-8) continues the arpeggiated pattern. The third system (bars 9-12) concludes the section. Chord progressions are indicated below the bass line: Cmin 6, G maj, Bmin 7, Emin, Sus 4th, Gmaj, Cmaj, Emaj, Amin, Amin6, Gmaj, Cmaj, Gmaj, Cmaj, Emin, Amin, Amin6, Gmaj, Cmaj, Gmaj.

This section is marked *moderato* and is an elaboration of the free rhythm section. They both set the premise for the rest of the music to follow.

Bar 26 to bar 45 is the establishment of an ostinato section. Rhythmic patterns from Kpanlogo drum ensemble are distributed for the orchestra. This ostinato begins with the bell timeline pattern of kpanlogo by the 1st flute, then the 2nd flute and clarinet, in a melodic rhythmic fashion, forming the G major chord which will serve as the harmonic base for this section. The double basses and piano join the ostinato build up in syncopated leap motions and octave passages respectively. The second violins and cellos join the build up in articulated, on-the-beat quarter conjunct passages. The 1st violins and violas join the build up as well in crisp eighth and sixteenth note alternations. The 2nd trumpet and trombone then enter with sixteenth notes and eighth note rest alternations. The horn provides long notes and rest alternation which settles this ostinato establishment.

Ex 14 showing *kpanlogo* timeline in woodwinds
Ex. 15 showing piano patterns reminiscent of rhythms played by the *lolomi*
Ex 16 showing double bass patterns reminiscent of rhythms played by the *lolomi*
Ex 17 showing rhythms reminiscent of the '*apentemma*'

The polyrhythmic structure built in this section is typical of the structures built in traditional Ghanaian drum music. It is regarded as a one unit performance and not an individual activity by the various instruments.

Bar 45 to bar 57 is the theme in strict time with an ostinato background. Some of the instruments reinforce the main theme while others provide the harmony. The 1st flute and 1st violin reinforce the melody played by the principal trumpet. The 2nd flute, 2nd violin and 2nd trumpet harmonise the melody in parallel thirds. The basses, clarinet, violas, cellos, trombones and piano provide the ostinato. Interestingly, the horn provides passages that act as subtle countermelodies to the main theme. This section involves polymelodic and polyrhythmic interaction and heavy syncopation.

Ex. 18 showing excerpts of theme with ostinato and harmony

Musical score for Ex. 18, showing excerpts of the theme with ostinato and harmony. The score is in 4/4 time and features four staves: B♭ Tpt. 1&2, Tbn 1&2, Ng (Ngoni), and Pf (Piano). The key signature is one sharp (F#). The tempo is marked '46'. The piano part is marked 'mf'. The score shows the main theme in the trumpet and trombone parts, with the piano providing a highly syncopated ostinato background.

In this section, the piano supports the ostinato with highly syncopated rhythms as follows:

Ex 19 Showing piano syncopated rhythms

Musical score for Ex 19, showing piano syncopated rhythms. The score is in 4/4 time and features two staves: Pf (Piano). The key signature is one sharp (F#). The tempo is marked '46'. The piano part is marked 'mf'. The score shows the piano providing a highly syncopated ostinato background.

The following example shows the minor section of the composition.

Ex 22 minor section

Musical score for Ex 22, minor section, showing four staves: Vn 1, Vn 2, Va, and Vc. The score is in G major (one sharp) and 2/4 time. It features a rhythmic pattern of eighth notes with slurs and accents, and a dynamic marking of *sfz*.

In bar 94 to bar 103, the piano engages in call and response rhythmic passages with the rest of the orchestra in unison. These are based on minor broken chords in disjunct motion.

Ex 23 showing call and response between piano and orchestra

Musical score for Ex 23, showing call and response between piano and orchestra. It features three staves: PF (Piano), Vn 1, and Vn 2. The score is in G major (one sharp) and 2/4 time. The piano part has a dynamic marking of *ff*, and the violin parts have a dynamic marking of *f*.

In bar 104 to bar 113, there is a gradual recession into a slow passage based on a reharmonisation of the main theme. This harmonisation is chromatic in nature and is started by the woodwinds,

then strings and finally the brass sections. This is to create some contrast and tone colour to the music which has remained rhythmically ‘hot’ in character.

Ex 24 showing chromatic harmonization of theme

In bar 114 to 119, a fragment of the rhythm from the main theme is provided a different melody which acts as a bridge to a new section. The woodwinds and strings begin followed by the brasses and piano.

Ex 25 showing motivic fragmentation of theme

In bar 120 to bar 125, the piano plays octave alternations of the tonic note and dominant note in triplets. The orchestra plays the melody of a popular refrain ‘*kpanlogo, alogo, mao, mao*’ which involves alternating eighth notes on the tonic and dominant and ending on the supertonic note.

This intricate rhythmic activity creates an interesting hemiola effect between the piano and the orchestra.

Ex. 26 showing *kpanlogo* refrain in hemiola activity

The musical score consists of three staves. The top staff is for the Piano (Pf), starting at bar 126. It features a complex rhythmic pattern with triplets and a hemiola effect. The dynamics range from piano (*pp*) to fortissimo (*ff*). The middle staff is for Violin 1 (Vn 1), starting at bar 127. It features a melodic line with a piano (*pp*) dynamic. The bottom staff is for Violin 2 (Vn 2), starting at bar 126. It features a melodic line with a piano (*pp*) dynamic. The score is in G major and 4/4 time.

Bar 126 and 127 is the improvisation section. In this section, the polyrhythmic structure by the background ostinato has been provided in the score. Like the first ostinato section, rhythmic patterns from the Kpanlogo drum ensemble are distributed for the orchestra. In performance practice, a number of preselected instruments can be made to provide the improvisations. The drum passages indicated in the score is the basic template. In performance, a knowledge of the drum language of *kpanlogo* will enable the master drummer to perform convincingly. The master drummer armed with knowledge of these rhythms can improvise during this section. Again, any one of the melodic instruments can improvise knowing the chord structure which is I-vi-ii-V.

As is very common in traditional usages, a repetition section follows. Consequently, bar 128 to bar 147 is a direct repetition or recap of the ostinato development as in bar 26 to bar 45. Bar 148 to 159 is also a repetition or recap of the harmonized theme and ostinato as in bars 45 to 57. Bar 160 to bar 165 is a repetition or recap of the piano passages in hocket style as in bar 58 to 63.

The harmonized theme and ostinato is repeated in bars 166 to 177. Bar 178 to 183 is a repetition of the hemiola passage involving the piano and the orchestra.

Finally, Bar 184 to 189 is the coda section. Two very loud chords built on the subdominant and dominant 7 chords lead into this ending passage. The ending fragment of the main theme in harmonised tutti, loudly brings the piece to a close.

4:2 Analysis of Musical Pictures from Ghana, No. 2 Agbadza

‘Musical Pictures From Ghana No. 2 Agbadza’ is another descriptive piece serving as a model that shows how melodic, rhythmic and other stylistic parameters from indigenous music can be blended with western idioms in composition. As discussed in Chapter two, ‘No. 2 Agbadza’ is built on the *Ewe* lullaby, *tuu tuu gb_ovi* and selections of various rhythmic motifs from the drum music of *Agbadza*.

The use of western and indigenous idioms will be explained in the following analysis. This analysis is based on Instrumentation, Form, Texture, Harmony, Dynamics and Performance Directions and Compositional techniques.

4:2:1 Instrumentation

‘No. 2 Agbadza’ is composed for 2 flutes, *Gankogui*, *Axatse*, *Kagan*, *kidi*, *sogo*, piano, 1st and 2nd violin, viola, cello and double bass.

The two flutes form the woodwind section, the *Gankogui*, *Axatse*, *Kagan*, *kidi*, *sogo* and piano form the percussion section and the 1st and 2nd violin, viola, cello and double bass form the string section.

4:2:2 Form

This piece is in two part AB form with no repeat of any section.

This is also a binary form with one idea for the first half and a development of the idea in the second half of the composition.

Section A of the composition starts from bar 1 and ends at bar 54. Section B of the composition begins on bar 55 and ends at bar 89.

In section A, bar 1 to the 2nd beat of bar 3 is an opening. The 3rd beat of bar 3 to the 2nd beat of bar 7 is the second part of the introduction. This contains a fragment of the main theme played by the 1st flute and supported by the rest of the ensemble except the drum section. In the 3rd beat of bar 7 to the 2nd beat of bar 13, the main theme is stated by the 1st flute and supported by the piano. From the 3rd beat of bar 13 to bar 54, the various instruments present the theme at various points with various accompaniment support from the other instruments.

Section B is fundamentally the development section. The main theme is stated by the 1st flute in a new key and in a new time signature. The entire drum section joins the orchestration at this point through till the coda which ends the piece. This development section contains the main theme in various tonalities, fragmentations and heavy rhythmic activity.

4:2:3 Texture

To achieve various sonorities, this piece explores various textural combinations.

Guided by the fact that this is music built on a lullaby, this piece remains mostly subtle for the most part. It contains monophonic, sparsely homophonic and largely polyphonic textures.

The introduction from bar 1 to bar 3 is a subtle dense texture of melody and chordal support in homophonic style. This continues through bar 4 to the 2nd beat of bar 7. From the 3rd beat of bar 7 to bar 12 is a light monophonic texture of flute and piano accompaniment in chords.

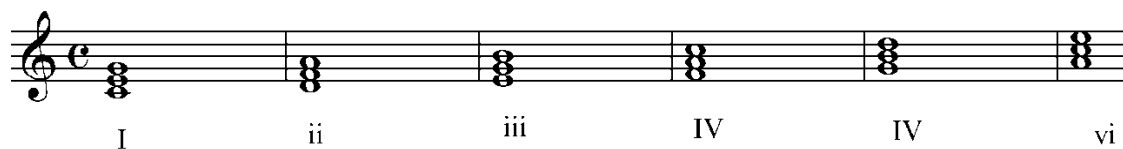
The most part of the piece from bar 13 to bar 54 remains melody in one or two instruments and accompaniment in the form of chords and sporadic countermelodies.

In the first part of the development section, the drums join the orchestration with the rest of the instruments supporting the flute melody from bar 56 to bar 62. The texture from this section until the coda is basically polyphonic with a lot of polyrhythmic activity supporting the main theme and its developments.

4:2:4 Harmony

The harmonic principles employed in this composition draws from both traditional Ghanaian usage and western harmonic principle. There is the use of both diatonic and chromatic harmonies.

On the most basic part, harmonies based on tertian principles abound in the piece. This is based on chord voicings essentially in thirds. The following is a group of the types of chords forming the foundations of harmony if this piece. There is sparse use of Unisons and fourths as well.



This applies as well to the development section when the key is transposed to D major.

A lot of chromatic harmonies exist in the piece. Right from the introduction to the end of the piece there is an extravagant application of chromaticism. The following is a grouping of chromatic and altered chords used in the composition.

A flat M7 G Aug 7 D min/Maj E min7/flat 5 A 7 G/ Dmin 7 flat 5

As can be seen from the above grouping this piece employs a lot of the 7th degree chord structure. Chords on the 9th degree appear in the piece as well. The following is a grouping of some of these chords.

C M9 A min 9 C M 7 D min 7

4:2: 5 Dynamics and performance directions

KEY: C Major- D major

METRE: 4 6
4 to 8

This piece starts in the key of C major from bar 1 to bar 54 and transposes to D major in bar 55 to bar 89. The metre starts in Common time from bar 1 to 54 and changes to 6/8 from bar 55 to bar 89.

The tempo indications are basically *At a slow walking pace* in section A, *Allegro* in Section B and *Adagio* in the coda.

Various dynamic levels are presented throughout the piece. These range from *pp*, *p*, *mf*, *f* to *ff*. There is the use of a lot of *crescendo* and *decrescendo* for rise and falling effects.

This piece is mostly legato for the first section and hence the application of a lot of phrase markings. In the second section the notes are mostly detached although not staccato. Other performance directions include the use of *pizzicatos*, *arcos*, *tremolos* and *trills*.

4:2:6 Compositional Techniques

Several compositional techniques and styles are employed in this piece. A bar to bar and sectional description will explain the procedures as follows.

The piece starts of on the premise of a highly western introductory passage built on a descending melody.

Ex 27 Showing descending introductory melody



This is harmonised in thirds and chromatically at the end with chords built on ninths and seventh chromatic chords. Descriptively it evokes all the feelings of a purely western phrase such as we hear in the films we watch. From bar 4 to bar 7 is a fragmentation of part of the main theme played by the 1st flute. This is basically shifted on various degrees of the scale with a lot of chromatic harmony support from the rest of the instruments. There is the apt use of a chasing effect in this short passage. As the flute plays the melody, it is almost immediately followed by the 1st violin till the end of that passage. The 2nd flute, 2nd violin and viola play counter progressions to the melody.

Ex 28 Showing cross melodic interaction and chromatic harmonies

The musical score for Ex 28 is a multi-staff arrangement. It features seven staves: Fl. 1, Fl. 2, Gk, Pno., VI 1, VI 2, and Vla. The Fl. 1 part plays a melodic line with slurs and ties. The Fl. 2 part plays a counter-melody with chromatic movement. The Gk part is a simple drum pattern. The Pno. part consists of block chords in the right hand and a bass line in the left hand. The VI 1 part plays a melodic line with slurs and ties. The VI 2 part plays a counter-melody with chromatic movement. The Vla part plays a melodic line with slurs and ties. The score is written in a key signature of one sharp (F#) and a common time signature (C).

As the introduction settles, a light texture of flute playing the melody is supported by very soft block chords of piano built mostly on 7ths.

The rest of the instruments apart from the drum join in again. The 1st violin and piano takes the melody with support from the rest of the ensemble. The 1st flute switches to a counter melody.

Ex 29 showing melody and counter melody

From the 3rd beat of bar 19 to bar 25 the second half of the main theme is stated by the flute with *pizzicato* and detached notes accompaniment by the rest of the ensemble. An arco is presented from bar 19 to bar 33.

From the 3rd beat of bar 33 to the 2nd beat of bar 39 the main theme is played by the viola and immediately chased by the 1st violin. The other instruments support this interplay of the theme in chordal fashion. The basses though provide a harmonic pedal point on the G note which is the dominant of the key. The first flute also provides sweet trills on long notes to add a variant colour to this section.

From the 3rd beat of bar 39, the basses play the main theme through to the 2nd beat of bar 45. This time, the melody is chased by the 2nd flute and 2nd violin. The viola provides subtle sixteenth note phrases to create a bright orchestral colour. The piano and 1st violin play detached passages to support the melody.

From the 3rd beat in bar 45 to the 2nd beat of bar 50, the main theme is shared by the various instruments. This is in monophonic style starting from the 1st flute, 1st violin, 2nd flute and 2nd violin, viola and then the basses.

From the 3rd beat of bar 50 to bar 54, there is a passage in unison for the full melodic ensemble built on a fragment of the main theme. This starts on the second degree of the scale and moves up till a chromatic C sharp sets the tone for transposition.

Ex 30 showing fragmented unison passage to transposition

The musical score for Ex 30 consists of six staves: Fl. 1, Fl. 2, Pno., VI 1, VI 2, and Vla. The score begins at bar 52. The Flute 1 and Flute 2 parts are in treble clef, while the Piano, Violin 1, Violin 2, and Viola parts are in bass clef. The music is in 2/4 time and features a unison passage starting at bar 52, marked *mf* and *rit.*. The passage is fragmented, with each instrument playing a different part of the melody. The score ends with a chromatic C sharp, which sets the tone for transposition.

A description of the entire section A will be the idea of establishing a largely western based compositional structure and sound. This is evident in all the choice of treatment of melody and melodic support.

The key signature changes from C major to D major in bar 55 to the end of the piece. The tempo indication from a slow, walking pace changes to allegro for the section B of the piece. Bar 55 to 62 is the main theme in the 1st flute with detached notes accompaniments in the other instruments. The entire drum section is introduced here to augment the rhythmic foundations of *Agbadza* rhythm. The drums remain predominantly the same till they stop at the coda.

A unison passage is played the entire melodic ensemble to set the tone for a modulation.

Ex 31 Unison passage as modulative figure

From bar 67 to bar 73, the melody is presented in the relative B minor by the viola. The rest of the instruments provide accompaniment in a detached rhythmic interplay. The 1st flute however provides a flowing countermelody to the theme in the minor.

From the 3rd beat of bar 74 to the second beat of bar 82, the basses take the second half of the main theme also in the relative B minor mode. Again, the ensemble provides accompaniment in detached notes. The 1st flute plays a highly challenging passage built on chromatic scales to add a contrasting colour to this theme. The viola also plays interesting sixteenth notes followed by eighth notes to support the theme.

Bar 83 to 89 is the coda in the piece. It is marked *adagio*. This coda is basically the same theme in its original major mode. A harmonic progression of V-I-V7-V7-I-V7-I, serves as the foundation of this section. The basses here play tremolos on another pedal point briefly on the dominant A note till they strike the tonic again. The violins play a counter melody that rises and falls. Brief stints of detached activity in the melody and accompaniment in homophonic fashion, brings the entire piece to a close.

4:3 Analysis of Musical Pictures from Ghana, No. 3 *Apatampa*

No. 3 *Apatampa* is the third model piece describing ways of blending western and indigenous elements in composition. As described in Chapter 2, this piece is built on polythematic ideas. It is made up of different themes that have been blended as a collage.

The use of western and indigenous idioms will be explained in the following analysis. This analysis is based on Instrumentation, Form, Texture, Harmony, Dynamics and Performance Directions and Compositional techniques.

4:3:1 Instrumentation

‘No 3. *Apatampa*’ is composed for 2 flutes, oboe, clarinet in B flat, bassoon, 2 French horns, 2 trumpets in B flat, 2 trombones, *afirikiyiwa*, *aben*, *apentemma*, *ogyaama*, *pati*, Tamalin, *Adakaponpron*, piano, 1st violin, 2nd violin, viola, cello and double bass.

The woodwind section comprises of 2 flutes, oboe, clarinet in B flat and bassoon. The brass section is made up of 2 French horns, 2 trumpets in B flat and 2 trombones. The percussion section consists of *afirikiyiwa*, *apentema*, *pati*, *ogyaama*, *Adaka* and piano. The string section is 1st violin, 2nd violin, viola, cello and double bass.

4:3:2 Form

This piece is in a five part form ABCDEBC. As discussed earlier, this piece is basically a mash up or potpourri of several themes. It shows a variant model from the first two pieces which are basically monothematic in composition.

Section A is from bar 1 to bar 24. Section B is from bar 25 to the 2nd beat of bar 51. Section C is from the 4th beat of bar 51 to bar 76. Section D is from bar 77 to bar 91. Section E is from bar 97 to bar 130. There is a repetition of Section B from bar 131 to bar 146 and then another repetition of Section C from bar 147 to bar 171. Bar 172 to 177 is the coda.

Section A is the introduction to the entire piece. It starts in moderate tempo with a solo statement of part of the first theme employed in this composition. This theme is the recreational song *Yaa beii manaa na yaa bei* (we have come, now we have come). It is stated again and supported by chords. The drum section join in slow Apatampa style in this section.

Section B is built on the 1st original theme. There is a brief introduction to this theme which is supported by heavy polyrhythmic structures by the drums and the rest of the ensemble.

Section C is built on the 2nd original theme. In similar fashion, it is the theme with polyrhythmic and melodic support by the rest of the ensemble. The piano interjects with sporadic hoquet passages built on this theme as the entire ensemble resumes the theme and accompaniment.

Section D is built on the theme *Mmofora, mmofora* which is a children's play song in *fante*. This is essentially in call response form with various instruments taking the melody and receiving response from the rest of the ensemble.

Section E is built on the 3rd original theme. In similar fashion to sections B and C this is also a theme with polyrhythmic and melodic support.

As a collage of themes, this piece has no development ideas but considers the entire piece as one string of a multi-layered composition.

4:3:3 Texture

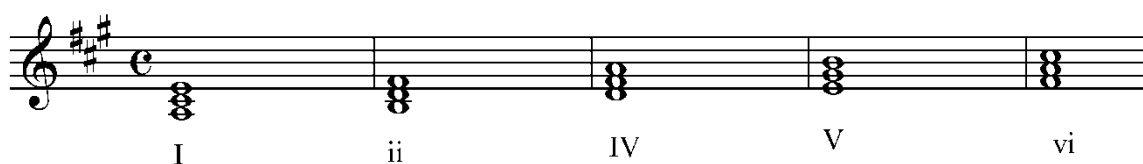
As opposed to the first two compositions, this piece is predominantly in the polyphonic texture. It is for almost the entire part full tutti. At the beginning of every theme, a few instruments usually expose the theme which is often always carried by the entire ensemble immediately.

The only light texture is at the introduction to the piece which starts in monophonic solo statement of part of the theme. The 1st restatement of the theme in full in Section A is also a monophonic texture with long notes chord accompaniment by the rest of the melodic ensemble.

4:3:4 Harmony

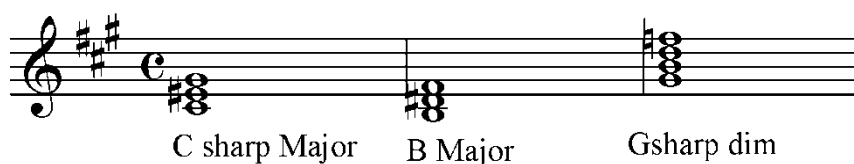
The harmony in this composition is largely diatonic. It employs a few chromatic harmonies but only for the purposes of modulation.

Again, this composition is largely built on tertian chord principles. The following is the group of chords used in the composition.



These voicings relate to all the various themes even when the tonalities change.

Some of the few chromatic chords used for modulative purposes in the composition is as follows:



Throughout the piece, there is also the use of unisons basically as melodic tutti sections.

4:3: 5 Dynamics and performance directions

KEYS: A Major, F sharp minor, E Major,

METRE: $\frac{12}{8}$ to $\frac{4}{4}$

Tempo indications mostly interchange between *moderato* and *allegro* throughout the piece.

The entire section A is *moderato*. Section B and C are marked *allegro*. Section D is marked *moderato*. Section E is marked *allegro*.

Various dynamic level markings are employed throughout the piece. These range from *mp*, *mf*, *f*, and *ff*. There is also a great use of *crescendos* and *decrescendos*. There is a heavy use of articulation devices in this piece. These include staccatos, elaborate phrase marks and a variety of stress marks.

4:3:6 Compositional Techniques

This bar to bar and sectional description offers insight on the processes and procedures involved in this composition. In bar 1 to 5, a fragment of the main theme for this slow section is presented by solo 1st trumpet which announces the beginning of the piece.

In bar 6 to 14', the theme is harmonized in long notes by the string section of the orchestra in slow fashion. The chord progression for this harmony is basically D major, A major, Bminor, F# minor and a repeat of the same with E major and A major at the end to make it complete.

Ex 32 Showing excerpt of theme and harmonization

The image displays a musical score excerpt for three instruments: B♭ Trumpets 1 & 2, Violin 1, and Violin 2. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The B♭ Trumpets part (top staff) features a melodic line with a series of eighth notes and quarter notes, starting on G#4 and moving up to B4. The Violin 1 and Violin 2 parts (middle and bottom staves) provide a harmonic accompaniment using long, sustained notes, primarily in the lower register, with some ties and slurs indicating a slow, sustained texture.

From bar 14' to 24, the theme is then supported with an ostinato by the orchestra. This as usual involves different rhythmic patterns placed together to play as a one unit and not as individual entities. The rhythms are motivic rhythms that form the drum patterns in slow Apatampa. A lot of syncopations abound in this polyrhythmic structure.

In line with traditional usage, this section is essentially a warm up to the entire composition.

Ex 33 showing theme and background ostinato

15
B♭ Cl.

15
Bn

15 *mf*
Hn. 1 & 2

15
Tpt. 1 & 2

15
Vn 1

15 *mf*
Vn 2

Bar 25 to 35 is a preparatory passage to the fast section. It begins with the piano and shortly supported by the rest of the orchestra. The piano begins with syncopated rhythms in octaves as a call, followed with response by the orchestra.

Ex 34 showing call and response interaction between piano and orchestra

Pf
Allegro

24 *Allegro*
Vn 1

24 *Allegro*
Vn 2

mf

The bell pattern rhythm serves as the main idea for the violas, double basses, cellos and brass sections, with the violins providing a reinforcing motivic rhythm on eighth and sixteenth notes. The trumpets play a crisp and bouncy syncopation of sixteenth, dotted eighth and sixteenth alternations. At the end of this section, there is an emphatic unison passage by the string and brass sections and piano on F# which will usher in the next section.

Bar 36 to 51 involves quick call and response passages among the entire ensemble. This is based on a pentatonic progression in strong sturdy articulation, followed by long notes.

This call and response is interjected with brief homophonic syncopated passages. The chromatic treatment of the ending of this interaction serves as a point of transposition to the dominant key of E major.

Bar 52 to 63 is a bridge passage in the new key of E major. It is started by the flutes and later joined in by the entire orchestra.

Ex 35 showing harmonization of pentatonic passage in dominant key

The musical score for Ex 35 is presented in three staves: Piano (Pf), Violin 1 (Vn 1), and Violin 2 (Vn 2). The key signature is E major (three sharps: F#, C#, G#). The piano part features a complex rhythmic pattern with chords and single notes. The violin parts play a melodic line with eighth and sixteenth notes, often beamed together. The score is marked with a 57 above the first measure of each staff.

Bar 64 to 69 involves passages by the piano in a hocket technique of the melody from the bridge section. The indication of right hand and left hand alternation provides this impetus. It is

essentially right hand octaves and single notes in the left which chase the melodic octaves in mostly thirds and occasional fourths.

Ex 36 Showing piano hocket technique of bridge pentatonic melody

In bar 70 to 76, the full orchestra and piano plays the bridge passage again. The chromatic treatment of the ending of this section brings the piece back to the old key of A major.

In bar 77 to 91, the following theme is presented. This is the second folksong described in chapter 2. It is essentially in call and response form between the 1st trumpet and the rest of the ensemble.

Ex 37 showing excerpt of call and response between trumpet and orchestra

The flutes then lead the same call and response interaction with the rest of the ensemble. The ending of this section involves fragmented thematic notes in unison by the entire orchestra which leads to a reintroduction of the first theme.

In bar 92 to 96, a fragment of the pentatonic passages is presented to serve as a bridge to a new theme.

Bar 97 to 130 is built on this new theme . This is the third original theme as described in chapter 2. In bar 97 to 105 it is presented by the woodwind section. In 106 to 112, it is provided by the string section. In bar 113 to 120, the brass section provides this theme. Finally, the full ensemble plays this theme from 121 to 130. The piano provides an accompaniment throughout this entire section. The following examples show the treatment of this theme

Ex 38 showing treatment of theme 3 by woodwinds

95 Fl 1 & 2

95 Ob

95 B>Cl. *mf*

95 *mf*

Ex 39 showing treatment of theme by strings

104 Vn 1

104 Vn 2

104 Va

104 Vc

104 Tlb

Ex 40 showing treatment of theme by brasses

The image displays a musical score for four brass instruments: Double Bass (Dn), Horns 1 & 2 (Hn 1&2), Trumpets 1 & 2 (B♭ Tpt 1&2), and Trombones 1 & 2 (Tbn 1&2). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Dn part features a rhythmic pattern of eighth notes. The Hn 1&2 part plays a melodic line with slurs. The B♭ Tpt 1&2 part plays a similar melodic line with slurs. The Tbn 1&2 part plays a rhythmic pattern of eighth notes. The score is divided into measures, with bar numbers 112, 113, and 114 indicated at the beginning of the respective staves.

Bars 131 to 177 is a repetition or recap section. Bar 131 to 146 is a repetition of first theme in call and response fashion as in bars 36 to 51. Bar 147 to 171 is also a repetition of the bridge passage as in bar 52 to 76.

Finally, bar 172 to 177 is a coda section that involves a fragment of the first theme in call and response form and which leads the piece to an abrupt and sharp ending.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter provides a summary, conclusion and recommendations on the whole thesis. In the summary, the various chapters are abridged. The conclusion presents the findings of the study. Finally, recommendations are made for further research and progress to the subject area.

5:1 Summary

The study as an illustration of intercultural creations embraces the incorporation of western and non-western idioms of music in a creative composition framework for orchestra.

Chapter one discusses the background to the study. The problem of this study is in relation to the fact that Ghanaian instrumental art composition, particularly on orchestral music, has been neglected with a major focus only on choral traditions. The objective of the study was to attempt to describe how resources and processes including rhythm, folksongs and other stylistic parameters selected from traditional music forms may be employed in creative compositional and performance processes of contemporary orchestral art music. The tradition of orchestral compositions using indigenous elements which started with Philip Gbeho in the 1960's was developed by composers like Nicholas Zinzendorf Nayo, Kenn Kafui, George Dor, Nana Danso Abiam and Ato Quayson. They researched into traditional music forms and derived elements which formed the basis of their compositions. The traditional elements employed in this study sum up melodic, rhythmic, performance practices and a variety of other stylistic traits of *Kpanlogo*, *Agbadza* and *Apatampa* traditional music forms. The approach to this study is informed by the theoretical frameworks of Interculturalism and Creative Ethnomusicology. Two conceptual styles and techniques explored in the work are Syncretism and African Pianism. The

scope of this study delimits itself to melodic and rhythmic structures of *Kpanlogo*, *Agbadza* and *Apatampa* musical types of Ghana. The literature review and methodology in relation to this study is substantially dealt with.

Chapter two deals with a sampling of Intercultural and Creative Ethnomusicological approaches and the corpus of thematic material employed in my original compositions titled ‘Musical Pictures From Ghana’. A brief survey of orchestral composition in Ghana presents intercultural approaches to orchestral music by Philip Gbeho, N. Z. Nayo, Kenn Kafui, Nana Danso Abiam, George Dor and Ato Quayson.

The growth toward a truly intercultural approach of composition in this orchestral tradition began with arrangements of African airs and folk tunes by Philip Gbeho, the first Director of the Ghana National Symphony Orchestra. *Sovi De*, as one of such arrangements, is from a traditional dance associated with the Anlo *Yeve* cult. As noted by Arhine (1996), Gbeho’s arrangements were characterised by call and response forms, tutti passages, repetitions, harmonies conceptualised on African traditions and accompaniments from drum sections. N. Z. Nayo composed several works for orchestra using a lot of traditional elements. He consciously fused the drum ensembles and other indigenous instruments like *atenteben* (bamboo flute) with the western orchestral setup. Successions of composers have explored and continue to employ the many resources observable in our traditional music forms in orchestral compositions. Nana Danso’s “Towards Black Beauty” is based on *Agbadza* dance rhythm of the Ewe of Ghana. Kenn Kafui’s *Kale* (Bravery) is a one movement symphony based chiefly on *Akpi* rhythm of the Ewe. George Dor conceives movements of his suites as a gallery of dances from different ethnic groups in Ghana.

A Creative Ethnomusicological sampling includes approaches by Bela Bartok, Zoltan Kodaly, Steve Reich, Philip Glass, Fela Sowande, Akin Euba, Ephraim Amu and J.H. Nketia. These notable figures in the field of composition have variously drawn from traditional research as a basis for their compositions.

Thematic materials implemented in the compositions are melodic and rhythmic resources from *Kpanlogo*, *Agbadza* and *Apatampa*. The melodic themes are folksongs collected from the three musical types. Rhythmic resources are drum music patterns from the various drums in the *Kpanlogo*, *Agbadza* and *Apatampa* ensembles.

The study features compositions titled “Musical Pictures from Ghana: ‘no. 1 Kpanlogo’, ‘no. 2 Agbadza’ and ‘no. 3 Apatampa’”. In line with syncretic procedures, these compositions operate within a common practice tonality system for a variety of groupings for the following orchestral setup: Flute, Oboe, Clarinet in B flat, Bassoon, Horn in F, Trumpet in B flat, Trombone, Piano, 1st and 2nd Violins, Viola, Cello, Double Bass and the entire ensemble setups of *Kpanlogo*, *Agbadza* and *Apatampa*.

Chapter four is the analysis section. This analysis elaborates on the manipulations of themes and other techniques and devices expanded in the compositions. The parameters employed are Instrumentation, Form, Texture, Harmony, Dynamics and Performance Directions and Compositional Techniques.

It is hoped that the study has served as a vivid example of ways of blending indigenous elements with western techniques in a creative compositional process for orchestra. Again, it is hoped that the study serves as reference material for scholars, composers, music educators and musicians and add to existing literature on African art music.

5:2 Conclusion

In conclusion, Intercultural music is the creative expression of fusing musical elements from non-western backgrounds with elements from western musical principles. From a hitherto western based tradition of choral and instrumental Art music composition in Ghana, a process towards 'indigenisation' began with composers like Amu and Nketia.

As a matter of fact, of the two musical traditions of choral and instrumental music, the former has received more development in Ghana. Kafui (2002) is therefore justified in his assertion that the composers of African art music have over the years concentrated so much on the composition of choral music, leaving instrumental music composition at a rather low level. I dare say in reverse perspective that most Ghanaians or Africans understand and appreciate choral music more than instrumental music especially those involving western instruments. On the other side, we definitely appreciate and respond better to our various drum ensemble music. This may be influenced by our cultural background or a major idea in the fact that there is a lot of audience participation in our indigenous music performance.

The orchestra is undoubtedly the apex of the instrumental Art music form. In Ghana, orchestra developed around the sixties, with various satellite groups that eventually consolidated under the directorship of Phillip Gbeho. As a staunch promoter of National identity, Gbeho himself initiated the 'indigenisation' process of the music for orchestra in Ghana. His arrangement of Ghanaian airs like 'Sovi De' and 'Vodua do dzadza' set this process in motion.

Creative ethnomusicology is the definitive practice of employing the results of music research into composition. In the field of orchestral music, notable Ghanaian composers that have employed this approach to composition include Phillip Gbeho, Kwasi Aduonum, Nicholas Nayo,

Kenn Kafui, George Dor, Nana Danso Abiam and Ato Quayson. In this process, these composers have usually searched for melodic, rhythmic, performance practice and related perspectives in our indigenous music. Their backgrounds in western music education become a point from which these elements are organised and creatively blended to produce compositions for orchestra like Nayo's 'Fontomfrom Prelude'.

In line with indigenous and western music principles, this work is a model of Intercultural music creations. In furtherance of the instrumental Art music culture in Ghana, this work has successfully blended elements from the traditional music forms of *Kpanlogo*, *Agbadza* and *Apatampa* in a composition titled 'Musical Pictures from Ghana'. It has featured three pieces for various orchestral ensembles under the same titles as the traditional forms they are generated from. All these have been in line with techniques like syncretic procedures as defined by Nketia and the concept of African pianism. Thus, the compositions have borrowed from traditional sources in the form of melodic themes, drum rhythmic vocabulary, aesthetic styles and employed various ways of percussive treatment to the piano under a system of fused western and indigenous instrumentation. Clearly, this work will be placed under the third category of Akin Euba's (1993) neo-African Art music classification as it is equally African and western in elements and idiom.

The Analysis vividly reveals the use of traditional and western elements and further expatiates on the processes and devices employed in the work. The traditional elements are mainly the melodic and rhythmic resources preselected from *Kpanlogo*, *Agbadza* and *Apatampa*. The compositions also borrow aesthetic performance practices from the various traditional music. These traditional elements operate within a western staff notation system. Again, on the parameter of instrumentation, the composition blends the western orchestral instruments with the drum

ensembles of *Kpanlogo*, *Agbadza* and *Apatampa*. The forms in the work reveal repeated and unrepeated binary forms and a collage form. Also, call and response forms abound in the work. Again, various orchestral and ensemble textures are exploited in the work. These include monodic, homophonic and polyphonic textures. Harmony in the work is based on both traditional and western usage. These include the use of various chord principles hinging on diatonic and chromatic forms like unisons, tertian, diminished, altered seventh, ninth and eleventh chords and suspended chords. Again, dynamics range from western usage of very soft to very, very loud indications as described in the analysis. Performance directions including sections where various instruments play in free rhythm to strict rhythm sections, improvisation sections with elaborate and extravagant use of phrasing and dynamic effects like *crescendos* and *decrescendos* are characteristic of this work. The sections on compositional technique explain further the deliberate attempts to consciously blend western and traditional ideas into the compositions. These include treatment of themes based on techniques like fragmentation, modal variations, direct and varied repetitions of sections, rhythmic extensions unto melodic instruments, syncopations, varied orchestral textures, hocket techniques and various developments of theme techniques.

5:3 Recommendations

Composers of our time must consciously begin to compose more in the area of instrumental compositions. On various ensemble groupings and on the grander orchestral scale, we need to begin to produce many compositions. It is even more imperative that we begin more research into traditional music and draw many resources for composition. This is most importantly a mode of preservation of our traditional musical elements and resources. It will be a great start to approach this concept from the many traditional ensemble ethnomusicological work done by

many students of music. In short, we must be consciously working to improve and develop the Instrumental Art tradition in Ghana as is its choral counterpart.

Again, as contemporary composers, we must begin to stretch our creative imaginations by the effective application of compositional techniques that draw our audiences to really appreciate Art music. It is quite a misconception that Ghanaians don't like 'classical music'. The question really is 'Who doesn't like a good thing'? Although the idea of a 'good thing' is really subjective, I am of the view that presentation, packaging, orientation, audience response and local content are issues to deal with in the mind of the composer who is writing for our local audiences. It is necessary to use elements around us backed by peculiar musical structures, interesting textures and innovative sounds in compositions.

Composition workshops, seminars and forums such as was organised by the International Centre for African Music and Dance (ICAMD) must be revived. This is essentially because it is these that fuel and keep alive the Art music composition environment. It is important to state that composition workshops held every year by the Department of Music, Legon together with those from other Universities must be encouraged and held frequently. Contemporary Ghanaian composers who can create a guild can meet frequently to share ideas and collaborate on various musical projects.

Directly linked to the whole subject of composition is performance. This is because without developing our performance culture, we can only produce scores which either will not be played at all or if played, by synthesised computer sounds. We cannot rely on foreign individuals and groups to play and promote our music. We must consciously encourage a lot of performance by the relatively few highly skilled Art musicians in our country and encourage up and coming

performers to work even harder. Orchestral music in Ghana definitely needs a face lift. The onus lies on the various groups like the National Symphony Orchestra, Accra Symphony Orchestra, Afro Maestros Orchestral Ensemble and other few chamber groups to brand and creatively work to improve the standards.

Our various Universities must place a premium on the subject area of composition. Most students are not aware of their composition capabilities until they are directed as such. We must encourage students to develop first of all their music reading and playing of at least one major instrument. In this regard, the piano serves a great purpose since it shows a wide expanse of music capabilities. We must continuously direct some energy in the area of getting students equipped with essential tools and understanding of the effective application of these tools in composition. We must raise the standards to enable a viable musical ecosystem in Ghana.

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APPENDIX A: Song text and translations**A***Wɔn fa gbe 'e wɔn ya ni wɔba*

We are travelling, and shall return

Tso ko aka tswa moko moko

May no rod strike any body

Te ko aka tswa moko moko

May no stone strike any body

Wɔn fa gbe 'e wɔn ya ni wɔba

We are travelling, and shall return

B*Tuu! Tuu! Gbovi*

Away! Away! Little goat

Tuu! Tuu! Gbovi

Away! Away! Little goat

Dada me l'a fea meo

Mama is not at home

Nana me l'a fea meo

Grandma is not at home

Ao, dedevi nye, bonu bonu kpo

Oh, my liitle child,keep quiet

Meka fo wo?

Who spanked you?

Poluvi yea?

Is it little Paul?

Tu tu, ne mafui nawo

Spit and let me spank him

Ao, vinye, mega vi'o

Oh, my child, don't cry

Ao, dedevinye, bonu bonu kpo

Oh, my poor child, keep quiet

C*Ya beii manaa na yaa bei*

We have arrived, we have just arrived

Wo ma hen agua hen ara hentsena o-o

Should you give us chairs we will not sit

Wo ma hen nsu a hen ara hen num o-o

Should you give us water, we will not drink

Ya beii manaa na yaa bei

We have arrived, we have just arrived

Yebedzi agor akyere hom

We are here to entertain you.

D*Mmofora mmofora,*

Children, children

Yes Antie

Yes Aunty

Tea no wo he

Where is the tea?

Yaa nom

We've drunk it

Cup no wo he

Where is the cup?

Yaa bo n

We have broken it

Eyidze men ketsei

I will not have any of this!

Ye paw tsheo

We beg you