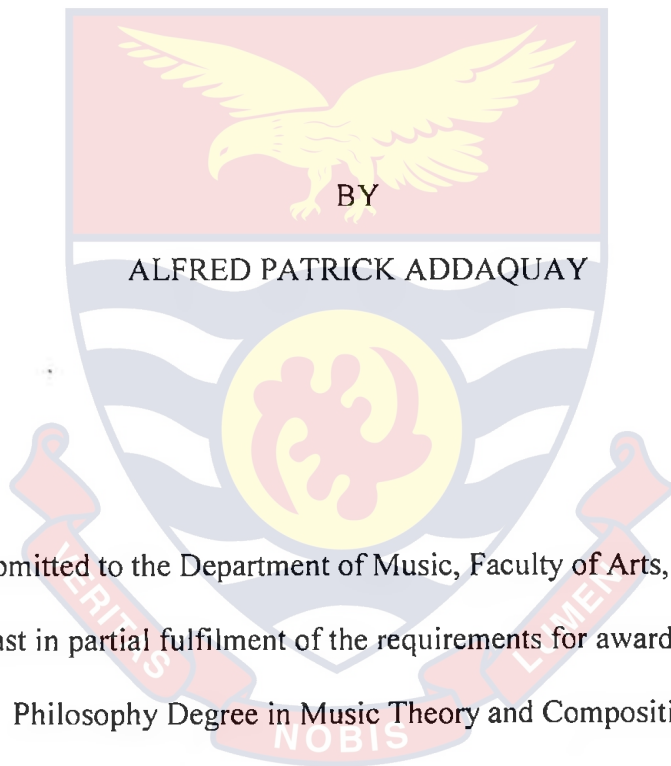


UNIVERSITY OF CAPE COAST

“SANKU” CONCERTO

(An African Concerto for Piano and Indigenous Ghanaian Percussion)



Thesis submitted to the Department of Music, Faculty of Arts, University of Cape Coast in partial fulfilment of the requirements for award of Doctor of Philosophy Degree in Music Theory and Composition

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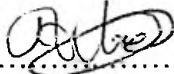
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## DECLARATION

### Candidate's Declaration

I hereby declare that the thesis is the result of my own original project and that no part of it has been presented for another degree in the University or elsewhere.

Candidate's Name: ALFRED PATRICK ADDAQUAY

Signature:  Date: 10/06/2020

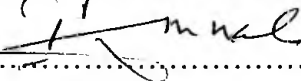
### Supervisor's Declaration

We hereby declare that the preparation and presentation of this project were supervised in accordance with guidelines on supervision of thesis laid down by the University of Cape Coast.

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Signature:  Date: 10/06/2020

## ABSTRACT

The main focus of this project was on how an artist familiar with both traditional music and western contemporary practices can produce a novel Piano Concerto that is a fusion or hybrid of the two world, so far as interculturalism in Art music is concerned. The project adopts the set theories of Anku and African pianism theories of Euba as well as Webster's creative thinking model as its conceptual framework. The first movement, structured in the classical sonata form, is in the style of Gabada (A type of music performed by the Northern Ewes of the Volta Region of Ghana). The second, which is crafted in the style of Adowa (Performed by the Twi speaking people of Ghana in the Ashanti region) is based on the rondo form whilst the third movement is in the style of Kpanlogo (from the greater Accra region of Ghana) in free fantasy. This project can be described as an African Concerto with the techniques of twentieth century music displayed. The selected instruments (Indigenous Ghanaian percussions) are based on sounds that appeals to the composer to be able to achieve his craft, rather than the original ensembles specifically chosen for the genres. Some techniques involved in the work include the use of shifted accents, the twelve-tone lines, nonharmonic materials, systematic modification of rhythms, nontertial sonorities, polychords and tall chords, changing meters, free relation of quality, superimposed thirds, clusters, direct and modified imitations, and many other traditions of the twentieth century compositional techniques. The report also provides an insight into the thought processes of the composer, offering a guide for listeners to think creatively through the music. It also presents an analysis that gives a panoramic view of the Concerto. Finally, the perspectives highlight all the social, moral and educational relevance of the project.

## ACKNOWLEDGEMENTS

In fact, working on this project from its genesis to this present state would have been very difficult for me without the motivation and support of a number of people, to whom I wish to express my sincere appreciation and gratitude.

Firstly, I am very grateful to my supervisor, Dr. M. Q. Adjahoe, and my co supervisor, Prof. I. R. Amuah. I cannot express my indebtedness in words.

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I also owe very special debt of gratitude to my patron, Mr. J.K. Otoo, for his immeasurable support towards the success of this project.

Finally, I have not forgotten Benjamin Essando for allowing me to record the composition in his studio. I am most grateful to all for the inspirations.



## DEDICATION

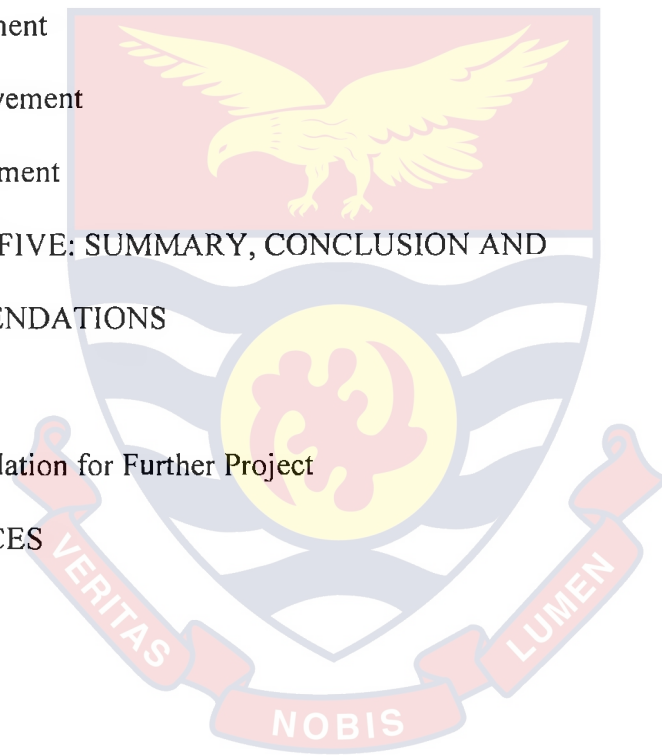
To Dr. P.Z. Kongo (of blessed memory)



## TABLE OF CONTENTS

Content	Page
DECLARATION	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
DEDICATION	v
LIST OF FIGURES	viii
CHAPTER ONE: INTRODUCTION	
My Source of Motivation for the Project	3
Statement of the Problem	4
Purpose of the Project	5
Objective of the Project	5
Significance of the Project	6
Organization of the Project	6
CHAPTER TWO: LITERATURE REVIEW	
Historical Background and the Theoretical Framework/	
Conceptual Base of the project	7
Concerto in the Baroque era	8
Concerto in the Classical era	8
Concerto in the Romantic era	10
Concerto in the 20 <sup>th</sup> and 21 <sup>st</sup> century	13
African traditional music	14
African Art Music	16
The Theory of Interculturalism in Music	17
The Theory of African Pianism	18

Creative Thinking in Music	20
Rhythm configurations of extrapolation, masking and interpolation. Anku, (2000).	21
CHAPTER THREE: THE SCORE OF “SANKU CONCERTO”	
First Movement	23
Second Movement	92
Third Movement	147
CHAPTER FOUR: ANALYSIS OF “SANKU CONCERTO”	
First Movement	173
Second Movement	218
Third Movement	246
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS	
Summary	270
Recommendation for Further Project	271
REFERENCES	273



## LIST OF FIGURES

Figure		Page
1	Clusters and Shifted Accents	174
2	Clusters	175
3	Modified Sequence	175
4	Free Relation of Quality	176
5	Changing Metres	177
6	First Theme in first Subject Group	178
7	Second Theme in Nonvocal Melodic Lines	179
8	Second subject group in Poly Chordal structures	180
9	Diminution of Melody in First Subject Group	181
10	Augmentation in Transition to the Second Theme	182
11	Development of Second theme	186
12	Superimposed Thirds	187
13	Polychords in Arpeggios	188
14	Parallelism	189
15	Dual Modality	190
16	Shifted tonality and Poly Tonality	191
17	Melodic Doubling	192
18	Diminution and Diminuendo	193
19	Upward Sequence	194
20	Retrograde	195
21	Demonstration of the Retrograde	195
22	Timeline	196
23	Timeline	197

24	Timeline	198
25	Introduction of Different Rhythmic Patterns of Gabada	199
26	Different Rhythmic Patterns of Gabada	200
27	Different Rhythmic Patterns of Gabada	202
28	Different Rhythmic Patterns of Gabada	203
29	Different Rhythmic Patterns of Gabada	205
30	The Melody of the Transition to the Development of the Second Theme	206
31	The Development of the Melody	206
32	Full Score of the Transition	209
33	Development of the Final Theme	215
34	Kidi Plays the Timeline	217
35	Piano Plays the Timeline	219
36	Piano and Repieno Displays Rhythms of Adowa	222
37	Transition to the Refrain	223
38	Refrain	227
39	Refrain in Canonic treatment (Call and response)	229
40	The Series	230
41	The Twelve-Tone Lines	231
42	The Long Ostinato	232
43	The Ostinato Repeat	233
44	Refrain in two Octaves Higher	234
45	Scrabin's Mystic Chord	235
46	Polychords in Broken Chords	236
47	Construction of the Polychords	236

48	Nontertial Sonorities	237
49	Construction of the chordal progression	237
50	Free Relation of Quality	238
51	Shifted Tonality	238
52	Refrain with Different Bass Structure	239
53	Shifted Accents in Repieno	243
54	Shifted Accents in both Piano and Repieno	246
55	Piano and Repieno play the timeline	247
56	Piano and Repieno shares the timeline	249
57	The Transition	250
58	Rhythmic Patterns in Kpanlogo	252
59	Dual modality	253
60	Direct imitations (in different intervals)	253
61	Direct imitations (on different pitches)	254
62	Modified Imitations (inverted contours)	254
63	Modified Imitations (inverted contours)	254
64	Retrograde Inversion	255
65	Transpositions	255
66	Systematic Modification of Rhythms	256
67	Linear Cadences	257
68	Passing Tones Added to the Chords	258
69	Passing Tones in Between the Chords	258
70	Nonharmonic Materials	259
71	Pedal Points Serving as Ostinato	259
72	Clusters and Augmentation	262

## CHAPTER ONE

### INTRODUCTION

The significance and uniqueness of African music, on the world map of music, have been observed by scholars in the field of musicology and ethnomusicology. African music's role in the development of contemporary popular musical genres has also been highlighted (Euba, 1993; Agawu, 2003; Berber, 1970; Nketia, 1975). In recent years, considerable interest has been generated in the project of African musics as well as the experience of African musical performances. Agawu (2003) notes.

The music of Africa continues to draw converts, adherents and enthusiasts. Concerts in parks, museums, school playgrounds and community centers; Workshops and clinics introducing African drumming to amateurs and neophytes; performances by celebrity singers, dancers, drummers, guitarists and bandleaders; "Musicking" at festivals, rituals and at public and private gatherings; radio and TV broadcasts of World beat: These and many more activities signal African music's continuing vitality at home and abroad.

Though African music connoisseurs and students continue to pay attention to Traditional African music and musical practices, others have demonstrated interest in the utilization of elements of African music to create new art forms. Euba (1993) observes, "Modern African music comprises types which have developed during the 20<sup>th</sup> century, some of which are well known within Africa and are gaining international recognition." The genres that have emerged from the combination of African and western musical elements include popular genres such as "Calipso," "Highlife," "Hip-hop," "Afrobeat" to mention a few.



Since Ghana gained her independence in 1957, there has been a heightened interest, demonstrated by Ghanaian art music composers in the adoption of compositional techniques that combine western and African musical elements to produce forms of art music. According to Nketia (1979) the development of modern Ghanaian art music could be linked to the activities of British colonial administrators, missionaries and teachers who helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music – the two musical genres which provided the foundations for the emergence of modern Ghanaian art music. The Christian church played a critical and continues to play a role to lead in the propagation of Western musical culture, at least Western vocal art music in Ghana. As Nketia (1979) has observed, the growth was:

Encouraged and strengthened by the activities of the church, which preached against African cultural practices while promoting western cultural values and usages. It adapted a hostile attitude to African music.....because (it) was associated with ‘Pagan’ practices. Moreover, the music did not appear to be suitable for the form of Christian worship that westerners were accustomed to....

In Ghana, it is not difficult to identify dozens in Vocal art music which in fact are a hybrid of African and Western musical elements. The ardent composers include: Entsua Mensa, Danso, Atta Annan Mensah, Nayo, M.K. Ammisah, Otto Boateng, Ephraim Amu, Kwabena Nketia, and in recent years, Cosmas Mereku, Tony Annan, Adjahoe to mention a few. Considerable vocal music has been composed and are used in the churches and schools. Some of these compositions include *Akwaabadwom*, *Alegbegbe Mawu*, *Abibirimma*, by

Amu; *Monkamfo No*, *Wose Aseda*, *Okwan yi besi yiye* by Nketia; *Asamandwowa* by Entsua Mensah; *Meye den me nkanfo me Nyame* by Kwesi Baiden; *Ayeyi* by Ammisah.

The volume of African vocal art music compositions overwhelms that of African instrumental art music. The extant literature categorizes this genre into three groups: 1) African instrumental art music composed solely for African instruments; 2) African instrumental art music composed solely for European instruments; 3) African instrumental art music composed for African and European instruments. Of these categories, the least common is African instrumental art music composed for African instruments. This type of African art music was popularized in Ghana during the 1980s by Nana Danso Abeam, a Ghanaian composer. The concentration of African instrumental art music pieces for solo European instrument and the structure of the compositions is combination of native African and European musical elements. A few of these pieces include Nketia's *Volta Fantasy* for Piano, Koffie's *Dagarti* for Piano; Mensah's *Divine Presence* for Piano; Labi's *Dialectics 1 & 2* for Piano; Kafui's *Pentanata* for Piano. Scholars who have written on African instrumental art music have lamented on the paucity of symphonies produced by African composers in the vein of a combination of Western and African musical elements (Nketia, 1988).

### **My Source of Motivation for the Project**

Two factors served as sources of motivation for this project and these are environmental and educational. The first has to do with the environment within which I grew. Personally, I was privileged to have had parents who demonstrated great interest in music. At a tender age, I was exposed to the

keyboard which has occupied my attention all my life. In addition to an easy access to the keyboard, I had an opportunity to listen to variety of music including Western classical music from my infancy till now. I have a passion for listening to Baroque and classical western music genre. During the course work of my doctoral studies, the structure of the Concerto attracted my attention. I devoted considerable amount of time to the historical and analytical project of the genre. The more I studied its structural significance over time, the more profound the listening experience became. Hence, it has been my wish to compose an extensive work similar to the Concerto.

Secondly, the requirements of my doctoral programme, has created an opportunity for me to translate my dreams into reality. As I have already noted, I have always looked forward to composing an extensive work that incorporated Western and African musical elements. This project is a great opportunity for me to exhibit my creative potential in the area of instrumental music composition. I would also like to demonstrate that the possibility of combining the Piano with African ensemble in an extensive composition is not far- fetched.

My engagement with the study of twentieth century music compositional techniques has confirmed my faith that it will be possible to combine a large scale African instruments, particularly drums, in a composition that combines elements of music derived from both Western and African musical resources. The Concerto I envisage will be one of the 21<sup>st</sup> century versions of the concerto genre.

### **Statement of the Problem**

Efforts have been expanded to create new forms of contemporary African Art music that combines western and African musical idioms into

artistic works. However, the paucity of large orchestral works that seek to promote the combination of African and western instruments and idioms is evident. Particularly, in Ghana, few Art music pieces can be categorised as being in the style of the concerto. A critical review of the existing Ghanaian art music compositions indicates that very few instrumental music are structured in the concerto style. There seems to be no concerto piece composed for Piano with entirely African instruments as the *repieno* section. This composition is intended to fill this gap.

### **Purpose of the Project**

The purpose of this project is to compose an extensive instrumental music in a style of a Concerto. That is to say, it seeks to establish a hybrid piece of music, made up of the western and African traditional instruments to compose music that can be considered as a contemporary African Art composition.

### **Objectives of the Project**

1. To identify indigenous genres whose formal structures can best intermix to achieve a cross-cultural musical synthesis.
2. To experiment for new multicultural timbral effects by integrating the western Piano and some eclectically selected African indigenous percussive instruments.
3. To examine twentieth century musical re-compositional devices that can be integrated with African resources.
4. To integrate the devices and resources for the creation of a multicultural hybrid contemporary musical artefact (Composition)
5. To analyse the novelty to give a panoramic view to conductors/

Performers who may want to listen/ perform/ produce the project.

### **Significance of the Project**

The project aims to highlight the potential to create music that seek to fuse traditional instruments with a western instrument that will serve as contribution to Ghanaian compositions and reference material for analysis. Another significance of the project is to help make use of resources that are available in our culture to our music educators and makers. Lastly, it will serve as an avenue for researchers and composers to further works on Piano concerto with the backing of an African orchestra.

### **Organisation of the Project**

The report covers five chapters. The first embodies the introduction of the project which covers art music encapsulated, my motivation, the statement of the problem, the purpose of the project, the objectives, significance, and finally the layout of the report. It continues with related literature review and the theoretical framework in chapter two. The third chapter presents the three movement original composition for the piano and the repieno captioned “Sanku” Concerto. The fourth chapter presents the definitive analysis of the three movement work and the fifth summarizes the whole research concerning significance and relevance of the project and its perspectives.

## CHAPTER TWO

### LITERATURE REVIEW

#### Historical Background and the Theoretical Framework/ Conceptual Base of the Project

Concerto (from the Italian language) is a musical composition for a solo instrument or instruments accompanied by an Orchestra. If the solo instrument is a flute, the piece is called a “**Flute Concerto.**” If it’s a piano, “**Piano Concerto.**” Girdlestone (2011) states that, “The essence of the concerto lies in the struggle between the orchestra on one hand, and the solo instrument, or group of instruments, on the other.” Girdlestone goes on to state that “The struggle is broken by truces during which orchestra and solo collaborate on friendly terms, and ends with a reconciliation\_ but it is none the less a struggle.” The word ‘concerto’ has really gone through lot of meanings across time. The translation from Italian is simply ‘playing together. This musical composition is usually in three movements.

According to Lindeman (2006), “The Concerto genre has been consistently cultivated from its inception up to present day, by some of the greatest (and less great) Composers. These composers have contributed to the genre some of the most beloved masterpieces and canonic works of the European art music tradition, as well as, of course, many works that have not seen the light of day since their respective premieres or first publication (page 11 of the preface).” Great composers such as Vivaldi, Bach, Mozart, Haydn, Beethoven, Chopin, Rachmaninoff, Tchaikovsky, Prokofiev, Liszt, Shostakovich, Ravel, Bartok, Carter and many other composers wrote extensively when it comes to this genre. Mozart had twenty seven concertos,



Beethoven wrote five of them, Chopin composed two, to mention few. Listening and analyzing works from some of these composers, there is no doubt that Concerto as a musical structure differs from one period to another. For instance, Concerto in the baroque period was different from classical, Romantic and the twentieth century.

### **Concerto in the Baroque era**

The first concerto ever written with a solo keyboard part was J.S. Bach's fifth Brandenburg Concerto. Before the invention of the Piano, Concertos for solo keyboards were very rare, but as the sound of the modern Harpsichord was gradually becoming louder and richer, composers realized that the keyboard instrument could compete with the orchestra. Poultney (1996) states that, "It was Vivaldi who firmly established the 3- movement form, the ritornello principle, the dramatic rhythmic and thematic style, the lyrical mood and ternary form of the slow movement, and the brilliant virtuosity of the solo concerto." Bach follows the example of Vivaldi, Handel that of Corelli; both contribute to the creation of the solo keyboard concerto, Bach for harpsichord and Handel for organ.

### **Concerto in the Classical era**

Buttall (2005), analysed the great concertos of John Field, a classical composer. Buttall states, "The First Piano Concerto by Field was performed on February 7, 1799, with Field as soloist, in a Pinto benefit concert at the Haymarket Theatre, and this won for Field his first success as a composer in his own right, appearing, as it did, the first major work after earlier mere bagatelles on borrowed themes. Not only was his expertise at the keyboard highly applauded, but also his natural talent for composition received high praise, and



it became obvious to Clementi that his pupil would now benefit greatly from a wider musical experience than was currently available in London. Consequently in August, 1802, Clementi took Field to Paris, where, at soirées arranged by Ignaz Pleyel, he made a sensation with performances not only of his own works (probably the three piano sonatas and the First Concerto), but also with works by Clementi, and recitals, from memory, of Bach's '48' and works by Handel." During the classical era, the definition of the concerto was purely a piece of music for an instrumental soloist and orchestra. Classical concertos used to be performed in grand concert halls across Europe, with many of the sought after virtuoso performers criss-crossing the continent to be heard at these venues.

Usually, toward the end of the first movement and occasionally the last movement, the orchestra will have to pause at a certain point of the piece, followed by a special unaccompanied showpiece for the soloist, which is usually called a cadenza. The cadenza gives the soloist liberty to display his virtuosity, with fast scales, broken chords and decorated passages. At the end of a cadenza the soloist plays a long trill. This trill cues the orchestra to get ready to enter again. Cadenzas were normally improvised by the soloist although some composers, such as Beethoven, decided to write specific Cadenzas for the soloist, instead of allowing them to do their own thing by way of improvisation. In a Classical concerto, the conductor usually follows the soloist and the orchestra follows the conductor. This allows the soloist (or soloists) to interpret the music as he wishes without having to constantly worry about fitting in with the orchestra. However, the soloist and conductor needs to discuss the tempo, and agree before the performance. It is then the conductor's responsibility to make sure the orchestra follows this interpretation. This relationship between

the soloist, conductor and orchestra demonstrates something that is true in all accompanied music: the accompanist follows the soloist, not the other way round. In the classical era, a dozen cataloged keyboard concertos are attributed to Haydn, of which only three or four are considered genuine. Getting to the end of the 19<sup>th</sup> century, the genre had reached a flourishing stage after Classical composers (Especially Mozart) had thoroughly contributed to its foundation.

### **Concerto in the Romantic era**

During the early romantic era, Beethoven's five Piano concertos increased the technical demands made on the soloist, including his famous "Emperor Concerto." According to Buttal (1970), "During the nineteenth century a host of important composers contributed a small, though representative part of their talent to the concerto, and the result of their collective labours emerges as a divided and partisan composite, each concerto or group of concertos displaying the diverse and often divergent ideologies of a century of supreme individualists." During the nineteenth century, composers like Mendelssohn, Hummel, Chopin, Brahms, Liszt, Rachmaninoff, and many other great masters of that period wrote extensively so far as concertos are concerned. Nationalism in music exhibited itself prominently, especially towards the end of the nineteenth century.

Its metropolitan nature, did not give the romantic piano concerto the chance to offer the most typical expression of national music, and, as in Chopin's concertos, this expression is often reserved solely for the finales, after the more serious business is done. The nineteenth century was pre-eminently a piano century, and the list of virtuosi who contributed to the concerto is quiet lengthy. Steibelt's concertos for instance, demonstrates a pure example of the

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sensationalism which was already a part of the early romantic make-up. He

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wrote a military concerto for piano and two orchestras (no 7), a Hunt concerto (no 5), a Tempest concerto similar to Field's Conflagration during the Storm,

A concerto called Voyage to Mount St Bernard, and other pieces with descriptive titles. There are concertos by Ries and Czerny, who were pupils of Beethoven. These and other minor composers are not unworthy of project. Ivanova (2006) states, "Throughout the history of the piano concerto, different types of relationships can be found between piano and orchestra: for example, Bach's concertos are predominantly orchestral pieces with a featured piano solo part, while Chopin's two Piano Concertos are primarily solo piano compositions with a relatively supporting orchestra part. Rachmaninoff's Piano Concertos do not conform to either of these types. Rather, following the traditions of the piano concertos by Grieg, Tchaikovsky and Rubinstein—and in particular Tchaikovsky's First Piano Concerto in B-flat minor, which Rachmaninoff also successfully performed—Rachmaninoff composed concertos featuring a leading piano with an orchestra that is not limited to the role of accompaniment. The piano and the orchestra are really "competing," making the concertos symphonic in nature." Of course, everyone knows for a fact that Rachmaninoff himself called his concertos "symphonies. The composition of Rachmaninoff's Piano concertos demonstrates that, his writing for the piano had a thick symphonic texture, which later became a Rachmaninoff trademark.

According to Norris (1988), "Russian composers faced formidable problems concerning the structural organization of their concertos, a factor which contributed to the inability of several, including Balakirev and Taneyev, to complete their works. Even Tchaikovsky encountered difficulties which he

was not always able to overcome.” Norris goes on to state that “The most successful Russian piano concertos of the nineteenth century, Tchaikovsky's No.1 in B flat minor, Rimsky-Korsakov's Concerto in C sharp minor and Balakirev's Concerto in E flat, returned to indigenous sources of inspiration: Russian folk song and Russian orthodox chant.”

Most Russian composers around this era, considered it necessary to travel abroad to project contemporary Western European musical trends. This idea became almost a tradition in itself; Dmitry Stepanovich Bortnyansky (1751-1825) lived in Italy for ten years (1769-79) and studied with Baldassare Galuppi, Daniel Nikitich Kashin (1770-1841), travelled to Bessarabia to work with Giuseppe Sarti in 1778; and later, Glinka, as is well known, spent three years in Italy (1830-33) where he studied with Francesco Basili in Milan. There's no doubt that, most Russian composers, however, learnt their craft by imitating the imported music. Though, a few reveal some degree of musical individuality, if not originality, and one or two even hint at the emergence of a growing national character. Inevitably however, the employment of folk song — more often than not, merely its most superficial characteristics — was usually primitive in the extreme. Bortnyansky's Piano concerto for instance was the first in Russia, though the score hasn't been very popular, or come to light. However, according to Gerald Seaman, “in all probability it resembled the 'Concert Symphony' [Sinfonia Concertante] written by him in 1790 and took the form of a Sextet (1) in which the leading part was played by a 'fortepiano organise' i.e. a piano equipped with organ registers (2).”

In the era of the twentieth and twenty first century, many composers such as Debussy, Schoenberg, Bartok, Britten, Ligeti, Addinsell, Ali-Sade, Allen, Asia and many others started approaching composition differently by experimenting with ideas that were to have far reaching consequences for the way music is written and performed. Some of these innovations which I will be inculcating them more in my work include a more frequent use of modality, the exploration of non-western scales, the development of atonality and neotonicity, the wider acceptance of dissonances, the invention of the twelve-tone technique of composition and the use of poly rhythms and complex time signatures.

These changes also affected the concerto as a musical form. Beside more or less radical effects on musical language, they led to a redefinition of the concept of virtuosity in order to include new and extended instrumental techniques as well as a focus on aspects of sound that had been neglected or even ignored before such as pitch timbre and dynamics. In some cases, they also brought about a new approach to the role of the soloist and its relation to the orchestra. In the year 2008, Peter Allen for instance composed and staged a performance of his Piano Concerto, titled Hurricane Juan, which is in five movements. This composition is a programmed music depicting the twenty-four hours before, during and after the storm. The first movement portrays a normal autumn pastoral day in Halifax, the second movement also depicts where the storm begins to attack the coastline, while the third movement describes the storm at full blast in the heights of its raging power. The penultimate movement goes on with a Solo Piano Cadenza which brings some peace and stillness after



the passing of the storm and previous musical mayhem, and lastly, the fifth and final movement represents the coming together of the community and the optimistic spirit of the people. When I took considerable amount of time to analyze the structure and its instrumentation, the concerto has lot of structures retained and borrowed from the twentieth century era. Most of the Piano Concertos within the era of the Twenty first century is still under the forms and structure of the twentieth century composition. Therefore the Twenty first Century Piano Concertos is defined entirely by the calendar and not its historical style period in music.

### **African traditional music**

Scholars have written extensively about the relevance of African traditional music in contemporary society (Amlor, 2017; Agawu, 1996; Nketia, 1974). According to Nketia (1975), African indigenous music plays a vital role in the life-cycle of the African. Rituals that are organized as part of the numerous rites of passage for the African are incomplete without music. Vocal music has been recognized to form the bulk of African indigenous music. Oven (1981), for example, categorized music in Sierra Leone into five groups. Four of them are characteristically vocal. Though most vocal music are accompanied by instruments, the focus of attention is usually the vocal aspect of the musical experience (Ampene 2005). Vocal music plays important role in religious activities, social gatherings such as funeral celebrations, installation of chiefs and annual festivals.

In spite of the attraction focused on vocal music, there are performances that are exclusively instrumental (Amuah 1987). Musical types such as Fontomfrom, Atsiagbekor, Akadinda, to mention a few are strictly instrumental.



A number of court music among the Akans of Ghana are also instrumental.

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Nketia (1975) reports of a set of five large xylophones in the court of the Buganda of Uganda. This set of instruments are performed without vocal accompaniment to entertain the royal family.

Though indigenous African music is active in societal activities such as festivals and religious ceremonies, it's relevance beyond the confine of ethnic communities has been observed in contemporary times. During national events, African indigenous music is employed to punctuate activities slated for the day. In recent years, indigenous African music has been packaged to serve the needs of tourists who demonstrate interest in indigenous music. These packaging are usually done by Ghanaian indigenous music performers who establish groups often called "cultural troupes." These cultural troupes are strewn across the country, the concentration of which is in the capital; the entry point for tourist. However, the demand for the services of cultural troupes is not only concentrated in Accra, the capital city, but also are intense in other cities and hence there are more "troupes" in the cities than in the villages. In the cities, the "troupes" are employed to perform at marriage ceremonies, funeral celebrations, outdoorings new born babies, as well as entertaining tourists.

In addition to the establishment of cultural troupes, African musicians have assembled large number of indigenous instruments into large ensembles many of which are referred to as African orchestras. A classic examples of these orchestras is the Pan African Orchestra founded by Nana Danso Abeam in 1988. The Pan African Orchestra is one of the new forms of indigenous ensembles that perform locally and in concert halls outside the borders of Africa (Flolu & Amuah, 2003).

Other forms of contemporary African music have been identified as “African Art Music.” Euba (1993) defines these new forms as “Neo-African Art Music” and believes that these forms are “part of a modern pattern of interculturalism. According to Euba (1993), Neo-African Art music may be broadly divided into four categories, namely

1. Music based entirely on western models and in which the composer has not consciously introduced any African elements.
2. Music whose thematic material is borrowed from African sources but which is otherwise western in idiom and instrumentation.
3. Music in which African elements form an integral part of the idiom (through the use of African instruments, or texts, or stylistic concepts and so forth) but which also includes non-African ideas.
4. Music whose idiom is derived from African traditional culture, which employs African instruments, and in which the composer has not consciously introduced non-African ideas.

Models of compositions in the first category are Ayo Bankole’s Toccata and Fugue for the organ, Newlove Annan’s They that wait, P. Zabana Congo’s Atlantic Shore, Ato Turkson’s three pieces for flute and Piano, Akin Euba’s string Quartet, Anthony Okelo’s Missa Mayot for a capella choir.

Euba (1993) describes the second category as “African melodies and/or rhythmic motifs which are placed within a Western idiomatic structure. Their linear tonal organization is based on the Western diatonic system and their harmonic styles are consistent with either the 20<sup>th</sup> century or pre-20<sup>th</sup> century western practice. The works are scored for western instruments and often utilize

western classical forms (such as sonata, rondo or fugue). In view of these characteristics, the cultural identity of the works with Africa is almost totally negated.”

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Examples are Fela Sowande’s Folk symphony, W.K. Mereku’s Sasabonsam march, Ayo Bankole’s Sonata No.2 in C. Works in the third Category are Kenn Kafui’s Pentanata, J.H. Nketia’s Volta Fantasy, Joshua Uzoigwe’s Four Igbo songs for female voice and Piano, Gamal Abdel-Rahim’s Hassan and Naima (A ballet suite for strings, flute, oboe, clarinet and percussion).

Euba continues to describe this category as Neo-Traditional. In the last category, there are compositions such as Kenn Kafui’s Drumnata, Solomon Mbabi-Katana’s Midday Dream (For an African Orchestra). The following theories back the need to create a Piano Concerto in African idiom.

### **The Theory of Interculturalism in Music**

Kimberlin and Euba (1995) are of the view that intercultural music is that in which elements from two or more cultures are integrated. The composer of this music usually belongs to one of the cultures from which the elements are derived. Euba states that Composers of intercultural music.

1. Value highly intimate knowledge and understanding of creative and performance processes of other cultures; these can be achieved by synthesizing indigenous and foreign compositional processes and techniques (As in the case of this project where the indigenous African percussions play together with the Piano that executes foreign compositional processes like forms, structures and techniques employed in “Sanku” Concerto).

2. Maintain integrity of their indigenous value systems while  
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utilizing musical elements, processes and techniques from other cultures to expand their modes of expression for the creation of performance of new music.
3. Advocate holistic approaches to teaching musics of specific cultures involving methodologies applicable to diverse groups of students from different backgrounds, having different objectives and who may be unfamiliar with the philosophical and social norms of the cultures whose musics they seek to learn.
4. Consider extra musical contextual factors in determining Cross-cultural approaches to musical analysis and in defining ethnic norms.

All these elements cited by Euba demonstrates that, Intercultural music includes all types of musics: the traditional and contemporary, popular and art, and range from those musics with mass appeal to the very esoteric.

In the case of “Sanku” Concerto, western idioms such as Techniques of the Twentieth century music composition, Forms and structures (sonata, rondo), and the Instrument (Piano), combine with Indigenous Ghanaian percussion (Kagan, Kidi, Atumpan, Petia, dawuro, nononta, etc) that executes African rhythms, to compose a concerto that can be described as a contemporary art music piece from Africa.

### **The Theory of African Pianism**

Euba (1989) coined the term African Pianism in an article entitled “Traditional Elements as the basis of New African Art Music”. In here, he states that for those composers interested in cross-cultural musical synthesis, the

writer sees a possibility of evolution in the use of western pianoforte in combination with African drums and other instruments of percussion (As the “Sanku” Concerto represents). The piano already displays certain affinities with African music and by creating a type of African pianism blend with African instruments; it should be possible to achieve a successful fusion.

Nketia (1994) stipulated that 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, xylophones and mibra music. It may use simple or extended rhythmic motifs rhythmic phrases.

Boamah (2012) says, African Pianism describes the approach of composition that combines African elements and western elements for the piano. He goes on to state that a composition can therefore be based on African Traditional vocal music or instrumental music. He adds that, the need to write African music for the piano arises in view of evidence that the piano is a more developed music instrument and offers greater opportunity to the composer than was realized. Therefore, upon analysis, one can agree to a large extent that the “Sanku” concerto is a pure example of African Pianism, since the composition involves the Piano, executing African rhythms, together with the Repieno (Indigenous Ghanaian Percussion) displaying the culture of traditional musical resources such as rhythms.

Considering Euba and Nketia’s observation on the definition and scope of African Pianism, Boamah says we can understand that compositions in African pianism can employ techniques and styles used in the performance of African instruments like the xylophone, thumb piano and drum music. The idea is to let the piano act like an African instrument.

Menard (2013) states that creativity can be experienced in many roles of musicianship: performing, improvising, and composing. In her article, she says that the focus of instruction for middle school general curriculum should be composition. . He adds that, the composition experiences provided fertile ground for creative thinking in music.

According to Webster (1996), creative thinking is really a term that has its base in what most of us understand to be “creativity” though he feels that word “creativity” has been misused for the past years and even now. Peter Webster reveals five common elements, with a careful project of the various definitions in the literature.

1. A problem solving context (Which can be found in the statement of Problem in this project)
2. Convergent and divergent thinking skills (Which brings together the musical experiences, Cultural musical beliefs, and changes that came up while composing the “Sanku” Concerto)
3. Stages in the thinking process: (From movements to movements, and following the systematic structures involved in the “Sanku” Concerto)
4. Some aspect of novelty: That’s the originality of the work.
5. And lastly, “usefulness of the resulting product.” (Which can be found in the recommendations for further studies in the last chapter of this work).



opportunities for musical creativity abound at every stage of learning. Many Scholars have demarcated creativity in their own ways. Getzels (1975) for instance, maintains the fact that there is no agreement on a universal definition on creativity. On equal example, Treffinger (1987) agrees, adding that assessment of creativity is accordingly difficult.

It was Wallas (1926) though who presented a model that defined some of the basic concepts of the creative process which have lasted to the present day. This model has four stages: Preparation, incubation, Illumination and Verification. And these stages caught the attention of Webster. There is no doubt that, this project will need lot of creativity so far as the composition is concerned. And as much as the thinking process is involved, this theoretical frame work is very critical in the composition of the work.

**Rhythm configurations of extrapolation, masking and interpolation (Anku, 2000).**

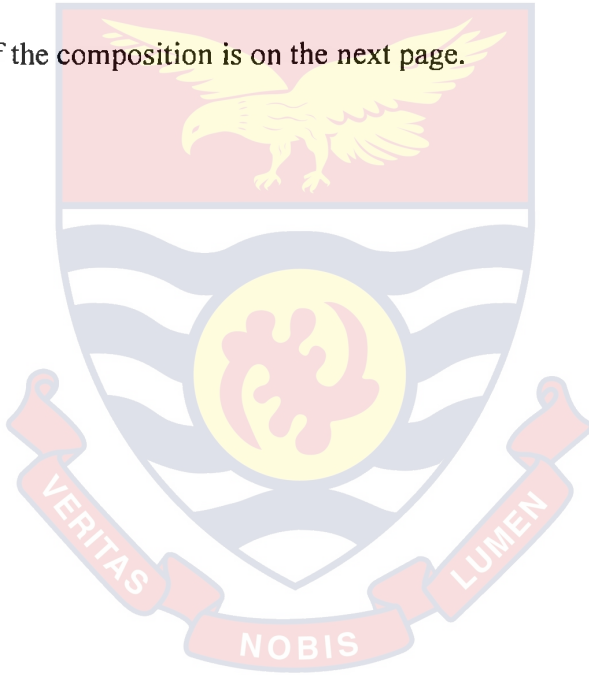
Anku's concentration was on the fact that, performance of African rhythms consists of Ostinato framework of multi-concentric rhythms on which various manipulations of the set are realized by a leader (e.g. a lead drummer). Most of Anku's examples for Extrapolation, masking and interpolation were designed for lead drummers. But I decided to extend this theory to all the drummers including the Pianist. From bar 1 to 13 in the second movement is an example of Interpolation on the Piano (Though my set of grouping doesn't necessarily follow Anku's). The first set of rhythms can be found in bar 1 to 3, the second set in bar 4 to 5, the third set in bar 5 to 6, The fourth from bar 6 to 7, Fifth ,7 to 8, sixth from 8 to 9 , the next from bar 9 to 10, and lastly from bar



11 to 13. One can easily analyze and come to a conclusion that, Though the sets have different rhythmic pulses and accents, they are related in such a way that a part of the first set can be found in all the other sets, and vice versa. This relation of similar rhythms in different sets is what Anku refers to as interpolation.

Another Example of masking can be found in Bar 378 and 379 in the first movement. The core set of rhythm is in Bar 376 and 377. The rest in the next 2 bars is What Anku refers to as Masking (that is some pulses missing in the main set).

The score of the composition is on the next page.



CHAPTER THREE  
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FIRST MOVEMENT

In the style of Gabada

# SANKU CONCERTO

Alfred Patrick Addaquay  
2019

**Piano**  
*Moderato*  
*mp*

**Kidi 1**  $\frac{2}{4}$

**Kagan 2**  $\frac{2}{4}$

**Axatse 1**  $\frac{2}{4}$

**Nononta 2**  $\frac{2}{4}$

**Pno.**

*subito e Allegro*

*rit.*

*p pp ppp*

c

2  
14

Pno.

K 1

K 2 2

A 1

Non 2

A

Allegro

*mf*

Allegro

*mf*

21

Pno.

K 1

K 2 2

A 1

Non 2

Allegro

*mp*

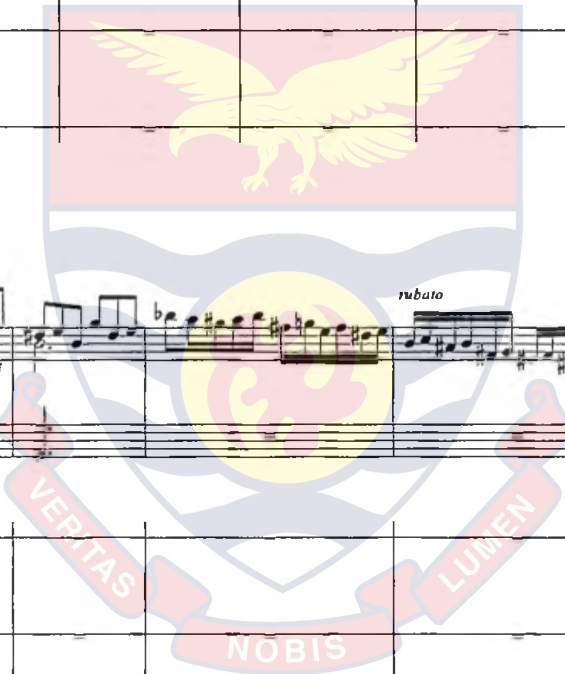
*mp*

The image displays a musical score for five instruments: Piano (Pno.), K 1, K 2.2, A 1, and Non 2. The score is divided into two systems, measures 27-32 and 33-38. The Pno. part features a melodic line with dynamic markings *mf* and *cresc.*. The K 1 part has a rhythmic pattern with a *mp* marking. The K 2.2 part has a rhythmic pattern with a *mp* marking. The A 1 part is mostly silent. The Non 2 part has a rhythmic pattern with a *mp* marking. A large watermark of the University of Cape Coast logo is overlaid on the score.

The image displays a musical score for five instruments: Piano (Pno.), K 1, K 2 2, A 1, and Non 2. The score is divided into two systems, with measures 38-39 in the first system and measures 40-41 in the second system. The Piano part begins at measure 38 with a treble clef and a dynamic marking of *f*. The K 1 and K 2 2 parts enter at measure 38 with a dynamic marking of *mp*. The A 1 and Non 2 parts enter at measure 40 with a dynamic marking of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Piano score for measures 45-49. The piano part (Pno.) features a complex melodic line in the right hand and a supporting bass line in the left hand. The score is written for four vocal parts: K 1, K 2 2, A 1, and Non 2, which are currently silent.

Piano score for measures 50-54. The piano part (Pno.) includes a melodic line with a *rubato* section (measures 52-53) and a *a tempo* section (measure 54). The score is written for four vocal parts: K 1, K 2 2, A 1, and Non 2, which are currently silent.



6  
35

Pno.

*f* *p*

K 1

K 2 2

A 1

Non 2

38

Pno.

*f* *pp*

B

K 1

K 2 2

A 1

Non 2



61

Pno.

K 1

K 2.2

A 1

Non 2

*accel.*

Moderato

63

Pno.

K 1

K 2.2

A 1

Non 2

*p*

*pp*

*mf*

*f*

*mp*

Moderato

Moderato

*mf*

*mf*

8  
70

Pno.

K 1  
*f*

K 2 2

A 1

Non 2

74

Pno.

K 1

K 2 2

A 1

Non 2

The image displays a musical score for five instruments: Pno. (Piano), K 1, K 2 2, A 1, and Non 2. The score is divided into two systems, each containing five staves. The first system covers measures 76 to 80, and the second system covers measures 81 to 85. The Pno. part is written in treble and bass clefs. The K 1, K 2 2, and Non 2 parts are written in tenor clefs. The A 1 part is written in bass clef. The time signature is 2/4. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun in the center. Below the shield is a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

10  
85

Pno.

K 1

K 2 2

A 1

Non 2

90

Pno.

90

K 1

K 2 2

A 1

Non 2

*ff*

*mp*

*mp*

VERBAS  
LUMINA  
NOBIS

Detailed description: This is a musical score for piano and keyboard instruments. It consists of two systems of staves. The first system includes a grand piano (Pno.) with treble and bass clefs, and four keyboard parts (K 1, K 2 2, A 1, Non 2) with alto clefs. The second system also includes a grand piano (Pno.) and the same four keyboard parts. The piano part in the second system features a dynamic marking of *ff* (fortissimo) and a fermata. The keyboard parts in the second system feature dynamic markings of *mp* (mezzo-piano) and accents. A large watermark of the University of Cape Coast crest is overlaid on the score, with the motto 'VERBAS LUMINA NOBIS' visible.

The image displays a musical score for a piano and five vocal parts. The score is organized into two systems. The first system begins at measure 94 and includes a piano (Pno.) part and five vocal parts labeled K 1, K 2.2, A 1, and Jon 2. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in a choir-like fashion, with K 1 and K 2.2 having similar parts, and A 1 and Jon 2 having more distinct parts. A dynamic marking of *p* (piano) is present in the A 1 part. The second system begins at measure 99 and continues the piano and vocal parts. The piano part shows more complex rhythmic patterns and melodic development. The vocal parts continue their respective lines. A large, semi-transparent watermark of the University of Cape Coast logo, featuring a yellow eagle and the motto "VERITAS LUMEN NOBIS", is overlaid on the score.

12

Pno.

104

*ritato* *a tempo*

Detailed description: This block shows the piano score for measures 104 to 108. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a fermata over measure 104. The left hand (bass clef) provides harmonic support with chords and single notes. Performance markings include *ritato* (ritardando) starting in measure 106 and *a tempo* (return to tempo) in measure 108.

K 1

K 2 2

A 1

Jon 2

Detailed description: This block contains four empty staves for vocal parts: K 1, K 2 2, A 1, and Jon 2. Each staff begins with a double bar line and a common time signature (C), indicating that no music is written for these parts in this section.

Pno.

109

*f* *p*

Detailed description: This block shows the piano score for measures 109 to 112. The right hand (treble clef) has a melodic line with a dynamic marking of *f* (forte) in measure 109, followed by a *p* (piano) marking in measure 110. The left hand (bass clef) features a rhythmic accompaniment with chords and eighth notes. A watermark of the University of Cape Coast crest is visible in the background.

K 1

K 2 2

A 1

Jon 2

Detailed description: This block contains four empty staves for vocal parts: K 1, K 2 2, A 1, and Jon 2. Each staff begins with a double bar line and a common time signature (C), indicating that no music is written for these parts in this section.

The image displays a musical score for piano and voices. The piano part is written in treble and bass clefs, with dynamics *f* and *pp*. The vocal parts are labeled K 1, K 2 2, A 1, and Jon 2, with a 4/4 time signature. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, a yellow sun with rays, and a red banner with the Latin motto "VERITAS LUMEN NOBIS". The score includes measures 112, 115, and 118, with a rehearsal mark "C" above measure 115.



14

125

Pno. *mf*

K 1

K 2.2 *mf*

A 1 *mp*

Jon 2

130

Pno. *mf*

K 1

K 2.2

A 1

Jon 2

VERITAS  
LUMEN  
NOBIS

133

Pno.

133

K 1

K 2 2

A 1

Violon 2

137

Pno.

*pp* *ppp* *pppp*

137

K 1

K 2 2

A 1

Violon 2

15

16

D

140

Pno.

*mf*

*mf*

140

K 1

*f*

K 2 2

A 1

Jon 2

143

Pno.

143

K 1

K 2 2

A 1

Jon 2

145

Pno.

K 1

K 2 2

A 1

Jon 2

148 E

Pno.

K 1

K 2 2

A 1

Jon 2

18

Musical score for measures 150-153. The score is arranged in two systems. The first system covers measures 150-152, and the second system covers measures 151-153. The instruments are Pno. (Piano), K 1 (Kobun 1), K 2 2 (Kobun 2), A 1 (Alto 1), and Jon 2 (Jonah 2). The Pno. part is in treble and bass clefs. The K 1, K 2 2, A 1, and Jon 2 parts are in tenor clefs. The K 1 part features a dense, rhythmic pattern in measure 150. The K 2 2 part has a steady eighth-note accompaniment. The A 1 part has a melodic line with some rests. The Jon 2 part has a simple rhythmic pattern. The Pno. part is mostly silent in these measures. A large watermark of the University of Cape Coast crest is visible in the background of the score.

Allegro

The image shows a musical score for piano and keyboard instruments. It consists of several systems of staves. The first system is for the piano (Pno.), starting at measure 155. The second system is for keyboard instruments (K 1, K 2.2, A 1, and Jon 2), starting at measure 155. The third system is for the piano (Pno.), starting at measure 162. The fourth system is for keyboard instruments (K 1, K 2.2, A 1, and Jon 2), starting at measure 162. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*. A large watermark of the University of Cape Coast logo is overlaid on the score, featuring a yellow eagle with spread wings on a red banner that reads "VERITAS LIBERABIT VOS" and "NOBIS LUMEN".

20

F

Moderato

Pno.

170

K 1

f

K 2 2

f

A 1

f

Jon 2

177

Pno.

177

K 1

K 2 2

A 1

Jon 2



The image displays a musical score for measures 182 through 187. The score is arranged in two systems. The first system covers measures 182 to 186, and the second system covers measures 187 to 191. The instruments are: Piano (Pno.), Clarinet in B-flat (K 1), Clarinet in A (K 2 2), Alto Saxophone (A 1), and Tenor Saxophone (Ten 2). The piano part features a complex, rhythmic melody with many beamed notes and rests, marked with a piano (*p*) dynamic. The woodwind parts are primarily accompaniment, consisting of quarter notes and eighth notes with accents. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a globe, with the motto 'VERITAS NOBIS LUMEN' on a banner below.

22

Pno.

190

K 1

*ppp*

K 2 2

*ppp*

A 1

Jon 2

191

Pno.

191

K 1

K 2 2

A 1

Jon 2

The image displays a musical score for measures 192 and 193. The score is organized into two systems. The first system (measures 192-193) includes a grand piano (Pno.) part with treble and bass clefs, and four other staves labeled K 1, K 2 2, A 1, and Jon 2. The piano part features a series of chords in the right hand and a bass line in the left hand. The K 1 and K 2 2 staves contain rhythmic patterns of eighth notes. The A 1 and Jon 2 staves are currently empty. The second system (measures 193-194) includes a grand piano (Pno.) part with treble and bass clefs, and four other staves labeled K 1, K 2 2, A 1, and Jon 2. The piano part features a series of chords in the right hand and a bass line in the left hand. The K 1 and K 2 2 staves contain rhythmic patterns of eighth notes. The A 1 and Jon 2 staves are currently empty. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score. The logo features a yellow eagle with spread wings on a red shield, with a yellow sun and a red banner below it. The banner contains the Latin motto "VERITAS LIBERABIT VOS" and the word "NOBIS" is written below the shield.

24

194

Pno.

K 1

K 2 2

A 1

Jon 2

197

Pno.

K 1

K 2 2

A 1

Jon 2

VERITAS  
NOBIS  
LUMEN

The image displays a musical score for piano and keyboard instruments, consisting of two systems of staves. The first system includes a grand piano (Pno.) and keyboard (K 1, K 2 2, A 1, Jon 2) parts. The second system includes a grand piano (Pno.) and keyboard (K 1, K 2 2, A 1, Jon 2) parts. The piano parts feature treble and bass clefs, with dynamic markings such as *mf*. The keyboard parts are written in a simplified notation with vertical stems and horizontal lines. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a globe, with the Latin motto "VERITAS NOBIS LUMEN" on a red banner below it.

26  
207

Pno.

K 1

K 2 2

A 1

Jon 2

209

Pno.

K 1

K 2 2

A 1

Jon 2

VERITAS  
LUMEN  
NOBIS

The image shows a musical score for a piano, keyboard, and strings ensemble. The score is divided into two systems. The first system starts at measure 26 and ends at measure 208. The piano part (Pno.) features a complex texture with triplets and a forte dynamic marking. The keyboard part (K 1) has a steady eighth-note accompaniment. The second system starts at measure 209 and ends at measure 212. The piano part continues with similar textures. The keyboard part has a similar accompaniment. The strings (Jon 2) have a simple eighth-note accompaniment. A large watermark of the University of Cape Coast crest is overlaid on the score, featuring a yellow eagle and the motto 'VERITAS LUMEN NOBIS'.

The image displays a musical score for five parts: Pno., K 1, K 2 2, A 1, and Jon 2. The score is divided into three measures, with measure numbers 212, 214, and 214 indicated at the beginning of each system. The Pno. part is written in grand staff notation. The K 1 part features a complex rhythmic pattern with many sixteenth notes. The K 2 2 part has a similar rhythmic pattern. The A 1 part consists of a series of eighth notes. The Jon 2 part has a simple rhythmic pattern. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun and a red banner below it. The banner contains the Latin motto "VERITAS LIBERABIT VOS" and "NOBIS" below it.



28

217

Pno.

K 1

K 2 2

A 1

Jon 2

Moderato

220

Pno.

K 1

K 2 2

A 1

Jon 2

Staff	Measure 217	Measure 220
Pno.	Accompaniment	Accompaniment, Moderato, key signature change to one flat, time signature change to 3/4
K 1	Vocal line	Vocal line, time signature change to 3/4
K 2 2	Vocal line	Vocal line, time signature change to 3/4
A 1	Vocal line	Vocal line, time signature change to 3/4
Jon 2	Vocal line	Vocal line, time signature change to 3/4

228

Pno.

*mp*

*ff*

Allegro

Musical score for Piano (Pno.) from measure 228 to 235. The score is in 2/4 time and features a melody in the right hand and accompaniment in the left hand. Dynamics include *mp* and *ff*. The tempo is marked **Allegro**.

228

K 1

K 2 2

A 1

Jon 2

*f*

Musical score for K 1, K 2 2, A 1, and Jon 2 from measure 228 to 235. The score is in 2/4 time and features a melody in the right hand and accompaniment in the left hand. Dynamics include *f*.

236

Pno.

236

K 1

K 2 2

A 1

Jon 2

Musical score for Piano (Pno.), K 1, K 2 2, A 1, and Jon 2 from measure 236 to 243. The score is in 2/4 time and features a melody in the right hand and accompaniment in the left hand.

30

The image displays a musical score for piano and strings, spanning measures 242 to 247. The score is organized into two systems. The first system (measures 242-247) features a piano part (Pno.) at the top, followed by four string staves: K 1, K 2 2, A 1, and Jon 2. The piano part consists of two staves (treble and bass clef) with complex chordal and melodic textures. The string parts are primarily rhythmic, with K 1 and K 2 2 playing eighth-note patterns, while A 1 and Jon 2 play longer note values. The second system (measures 247-252) continues the piano part and string accompaniment. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a globe, with the Latin motto 'VERITAS LIBERABIT VOS ET LUMEN NOBIS' on a red banner below.

The image shows a musical score for piano and strings, spanning measures 251 to 253. The score is arranged in two systems. The first system covers measures 251 and 252, and the second system covers measures 252 and 253. The instruments are: Pno. (Piano), K 1 (Klarinet 1), K 2 2 (Klarinet 2), A 1 (Alto Saxofon 1), and Jon 2 (Jazzofon 2). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The string parts (K 1, K 2 2, A 1, Jon 2) are mostly silent in the first system but play a rhythmic pattern in the second system, marked with *ppp* (pianissimo). A large watermark of the University of Cape Coast logo is visible in the background of the score.

32

Pno.

254

Musical notation for piano accompaniment, measures 254-255. The score is in treble and bass clefs, showing chords and arpeggiated figures.

K 1

254

Musical notation for K 1, measures 254-255. The staff shows a rhythmic pattern of eighth notes.

K 2 2

Musical notation for K 2 2, measures 254-255. The staff shows a rhythmic pattern of eighth notes.

A 1

Musical notation for A 1, measures 254-255. The staff is empty.

Jon 2

Musical notation for Jon 2, measures 254-255. The staff is empty.

Pno.

255

Musical notation for piano accompaniment, measures 255-256. The score is in treble and bass clefs, showing chords and arpeggiated figures.

K 1

255

Musical notation for K 1, measures 255-256. The staff shows a rhythmic pattern of eighth notes.

K 2 2

Musical notation for K 2 2, measures 255-256. The staff shows a rhythmic pattern of eighth notes.

A 1

Musical notation for A 1, measures 255-256. The staff is empty.

Jon 2

Musical notation for Jon 2, measures 255-256. The staff is empty.

The image displays a musical score for five instruments: Piano (Pno.), K 1, K 2 2, A 1, and Jon 2. The score is divided into two systems, measures 256 and 257. The Piano part features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The K 1 and K 2 2 parts are written on a single staff with a treble clef. The A 1 and Jon 2 parts are written on a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). A large watermark of the University of Cape Coast logo is visible in the background of the score.



34

Pno.

*p*

260

K 1

*p*

K 2 2

*p*

A 1

Jon 2

265

Pno.

*mf* *rit.* *mp* *p*

265

K 1

4/4

K 2 2

4/4

A 1

4/4

Jon 2

4/4



H  
*a tempo*

Pno.

272

*ff*

K 1

*pp* *f* *mf*

K 2 2

A 1

Jon 2

Pno.

275

K 1

K 2 2

A 1

Jon 2

36

277

Pno.

K 1

K 2 2

A 1

Jon 2

280

Pno.

K 1

K 2 2

A 1

Jon 2

The image displays a musical score for piano and voices, spanning measures 284 to 300. The score is organized into two systems. The first system (measures 284-287) features a piano accompaniment (Pno.) in the upper staff and four vocal parts (K 1, K 2 2, A 1, and Ten 2) in the lower staves. The piano part consists of dense chordal textures. The vocal parts are written in a rhythmic pattern of eighth notes. The second system (measures 288-300) continues the piano accompaniment and vocal parts. A dynamic marking of *mf* is present in the piano part at measure 288. A first ending bracket labeled '1' is shown in the piano part at measure 298. The vocal parts continue with their rhythmic pattern. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score, featuring a yellow eagle and the motto 'VERITAS NOBIS LUMEN'.

The image displays a musical score for piano and strings. The piano part is written in treble and bass clefs, with measures 38, 295, and 299 indicated. The string parts are for Violin I (K 1), Violin II (K 2 2), Viola (A 1), and Cello/Double Bass (Jon 2). The score includes dynamic markings such as *f* and *accel.*, and articulation marks like accents (*>*). A large watermark of the University of Cape Coast crest is overlaid on the score, featuring a central emblem with a book and a lamp, surrounded by the motto "VERITAS QUAE LUMEN NOBIS".

**Pno.** *f* *Allegro* *mf*

**K 1** *mf* *Allegro*

**K 2 2** *mf* *Allegro*

**A 1** *mf* *Allegro*

**Jon 2**

**Pno.**

**K 1**

**K 2 2**

**A 1**

**Jon 2**

40

319

Pno.

K 1

K 2 2

A 1

Jon 2

326

Pno.

K 1

K 2 2

A 1

Jon 2



333

Piano score for measures 333-337. The score is written for piano (Pno.) and consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features complex chordal textures and melodic lines.

333

Parts for K 1, K 2.2, A 1, and Jon 2 for measures 333-337. K 1 and K 2.2 parts consist of dotted quarter notes with accents. A 1 and Jon 2 parts consist of quarter notes with accents.

338

Piano score for measures 338-342. The score is written for piano (Pno.) and consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features complex chordal textures and melodic lines. A *brd.* marking is present above the treble staff in measure 339.

338

Parts for K 1, K 2.2, A 1, and Jon 2 for measures 338-342. K 1 and K 2.2 parts consist of dotted quarter notes with accents. A 1 and Jon 2 parts consist of quarter notes with accents.



344

Pno.

K 1

K 2 2

A 1

Jon 2

350

Pno.

K 1

K 2 2

A 1

Jon 2

357

Pno.

Musical score for Piano (Pno.) covering measures 357 to 362. The score is written in treble and bass clefs. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

357

K 1

K 2.2

A 1

Jon 2

Four vocal staves (K 1, K 2.2, A 1, and Jon 2) for measures 357 to 362. Each staff contains a series of quarter notes with stems pointing upwards, indicating a simple harmonic or rhythmic accompaniment for the vocalists.

363

Pno.

Musical score for Piano (Pno.) covering measures 363 to 368. The score is written in treble and bass clefs. The key signature changes to two flats (B-flat and E-flat). The melody in the treble clef features sixteenth-note patterns, and the bass clef provides a complex accompaniment with chords and sixteenth-note figures.

363

K 1

K 2.2

A 1

Jon 2

Four vocal staves (K 1, K 2.2, A 1, and Jon 2) for measures 363 to 368. These staves are currently empty, indicating that the vocalists are silent during this section of the music.

44

367

Pno.

K 1

K 2 2

A 1

Jon 2

K  
Allegro

371

Pno.

K 1

K 2 2

A 1

Jon 2

The image displays a musical score for measures 375 to 380. The score is arranged in two systems. The first system covers measures 375-379, and the second system covers measures 380-384. The instruments are Pno. (Piano), K 1, K 2 2, A 1, and Jon 2. The Pno. part features a melodic line in the right hand and a bass line in the left hand. The keyboard parts (K 1, K 2 2, A 1) play a rhythmic accompaniment of eighth notes. The Jon 2 part is a low-frequency accompaniment. Dynamics include *f*, *mf*, *mp*, *p*, *pp*, *ppp*, and *rit.*. A large watermark of the University of Cape Coast logo is overlaid on the score.

375

Pno.

K 1

K 2 2

A 1

Jon 2

*f*

*mf*

*mp*

380

Pno.

*p*

*pp*

*ppp*

*rit.*

K 1

*p*

*pp*

*ppp*

*rit.*

K 2 2

*p*

*pp*

*ppp*

*rit.*

A 1

*p*

*pp*

*ppp*

*rit.*

Jon 2

46

385 *a tempo*

Pno.

K 1

K 2 2

A 1

Jon 2

390 *simile*

Pno.

K 1

K 2 2

A 1

Jon 2

The musical score for page 46 consists of two systems of music. The first system, measures 385-389, is marked *a tempo*. It features a piano accompaniment (Pno.) with a treble clef and a bass clef, and five vocal parts: K 1, K 2 2, A 1, and Jon 2. The piano part plays a rhythmic pattern of eighth notes. The vocal parts have rests. The second system, measures 390-394, is marked *simile*. The piano accompaniment continues with a more complex rhythmic pattern. The vocal parts (K 1, K 2 2, A 1, Jon 2) have rests. A large watermark of the University of Cape Coast logo is overlaid on the page.

394

Pno.

K 1

K 2 2

A 1

Violon 2

399

Pno.

K 1

K 2 2

A 1

Violon 2

VERITAS  
NOBIS  
LUMEN

*f*

*mf*

*mf*

L

8va-1

48

405

Pno. *mf*

K 1

K 2 2

A 1

Jon 2

409

Pno.

469

K 1

K 2 2

A 1

Jon 2



413

Pno.

413

K 1

K 2 2

A 1

Jon 2

417

Pno.

417

K 1

K 2 2

A 1

Jon 2

*mf*

VERITAS LUMEN NOBIS

Detailed description: This page contains a musical score for measures 413 to 417. The score is arranged in two systems. The first system (measures 413-416) features a piano part with chords and a string section with rhythmic patterns in the first and second violins and violas. The second system (measures 417-420) continues the piano part with a melodic line and the string section with a more active rhythmic pattern. A large watermark of the University of Cape Coast crest is centered over the score, featuring a yellow eagle on a red shield with a blue banner below it containing the Latin motto 'VERITAS LUMEN NOBIS'. The dynamic marking *mf* is placed below the string part in the second system.

50

Musical score for measures 421-425. The score is arranged in two systems. The first system covers measures 421-424, and the second system covers measures 425-428. The instruments are Pno. (Piano), K 1, K 2.2, A 1, and Jon 2. The Pno. part has a dynamic marking of *mf* starting at measure 425. The K 1 and K 2.2 parts have a dynamic marking of *mp* starting at measure 425. The A 1 and Jon 2 parts are marked with a double bar line at the beginning of each measure, indicating they are silent.

Musical score for measures 428-431. The score is arranged in two systems. The first system covers measures 428-430, and the second system covers measures 431-433. The instruments are: Pno. (Piano), K 1 (Kobun 1), K 2.2 (Kobun 2.2), A 1 (Alto 1), and Jon 2 (Jonah 2). The Pno. part has a treble and bass clef. The K 1, K 2.2, A 1, and Jon 2 parts have a single clef. The Pno. part starts at measure 428 with a treble clef and a key signature of one sharp (F#). The K 1 part starts at measure 428 with a treble clef and a key signature of one sharp. The K 2.2 part starts at measure 428 with a treble clef and a key signature of one sharp. The A 1 part starts at measure 428 with a treble clef and a key signature of one sharp. The Jon 2 part starts at measure 428 with a treble clef and a key signature of one sharp. The Pno. part has a dynamic marking of *mp* (mezzo-piano) at measure 428. The K 1 part has a dynamic marking of *mp* at measure 428. The K 2.2 part has a dynamic marking of *mp* at measure 428. The A 1 part has a dynamic marking of *mp* at measure 428. The Jon 2 part has a dynamic marking of *mp* at measure 428. The Pno. part starts at measure 431 with a treble clef and a key signature of one sharp. The K 1 part starts at measure 431 with a treble clef and a key signature of one sharp. The K 2.2 part starts at measure 431 with a treble clef and a key signature of one sharp. The A 1 part starts at measure 431 with a treble clef and a key signature of one sharp. The Jon 2 part starts at measure 431 with a treble clef and a key signature of one sharp. The Pno. part has a dynamic marking of *f* (forte) at measure 431. The K 1 part has a dynamic marking of *f* at measure 431. The K 2.2 part has a dynamic marking of *f* at measure 431. The A 1 part has a dynamic marking of *f* at measure 431. The Jon 2 part has a dynamic marking of *f* at measure 431. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield. Below the shield is a banner with the Latin motto "VERITAS NOBIS LUMEN".

52

*Allegro*

434

Pno.

K 1

K 2 2

A 1

Jon 2

Musical score for measures 434-436. The piano part features a complex melodic line with many accidentals. The strings play a rhythmic pattern of eighth notes.

437

Pno.

*ff*

K 1

K 2 2

A 1

Jon 2

*ff*

Musical score for measures 437-439. The piano part features a dense texture of chords. The strings play a rhythmic pattern of eighth notes.

The image displays a musical score for piano and voices. The piano part is written in a grand staff (treble and bass clefs) and includes a *rit.* (ritardando) marking. The vocal parts are arranged in four staves: K 1, K 2 2, A 1, and Jon 2. The score is divided into two systems. The first system covers measures 441 to 442, and the second system covers measures 443 to 444. A watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a globe, with the motto "VERITAS NOBIS LUMEN" on a red banner below. A large letter "M" is positioned above the piano part in the second system.

54

446

Pno.

K 1

K 2 2

A 1

Jon 2

448

Pno.

*f*

K 1

*pp*

K 2 2

*pp*

A 1

Jon 2

*pp*

Pno.

450

*mp*

K 1

K 2 2

A 1

Jon 2

450

*f*

*f*

Pno.

454

K 1

K 2 2

A 1

Jon 2

454



56

Pno.

450

cresc.

K 1

K 2 2

A 1

Jon 2

Pno.

K 1

K 2 2

A 1

Jon 2

464

*fp*

*fp*

The image displays a musical score for measures 465 and 466. The score is organized into two systems. The first system covers measures 465 and 466, and the second system covers measures 466 and 467. The instruments are labeled on the left as Pno., K 1, K 2 2, A 1, and Jon 2. The Pno. part is written in a grand staff (treble and bass clefs). The K 1 and K 2 2 parts are written in a grand staff (treble and bass clefs) and feature a dense, rhythmic pattern of eighth notes. The A 1 and Jon 2 parts are represented by empty staves with a double bar line at the beginning, indicating they are silent for these measures. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun and a red gear below it, and a red banner with the Latin motto 'VERITAS LIBERABIT VOS'.

58

467

Pno.

467

K 1

K 2 2

A 1

Jon 2

468

Pno.

468

K 1

K 2 2

A 1

Jon 2

The image displays a musical score for five instruments: Pno., K 1, K 2 2, A 1, and Jon 2. The score is divided into two systems, each covering measures 469 to 473. The Pno. part features a treble and bass clef with a dynamic marking of *f* at measure 469 and *dim.* at measure 473. The K 1 and K 2 2 parts are marked with *f* at measure 469 and *dim.* at measure 473. The A 1 and Jon 2 parts are marked with *dim.* at measure 473. A large watermark of the University of Cape Coast logo, featuring a yellow eagle and the motto "VERITAS NOBIS LUMEN", is overlaid on the score.

481

Pno. *cresc.* *accel.*

481

K 1

2 2 *cresc.* *accel.*

A 1

lon 2

489 *a tempo* *b* *mf*

Pno.

489 *a tempo* *fp*

K 1

2 2 *a tempo* *fp*

A 1 *a tempo*

lon 2

The musical score is arranged in a system with five staves. The top staff is for Piano (Pno.), showing a sequence of chords with a *cresc.* (crescendo) and *accel.* (accelerando) marking. The second staff is for Keyboard 1 (K 1), the third for Keyboard 2 (2 2), and the fourth for Auxiliary 1 (A 1). The fifth staff is for Auxiliary 2 (lon 2). The score continues to measure 489, where the piano part begins with *a tempo* and *mf* dynamics, and the keyboard parts also begin with *a tempo* and *fp* (fortissimo) dynamics. A large watermark of the University of Cape Coast logo is overlaid on the score.

The image displays a musical score for five instruments: Piano (Pno.), K 1, K 2 2, A 1, and Jon 2. The score is divided into three measures, numbered 493, 494, and 495. The Pno. part is written in treble and bass clefs. The K 1 and K 2 2 parts are written in a single clef with a double bar line. The A 1 and Jon 2 parts are written in a single clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f*. A large watermark of the University of Cape Coast crest is visible in the background of the score.

62

498

Pno.

498

K 1

K 2 2

A 1

Jon 2

507

Pno.

507

K 1

K 2 2

A 1

Jon 2



514

N

Pno.

K 1

K 2 2

A 1

Jon 2

519

Pno.

K 1

K 2 2

A 1

Jon 2

The musical score for page 63 consists of two systems of staves. The first system covers measures 514 to 518, and the second system covers measures 519 to 522. The piano part (Pno.) is written in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The other parts (K 1, K 2 2, A 1, Jon 2) are currently silent. A large watermark of the University of Cape Coast logo, featuring an eagle and the motto 'VERITAS LIBERABIT VOS', is overlaid on the page.

The image displays a musical score for a piano and a vocal soloist. The score is divided into two systems, each starting at measure 522 and 526 respectively. The piano part (Pno.) is written in treble and bass clefs. The vocal part (Jon 2) is written in a single staff. The other staves (K 1, K 2 2, A 1) are empty. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun in the center. Below the shield is a red banner with the Latin motto "VERITAS NOBIS LUMEN".

The image displays a musical score for piano and strings, spanning measures 529 to 531. The score is organized into two systems. The first system includes a piano (Pno.) part with treble and bass staves, and four string parts (K 1, K 2 2, A 1, and Violin 2). The piano part features a complex texture with multiple chords and melodic lines, including a prominent eighth-note pattern in the right hand. The string parts provide harmonic support with rhythmic patterns. The second system continues the piano and string parts, with the piano part showing a change in texture and dynamics. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score, featuring a yellow eagle and the motto 'VERITAS LIBERABIT VOS A DOMINA LUMEN'.

66

Musical score for measures 533-535. The score is arranged in systems. The first system (measures 533-534) includes a grand staff for Piano (Pno.) and four staves for K 1, K 2 2, A 1, and Jon 2. The second system (measures 535-536) includes a grand staff for Piano (Pno.) and four staves for K 1, K 2 2, A 1, and Jon 2. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large watermark of the University of Cape Coast logo is overlaid on the score. The logo features a yellow eagle with spread wings on a red shield, with a yellow sun in the center. Below the shield is a red banner with the text 'VEER'S' and 'LUGEN'.

The image displays a musical score for five parts: Piano (Pno.), K 1, K 2 2, A 1, and Jon 2. The score is divided into two systems. The first system covers measures 539 to 543, and the second system covers measures 544 to 548. The piano part features complex chordal textures with many accidentals. The other parts (K 1, K 2 2, A 1, Jon 2) consist of simple rhythmic patterns, primarily quarter and eighth notes. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a red and yellow design. Below the shield is a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

68

548

Pno.

K 1

K 2 2

A 1

Jon 2

548

549

550

O

Pno.

K 1

K 2 2

A 1

Jon 2

550

551

552

553

554

555



552 *dim.* *a tempo* *f*

Pno.

552 *dim.* *a tempo* *f*

K 1

*dim.* *a tempo* *f*

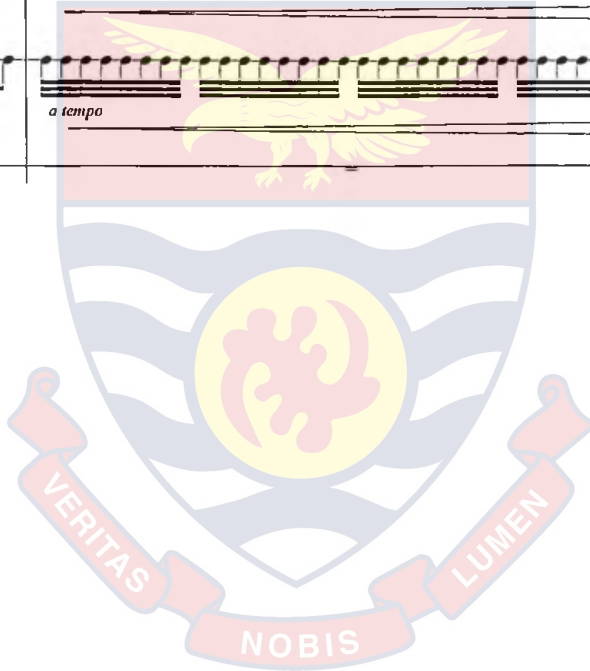
K 2 2

*dim.* *a tempo* *f*

A 1

*dim.* *a tempo* *f*

Violon 2





# SECOND MOVEMENT

In the style of Adowa

The musical score is arranged in two systems. The first system includes staves for Piano (Piano), Atumpan 1, Petia 2, and Double bell 3. The Piano part features a melody in the right hand with eighth notes and rests, and a bass line with eighth notes. The Atumpan 1, Petia 2, and Double bell 3 parts are marked with a 12/8 time signature and contain rests. The second system includes staves for Pno., A 1, P 2, and DB 3. The Pno. part continues the melody with dynamics like *mf* and accents (>). The A 1, P 2, and DB 3 parts are marked with a 12/8 time signature and contain rests. A large watermark of the University of Cape Coast logo is overlaid on the score.

©

SECOND MOVEMENT

The image displays a musical score for the second movement. It consists of two systems of staves. The first system includes a piano accompaniment (Pno.) and three vocal parts labeled A 1, P 2, and DB 3. The piano part features a treble clef and a key signature of one flat (B-flat). The vocal parts are represented by three empty staves with a double bar line at the beginning. The second system follows a similar layout, with the piano part continuing its melodic line and the vocal parts remaining empty. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features a yellow eagle with spread wings on a red background, a yellow sun in the center, and a red banner at the bottom with the Latin motto "VERITAS NOBIS LUMEN".

SECOND MOVEMENT

UCCET.

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11

Pno.

A 1

P 2

DB 3

3

13

Pno.

A 1

P 2

DB 3

*a tempo*

*mp*

SECOND MOVEMENT

The musical score is arranged in three systems. The first system (measures 17-19) includes a Piano (Pno.) part with a treble and bass clef, and three string parts (A 1, P 2, DB 3). The Piano part begins with a dynamic of *mf* and a tempo marking of *a tempo*. The string parts are mostly silent, with the Double Bass (DB 3) part starting in measure 19. The second system (measures 20-22) continues the Piano part and the DB 3 part. The Piano part has a dynamic of *mf* and the DB 3 part has a dynamic of *f*. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red background, a yellow sun with rays on a blue background, and a red banner with the Latin motto "VERITAS NOBIS LUMEN".

The image displays a musical score for a piano and voice ensemble. It is divided into two systems, each containing three staves. The first system covers measures 23 to 25, and the second system covers measures 26 to 28. The piano part (Pno.) is written on a grand staff with a treble and bass clef. The voice part (A 1) is on a single staff with a soprano clef. The piano accompaniment (P 2) and double bass part (DB 3) are on two staves with bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun and a red banner below it containing the Latin motto 'VERITAS LIBERABIT VOS'. The banner also includes the word 'LUMEN' and 'NOBIS'.

The image displays a musical score for the second movement, consisting of two systems of three measures each. The first system begins at measure 6, with a rehearsal mark at measure 29. The second system begins at measure 32, with a rehearsal mark at measure 32. The score includes piano accompaniment (Pno.) and three string parts: A1 (Violin I), P2 (Violin II), and DB3 (Double Bass). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The string parts provide harmonic support and rhythmic accompaniment. A large watermark of the University of Cape Coast crest is overlaid on the page, featuring a yellow eagle and the motto 'VERITAS LIBERABIT VOS'.

The image displays a musical score for measures 35 and 36. The score is organized into two systems. The first system, labeled '35', includes a grand staff for Piano (Pno.) and three staves for voices: A 1, P 2, and DB 3. The piano part has a treble and bass clef. The vocal parts are in a single clef. The second system, labeled '36', includes a grand staff for Piano (Pno.) and three staves for voices: A 1, P 2, and DB 3. The piano part has a treble and bass clef. The vocal parts are in a single clef. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield. Below the shield is a banner with the Latin motto 'NOBIS'. The crest is surrounded by the text 'UNIVERSITY OF CAPE COAST' and 'ERITIA MEN'.



SECOND MOVEMENT

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8  
38

Pno.

A 1

P 2

DB 3

41

Pno.

41

A 1

P 2

DB 3



SECOND MOVEMENT

The musical score is divided into two systems. The first system covers measures 44 to 45. The piano part (Pno.) has a treble clef and a bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, and a fermata over the final two notes. The bass clef part contains a rhythmic accompaniment with eighth and sixteenth notes. The string parts (A 1, P 2, DB 3) have double bar lines at the beginning of the system, indicating they are at rest.

The second system covers measures 46 to 47. The piano part (Pno.) has a treble clef and a bass clef. The treble clef part has a 'rit.' marking above the first measure and a 'B' section label above the second measure. The bass clef part continues the accompaniment. The string parts (A 1, P 2, DB 3) have double bar lines at the beginning of the system. The A 1 part enters in measure 46 with a melodic line marked 'mp'.

SECOND MOVEMENT

The musical score is presented in two systems. The first system begins at measure 10 and ends at measure 48. The piano accompaniment (Pno.) is written in treble and bass clefs. The vocal parts are A 1 (Soprano), P 2 (Alto), and DB 3 (Bass). The second system begins at measure 49 and ends at measure 86. The piano accompaniment continues in the same clefs. The vocal parts continue their melodic lines. A large watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto 'VERITAS NOBIS LUMEN', is overlaid on the score.

SECOND MOVEMENT

55

Pno.

A 1

P 2

DB 3

58

Pno.

A 1

P 2

DB 3

VERITAS LUMEN NOBIS

SECOND MOVEMENT

The musical score is divided into two systems. The first system starts at measure 12 and ends at measure 61. The piano accompaniment (Pno.) is written in treble and bass clefs. The vocal parts are A1 (Alto 1), P2 (Piano 2), and DB3 (Double Bass 3). The second system starts at measure 64 and ends at measure 77. The piano accompaniment continues in both staves. The vocal parts A1 and DB3 have more notation, while P2 remains silent. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, a yellow sun, and a red banner with the Latin motto 'VERITAS LIBERABIT VOS A OMNI DOCTRINA FALSIS'.

The image displays a musical score for the second movement, spanning measures 67 to 70. The score is arranged in a system with five staves. The top staff is for the Piano (Pno.), followed by three vocal parts: A 1, P 2, and DB 3. The bottom staff is for the Piano (Pno.) again. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment features a complex texture with chords and moving lines in both hands. The vocal parts have specific rhythmic patterns, with A 1 and DB 3 having more active lines than P 2. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun-like symbol below it. A red banner at the bottom of the crest contains the Latin motto "VERITAS LIBERABIT VOS" and "NOBIS".

SECOND MOVEMENT

The musical score is divided into two systems. The first system starts at measure 14 and ends at measure 73. The piano accompaniment (Pno.) is written in a grand staff with a treble clef and a key signature of one flat. The strings consist of Violin I (A 1), Violin II (P 2), and Double Bass (DB 3). The second system starts at measure 76 and ends at measure 109. The piano accompaniment continues in the same grand staff. The string parts also continue, with the Double Bass part showing a consistent rhythmic pattern of eighth notes.



The image displays a musical score for measures 78, 79, and 80. The score is arranged in two systems. The first system covers measures 78 and 79, and the second system covers measures 80 and 81. Each system includes a grand piano (Pno.) part with treble and bass staves, and three string parts labeled A 1, P 2, and DB 3. The piano part features a complex melodic line with many accidentals and rests, while the string parts provide a rhythmic accompaniment. A large, semi-transparent watermark of the University of Cape Coast crest is centered over the score. The crest features a yellow eagle with wings spread, perched on a shield with a red and yellow design. Below the shield is a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

The image displays a musical score for the second movement, organized into two systems. Each system includes a piano accompaniment (Pno.) and three vocal parts (A1, P2, and DB3). The piano part in the first system is written in treble and bass clefs, while the vocal parts are in a single staff. The second system follows the same layout. The score is marked with measure numbers 16, 82, and 85. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page, featuring a yellow eagle and the motto 'VERITAS LIBERABIT VOS'.

SECOND MOVEMENT

88

Pno.

A 1

P 2

DB 3

91

Pno.

A 1

P 2

DB 3

SECOND MOVEMENT

The image displays a musical score for the second movement, consisting of two systems. The first system includes a piano (Pno.) part and three string parts (A 1, P 2, and DB 3). The piano part begins at measure 18 and measure 95. The second system includes a piano part and three string parts, with the piano part starting at measure 102. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a red and yellow design. Below the shield is a red banner with the Latin motto "VERITAS NOBIS LUMEN".

108

Pno.

A 1

P 2

DB 3

112

Detailed description: This block contains the musical score for measures 108 to 112. The piano part (Pno.) is written on a grand staff with treble and bass clefs. The melody in the right hand features a sequence of eighth and sixteenth notes with various accidentals (flats and sharps). The left hand provides a harmonic accompaniment with sustained notes. Below the piano part are three staves for strings: A 1, P 2, and DB 3. Each string staff begins with a double bar line and a repeat sign, indicating that the strings are silent for these measures. The measure numbers 108 and 112 are marked at the beginning and end of the system.

113

Pno.

C

A 1

P 2

DB 3

117

Detailed description: This block contains the musical score for measures 113 to 117. The piano part (Pno.) begins at measure 113 with a new section marked 'C'. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature changes to one sharp (F#). Below the piano part are three staves for strings: A 1, P 2, and DB 3. The A 1 and P 2 staves are silent, marked with double bar lines and repeat signs. The DB 3 staff has a double bar line at measure 113 and then contains a rhythmic pattern of eighth notes. The measure numbers 113 and 117 are marked at the beginning and end of the system.

SECOND MOVEMENT

The image displays a musical score for the second movement, consisting of two systems of music. Each system includes piano accompaniment and three vocal parts: A1, P2, and DB3.

**System 1:**

- Piano (Pno.):** Starts at measure 20. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.
- Vocal Parts:** A1 and P2 are silent. DB3 has a rhythmic accompaniment consisting of eighth notes.

**System 2:**

- Piano (Pno.):** Starts at measure 116. The right hand continues the melodic line, and the left hand has a more active accompaniment.
- Vocal Parts:** A1 and P2 are silent. DB3 continues with the eighth-note accompaniment.

The score is overlaid with a watermark of the University of Cape Coast crest, which features a shield with a yellow eagle, a yellow sun, and a red banner with the motto "VERITAS NOBIS LUMEN".

SECOND MOVEMENT

122

Pno.

A 1

P 2

DB 3

125

Pno.

A 1

P 2

DB 3

VERITAS NOBIS LUMEN



Pno.

A 1

P 2

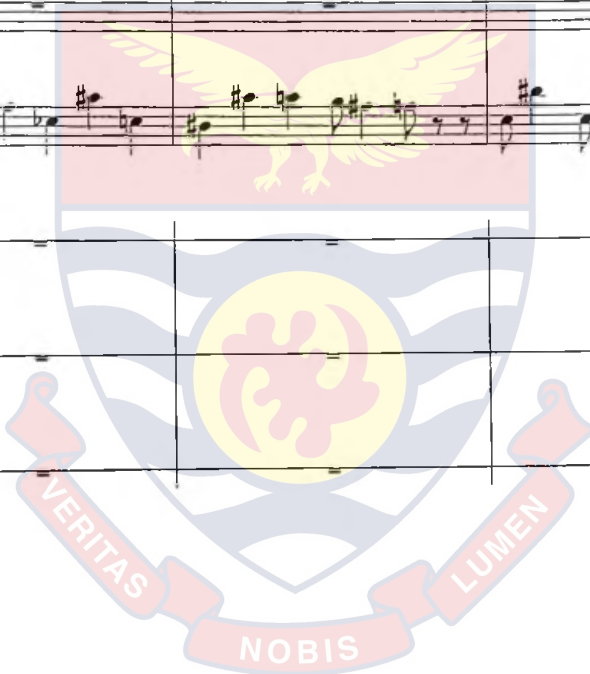
DB 3

Pno.

A 1

P 2

DB 3



22  
128

Pno.

128

A 1

P 2

DB 3

131

Pno.

131

A 1

P 2

DB 3

The image displays a musical score for the second movement, consisting of two systems. The first system includes a piano (Pno.) part and three string parts (A 1, P 2, DB 3). The piano part begins at measure 22 and has a rehearsal mark at measure 128. The string parts are marked with a double bar line at measure 128. The second system also includes a piano (Pno.) part and three string parts (A 1, P 2, DB 3). The piano part begins at measure 131 and has a rehearsal mark at measure 131. The string parts are marked with a double bar line at measure 131. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a yellow sun and a red tree. Below the shield is a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

The musical score is arranged in two systems. The first system (measures 134-136) shows the piano part with a melodic line in the bass clef and a treble clef staff. The string parts (A 1, P 2, DB 3) are mostly silent, indicated by double bar lines. The second system (measures 137-140) shows the piano part with a more complex texture, including chords and moving lines in both staves. The string parts remain mostly silent. A large watermark of the University of Cape Coast crest is overlaid on the page, featuring a yellow eagle on a red shield with a yellow sun and the motto 'VERITAS NOBIS LUMEN' on a red ribbon.

SECOND MOVEMENT

24  
139

Pno.

139

A 1

P 2

DB 3

142

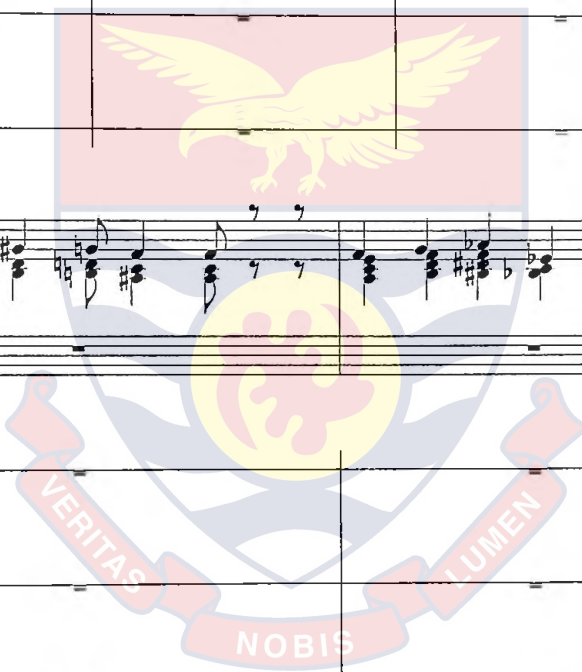
Pno.

142

A 1

P 2

DB 3



SECOND MOVEMENT

25

The image displays a musical score for the second movement, page 25. It consists of two systems of music. The first system starts at measure 144 and includes a piano accompaniment (Pno.) and three vocal parts: A 1, P 2, and DB 3. The piano part features a complex melodic line with many accidentals and rests. The vocal parts are mostly silent, indicated by double bar lines. The second system starts at measure 146 and includes a piano accompaniment and the same three vocal parts. The piano part continues with a similar complex melodic line. The vocal parts remain silent. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features a yellow eagle with wings spread, perched on a shield with a red and yellow design. Below the shield is a banner with the Latin motto "VERITAS NOBIS LUMEN".

SECOND MOVEMENT

26  
148

Pno.

148

A 1

P 2

DB 3

151

Pno.

151

A 1

P 2

DB 3

The image displays a musical score for the second movement. It consists of two systems of music. The first system begins at measure 148 and includes a piano accompaniment (Pno.) and three vocal parts (A 1, P 2, and DB 3). The piano part features a complex melodic line with many accidentals and rests. The vocal parts are mostly silent, indicated by double bar lines. The second system begins at measure 151 and follows a similar layout. A large, semi-transparent watermark of the University of Cape Coast logo is centered over the page, featuring a yellow eagle and the motto 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

27

Pno.

Measures 154-156 of the piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

A 1

P 2

DB 3

Vocal staves for measures 154-156. All three staves (A 1, P 2, and DB 3) are currently empty, indicating that the vocal parts are silent during this section.

Pno.

Measures 157-159 of the piano score. The right hand continues the melodic development, and the left hand maintains the accompaniment.

A 1

P 2

DB 3

Vocal staves for measures 157-159. All three staves (A 1, P 2, and DB 3) are currently empty, indicating that the vocal parts are silent during this section.





SECOND MOVEMENT

The image displays a musical score for the second movement, consisting of two systems. The first system includes a piano (Pno.) part with a treble and bass clef, and three string staves (A 1, P 2, DB 3). The piano part begins at measure 28 and measure 160. The second system includes a piano (Pno.) part and three string staves (A 1, P 2, DB 3), starting at measure 163. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a sun and a banner that reads "VERITAS NOBIS LUMEN".

SECOND MOVEMENT

166

Pno.

A 1

P 2

DB 3

169

D

Pno.

A 1

P 2

DB 3

*p*

SECOND MOVEMENT

30  
172

Pno.

A 1

P 2

DB 3

175

Pno.

A 1

P 2

DB 3

VERITAS  
LUMEN  
NOBIS

SECOND MOVEMENT

31

178

Pno.

178

A 1

P 2

DB 3

181

Slightly slower

Pno.

181

A 1

P 2

DB 3

VERITAS  
NOBIS  
MUMEN

SECOND MOVEMENT

32  
184

Pno.

A 1

P 2

DB 3

186

Pno.

A 1

P 2

DB 3

The image displays a musical score for the second movement. It is organized into two systems. The first system begins at measure 32 and measure 184. The piano accompaniment (Pno.) is written on a grand staff with treble and bass clefs. The woodwind parts are labeled A 1, P 2, and DB 3. The second system begins at measure 186 and continues with the piano accompaniment and woodwind parts. A large, semi-transparent watermark of the University of Cape Coast crest is centered over the page. The crest features a yellow eagle with wings spread, perched on a shield with a red and yellow design. Below the shield is a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

The image displays a musical score for the second movement, consisting of two systems of staves. The first system includes a piano (Pno.) part with treble and bass clefs, and three string staves (A 1, P 2, DB 3). The piano part begins at measure 188 and ends at measure 33. The second system also includes a piano part and three string staves, starting at measure 191. The piano part in the second system includes a section marked 'a tempo' and ends with a fortissimo (*ff*) dynamic marking. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a sun and a banner that reads 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

The musical score is divided into two systems. The first system starts at measure 34 and ends at measure 194. The piano part (Pno.) is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The woodwind parts (A 1, P 2, and DB 3) are shown as staves with rests, indicating they are not playing in this section. The second system starts at measure 196 and ends at measure 204. The piano part continues with a more complex texture, and the woodwind parts (A 1, P 2, and DB 3) are shown with rests, indicating they are still not playing in this section. A large watermark of the University of Cape Coast crest is visible in the background of the score.



SECOND MOVEMENT

The musical score consists of two systems. The first system starts at measure 199 and includes a piano accompaniment (Pno.) and three vocal parts (A 1, P 2, DB 3). The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The vocal parts are primarily rests, with some activity in the DB 3 part. The second system starts at measure 203 and continues the piano accompaniment and vocal parts. A dynamic marking of *ff* is present in the piano part. A large watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto "VERITAS LUMEN NOBIS", is overlaid on the score.

SECOND MOVEMENT

36  
206

E

Pno.

A 1

P 2

DB 3

209

Pno.

A 1

P 2

DB 3

VIRITAS  
LUMEN  
NOBIS

SECOND MOVEMENT

37

The musical score is divided into two systems. The first system covers measures 212 to 213, and the second system covers measures 214 to 215. Each system includes a piano accompaniment (Pno.) and three vocal parts (A 1, P 2, and DB 3). The piano part features complex chordal textures and melodic lines in both hands. The vocal parts consist of rhythmic patterns and melodic fragments. A large watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto 'VERITAS NOBIS LUMEN', is overlaid on the score.

SECOND MOVEMENT

The musical score is divided into two systems. The first system covers measures 38 to 216, and the second system covers measures 219 to 219. The piano part (Pno.) is written in treble and bass clefs. The string section consists of Violin 1 (A 1), Violin 2 (P 2), and Double Bass 3 (DB 3). The woodwind section includes Flute (A 1), Clarinet (P 2), and Bassoon (DB 3). Dynamics include *mp* (mezzo-piano) and *f* (forte). A large watermark of the University of Cape Coast logo is visible in the background of the score.

SECOND MOVEMENT

223

Pno.

A 1

P 2

DB 3

226

Pno.

A 1

P 2

DB 3

HERITIS  
NOBIS  
MUMEN

SECOND MOVEMENT

40  
229

Pno.

229

A 1

P 2

DB 3

232

Pno.

232

A 1

P 2

DB 3

The image displays a musical score for the second movement, consisting of two systems of music. Each system begins with a piano accompaniment (Pno.) and is followed by three vocal parts: A 1, P 2, and DB 3. The first system starts at measure 229, and the second system starts at measure 232. The piano parts are written in treble and bass clefs, while the vocal parts are in a single staff with a common time signature. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page, featuring a yellow eagle and the motto 'VERITAS LIBERABIT VOS'.

SECOND MOVEMENT

41

235

Pno.

A 1

P 2

DB 3

237

Pno.

A 1

P 2

DB 3

VERITAS NOBIS LUMEN

F

24/8

24/8

24/8



SECOND MOVEMENT

42  
238

Pno.

A 1

P 2

DB 3

239

Pno.

A 1

P 2

DB 3

12/8

12/8

12/8

VERITAS  
NOBIS  
FIDELIA

SECOND MOVEMENT

241

Pno.

Musical notation for the piano part, measures 241-243. The score is written on a grand staff with treble and bass clefs. The melody is in the right hand, featuring eighth and sixteenth notes with various accidentals. The left hand has a simple accompaniment.

241

A 1

P 2

DB 3

Vocal staves for measures 241-243. The staves are labeled A 1, P 2, and DB 3. All three staves are currently empty, indicating that the vocalists are silent during these measures.

244

Pno.

244

245

246

Musical notation for the piano part, measures 244-246. The score is written on a grand staff. The right hand continues the melodic line with more complex rhythmic patterns, while the left hand provides harmonic support.

244

A 1

P 2

DB 3

244

245

246

Vocal staves for measures 244-246. The staves are labeled A 1, P 2, and DB 3. The DB 3 staff contains musical notation for the vocal line, starting with a series of eighth notes in measure 244 and continuing with a mix of eighth and quarter notes in measures 245 and 246.

SECOND MOVEMENT

44  
247

Pno.

A 1

P 2

DB 3

250

Pno.

A 1

P 2

DB 3

The image displays a musical score for the second movement, spanning measures 44-47 and 250-253. The score is arranged in two systems. The first system (measures 44-47) features a piano accompaniment (Pno.) with a treble and bass clef, and three vocal parts: A 1, P 2, and DB 3. The piano part consists of chords and moving lines in both hands. The vocal parts are mostly silent, indicated by double bar lines. The second system (measures 250-253) features a piano accompaniment (Pno.) with a treble and bass clef, and the same three vocal parts. The piano part continues with chords and moving lines. The vocal parts are also mostly silent. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, a yellow sun, and a red banner with the Latin motto 'VERITAS NOBIS LUMEN'.

SECOND MOVEMENT

45

253

Pno.

253

A 1

P 2

DB 3

256

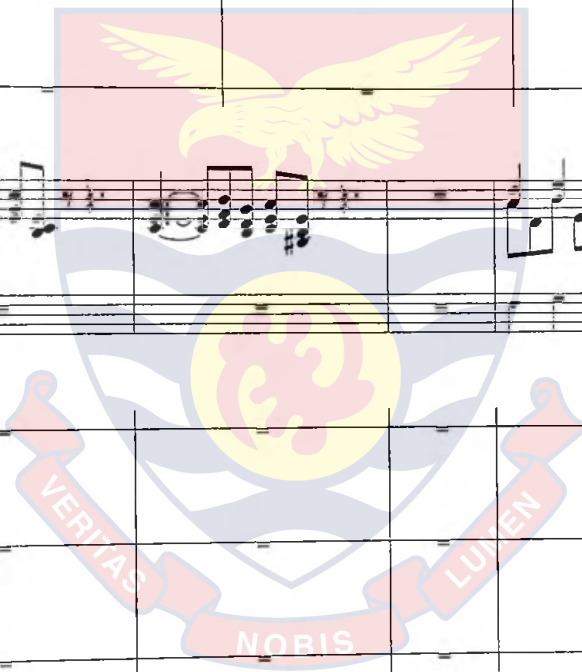
Pno.

256

A 1

P 2

DB 3



SECOND MOVEMENT

46  
260

Pno.

A 1

P 2

DB 3

263

Pno.

A 1

P 2

DB 3

The image shows a musical score for the second movement, spanning measures 46 to 260 and 263. The score is arranged in two systems. The first system (measures 46-260) features a piano accompaniment (Pno.) with a treble and bass clef, and three vocal parts (A 1, P 2, DB 3) with a common staff. The second system (measures 263) features a piano accompaniment (Pno.) with a treble and bass clef, and three vocal parts (A 1, P 2, DB 3) with a common staff. A large watermark of the University of Cape Coast crest is overlaid on the page, featuring a yellow eagle with wings spread, a red shield, and a banner with the Latin motto "VERITAS LIBERABIT VOS A OMNI INIQUITATE".

SECOND MOVEMENT

The musical score is divided into two systems. The first system starts at measure 266. It includes a piano accompaniment (Pno.) with treble and bass staves, and three vocal parts: A1, P2, and DB 3. The piano part is mostly rests. The vocal parts have rhythmic patterns with accents. The second system starts at measure 269 and follows the same layout. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield. The shield is divided into four quadrants with different colors and symbols. Below the shield is a banner with the Latin motto 'VERITAS LIBERABIT VOS A NOBIS'. The crest is set against a blue background.

SECOND MOVEMENT

48  
272

Pno.

A 1

P 2

DB 3

275

Pno.

A 1

P 2

DB 3



SECOND MOVEMENT

278 H 49

Pno.

A 1

P 2

DB 3

281

Pno.

A 1

P 2

DB 3

VERITIS  
LUMEN  
NOBIS

SECOND MOVEMENT

The musical score is divided into two systems. The first system covers measures 50 to 284. The piano accompaniment (Pno.) is written in treble and bass clefs. The vocal parts are A1 (Alto 1), P2 (Piano 2), and DB3 (Double Bass 3). The second system covers measures 287 to 300. The piano accompaniment continues in the same clefs. The vocal parts continue with their respective parts. A large watermark of the University of Cape Coast crest is overlaid on the page, featuring a yellow eagle with wings spread, a shield with a red and white design, and a banner with the Latin motto 'VERITAS LIBERABIT VOS' and 'NOBIS'.

SECOND MOVEMENT

289 51

Pno.

289 simile

A 1

P 2 simile

DB 3 simile

292

Pno.

292

A 1

P 2

DB 3

SECOND MOVEMENT

52  
295

Pno.

295

A 1

P 2

DB 3

298

Pno.

298

A 1

P 2

DB 3

The image displays a musical score for the second movement, consisting of two systems of music. Each system begins with a piano accompaniment (Pno.) in treble and bass clefs. The first system starts at measure 52 and measure 295. The second system starts at measure 298. The vocal parts are arranged in three staves: A 1 (Alto), P 2 (Piano), and DB 3 (Bass). The score includes various musical notations such as notes, rests, and bar lines. A large watermark of the University of Cape Coast crest is overlaid on the page, featuring a shield with a yellow eagle, a sun, and a banner with the motto 'VERITAS LIBERABIT VOS' and 'NOBIS'.

SECOND MOVEMENT

53

The musical score is arranged in two systems. The first system covers measures 301 to 303, and the second system covers measures 304 to 306. The piano part (Pno.) is written in treble and bass clefs. The woodwind parts (A1, P2, DB3) are written in common time. The score includes dynamic markings such as *mp* (mezzo-piano) and *Morendo* (diminuendo). A 'I' marking is present above the piano part in measure 305. A large watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto 'VERITAS LIBERABIT NOBIS', is overlaid on the score.

SECOND MOVEMENT

54  
307

Pno.

307

A 1

P 2

DB 3

310

Pno.

310

A 1

P 2

DB 3

The image displays a musical score for the second movement, consisting of two systems of music. Each system begins at measure 307. The first system features a piano accompaniment (Pno.) with treble and bass staves, and three woodwind parts: Alto Saxophone 1 (A 1), Piano 2 (P 2), and Double Bass 3 (DB 3). The second system repeats this structure, starting at measure 310. The piano part includes complex chordal textures and melodic lines. The woodwind parts provide harmonic support and rhythmic patterns. A large, semi-transparent watermark of the University of Cape Coast crest is centered over the score, featuring a yellow eagle and the motto 'VERITAS NOBIS'.

SECOND MOVEMENT

55

313

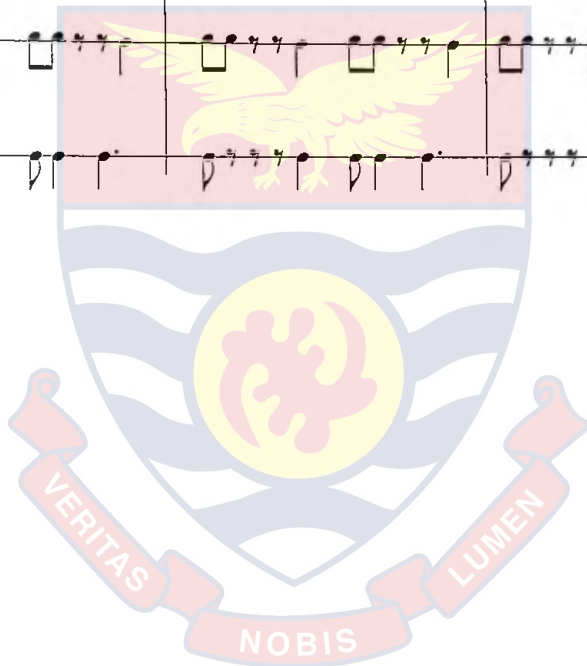
Pno.

313

A 1

P 2

DB 3





Score

# THIRD MOVEMENT

In the style of Kpanlongo

Alfred Patrick Addaquay  
2019

**Allegro**

The musical score is divided into two systems. The first system features a Piano part with a *ff* dynamic marking, and three vocal parts: Female, Male 2, and Nononta 3. The second system features a Piano part with a *mf* dynamic marking, and three vocal parts: Female 1, Male 2, and Non 3. The score is set in 4/4 time and includes a large watermark of the University of Cape Coast crest, which features a yellow eagle on a red shield with the motto 'VERITAS LIBERABIT VOS' and 'NOBIS'.

2  
6

Pno.

Ats (F) 1

Ats (M) 2

Non 3

*mf*

9

A

Pno.

*ff* *mp*

Ats (F) 1

*ff* *mp*

Ats (M) 2

*ff* *mp*

Non 3

*ff* *mp*

VERITAS  
NOBIS  
LUMEN

13 3

Pno. *pp* *mf*

Ats (F) 1 *pp*

Ats (M) 2 *pp*

Non 3 *pp*

17

Pno.

Ats (F) 1

Ats (M) 2

Non 3

NOBIS

4  
21

Pno.

ts (F) 1

ts (M) 2

Non 3

B *a tempo*

25

Pno.

ts (F) 1

ts (M) 2

Non 3

4  
21

Pno.

Ats (F) 1

Ats (M) 2

Non 3

B *a tempo*

25

Pno.

Ats (F) 1

Ats (M) 2

Non 3

The image displays a musical score for four parts: Pno., Ats (F) 1, Ats (M) 2, and Non 3, covering measures 28 to 31. The Pno. part is in treble and bass clefs. Ats (F) 1 is in a single treble clef. Ats (M) 2 is in a single treble clef with accents (>) over the notes. Non 3 is in a single bass clef. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle on a red shield, a yellow gear on a blue shield, and a red banner with the motto 'VERITAS NOBIS LUMEN'.



The image displays a musical score for three instruments: Piano (Pno.), Ats (F) 1, and Ats (M) 2, with a Non 3 part. The score is divided into two systems, each covering measures 34 to 36. The first system (measures 34-36) features a Pno. part with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The Ats (F) 1 part consists of eighth-note patterns. The Ats (M) 2 part features eighth-note patterns with accents (>) and slurs. The Non 3 part has a simple eighth-note melody. The second system (measures 36-36) shows the Pno. part with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature, with all notes marked as rests. The Ats (F) 1 part continues with eighth-note patterns. The Ats (M) 2 part continues with eighth-note patterns and accents (>). The Non 3 part continues with eighth-note patterns.



The image displays a musical score for a piano and three percussion parts. The score is divided into two systems, each covering measures 39 to 41. The first system (measures 39-41) features a piano part with a treble and bass clef, and three percussion parts: Ats (F) 1, Ats (M) 2, and Non 3. The second system (measures 41-43) features a piano part with a treble and bass clef, and the same three percussion parts. A large watermark of the University of Cape Coast logo is overlaid on the score. The logo is circular with a yellow sun in the center, surrounded by a blue and red border. The text 'UNIVERSITY OF CAPE COAST' is written around the top of the circle, and 'VERITAS LUMEN VITAE' is written around the bottom. The year '2015' is also visible at the bottom of the logo.

8  
43

Pno.

Ats (F) 1

Ats (M) 2

Non 3

45

Pno.

Ats (F) 1

Ats (M) 2

Non 3

The image displays a musical score for a piano and three percussion instruments. The score is divided into two systems. The first system covers measures 43 and 44, and the second system covers measures 45 and 46. The piano part (Pno.) is written in treble and bass clefs. The three percussion parts (Ats (F) 1, Ats (M) 2, and Non 3) are written on single staves. The Ats (M) 2 part includes dynamic markings such as accents (>) and slurs. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score.

The musical score is arranged in two systems. The first system begins at measure 47 and the second at measure 49. The instruments are:

- Pno.** (Piano): Features complex textures with triplets in the right hand and chords in the left hand.
- Ats (F) 1** (Alto Saxophone 1): Plays a rhythmic pattern of eighth notes.
- Ats (M) 2** (Alto Saxophone 2): Plays a rhythmic pattern of eighth notes with accents.
- Non 3** (Nonet 3): Provides a steady bass line with quarter notes.

The score includes various musical notations such as triplets, accents, and dynamic markings. A watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto "VERITAS LIBERABIT VOS IN OMNIBUS NOBIS", is overlaid on the score.

Pno.

Ats (F) 1

Ats (M) 2

Non 3

53

Pno.

Ats (F) 1

Ats (M) 2

Non 3

The image displays a musical score for piano (Pno.) and three alto saxophones (Ats (F) 1, Ats (M) 2, Non 3) across measures 55 to 58. The piano part is written in treble and bass clefs. The saxophone parts are written in alto clefs. A large watermark of the University of Cape Coast logo is overlaid on the score, featuring a shield with a sun and wings, and a banner with the motto "VERITAS NOBIS LUMEN".

Measures 55-58:

- Pno.:** Measures 55-57 show a complex harmonic texture with chords and moving lines in both hands. Measure 58 begins with a new chord structure, including a C major chord.
- Ats (F) 1:** Measures 55-57 feature a rhythmic pattern of eighth notes. Measure 58 has a short melodic phrase.
- Ats (M) 2:** Measures 55-57 feature a rhythmic pattern of eighth notes with accents. Measure 58 has a short melodic phrase.
- Non 3:** Measures 55-57 feature a rhythmic pattern of eighth notes. Measure 58 has a short melodic phrase.

12  
62

Pno.

D

Ats (F) 1

Ats (M) 2

Non 3

65

Pno.

Ats (F) 1

Ats (M) 2

Non 3



The image displays a musical score for a piano and three vocal parts. The score is divided into two systems, each containing three staves. The first system covers measures 68 to 70, and the second system covers measures 71 to 73. The piano part (Pno.) is written in treble and bass clefs. The vocal parts are labeled 'Ats (F) 1', 'Ats (M) 2', and 'Non 3'. The vocal parts feature a complex rhythmic pattern with many eighth and sixteenth notes, often marked with accents (>). The piano accompaniment includes chords and melodic lines in both hands. A large, semi-transparent watermark of the University of Cape Coast logo is visible in the background of the score.



The image displays a musical score for piano and three timpani parts. The score is divided into two systems, each containing two measures. The first system starts at measure 14, and the second system starts at measure 74. The piano part is written in a grand staff with a treble and bass clef. The three timpani parts are labeled 'Ats (F) 1', 'Ats (M) 2', and 'Non 3'. The 'Ats (M) 2' part includes dynamic markings such as '>' and '>>'. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score. The logo features a shield with a yellow sun and wings, and the motto 'VERITAS NOBIS LUMEN' on a red banner.

The image displays a musical score for piano and three voices. The score is divided into two systems, each starting with a piano (Pno.) part. The first system begins at measure 78, and the second system begins at measure 80. The piano part in the first system features a complex rhythmic pattern in the right hand, while the left hand is mostly silent. The vocal parts consist of three staves: Ats (F) 1, Ats (M) 2, and Non 3. Ats (F) 1 and Ats (M) 2 have similar rhythmic patterns, while Non 3 has a different, simpler pattern. The second system continues the piano part with a different rhythmic pattern in the right hand. The vocal parts continue with similar patterns. A large watermark of the University of Cape Coast crest is overlaid on the score, featuring a yellow eagle and the motto 'VIRTAS NOBIS LUMEN'.

The image displays a musical score for piano and three voices. The score is divided into two systems. The first system starts at measure 16 (82) and the second system starts at measure 84 (84). The piano part is written in treble and bass clefs. The three voices are: Ats (F) 1, Ats (M) 2, and Non 3. The Ats (F) 1 part consists of eighth notes. The Ats (M) 2 part consists of eighth notes with accents. The Non 3 part consists of quarter notes. A watermark of the University of Cape Coast logo is visible in the background of the score.

E

The image displays a musical score for a piano and three percussion parts. The score is organized into two systems of staves. The first system includes a grand piano (Pno.) and three percussion parts: Ats (F) 1, Ats (M) 2, and Non 3. The second system includes a grand piano (Pno.) and the same three percussion parts. The piano part features a melodic line in the right hand and a bass line in the left hand. The percussion parts consist of rhythmic patterns, with Ats (M) 2 featuring accents. The score is marked with measure numbers 86, 90, and 94. A large watermark of the University of Cape Coast logo is visible in the background.

The image displays a musical score for a piano and three alto saxophones. The score is organized into two systems, each containing five staves. The first system begins at measure 18, with the piano part starting at measure 94. The second system begins at measure 96. The piano part is written in a grand staff (treble and bass clefs). The three alto saxophone parts are labeled 'Ats (F) 1', 'Ats (M) 2', and 'Non 3'. The piano part features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The saxophone parts feature rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score. The logo features a shield with a sun, a gear, and a book, with the motto 'VERITAS LIBERABIT VOS' and 'NOBIS' visible.



The image displays a musical score for piano and strings, spanning measures 98 to 100. The score is organized into two systems. The first system (measures 98-99) features a piano (Pno.) part with a treble and bass clef, and three string parts: Ats (F) 1, Ats (M) 2, and Non 3. The piano part includes a treble clef and a key signature of one flat. The string parts are marked with '98' at the beginning. The second system (measures 100) continues the piano and string parts, with the piano part marked '100'. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score. The logo features a shield with a sun, a book, and a banner with the motto 'VERITAS LUMEN NOBIS'.

The image displays a musical score for a piano and three voices. The score is divided into two systems, each containing four staves. The first system covers measures 102 and 103, while the second system covers measures 104 and 105. The instruments are labeled on the left as Pno., Ats (F) 1, Ats (M) 2, and Non 3. The piano part features a complex harmonic structure with various chords and melodic lines. The vocal parts consist of rhythmic patterns and melodic phrases. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the center of the page, featuring a shield with a sun, a book, and a banner with the motto 'HERITAS LUMEN NOBIS'.



The image displays a musical score for a piano and three percussion parts. The score is divided into two systems. The first system covers measures 106 and 107. The piano part (Pno.) is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic accompaniment with many beamed notes. The three percussion parts (Ats (F) 1, Ats (M) 2, and Non 3) are written in a simplified notation with stems and flags, indicating specific rhythmic patterns. The second system covers measures 108 and 109. The piano part continues with a similar complex texture. The percussion parts show a change in their rhythmic patterns, with some notes being held across measures. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score, featuring a yellow eagle and the Latin motto 'VERITAS LIBERABIT VOS'.

22  
111

Pno.

Ats (F) I

Ats (M) 2

Non 3

114

Pno.

Ats (F) I

Ats (M) 2

Non 3

*accel.*

The image displays a musical score for piano and three voices. The piano part is written in a grand staff (treble and bass clefs) and features a complex texture of chords and arpeggios. The three voice parts are arranged in a SATB format: Alto (F) 1, Alto (M) 2, and Tenor 3. Each voice part has a melodic line with some rests. The score is marked with a *cresc.* (crescendo) instruction. The page number 23 is visible in the top right corner. A watermark for the University of Cape Coast is overlaid on the score.

116

Pno. *cresc.*

Ats (F) 1 *cresc.*

Ats (M) 2 *cresc.*

Non 3 *cresc.*

118

Pno.

Ats (F) 1

Ats (M) 2

Non 3

24

120

Pno.

rit.

Ats (F) 1

rit.

Ats (M) 2

*mp*

Non 3

rit.

125

Pno.

Ats (F) 1

125

Ats (M) 2

*pp*

Non 3

*p*

VERITAS  
NOBIS  
LUMEN

**G**  
*a tempo*

130

Pno. *ff*

Ats (F) 1 *mp* *ff*

Ats (M) 2 *a tempo* *ff*

Non 3 *a tempo* *ff*

134

Pno. *fff*

Ats (F) 1 *fff*

Ats (M) 2 *fff*

Non 3 *fff*



## ANALYSIS OF “SANKU CONCERTO”

The Sanku Concerto is a composition written in the African idiom for piano and Ghanaian indigenous instruments. Since it was composed for the piano, it could also be referred to as a Piano Concerto. The content of the Sanku Concerto is different from the traditional western concerto. I describe it as an African Concerto.

There are a couple of reasons why I claim that the Sanku Concerto is an African Concerto. The first reason concerns the repieno section of the Sanku Concerto. In the repieno section of the Sanku Concerto, African traditional instruments replace the traditional western orchestral instruments.

The second reason accounting for the difference between Sanku and traditional western concerto is the structure of the rhythmic patterns employed in the piece. Rhythmic patterns derived from “Gabada” music (a musical type performed by northern Ewe of Volta region of Ghana), “Adowa” (performed by the Twi speaking people of the Ashanti region), and “Kpanlogo” (performed by the Ga people of the Greater Accra region) were employed extensively in the piece.

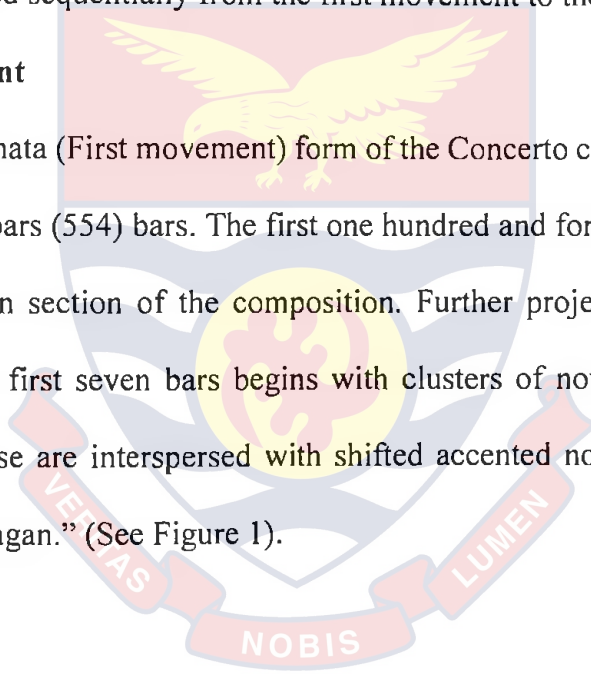
The entire project is in three movements with the western twelve tone scale serving as the basis of this atonal piece. The first movement, structured in the classical Sonata form, derives rhythms from “Gabada” music. The instruments constituting the repieno section of this movement are: “Kidi, Kagan, Axatase” and “nnawunta.” The structure of the second movement was based on the rondo form with “Adowa” rhythmic patterns dominating the movement. In the second movement, the repieno section includes the following

instruments: “Atumpan, Fetta” and “Dawuro.” Rhythmic patterns derived from “Kpanlogo” music are heard in the third and the final movement of Sanku Concerto. The “Atsewereshie” and “Nnawunta” serve as the major instruments of the *repieno* section of this movement. The choice of instruments were carefully selected based on the sounds of the instrument, that is, what appealed to the composer’s ear to produce an original composition that can be identified as a contemporary art music instrumental composition.

The ensuing section provides an in depth analysis of the Sanku Concerto and will proceed sequentially from the first movement to the final movement.

### First Movement

The Sonata (First movement) form of the Concerto covers Five hundred and fifty-four bars (554) bars. The first one hundred and forty (140) bars, form the introduction section of the composition. Further project of the 140 bars reveal that the first seven bars begins with clusters of notes assigned to the Piano, and these are interspersed with shifted accented notes written for the “Kidi” and “Kagan.” (See Figure 1).





The image displays a musical score for a piano piece. The top section features a piano accompaniment with a dynamic marking of *mp* and six measures of chords, each marked with a flat (b). Below this are five staves for traditional instruments: Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The Kidi 1 staff shows rhythmic patterns with accents. The Kagan 2 staff has rhythmic patterns with accents and a dynamic marking of *f*. The bottom section shows a piano part (Pno.) with a dynamic marking of *f* and a complex cluster of notes in the first measure, followed by rhythmic patterns in the second and third measures. The Kidi 1 and Kagan 2 staves in this section show rhythmic patterns with accents. The Axatse 1 and Nononta 2 staves are empty. A large watermark of the University of Cape Coast logo is overlaid on the score.

Figure 1: Clusters and Shifted Accents

The clusters in bars 24, which are repeated in 26, show how the black and white keys can be played together simultaneously: The left hand, which will be playing the black or short keys, is going to be on top of the right hand.



Figure 2: Clusters

Figure 3 demonstrates a modified sequence, which happens in bars 29 to 36.

The melody beneath gives as an idea of its direct sequence.

Bars 44 to 55 illustrate free relation of quality, which can be clarified or explained as change of mode.

A Aeolian (One may also view this as D dorian)

A Aeolian

*mf*

5

E dorian

Chromatic scale

B Flat lydian

E minor

9

*rubato*

*a tempo*

Additional scale

Additional scale

Additional scale resource 1

Additional scale resource 2

Figure 4: Free Relation of Quality

no longer restricted to a fix position: There are change of meters from one bar to the other respectively. This is shown in Figure 5 below.

The image displays a musical score for a piece with changing meters. The score is divided into two systems. The first system includes parts for Piano (Piano), Kidi 1, Kupan 2, Axatse 1, and Nononta 2. The second system includes parts for Pno., K 1, K 2 2, A 1, and Non 2. The meters change from 2/4 to 3/4, then to 5/4, then to 8/4, and finally back to 2/4. The score includes dynamic markings such as *mf* and *subito c Allegro*. A large watermark of the University of Cape Coast logo is overlaid on the score.

Figure 5: Changing Metres

The exposition appears in bar 141. Interestingly, the first theme, which happens to be in the first subject group, contains only four notes, descending in major seconds. Yet, there is development in the exposition. This is to say that these four notes in the latter are developed immediately after its appearance (four times). Observe its growth in Figure 6

The image displays three systems of musical notation for a piano piece. The first system shows two measures of music in the right hand, marked *mf*, with a melodic line of eighth notes. The second system shows a more complex melodic line in the right hand with triplets and a key signature change to three flats, also marked *mf*. The third system shows the continuation of the melodic line in the right hand and a corresponding bass line in the left hand, with a triplet in the bass line.

Figure 6: First Theme in First Subject Group

The repieno introduces an eleven-bar transition to connect the first theme to the second theme. This theme is crafted with immediate change of meter, being three crotchet beats in a bar. Studying the melodic line critically, one can observe that the application of nonvocal melodic lines are present. Though it contains some sweet melodies, it is still difficult to sing along. Therefore, this section of the sonata can be termed as nonvocal melodies. The reason being that the theme is analytically done by exploiting and manipulating extended ranges. These ranges are extended up to about three octaves. Another reason for the difficulty in producing the melodic line vocally is the long and extensive leaps. The melody is repeated in the bass, with different pitches



(transposed a fifth downward chromatically), while the right performs trills. This is evident in bar 160 to 169 on the face of the score.



**Figure 7: Second Theme in Nonvocal Melodic Lines**

The meter of the second group of subjects revert back to two-crotchet beat in a bar. There are two themes here. The first comprises 24 bars (from bars 171 – 194), while the second contains 8 bars (from bars 195 -202). Unlike the first subject group, there is no transition to the second theme. The melody appears right after the first theme.

The second subject group presents a poly-chordal structure.

The image displays three systems of musical notation for piano. The first system consists of two staves, each filled with dense poly chordal structures. The second system also has two staves, with a dynamic marking of *f* in the first measure and *v* (accents) over several notes. A large, semi-transparent watermark of a bird with spread wings is overlaid on the second system, with the Latin motto 'VERITAS LIBERABIT VOS' and 'NOBIS' written across it. The third system continues with two staves of poly chordal structures, marked with *v* accents. The entire score is set in a key with two flats and a 2/4 time signature.

**Figure 8: Second Subject Group in Poly Chordal Structures**

The exposition is repeated with few changes, in dynamics. The changes are observed from bar 204 to 271. The technique of diminution is employed to develop the first theme. This part has been circled in Figure 9 below.



The musical score is divided into two systems, each starting with a rehearsal mark '14'. The first system contains the Piano (Pno.) part, which is a dense texture of chords and arpeggios. The second system contains four parts: Keyboard 1 (K1), Keyboard 2 (K22), Alto 1 (A1), and Non 2. K1 and K22 play rhythmic patterns of eighth and sixteenth notes. A1 has sparse notes, and Non 2 is mostly silent. A large watermark of the University of Cape Coast logo is overlaid on the score.

**Figure 9: Diminution of Melody in First Subject Group**

And of course, we can also find some clusters at the end of this section. These clusters serve as transition to the development of the second theme in the first subject group from bar 298 to 309. This is executed from two crotchet beats in a bar to one crotchet beat in a bar. Also, there is an exhibition of augmentation in the transition. Unlike the diminution (as stated earlier), this time round the term “accelerando” is stated clearly in the score for the performer to express the speed.

Transition to the second theme in the first subject group.

The image displays a musical score for a piano and string ensemble. The piano part is written in a grand staff (treble and bass clefs) with a 2/4 time signature. It features a complex rhythmic pattern of sixteenth notes, often beamed in groups of six, with dynamic markings of *f* and *accel.* The string parts are arranged in two systems. The first system includes Kidi 1, Kapiti 2, Axatse 1, and Nononta 2. The second system includes Pno. (Piano), K 1, K 2 2, A 1, and Non 2. The string parts are mostly silent, with some rhythmic markings. A large watermark of the University of Cape Coast logo, featuring a yellow eagle and the motto 'VERITAS LUMEN NOBIS', is overlaid on the score.

Figure 10: Augmentation in Transition to the Second Theme

Development of the second theme starts from bar 312, and ends on 362.

The effect of waltz is dominant here, as the repieno stresses or marks the first accent of each every bar with staccatos on the next two beats.

The image displays a musical score for a piece in 3/4 time, marked *Allegro* and *mf*. The score is divided into two systems. The first system includes a Piano part and four percussion parts: Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The Piano part features a complex melodic line with many accidentals. The percussion parts consist of rhythmic patterns of eighth and sixteenth notes. The second system includes a Piano part and four percussion parts: K 1, K 2.2, A 1, and Non 2. The Piano part continues with a similar melodic line. The percussion parts continue with their respective rhythmic patterns. A large watermark of the University of Cape Coast logo, featuring a yellow eagle and the motto "VERITAS NOBIS LUMEN", is overlaid on the center of the score.

2

Pnc.

K 1

K 2 2

A 1

Non 2

This block contains the first system of a musical score, measures 13 through 18. It features a grand piano (Pnc.) part with a treble and bass clef. The piano part has a melodic line in the treble and a supporting bass line. Below the piano are four staves for woodwinds: K 1 (clarinet), K 2 2 (clarinet), A 1 (alto saxophone), and Non 2 (baritone saxophone). The woodwind parts consist of rhythmic patterns of eighth and sixteenth notes. A large watermark of the University of Cape Coast crest is visible in the background.

20

Pnc.

K 1

K 2 2

A 1

Non 2

This block contains the second system of a musical score, measures 19 through 24. It continues the piano and woodwind parts from the previous system. The piano part shows more complex harmonic textures. The woodwind parts continue with their rhythmic patterns. A large watermark of the University of Cape Coast crest is visible in the background.

27

Pno.

K 1

K 2 2

A 1

Non 2

33

Pno.

K 1

K 2 2

A 1

Non 2



4  
39

Pno.

K 1

K 2 2

A 1

Non 2

46

Pno.

K 1

K 2 2

A 1

Non 2

Figure 11: Development of Second Theme



and the eleventh minor chord on G have all been spelt in a very different way that may not be very common in the traditions of conventional harmony. Observe judgmentally how it has been illustrated in Figure 12. The last B flat in the first bar and the last A and G (all in the soprano) in the third bar serve as passing tones to the chords. The chords are spelt below.

1	2	3	4
German sixth	Thirteenth	Diminished seventh	Eleventh minor chord on G

**Figure 12: Superimposed Thirds**

In this same section (development of the second theme in the first subject group), we can find polychords in arpeggios. In bar 326, G sharp major triad is found on top of G minor, while A flat diminished seventh chord (spelt enharmonically) is on top of A major triad. Figure 13 demonstrates this.



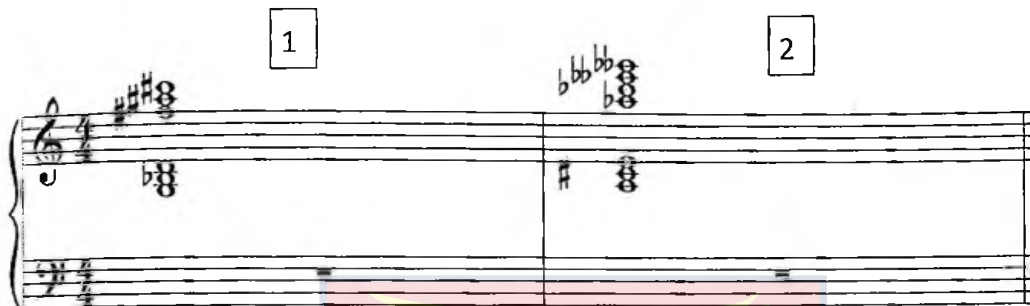
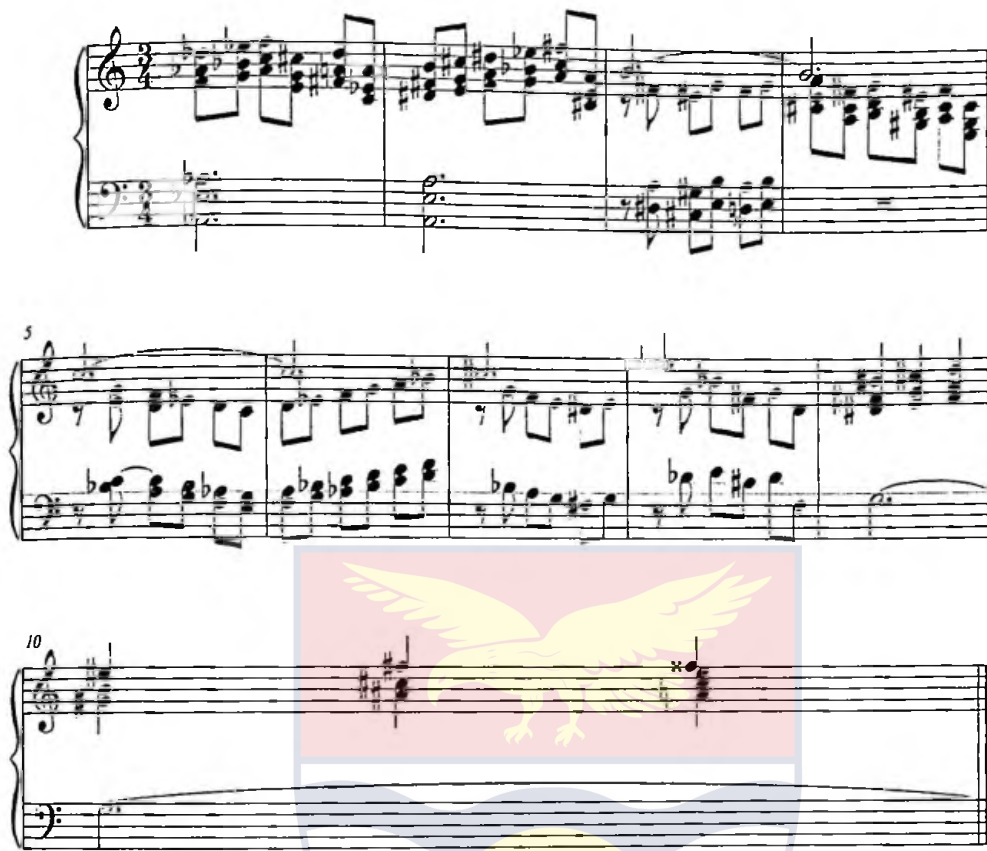


Figure 13: Polychords in Arpeggios

Another technique one can find here is the use of parallelism, which can also be classified as similar motion from bars 329 to 341. In conventional harmony, this technique is used with extreme care, since some parallel movements like 5<sup>th</sup> and 8<sup>th</sup> intervals are forbidden. In modern or contemporary music, it is applied at any time, irrespective of intervals. Furthermore, Parallelism has a tendency to diminish the efficient influence of harmony, and to increase its coloristic value. This can also be termed as melodic doubling.



**Figure 14: Parallelism**

Dual modality is very obvious when two inflexions of equal notes occur together or in close juxtaposition. This practice is expressed from bars 344 to 351, when the right-hand plays in A major, while the left-hand plays in A minor. At this moment, two modes are being heard at the same time, hence its name Dual modality. The main melody (the right hand) is composed in sequence. Actually, without the left hand, one can easily identify the melody in its tonality. This is to say playing the main melody sounds tonal and very conventional in the key of A major. Yet, the appearance of the left hand in another mode changes the colour of the melody to an unfamiliar texture. This is seen in Figure 15.



**Figure 15: Dual Modality**

Figure 16 is a pure example of shifted tonality. This is an unexpected change of tonality. In conventional harmony, modulations are cautiously organized and go on smoothly to a different key. In contemporary (twentieth century) music, there can be an abrupt change of key without any preparation. From bars 356 to 370, there are sudden changes of centre. In effect, this is least expected. It starts in the key of E flat major, and moves straight to E major without a pivot, and then moves on to A flat major, A major, B flat major and finally lands on B major. Afterwards, the music brings us to polytonality (in contrary motion), where two keys play at the same time. From bars 367 to 370, the right hand plays in C major, while the left hand plays in the key of B flat major. In the next bar, D flat minor on the right hand plays against A major on the left, followed by D major against A flat minor, and lastly E flat minor on the right hand and G major on the left hand.

**Figure 16: Shifted Tonality and Poly Tonality**

Bars 363 to 370 serve as transition to the development of the first theme in the second subject group. The development of the first theme in the second subject group is prepared in 81 bars (from bars 371 to 451). The beginning of the section, is arranged for the right hand only (treble clef); therefore, this section sounds very feminine and light in texture, but deep (Harmonies) in development. The principal technique used here is known as melodic doubling.

In common practice harmony, doubling of melodic lines such as the, third and sixth has always been accepted by most theorists as the accurate approach in doubling melodic lines. On the other hand, twentieth century composers incorporated numerous intervals and complete chords. In this section, some forbidden melodic doubling in common practice was executed. The first few bars have melodic doublings in fourth intervals at various ways (augmented, diminished, perfect fourth, and so on) which will not necessarily be accepted in common practice. This is demonstrated in Figure 17.



**Figure 17: Melodic Doubling**

In Figure 18, there is repetition of rhythm in the opening bars played by the repieno. And then, part or units of the rhythms are interchangeably displayed by both piano and the repieno, with a very long repetition (of only two chords for the piano and four 8<sup>th</sup> notes for the repieno). The presence of both diminution and diminuendo are very noticeable.



The musical score for Figure 18 is written in 4/4 time and consists of five staves. The top staff is for Piano, with dynamics *f*, *mf*, *mp*, and *p*. The second staff is for Kidi 1, with dynamics *f*, *mf*, *mp*, and *p*. The third staff is for Kagan 2, with dynamics *f*, *mf*, *mp*, and *p*. The fourth staff is for Axatse 1, with dynamics *f*, *mf*, *mp*, and *p*. The fifth staff is for Nononta 2, with dynamics *pp* and *ppp*. The score includes a watermark of the University of Cape Coast logo and the motto 'VERITAS LIBERABIT VOS'.

Figure 18: Diminution and Diminuendo

Another unique practice in this segment is the upward sequence, still within the framework of melodic doubling.



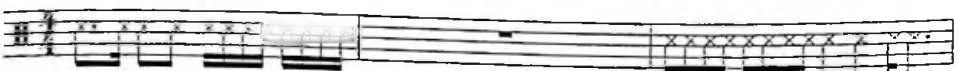
Figure 19: Upward Sequence

Again, in this section, the *repieno* (“Kidi” and “Kagan”) announces the rhythmic patterns developed at the latter part of the section. The first phase of this section concentrates on the development of rhythms. A critical look at how rhythms are developed, reveals that the second set of rhythms appears before the first, which makes it a retrograde. But the second cluster of rhythms in B (Figure 20) was just interchanged. Figure 21 demonstrates this.



A

Instead of It plays



Percussion

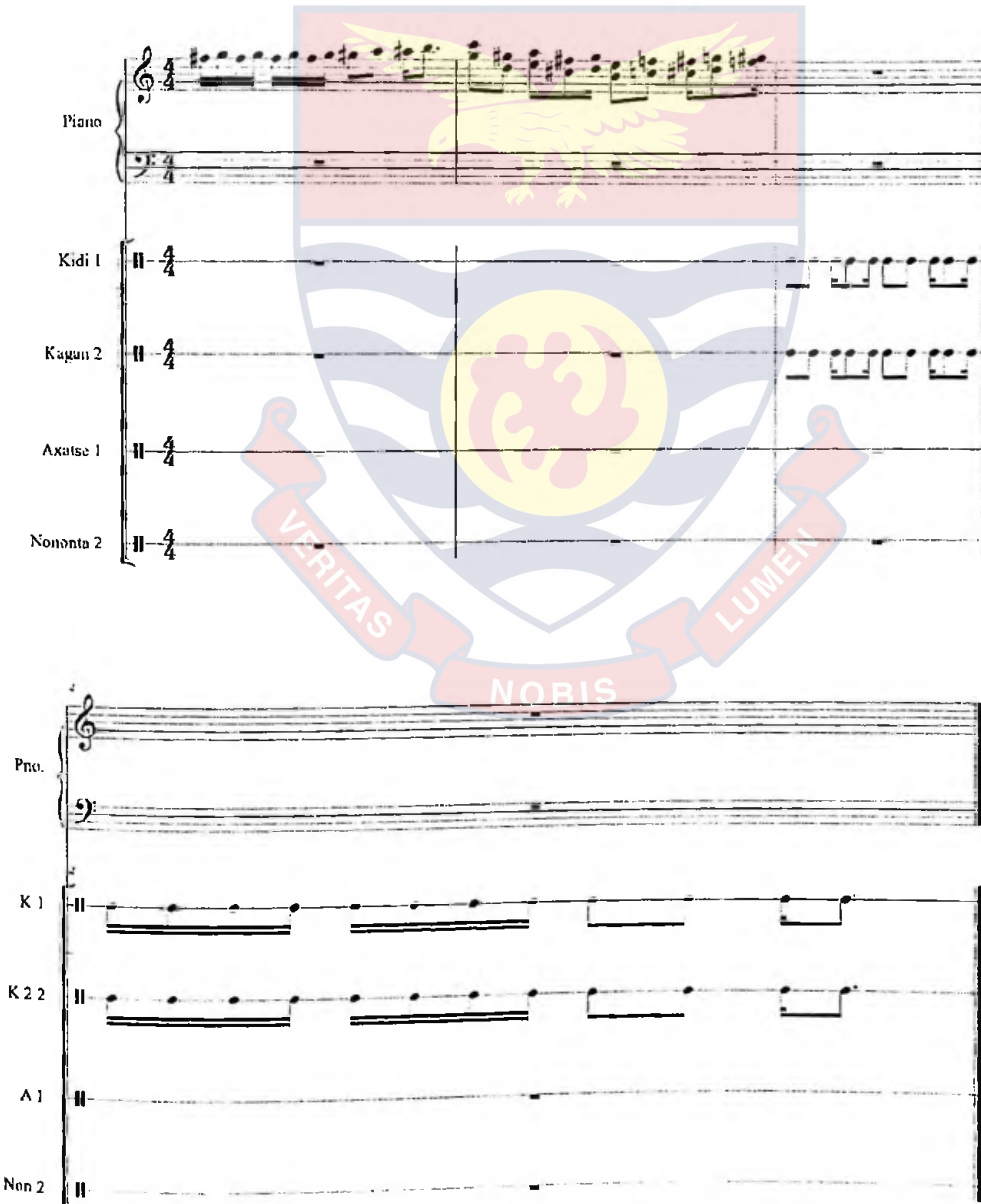
B

4 It plays



Perc.

Figure 20: Retrograde



Piano

Kidi 1

Kaguru 2

Axatse 1

Nononko 2

Pno.

K 1

K 2 2

A 1

Non 2

Figure 21: Demonstration of the Retrograde

section also has few ways of displaying in call and response, and also in different chordal progressions and approaches between the soloist and the orchestra. Figure 22, 23 and 24 clarifies this.

The image shows a musical score for five instruments: Piano, Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The score is written in 4/4 time. The Piano part is in treble clef, while the other instruments are in alto clef. The score is divided into four measures. The Piano part has a treble clef and a bass clef. The Kidi 1 part has an alto clef. The Kagan 2 part has an alto clef. The Axatse 1 part has an alto clef. The Nononta 2 part has an alto clef. The score is overlaid with a large watermark of the University of Cape Coast logo, which features a yellow eagle with spread wings on a red shield, with a yellow sun and a red banner below it containing the Latin motto 'VERITAS NOBIS LUMEN'.

Figure 22: Timeline

The image displays a musical score for a multi-instrument ensemble. The top section includes staves for Piano (Piano), Kidi 1, Kagan 2, Axatse 1, and Nononta 2, all in 4/4 time. The Piano part features complex chordal textures. The Kidi 1 and Kagan 2 parts play rhythmic patterns of eighth notes. The Axatse 1 and Nononta 2 parts are mostly silent. The bottom section includes staves for Pno., K 1, K 2 2, A 1, and Non 2. The Pno. part has a treble and bass clef. The K 1, K 2 2, and A 1 parts are silent. The Non 2 part plays a simple rhythmic pattern. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, a yellow sun with a red and white pattern, and a red banner with the Latin motto 'VERITAS LUMEN NOBIS'. Dynamics markings 'mf' and 'e' are present at the bottom of the Non 2 staff.

Figure 23: Timeline

The image displays a musical score for piano, consisting of four systems of staves. The first system (measures 1-3) is marked *ff* and features a complex, rhythmic accompaniment with many beamed notes. The second system (measures 4-5) is marked *rit.* and shows a change in the rhythmic pattern. The third system (measures 6-7) continues the complex accompaniment. The fourth system (measures 8) shows the end of the piece with a final chord. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the score.

Figure 24: Timeline

Throughout the entire movement, the Kidi and Kagan never play exact replication of the “Gabqda” rhythmic patterns. Though the bell (Nononta) has steadily presented the exact replication of the “Gabada” bell patterns (With insignificant changes meant for different emphasis), the other drums perform different rhythms and introduce accents that are not consistent with “Gabada” metric patterns. See Figures 25 and 26.

The image displays a musical score for the introduction of Gabada, a traditional Ghanaian dance. The score is organized into two systems of staves. The first system includes a grand staff for Piano (treble and bass clefs), followed by four single staves for Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The second system includes a grand staff for Pno., followed by four single staves for K 1, K 2.2, A 1, and Non 2. The time signature is 4/4. The Nononta 2 part begins with a dynamic marking of *mf*. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features an eagle with spread wings above a shield with a red and yellow design, and a banner below with the Latin motto 'VERITAS LIBERABIT VOS' and the word 'NOBIS'.

Figure 25: Introduction of Different Rhythmic Patterns of Gabada



The image displays two systems of musical notation for the Gabada. The first system includes staves for Piano (Piano), Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The second system includes staves for Pno., K 1, K 2.2, A 1, and Nun 2. The notation is primarily in 4/4 time, with a change to 2/4 time indicated by a double bar line and a new time signature. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark of the University of Cape Coast logo is overlaid on the center of the page.

Figure 26: Different Rhythmic Patterns of Gabada

Piano

Kidi 1

Kagan 2

Axatse 1

Nononta 2

This musical score is for a 4/4 piece. The Piano part is in the upper system, consisting of two staves. Below it are five staves for Kidi 1, Kagan 2, Axatse 1, and Nononta 2. Kidi 1 features a complex rhythmic pattern with many sixteenth notes. Kagan 2 has a simpler melody. Axatse 1 is mostly silent. Nononta 2 has a steady eighth-note accompaniment.

Pno.

K 1

K 2 2

A 1

Non 2

This musical score is for a 4/4 piece. The Pno. part is in the upper system, consisting of two staves. Below it are four staves for K 1, K 2 2, A 1, and Non 2. K 1 has a melody with some triplets. K 2 2 has a steady eighth-note accompaniment. A 1 has a steady eighth-note accompaniment. Non 2 is mostly silent.





**Figure 27: Different Rhythmic Patterns of Gabada**

A project of the section reveals that most of the instruments introduced rhythmic patterns other than those from Gabada music. (See Figures 28 and 29).

The image displays a musical score for the Gabada instrument. It is organized into two systems of staves. The first system includes Piano (Grand Staff), Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The second system includes Pno. (Grand Staff), K 1, K 2 2, A 1, and Non 2. The time signature is 4/4. The Axatse 1 part features a complex rhythmic pattern with triplets and is marked *accel.*. The Non 2 part is marked *Moderato* and includes dynamic markings *p*, *pp*, *mf*, and *mf*. The K 1 part includes a *Moderato* marking and dynamic markings *f* and *mp*. A large watermark of the University of Cape Coast crest is overlaid on the score.

Figure 28: Different Rhythmic Patterns of Gabada

2  
Pno.

K 1  
*mp*

K 2 2  
*mp*

A 1

Non 2

12  
Pno.

K 1  
*mp*

K 2 2

A 1

Non 2

VERITAS  
LUMEN  
NOBIS

The image displays a musical score for a piece titled 'Gabada'. The score is arranged in two systems. The first system includes staves for Piano (Pno.), Keyboard 1 (K 1), Keyboard 2 (K 2 2), Alto 1 (A 1), and Trombone 2 (Noa 2). The Piano part is marked with a '2' above the staff. The Keyboard 2 part is marked 'Moderato' and 'mf'. The second system continues the Piano, K 1, K 2 2, A 1, and Noa 2 parts. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with wings spread, perched on a shield with a yellow sun and a red banner that reads 'HERITAS ULMEN NOBIS'.

**Figure 29: Different Rhythmic Patterns of Gabada**

After 47 bars of development, there is a nineteen-bar transition from the first to the second theme (Bars 451- 469). This transition changed abruptly in

and the structure of the rhythmic patterns. Call and response form as well as pitch combination of parallelism structure are introduced. The parallelism pitch combination is constructed with four notes, and the four notes take on different textures. Figure 30 illustrates the melody and Figure 31 presents the development of the melody. Figure 32 shows the craft work of the melody illustrated in Figure 30.

The melody of the transition



Figure 30: The melody of the transition to the development of the second theme

The development of the melody



Figure 31: The Development of the Melody

The image displays a musical score for a piano and four Kagan instruments. The piano part is written in 4/4 time with a mezzo-piano (*mp*) dynamic. The Kagan parts are labeled as Kidi 1, Kagan 2, Axatse 1, and Nononta 2, all in 4/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Kagan parts are mostly rests, with some initial notes in the first measure. A large watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun and a red banner below it containing the Latin motto "VERITAS NOBIS LUMEN".

Piano

*mp*

Kidi 1

Kagan 2

Axatse 1

Nononta 2

Pno.

K 1

K 2 2

A 1

Non 2

The image displays a musical score for a piano and keyboard ensemble. The score is organized into two systems. The first system includes a Piano (Pno.) part with a treble and bass clef, and four keyboard parts labeled K 1, K 2 2, A 1, and Non 2. The piano part begins with a dynamic marking of *ff* and a *cresc.* instruction. The keyboard parts K 1 and K 2 2 feature a rhythmic pattern of eighth notes, starting with a *fp* dynamic marking. The second system continues the piano and keyboard parts, with the piano part starting at measure 15. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the center of the page. The crest features a yellow eagle with spread wings on a red background, a yellow sun with a face in a blue circle, and a red banner with the Latin motto "VERITAS NOBIS LUMEN".



The image displays a musical score for a transition, consisting of two systems of staves. The first system covers measures 16 and 17, and the second system covers measures 17 and 18. The staves are labeled as follows:

- Pno.**: Piano accompaniment, shown in grand staff notation (treble and bass clefs).
- K 1**: Keyboard 1 part, shown in grand staff notation.
- K 2.2**: Keyboard 2.2 part, shown in grand staff notation.
- A 1**: Alto 1 part, shown as a single staff.
- Non 2**: Non 2 part, shown as a single staff.

The score is overlaid with a large, semi-transparent watermark of the University of Cape Coast crest, which features a yellow eagle with spread wings on a red background, a yellow sun with rays, and a banner with the motto "VERITAS LIBERABIT VOS".

Figure 32: Full Score of the Transition

In the development of the final theme of the exposition, which begins exactly from bar 470 to 513 in 44 bars, both soloist and repieno develop the theme. Unlike the other developed themes, where the Piano (soloist) plays very important role, the percussion (Repieno) plays very active role in this development section. There is an application of shifted tonality in the last 13 bars. From the key A minor, the music jumps straight to B minor, and finally rests on C minor without a pivot chord for the transposition.



The image displays a musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system includes staves for Piano, Kidi 1, Kagan 2, Axatse 1, and Nonontu 2. The Piano part features a treble and bass clef with a dynamic marking of *f*. The Kidi 1 and Kagan 2 parts are marked with a dynamic of *f*. The second system includes staves for Pno., K 1, K 2 2, A 1, and Non 2. The Pno. part has a treble and bass clef with dynamic markings of *dim.* and *cresc.*. The K 2 2 part has a dynamic marking of *dim.* and *cresc.*. A large watermark of the University of Cape Coast logo, featuring an eagle and the motto "VERITAS LUMEN NOBIS", is overlaid on the score.

The image displays a musical score for Piano (Pno) and Keyboard (K1, K22) instruments, covering measures 21 to 23. The score is written in 3/4 time and features a key signature of one sharp (F#).

**Measures 21-23:**

- Piano (Pno):** The right hand plays a melodic line with eighth notes, starting with a forte (*f*) dynamic. The left hand provides harmonic support with chords. Performance markings include *accel.* (accelerando) and *a tempo*.
- Keyboard (K1):** The right hand plays a simple accompaniment pattern. Performance markings include *a tempo*.
- Keyboard (K22):** The right hand plays a rhythmic accompaniment pattern. Performance markings include *accel.* and *a tempo*.
- Other Instruments (A1, Non 2):** These parts are marked with a double bar line, indicating they are silent during these measures.

**Measures 24-26:**

- Piano (Pno):** The right hand plays a melodic line with eighth notes, starting with a mezzo-forte (*mf*) dynamic. The left hand provides harmonic support. Performance markings include *mf* and *a tempo*.
- Keyboard (K1):** The right hand plays a complex rhythmic pattern consisting of sixteenth notes. Performance markings include *fp* (fortissimo piano).
- Keyboard (K22):** The right hand plays a complex rhythmic pattern consisting of sixteenth notes. Performance markings include *fp*.
- Other Instruments (A1, Non 2):** These parts are marked with a double bar line, indicating they are silent during these measures.

The score includes various performance markings such as *f*, *mf*, *fp*, *accel.*, and *a tempo*. The key signature changes from one sharp to one flat (F) in measures 24-26.

25 3

Pno.

K 1

K 2 2

A 1

Non 2

27

Pno.

K 1

K 2 2

A 1

Non 2

VERBODEN TOEGANG

4  
18

Pno.

K 1

K 2 2

A 1

Non 2

19

Pno.

K 1

K 2 2

A 1

Non 2

**Shifted Tonality**

The image displays a musical score for piano and strings, illustrating a sequence of tonal shifts. The piano part is divided into three sections, each circled and labeled with its respective key signature: A minor, B minor, and C minor. The piano part is written in treble and bass clefs. The string parts are labeled K 1, K 2 2, A 1, and Non 2. A watermark of the University of Cape Coast crest is visible in the background of the string parts.

Figure 33: Development of the Final Theme



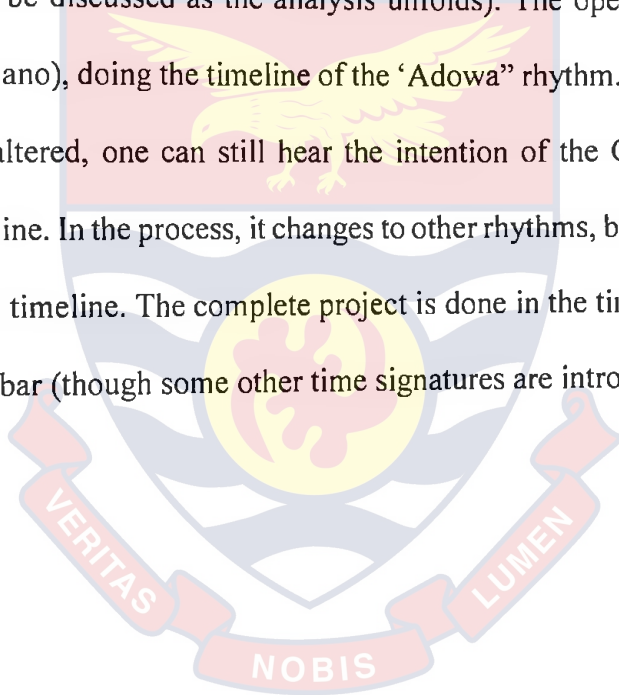
Recapitulation. Some of the few unusual components that happens, are some of the themes brought back in unison (interspersed with few harmonies). Figure 33 illustrates this. Also, from Bars 529 to 537, one observes that “Kidi” is executes the timeline alongside the other instruments in the Repieno. This is also very unusual, since the bell (in almost all cases, especially in Ghanaian traditional rhythms) is known to establish the timeline drum music. (See Figure 34). The coda covers bars 547 to 554

The image displays two systems of musical notation. The first system includes staves for Piano (treble and bass clefs), Kidi 1, Kagan 2, Axatse 1, and Nononta 2. The second system includes staves for Pno. (treble and bass clefs), K 1, K 2.2, A 1, and Non 2. The tempo marking 'subito e Allegro' is present above the second system. A large watermark of the University of Cape Coast logo is overlaid on the score.

The image displays a musical score for a piece titled "Kidi Plays the Timeline". The score is arranged in a multi-staff format. At the top, it is labeled "Pno." (Piano) and includes a treble and bass clef. Below this are five staves labeled "K 1", "K 2 2", "A 1", and "Non 2". The "K 1" and "K 2 2" staves are marked with a double bar line and a repeat sign. The "A 1" staff is also marked with a double bar line and a repeat sign. The "Non 2" staff is marked with a double bar line and a repeat sign. The score is divided into two systems, with the first system ending at measure 7 and the second system starting at measure 10. A large, semi-transparent watermark of the University of Cape Coast crest is overlaid on the score. The crest features a yellow eagle with spread wings on a red shield, with a yellow sun and a red flower-like symbol below it. A red banner across the crest contains the Latin motto "VERITAS LIBERABIT VOS ET LUMEN DABIT NOBIS".

Figure 34: Kidi Plays the Timeline

The second movement of “SANKU” concerto is planned in the style of “Adowa.” The whole movement covers 315 bars. The organization of the entire movement is in the structure of the Rondo form. The Rondo has as many as seven episodes (ABACADAEAFAGAHA). The first 45 bars form the introduction to the Rondo, which is not a typical or traditional Rondo, because most of the popular ones we know start on the Refrain (without an introduction). Another unique component of the work is the different ways in which the refrain appears (This will be discussed as the analysis unfolds). The opening arrives with the Soloist (Piano), doing the timeline of the ‘Adowa’ rhythm. Though the rhythm has been altered, one can still hear the intention of the Composition executing the timeline. In the process, it changes to other rhythms, but still under the structure of the timeline. The complete project is done in the time signature of 12 quavers in a bar (though some other time signatures are introduced in the process).



Presto

The image shows a musical score for piano, consisting of six staves. The music is in 12/8 time and marked 'Presto'. The notation is complex, featuring many beamed notes and rests. A large watermark is visible in the center of the page, partially overlapping the music.

Figure 35: Piano Plays the Timeline

In Bar 16, the “Dawuro” starts with two crotchets, followed by two quavers (slightly altered during the process), as the Piano does a quaver followed by two crotchets (This is also altered just a little bit during the process). Let us see how these two rhythms were able to mix up with different pulses, and other diverse rhythms by the “Atumpan” and “Petia.”

The image displays a musical score for a percussion ensemble. The score is organized into two systems of staves. The first system includes Piano (Piano), Atumpan I, Petia 2, and Double bell 3. The second system includes Pno., A 1, P 2, and DB 3. The time signature is 12/8. The score includes dynamic markings such as *mf*, *mp*, *p*, and *f*, and the instruction *a tempo*. A large watermark of the University of Cape Coast logo is overlaid on the score. The logo features a yellow eagle with spread wings on a red shield, with a banner below it containing the Latin motto "VERITAS NOBIS LUMEN".

2  
7

Pno.

7

A 1

P 2

DB 3

Detailed description: This block contains the first system of a musical score. It features a grand piano (Pno.) part with a treble and bass clef, and three strings (A 1, P 2, DB 3) in a double bass clef. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The strings are mostly silent, with some activity in the P 2 and DB 3 parts starting at measure 7. A large watermark of the University of Cape Coast crest is visible in the background.

7

A 1

P 2

DB 3

Detailed description: This block contains the second system of the musical score, covering measures 7-9. The piano part continues its melodic and bass lines. The strings (A 1, P 2, DB 3) show more activity, with rhythmic patterns in the P 2 and DB 3 parts. The watermark remains visible.

10

Pno.

10

A 1

P 2

DB 3

Detailed description: This block contains the third system of the musical score, covering measures 10-12. The piano part continues with its melodic and bass lines. The strings (A 1, P 2, DB 3) have more rhythmic activity. The watermark is still present.

10

A 1

P 2

DB 3

Detailed description: This block contains the fourth system of the musical score, covering measures 10-12. The piano part continues with its melodic and bass lines. The strings (A 1, P 2, DB 3) have more rhythmic activity. The watermark is still present.



13

Pno.

A 1

P 2

DB 3

16

Pno.

A 1

P 2

DB 3

Figure 36: Piano and Repieno Displays Rhythms of Adowa



There is an abrupt change of style, texture and mood from bars 38 to 46, done in common practice (Conventional) harmony in the key of D flat major (fused with the twelve tone Harmony), for the Piano. This is also executed in call and response. One may also view that area as Direct Imitation.

The image displays a musical score for piano, consisting of four systems of music. The first system is a grand staff with treble and bass clefs, 12/8 time signature, and a key signature of two flats. The second system starts at bar 3 and continues the melody and accompaniment. The third system starts at bar 6 and continues. The fourth system starts at bar 8 and includes the instruction 'rit.' above the staff. The score features complex rhythmic patterns and melodic lines in both hands.

Figure 37: Transition to the Refrain

a special effect to its appearance. The entrance of the Refrain is effected with only two parts, (Soprano and Alto) and another part added at the latter part of the entire Refrain. This is to say the refrain will be played by the right hand only, and accompanied by only one instrument (the “Atumpun”) in the Repieno. The entry of the bass (left hand) was done along the line (Bar 58 to 60) for only three bars. This makes the Refrain very distinct to notice, and very light in texture. This part of the movement (the Refrain) is composed in the practice of melodic doubling and Parallelism.



The image displays a musical score for a multi-instrument ensemble. The score is organized into two systems. The first system includes parts for Piano (Piano), Atumpan 1, Petia 2, and Dawuro 3. The Piano part is written in treble and bass clefs with a 12/8 time signature. The Atumpan 1, Petia 2, and Dawuro 3 parts are written in a single-clef staff with a 12/8 time signature. The second system includes parts for Pno., A1, P2, and D3. The Pno. part is written in treble and bass clefs with a 12/8 time signature and a triplet marking. The A1, P2, and D3 parts are written in a single-clef staff with a 12/8 time signature. A large watermark of the University of Cape Coast logo is overlaid on the score. The logo features a yellow eagle with spread wings on a red shield, with a yellow sun and a red tree below it, and a red banner with the text 'UNIVERSITAS CAPE COAST' and 'LUMEN'.

2  
6

Pno.

A 1

P 2

D 3

9

Pno.

A 1

P 2

D 3

The image displays a musical score for the second movement. It is organized into two systems. The first system begins at measure 6, and the second system begins at measure 9. Each system includes a piano accompaniment (Pno.) and three vocal parts (A 1, P 2, and D 3). The piano part consists of two staves (treble and bass clef). The vocal parts are represented by single staves with a double bar line at the beginning. The score is overlaid with a large, semi-transparent watermark of the University of Cape Coast crest, which features a yellow eagle with spread wings on a red background, a yellow sun with a red figure inside on a blue and white wavy background, and a red banner with the Latin motto 'VERITAS LIBERABIT VOS' and 'NOBIS' below it.

SECOND MOVEMENT

12 3

Pno.

A 1

P 2

D 3

**Figure 38: Refrain**

The first episode continues in similar motion throughout. This section occurs in bars 64 to 78 (15 bars). This time however, the “Dawuro” joins in to play the timeline. Now, the refrain moves in again, yet in a different texture. It appears in call and response, imitation (between the right hand and the left), and in canonic treatment. It is played in full harmony with the “Tutti.” This can be seen in Figure 39 below.

The image displays a musical score for a piece featuring a piano and traditional Ghanaian instruments. The score is organized into two systems. The first system includes staves for Piano (Piano), Atumpan 1, Petia 2, and Dawuro 3. The second system includes staves for Pno., A 1, P 2, and D 3. The piano part is written in treble and bass clefs. The Atumpan 1 part is in a 12/8 time signature. The Petia 2 part is also in 12/8 time and includes a *mp* dynamic marking. The Dawuro 3 part is in 12/8 time. The Pno. part is in treble and bass clefs. The A 1 part is in 12/8 time. The P 2 part is in 12/8 time. The D 3 part is in 12/8 time. A large watermark of the University of Cape Coast logo, featuring an eagle and the motto "VERITAS LIBERABIT VOS", is overlaid on the score.



Musical score for Figure 39 (top section). It features a grand piano (Pno.) part at the top and four vocal parts (A1, P2, P2, D3) below. The piano part begins at measure 12 with a piano (*p*) dynamic. The vocal parts enter at measure 12 with a forte (*f*) dynamic. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Musical score for Figure 39 (bottom section). It features a grand piano (Pno.) part at the top and four vocal parts (A1, P2, P2, D3) below. The piano part begins at measure 9 with a forte (*f*) dynamic. The vocal parts enter at measure 9 with a forte (*f*) dynamic. The score is written in a key with one sharp (F#) and a 4/4 time signature. A large watermark of the University of Cape Coast crest is overlaid on the score.

Figure 39: Refrain in Canonic Treatment (Call and Response)



The twelve-tone technique (which is one of the most significant innovations of the twentieth century) was engaged throughout the Second episode from bars 94 to 112 in the time signature of three crotchet beats in a bar.

The series.



Figure 40: The Series



The image displays a musical score for a piece titled "The Twelve-Tone Lines". The score is written for piano and is marked "Moderato". It consists of four systems of music, each with a treble and bass clef staff. The first system (bars 1-6) begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (bars 7-12) continues the piece, showing a transition in the bass line. The third system (bars 13-18) features a dynamic marking of *f* and includes a prominent red watermark of the University of Cape Coast crest. The fourth system (bars 19-23) concludes the section. The score is annotated with various musical notations, including accidentals, slurs, and fingerings, as well as numerical markers (1-12) indicating specific points in the twelve-tone structure.

**Figure 41: The Twelve-Tone Lines**

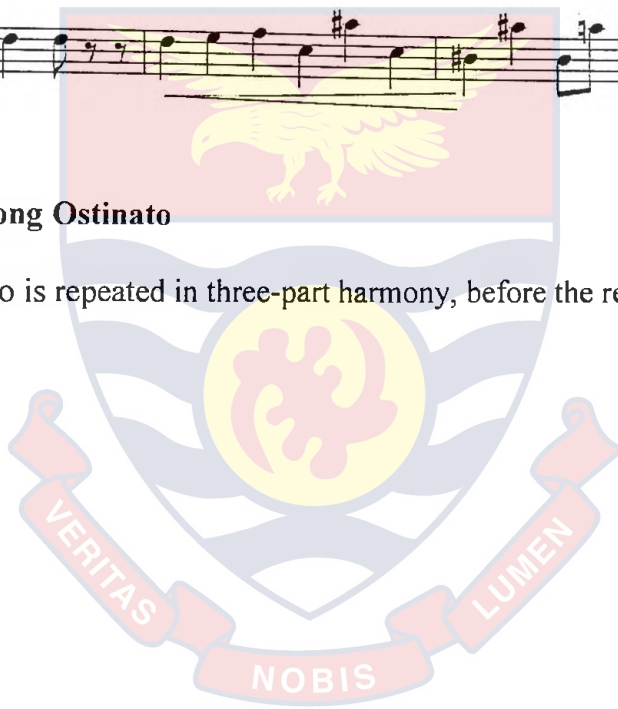
From bars 113 to 123 (Section C), the refrain takes place again in eleven bars (this is because the repetition of the last unit is deleted, hence, the unit is done once, instead of twice). There is one bar transition to the third episode, which is done by the Repieno. This transition echoes the dominant rhythm in the next episode, which happens to be in the Ostinato pattern. The long Ostinato is done in the bass. This pattern (the Ostinato) was created in the A chromatic scale. The entire Ostinato pattern was constructed in minor seconds, with the exception of few bars (like bars 131 and 135). This is a long Ostinato in 11 bars.

The Ostinato Pattern



Figure 42: The Long Ostinato

The ostinato is repeated in three-part harmony, before the real project starts.





which is very feminine and close to the sounds of the <https://www.youtube.com/watch?v=UjUjUjUjUjUj>  
© University of Cape Coast

One can feel how sharp and tiny this section will sound in effect.

The musical score for Figure 44 is a piano accompaniment in G major, 3/4 time. It consists of four systems of two staves each. The first system is marked 'a tempo' and 'mp'. The second system is marked 'mf' and contains a section highlighted in yellow. The third system is marked 'ff'. The fourth system is marked 'ff' and contains a section highlighted in yellow. A large watermark of the University of Cape Coast logo is overlaid on the score.

Figure 44: Refrain in Two Octaves Higher

Episode five (from bars 207 – 220) uses harmonic structures of the twentieth century such as Scriabin's mystic chord. This chord is built by using perfect, augmented and diminished fourths simultaneously. The first two phrases in this episode is fabricated in sequence, by using Scriabin's mystic chord which has all been circled in Figure 45 below.





**Figure 45: Scriabin's Mystic Chord**

In the same episode, there are polychords, although some of them are broken. In the first bar of Figure 46, one can easily identify G Sharp major on top of B minor triad. In the next bar, one can detect the B minor triad on top of E major, followed by B major on E minor, and finally, C diminished 7<sup>th</sup> on B diminished. The construction of the chords is spelt out in Figure 47.



Figure 46: Polychords in Broken Chords

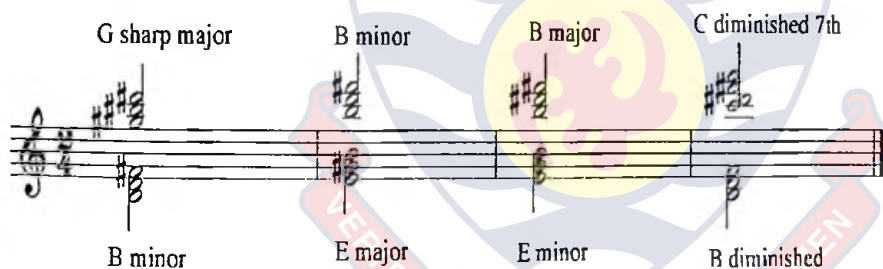


Figure 47: Construction of the Polychords

Nontertial sonorities have been initiated in Bar 213. As the chords are spelled in Figure 48, the Nontertial effect or implication is very apparent in the bar. One can articulate that the first chord which is supposed to be an augmented triad on D flat has another foreign note (which is E flat). The next chord (2) has C flat which is foreign to the augmented chord on D flat. On the other hand, the diminished triad on A has B flat as a foreigner (3), and the last triad, which is a diminished triad on C, contains F as a foreign note (4). Let us spot the way the



whole bar was constructed in Figure 48.

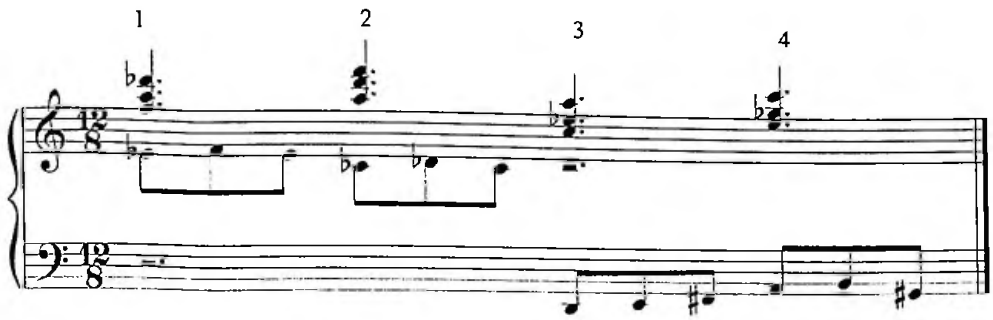


Figure 48: Nontertial Sonorities

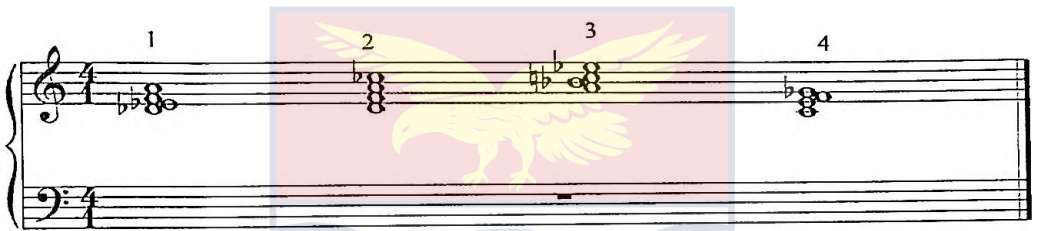


Figure 49: Construction of the Chordal Progression

The refrain shows up from bars 223 to 235. The sixth episode which is supposed to be the last but one starts in Unison. Here, the time signature is Twenty four quavers in a bar. The technique active here is in free relation of quality. The first bar begins with the B phrygian, followed by D Locrian, A mixolydian, and E flat Aeolian. This transpires in bars 236 to 239.

B phrygian



D Locrian



A mixolydian



E flat Aeolian



Figure 50: Free Relation of Quality

Bar 240 introduces as back to shifted tonality.



Figure 51: Shifted Tonality

The image displays a musical score for a piano piece, consisting of five systems of music. The score is written in 12/8 time and features a melody in the right hand and a bass line in the left hand. The first system is marked *mf*. The score is overlaid with a large, semi-transparent watermark of the University of Cape Coast logo, which includes a yellow eagle and the text "UNIVERSITY OF CAPE COAST" and "LUMEN".

Figure 52: Refrain with Different Bass Structure

There is a 16-bar transition (this is very scarce in Rondo) to the seventh and last episode which is executed by the Repieno. This transition starts from bar 264. The effect of shifted accent is actually clear. The beauty of this technique is the conscious effort to make sure each and every accent is distinct. Therefore, it is very challenging or difficult to see two instruments meeting together on an accent (though, it occurs occasionally). All the shifted accents in Figure 53 have been marked by the sign of Marcato.



Piano

Atumpan 1

Peria 2

Dawuro 3

*f*

*f*

*f*

Pno.

A 1

P 2

D 3

*f*

*f*

*f*

2  
7

Pno.

7

A 1

P 2

D 3

10

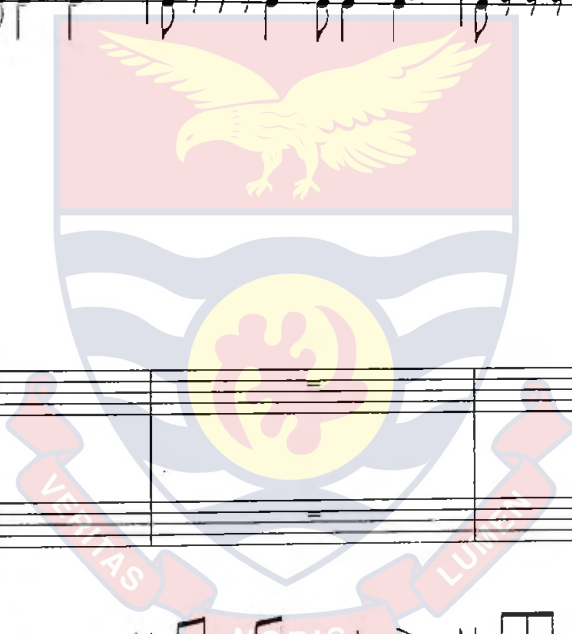
Pno.

10

A 1

P 2

D 3





The image displays a musical score for a piano and three soloists (A1, P2, D3). The score is organized into two systems. The first system, labeled '13', spans three measures. The piano part (Pno.) is shown with a grand staff (treble and bass clefs) and contains rests. The soloist parts (A1, P2, D3) are shown with single staves. Soloist A1 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. Soloist P2 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. Soloist D3 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. The second system, labeled '16', also spans three measures. The piano part (Pno.) is shown with a grand staff and contains rests. The soloist parts (A1, P2, D3) are shown with single staves. Soloist A1 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. Soloist P2 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. Soloist D3 has a rhythmic pattern of eighth notes with accents (>) on the first, third, and fifth notes of each measure. A large watermark of the University of Cape Coast crest is overlaid on the score.

**Figure 53: Shifted Accents in Repieno**

The seventh episode follows the same system (Shifted Accents), and later moves gradually to the metric accent. This is done by both soloist and the Repieno from bars 280 to 291.

The image displays two systems of musical notation. The first system includes a grand piano (Piano) and three percussion instruments: Atumpan 1, Petia 2, and Dawuro 3. The piano part is written in treble and bass clefs with a 12/8 time signature. The percussion parts are written on single staves with a 12/8 time signature. The second system includes a grand piano (Pno.), and three percussion instruments: A 1, P 2, and D 3. The piano part continues with a triplet of eighth notes. The percussion parts also continue with rhythmic patterns. A large watermark of the University of Cape Coast logo, featuring an eagle and the motto 'VERITAS NOBIS LUMEN', is overlaid on the score.

The image displays a musical score for a piano and three vocal parts (A1, P2, D3). The score is organized into two systems. The first system begins at measure 2, and the second system begins at measure 8. The piano part (Pno.) is written in both treble and bass clefs. The vocal parts (A1, P2, D3) are written in a single clef. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark of the University of Cape Coast crest, featuring a yellow eagle and the motto 'VERITAS NOBIS LUMEN', is overlaid on the score.

The image displays a musical score for Piano and Repieno. The Piano part (Pno.) is written in a grand staff with treble and bass clefs. The Repieno part consists of three staves labeled A1, P2, and D3. The score shows three measures of music with various rhythmic values and accents. The first measure starts with a '10' above the staff, indicating a measure rest. The music features complex rhythmic patterns with many eighth and sixteenth notes, and some measures have a '7 7' above them, possibly indicating a specific rhythmic pattern or a measure rest.

**Figure 54: Shifted Accents in Both Piano and Repieno**

The refrain appears in bar 292, and the music dies out (“Morendo”) without a Coda, or the usual ending.

### Third Movement

Unlike the first and second movements, the third movement is through composed, or in free fantasy. There is no specific structure or form in this movement. Yet, it is composed within the framework of “Kpanlogo.” Apart from the fact that this movement has no form or structure, there are still similarities between this and the other movements. One of them is the timeline being played by the piano (without the repieno, as it happened in the second movement) from the beginning of the movement. The only difference here is the length at which the timeline was played. In this movement, the timeline is played in only two bars. The repieno follows immediately with the same rhythm. Now, after the Piano re - echoes the same rhythm once more on C 8, the Piano and the Repieno share the rhythm in the bar that has been circled in

Allegro (M.M. ♩ = c. 120)

Piano *ff*

Atswereshie (Female) 4/4

Atswereshic (Male) 2 4/4

Nononta 3 4/4

Pno. *mf*

Ats (F) 1 *ff* *mf*

Ats (M) 2 *ff* *mf*

Non 3 *ff*

Figure 55: Piano and Repieno Play the Timeline

Soloist and other instruments, doing variety of rhythms, and later meet in bar 9, where all instruments effect the timeline at once.

The image displays a musical score for a piece in 4/4 time. The score is divided into two systems. The first system includes parts for Piano, Atswereshie (Female), Atswereshie (Male) 2, and Nononta 3. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal parts (Atswereshie) consist of rhythmic patterns with lyrics. The Nononta part has a simple rhythmic pattern. The second system includes parts for Pno., Ats (F) 1, Ats (M) 2, and Non 3. The Pno. part continues with a similar rhythmic pattern. The vocal parts (Ats) continue with their respective rhythmic patterns and lyrics. The Non 3 part continues with its rhythmic pattern. Dynamics such as *mf*, *ff*, and *mp* are indicated throughout the score. A large watermark of the University of Cape Coast logo is visible in the background.



The image shows a musical score for Piano and three Ats. The Piano part is written on a grand staff (treble and bass clefs) with a *pp* dynamic marking. The three Ats parts are labeled 'Ats (F) 1', 'Ats (M) 2', and 'Non 3', each with a *pp* dynamic marking. The Ats parts consist of rhythmic pulses, with some notes beamed together and others marked with accents. The score is numbered '2' at the top left.

**Figure 56: Piano and Repieno Shares the Timeline**

There is a 9-bar transition (which starts in sequence) by the soloist. This transition takes us to the rhythmic pulses of the “Kpanlogo” rhythm. Figure 57 shows the transition, and Figure 58 shows the rhythmic patterns of the Kpanlogo structure.

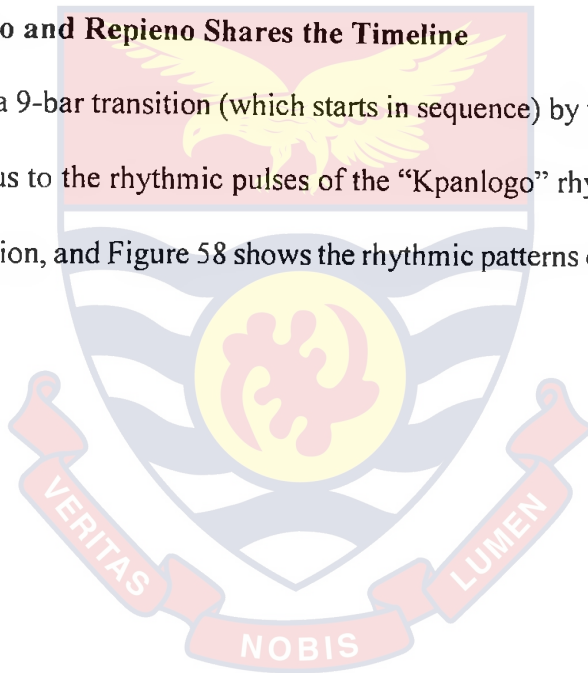




Figure 57: The Transition

*a tempo*

Piano

Atswereshie (Female)

Atswereshie (Male) 2

Nononta 3

Pno.

Ats (F) 1

Ats (M) 2

Non 3

The musical score is divided into two systems. The first system includes Piano, Atswereshie (Female), Atswereshie (Male) 2, and Nononta 3. The second system includes Pno., Ats (F) 1, Ats (M) 2, and Non 3. The tempo is marked 'a tempo'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark of the University of Cape Coast crest is visible in the background.

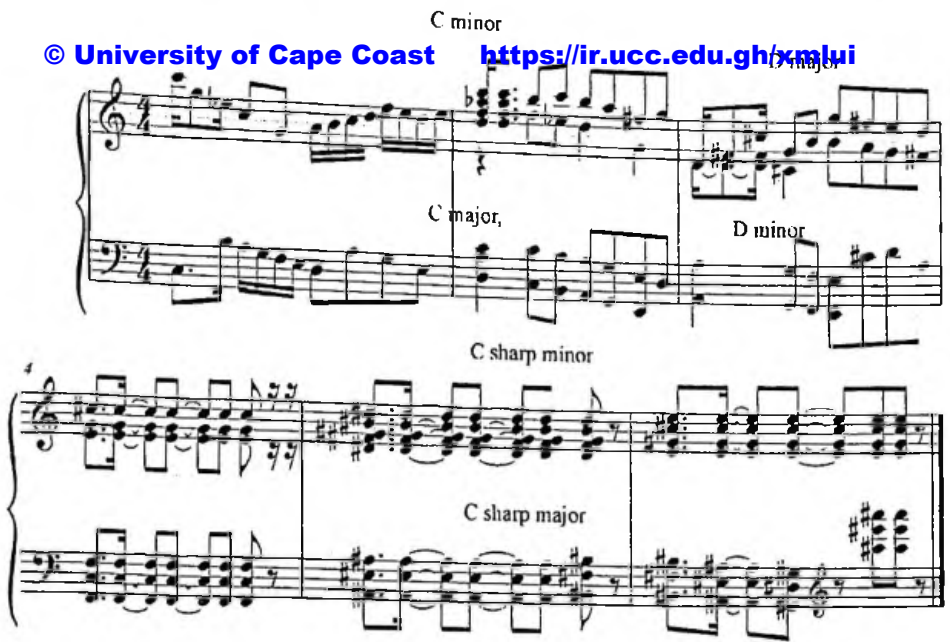
The first system of the musical score consists of four staves. The top staff is labeled 'Pno.' and contains a grand staff with a treble clef and a 2/7 time signature. The second staff is labeled 'Ats (F) 1' and features a rhythmic pattern of eighth notes with a '1' above the staff. The third staff is labeled 'Ats (M) 2' and features a rhythmic pattern of eighth notes with a '2' above the staff and accents (>) over the notes. The fourth staff is labeled 'Non 3' and features a rhythmic pattern of eighth notes with a '3' above the staff.

The second system of the musical score consists of four staves. The top staff is labeled 'Pno.' and contains a grand staff with a treble clef and a 10/8 time signature. The second staff is labeled 'Ats (F) 1' and features a rhythmic pattern of eighth notes with a '10' above the staff. The third staff is labeled 'Ats (M) 2' and features a rhythmic pattern of eighth notes with a '2' above the staff and accents (>) over the notes. The fourth staff is labeled 'Non 3' and features a rhythmic pattern of eighth notes with a '3' above the staff. A large watermark of the University of Cape Coast crest is overlaid on the score, featuring an eagle and the motto 'HERITAS NOBIS'.

**Figure 58: Rhythmic Patterns in Kpanlogo**

Let us take a critical look at how dual modality took place from bars

39 to 44.



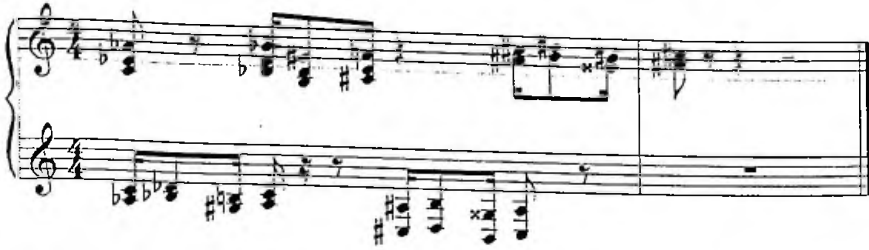
**Figure 59: Dual Modality**

From bars 45 to 54, there is an application of direct and modified imitation. This has nothing to do with the structures of counterpoints in the baroque era. There is no limitation in construction of harmonies, and free counterpoints against subjects. The melodies are imitated straight by another part in various ways without strict procedures so far as harmony is concerned. In the first two bars of Figure 60, one can agree totally with the composer that there is direct imitation in different intervals from the Soprano to the Alto. One can identify the same notes played by the Soprano in the alto part. The same technique is applied from the second bar to the third.



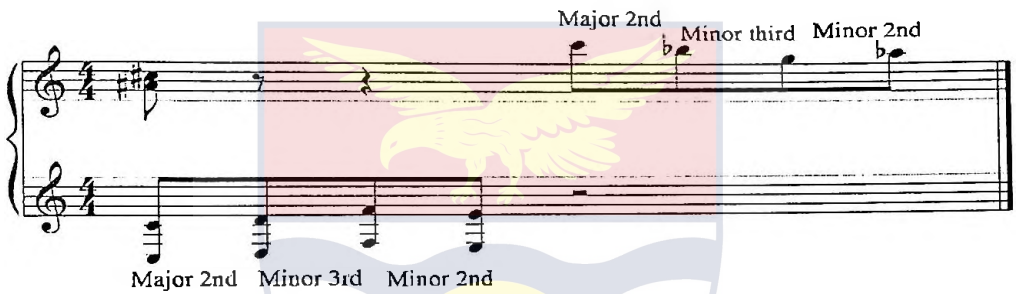
**Figure 60: Direct Imitations (in Different Intervals)**

This happened in bar 49.



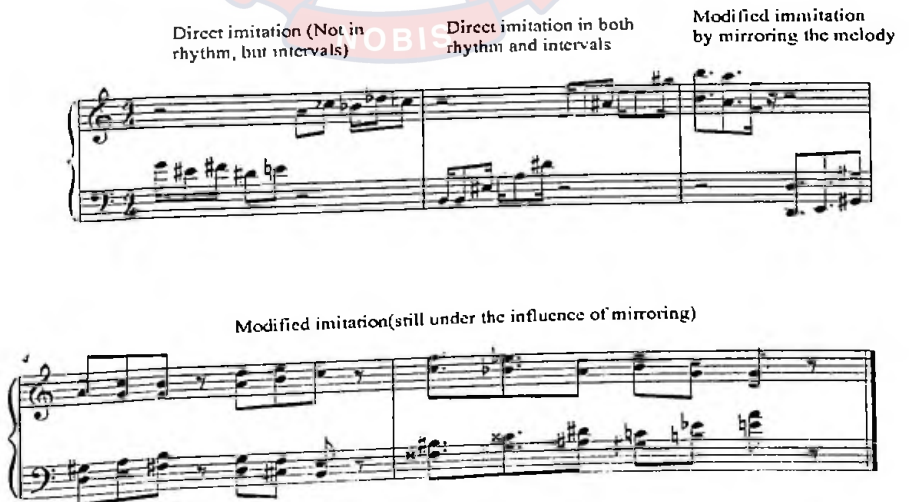
**Figure 61: Direct Imitations (on Different Pitches)**

The imitation in bars 50 and 51 is modified this time round. The melody in the bass is freely modified in what theorists refer to as inverted contours.



**Figure 62: Modified Imitations (Inverted Contours)**

Figure 63 continues to demonstrate different ways imitation are done in this portion of the work from bars 52 to 55. Observe how retrograde inversion was efficiently implemented in Figure 64. In the music, it occurs in bars 60 to



**Figure 63: Modified Imitations (Inverted Contours)**





**Figure 64: Retrograde Inversion**

In Figure 65 below, one can easily identify transposition of a melody a third above (Diatonically), and same melody transposed a minor second below (Chromatically). This takes place from bars 73 to 75.

The Melody

The transposition (A third above, diatonically)



A second below (Chromatically)



**Figure 65: Transpositions**

Another technique known as systematic modification of rhythm is applied. The rhythmic design is transformed systematically by increasing and decreasing the value of the note to a persistent proportion. Figure 66 shows three versions of the theme or melody, which is increased and decreased. This section arose from bars 76 to 86.

The theme



Increased value of the theme  
(Rhythmically)

Decreased value of  
the theme (Rhythmically)



To a slower value of the  
theme in it's second unit.



**Figure 66: Systematic Modification of Rhythms**

The application of linear cadences takes place (that is construction of scale in contrary motion, moving stepwise to the root, which is B flat) from bars 87 to 93. This portion of the third movement concentrates more on the result of lines than of harmonies, so far as cadences are concerned. That is to say, all cadences end on a single line or note.



**Figure 67: Linear Cadences**

From bars 100 to 103, the use of nonharmonic materials is applied. Tones that are supposed to be passing (Passing tones), and suspensions form part of the harmony. This is to say that these passing tones or notes and suspensions are treated with added freedom or lack of restrictions. Unlike common practice harmony which distinguishes them (Passing tones and Suspensions) from the chords (that is the passing tones and suspensions normally comes in the middle of harmonies with smaller duration, especially in passing tones), these move in equal rhythm as the chords. Figure 68 shows how the passing tones and suspensions are added to the chords, and Figure 69 shows how it could have been done in common practice.

Passing tones added to chords

The image displays a musical score for Figure 68, consisting of two systems of piano accompaniment in 4/4 time. The first system shows a sequence of chords in the right hand with passing tones (single notes) connecting them. The second system shows the same sequence of chords in the right hand, but with a more traditional harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

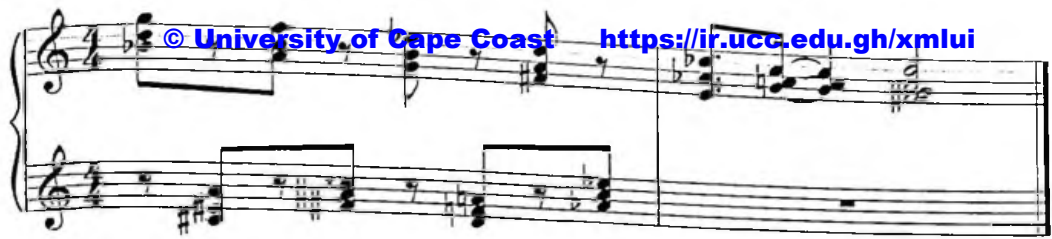
Figure 68: Passing Tones Added to the Chords

Same passing tones in between the harmonics

The image displays a musical score for Figure 69, consisting of two systems of piano accompaniment in 4/4 time. The first system shows a sequence of chords in the right hand with passing tones (single notes) connecting them. The second system shows the same sequence of chords in the right hand, but with a more traditional harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

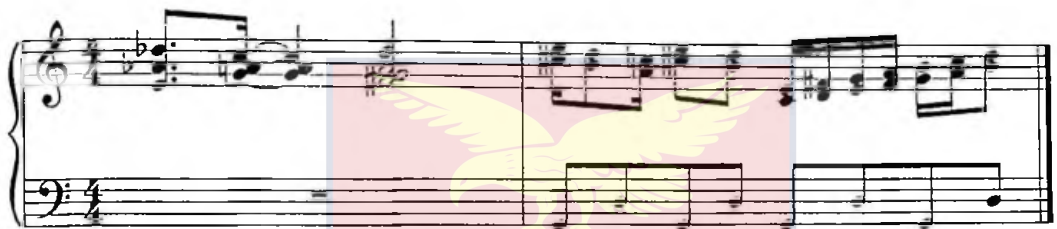
Figure 69. Passing Tones in between the Chords

In bars 104 and 105, (still within the framework of Nonharmonic materials), we can see chords that are foreign to others come together. The last chord can also be viewed as suspended chord.



**Figure 70: Nonharmonic Materials**

The pedal point in Bar 106, which is also serving as ostinato in the bass, also contains shift of tonality in the upper voices. This shifted tonality is not reflected in the bass.



**Figure 71: Pedal Points Serving as Ostinato**

We can take a look at how clusters were used in the music. At this point, the clusters kept on hinting on the timeline of “Kpanlogo.” There is Augmentation (where the accelerando sign takes place) at the tail end of this section.



The image displays a musical score for piano and voices. The score is organized into two systems. The first system includes a piano part and three vocal parts: Atswereshie (Female), Atswereshie (Male) 2, and Nononta 3. The piano part features a complex texture with many notes, while the vocal parts have simpler, rhythmic lines. The second system includes a piano part and three vocal parts: Ats (F) 1, Ats (M) 2, and Non 3. The piano part in the second system has a treble clef and a '3' above it, indicating a triplet. The vocal parts continue with their rhythmic lines. A large, semi-transparent watermark of the University of Cape Coast logo is overlaid on the center of the page. The logo features a yellow eagle with wings spread, a red banner with the text 'VERITAS NOBIS LUMEN', and a yellow sun-like symbol in the center.

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SECOND MOVEMENT

The musical score is divided into two systems. The first system covers measures 6 and 7, and the second system covers measures 8 and 9. The piano accompaniment (Pno.) is written for both hands and includes dynamic markings such as *accel.* and *cresc.*. The vocal parts are for Ats (F) 1, Ats (M) 2, and Non 3. The lyrics for the vocal parts are 'Ats (F) 1', 'Ats (M) 2', and 'Non 3'. The score is overlaid with a watermark of the University of Cape Coast logo.

SECOND MOVEMENT

10 Pno. 3

11

12 Pno. 3

13

Ats (F) 1

Ats (M) 2

Non 3

14

**Figure 72: Clusters and Augmentation**

The formal diagram or pictorial sketch has been done on the next page.

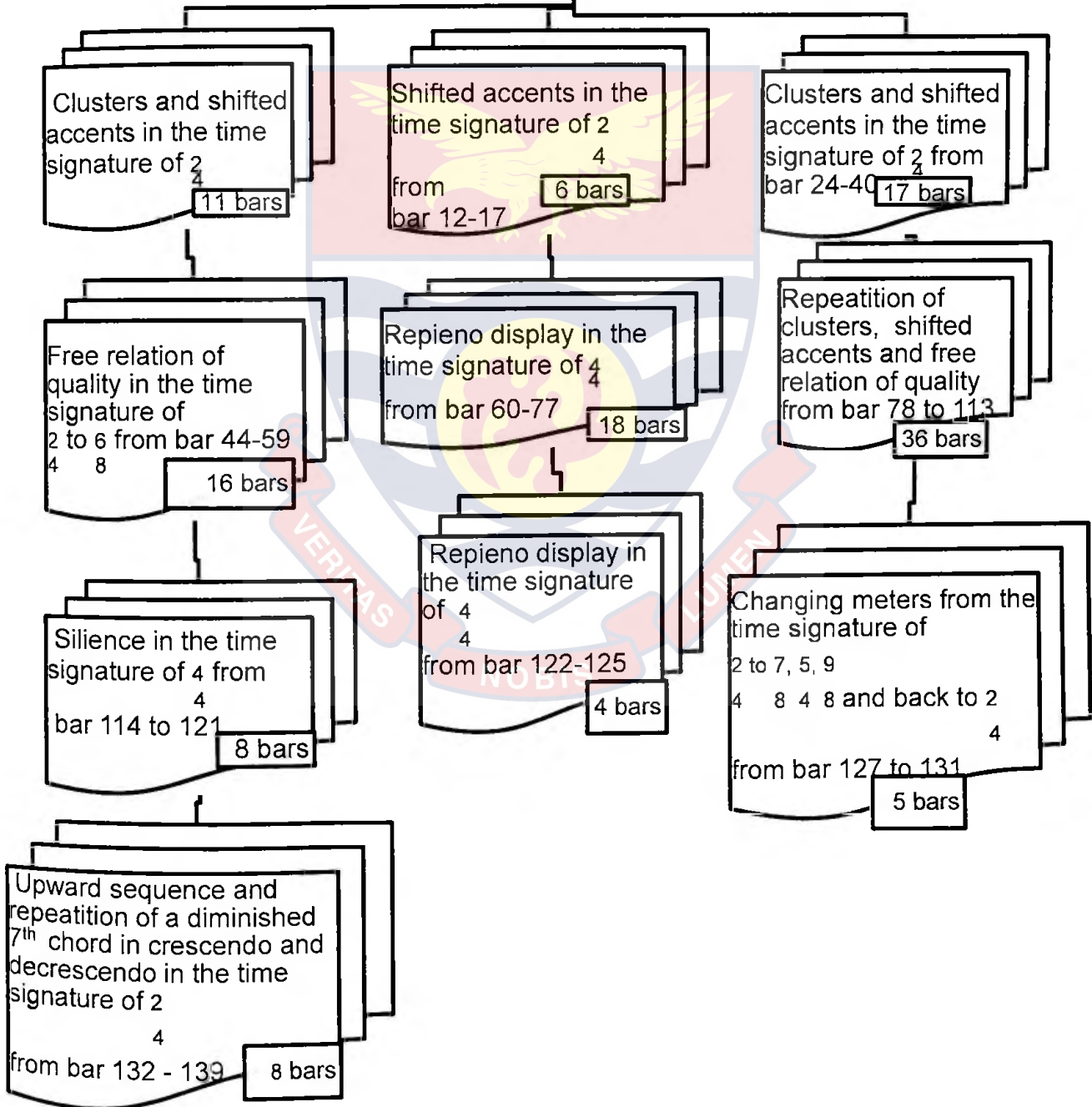
# FIRST MOVEMENT

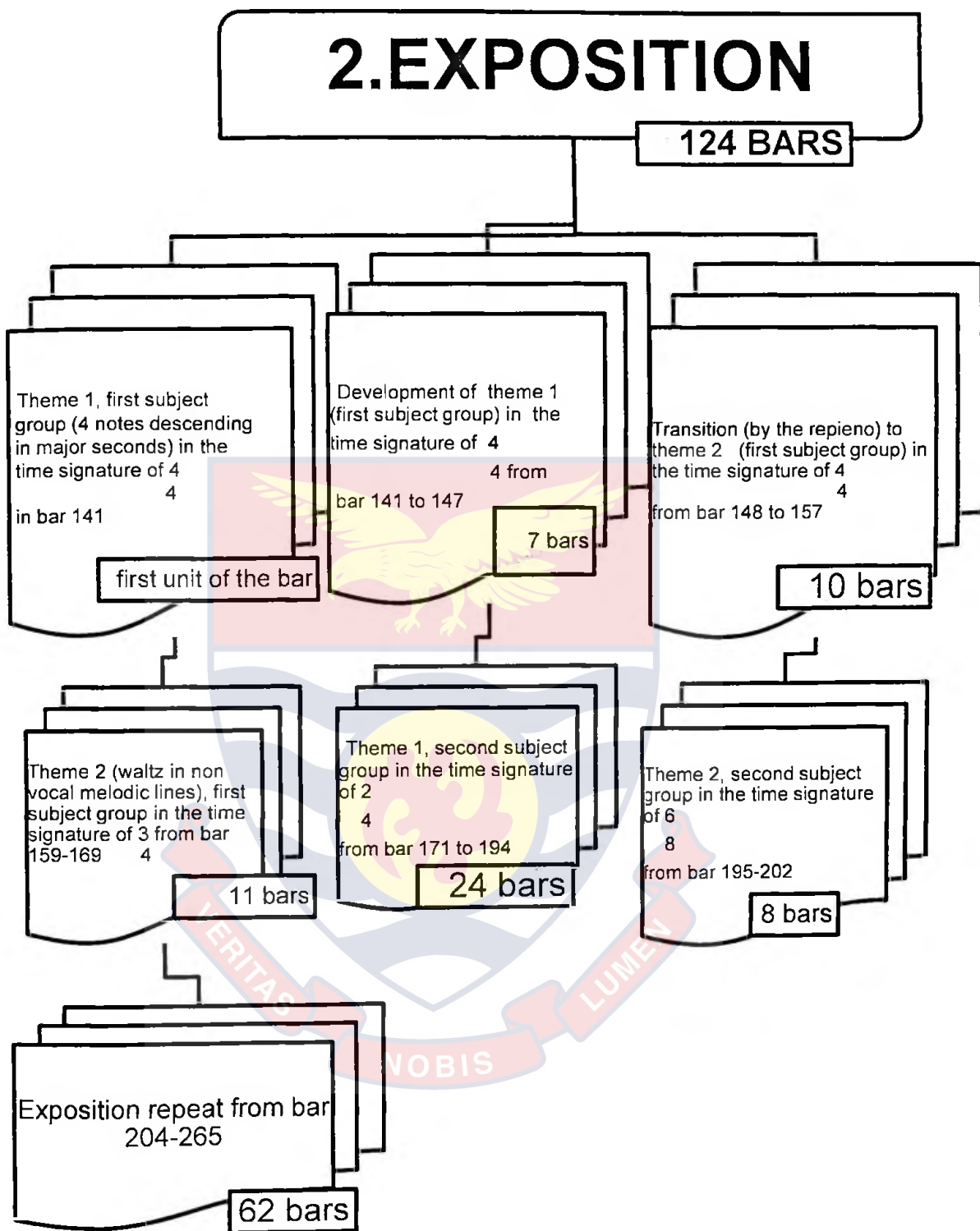
(Sonata in Gabada)

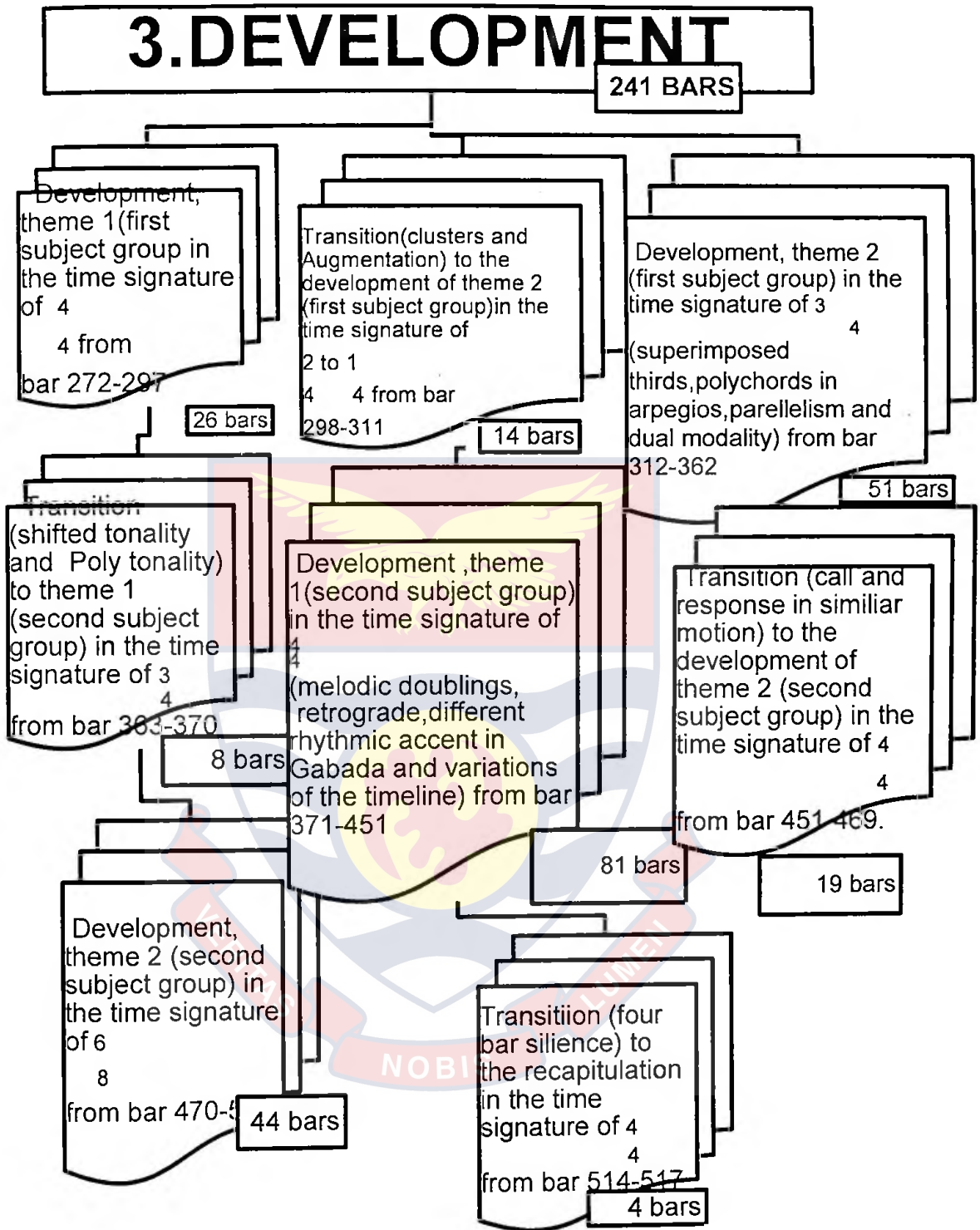
554 BARS

## 1. INTRODUCTION

140 BARS









# 4. RECAPITULATION

31 BARS

Recapitulation in the time signature of 4  
from bar 518 to 548

31 bars

# 5. CODA

5 BARS

Coda in the time signature of 4  
from bar 550-554

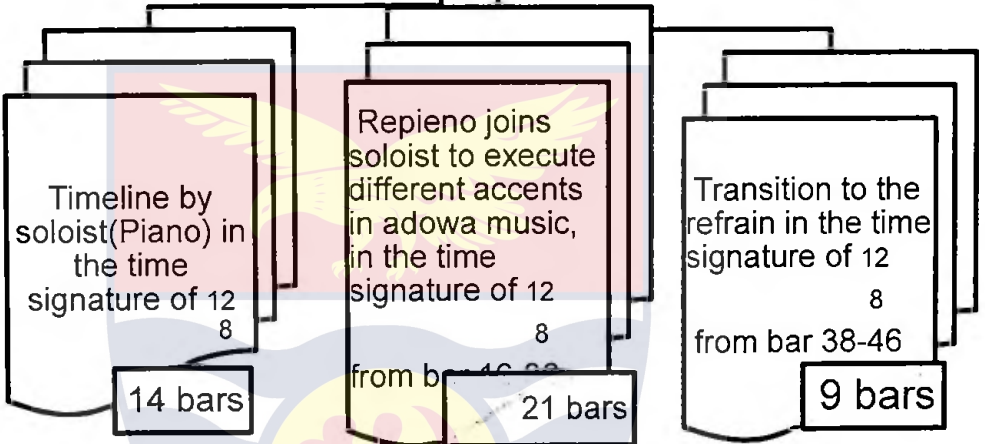
5 bars

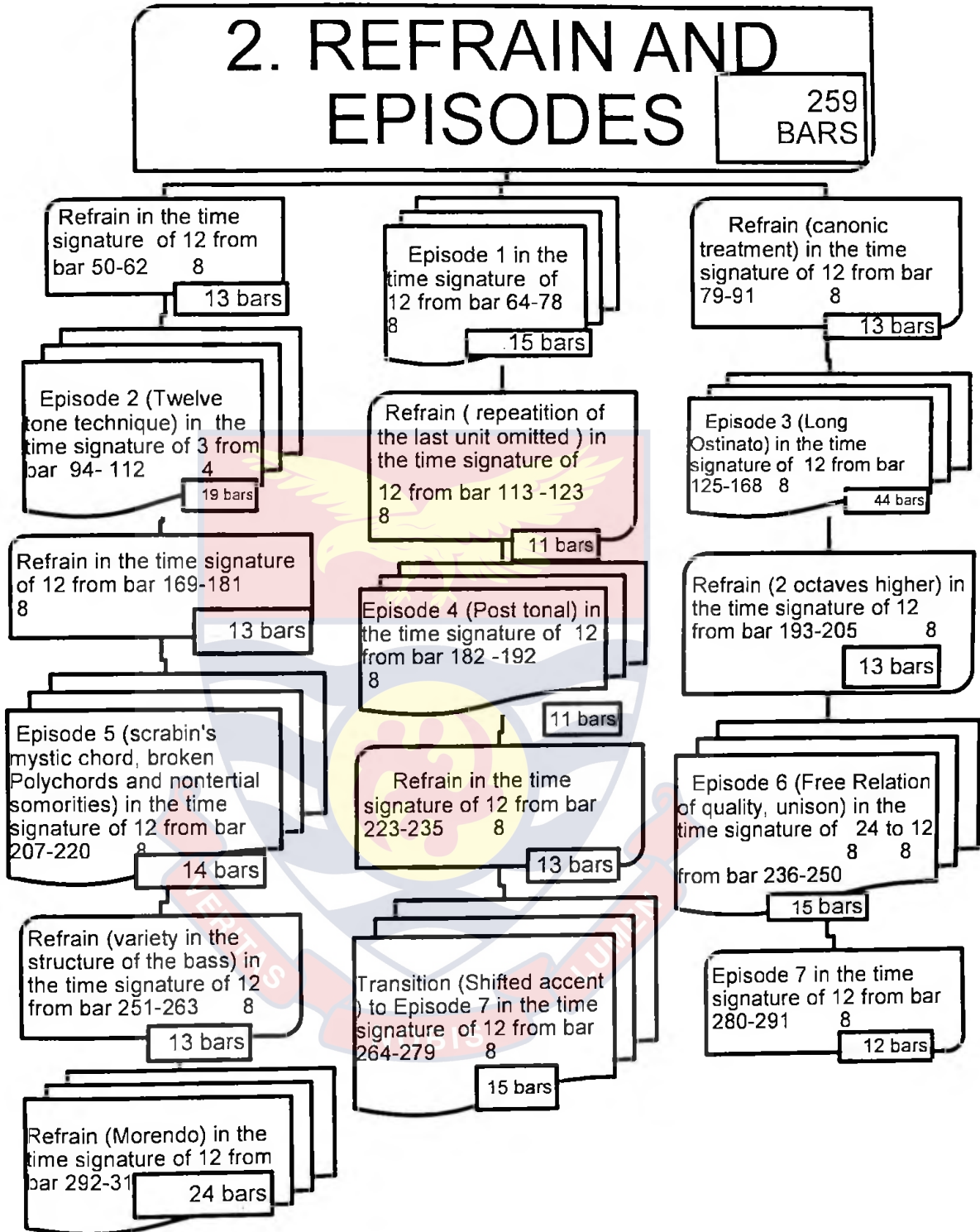


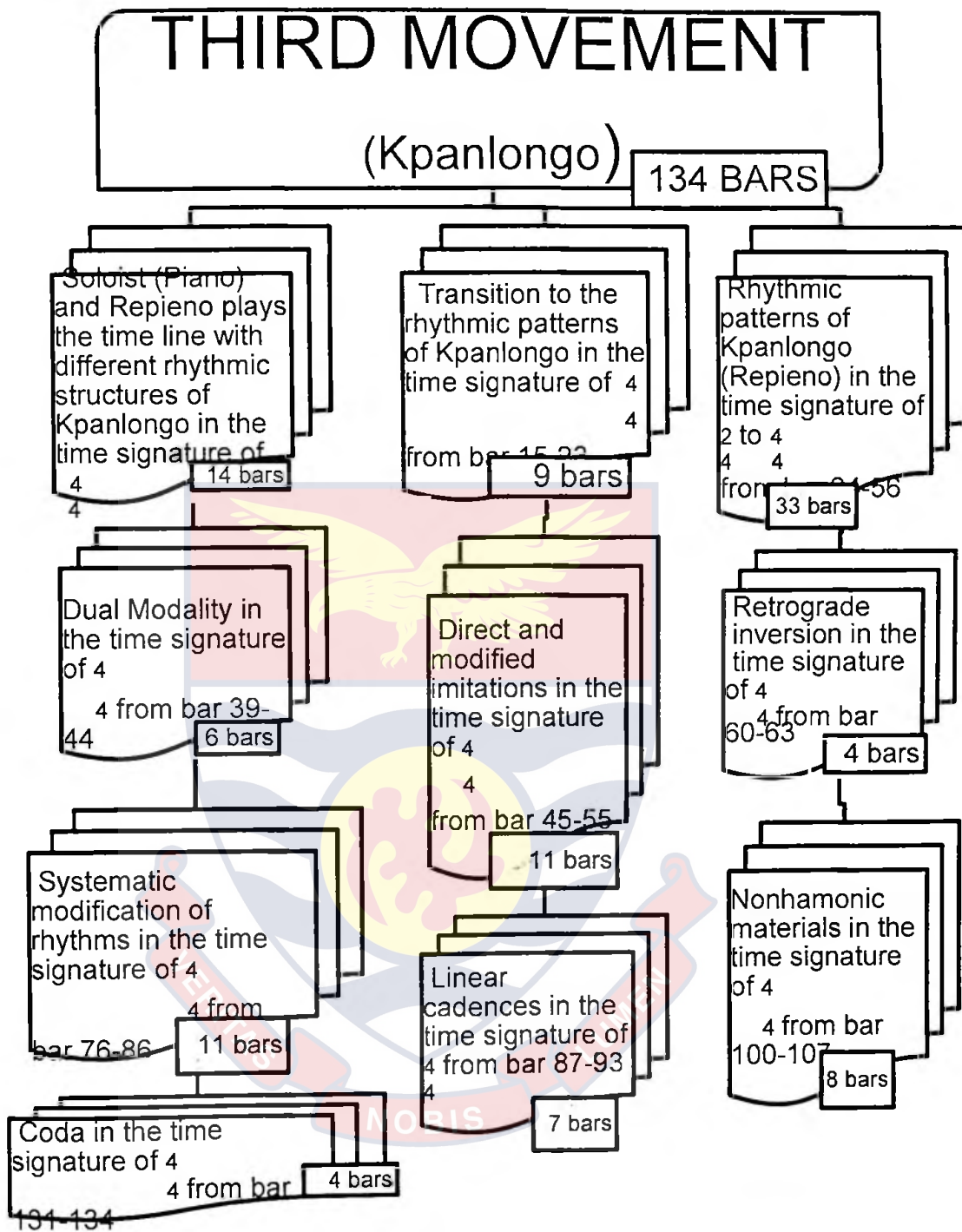
# SECOND MOVEMENT

(Rondo in Adowa) 315 BARS

## 1. INTRODUCTION 45 BARS







## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### Summary

The chapter recapitulates how the project was organized and completed. Furthermore, it draws decision based on the investigation or research, and creates endorsements and recommendations that hope to assist or support modern music creators who would like to explore traditional African and western conventional musical idioms, to compose in contemporary setting.

The project set to compose a classical concerto with African idioms for the Piano, “Kidi, Kagan, Axatse, Nononta, Atumpan, Petia, Dawuro,” and the “Atwereshie” (both male and female). It identified the contemporary art style devices and compositional techniques, and used the piano music as a model for creating guidelines to compose a Concerto in contemporary style (post tonal). The composition exhibits the fact that, it is highly possible to incorporate traditional idioms (rhythms and tunes) with western music elements and techniques whose result is a hybrid from both worlds. Carefully selected western classical elements like clefs, time signatures, dynamics, notation, expression marks, and harmonic resources have been used alongside the “Sanku” Concerto with traditional rhythms to ensure performance by musicians conventionally.

Habitually, the Concerto as a practice, is a western structure which was primarily used in the Baroque, classical and romantic era. But in this project, western music elements have been used to create a compositional framework with art music performer in mind. These borrowed features have taken *Gabada*,

*Adowa*, and *Kpanlogo* to a different dimension and has kept safe the traditional music features that are identifiable in the composition.

The listed objectives were stimulated by the fact that some composers that compose for the piano do not write extensively for analysis. Most of the compositions are very short in nature. As far as this project is concerned, the piano music and the Concerto to be specific, experienced modifications in its rhythmic patterns, metres and of course, its idiomatic expression.

The student and researcher used Interculturalism, Creative thinking, African pianism, and the set theories of Anku to create a frame work of thought for the project. The accommodation theory on convergence was in bringing together the researchers musical experiences, cultural musical beliefs and changes that came up while composing the “Sanku” Concerto. The researcher’s exposure to different cultural contexts stirred all these. The theories brought all these aspects together in order to come up with a fusion that assisted in composing a three movement Concerto. The theory of convergence was also used to bring together the African and western music materials that were isolated for use in the “Sanku” Concerto, thus relating parts of the work in some Ghanaian traditional rhythmic idioms, collection of some tunes in these idioms together with his own melodic structures, making meaning of the compositional elements in context and the synthesis of the African and western musical elements that resulted in the “Sanku” Concerto.

### **Recommendation for Further Project**

These ideas and recommendations function as a guide for advance project and research based on summary and conclusions in this project.

African art musicians may use this project as source to compose a broad and extensive work with our own African genres and in several idioms and add to the existing contemporary art music repertoire. It will also be one way of developing African piano music. Art musicians will develop their composition skills and be motivated or to increase the output. This may also encourage more students to take up music composition as a field of project.

Music students should be exposed to piano music composition in the country for the exposure to traditional musical features of various communities in Ghana. Through analysis and performance of such music, students will experience pertinent concepts involved.

Availability of art songs will also encourage examination bodies to utilize such art works as musical prescribed pieces instead of depending entirely on western classical music. Rudolph and Onyeji (2003) state that one can compose using traditional African music elements alongside western musical features.

The present project was carried out on the *gabada*, *adowa*, and *Kpanlogo* rhythms. Similar studies could be undertaken on the music of other Ghanaian communities. This would assist art music composers to be well equipped with guidelines for use in some Ghanaian genres.



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