AFRICAN PIANO SERIES

BEGINNERS LEVEL 2

GYEBI -TWENEBOAH KWASI

FOREWORD BY: EDWIN EKOW ANNAN FERGUSON

Noyam

THIS COPY IS NOT FOR SALE

AFRICAN PIANO SERIES

BEGINNERS LEVEL 2

Gyebi-Tweneboah Kwasi

Foreword By:

Edwin Ekow Annan Ferguson

Noyam

THIS COPY IS NOT FOR SALE

African Piano Series
Beginners Level 2

Gyebi-Tweneboah Kwasi
Copyright © 2024 Noyam.

ISMN 979 – 0 – 9008043 – 9 – 6
DOI: 10.38159/npub.eb2024502

Published in Ghana by Noyam

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage and retrieval system, without permission in writing from the publisher.

For further information or permission, contact:
Noyam – info@noyam.org
Tel: +23353142920

THIS COPY IS NOT FOR SALE

DEDICATION

This book is dedicated to my senior brother Kwasi Poku-Tweneboah.

Thank you for everything you have been doing for me over the years, I appreciate it.

God bless you richly.

THIS COPY IS NOT FOR SALE

ACKNOWLEDGEMENT

Special thanks goes to Caleb Joe Baffoe for his moral support and his advice towards this work. I am forever grateful to Mr. Edwin Ekow Annan Ferguson for writing the foreward for this work.

THIS COPY IS NOT FOR SALE

PREFACE

Music has always been an integral part of the life of the African. From the day a child is born, till the person's death, music plays a critical role through the rites of passage and other important functions. Given this, learning about musical instruments is critical to African society. The piano, although not African in origin, has come to stay and has become part and parcel of African society since its introduction to Africa.

Although the above statement in itself is true, few piano tutors focus on African centered rhythms. The book consists of short piano pieces to introduce beginners to the basic rhythms of African origin.

All songs and arrangements unless otherwise stated were composed by the author. This book seeks to introduce the learner to very simple rhythms to begin the life of the African Musician on the piano. The Pieces are carefully composed to help the learner with the basics of piano playing. I hope that this book will help bring out the musical talents of young musicians in Africa and beyond.

Kwasi Gyebi-Tweneboah,

2024.

THIS COPY IS NOT FOR SALE

FOREWORD

At a time like this when instrumental music practice is on the rise with many students accessing schools, private lessons and even self-tutoring, the need for teaching material and resources cannot be overemphasized. Of chief importance is that aspect where elements of African/Ghanaian traditional music are inculcated into teaching materials or resources. It is on this note that we welcome you to “The African Piano Series (Beginners level 2)”.

The “African Piano Tutor (Beginners level 2)” as a collection of carefully curated miniature piano pieces, offers the developing pianist a great introduction or continuation of study, specifically in certain rhythms peculiar to African music practices.

Self-styled as short “etudes” or practice on specific rhythms, these pieces emphasize these particular rhythms as a way of reinforcing their interpretation, mastery and coordination between both hands on the piano. In this book, you will find original compositions such as “Abrewa”, “Asesedwa”, “Santrofie” and arrangement of a traditional song like “Adwoa Taa”.

The pieces are exciting and offer a good approach to preparation for works that feature these rhythms found in African music practices. It will be extremely useful to students of African Pianism works and students of Piano studies across the music schools in Ghana and beyond.

The brevity and repetition of practice applied in the book ensures that students find it easier to play these rhythms. Care must be taken to follow all directions on the pieces to enable the student derive all the necessary skills intended.

Of more worthy note will be the concept of individual practice of separate hands and the effective combination of both hands, slowly. Speed can be developed over time as the rhythms are well interpretated.

THIS COPY IS NOT FOR SALE

The joy of playing the piano or keyboard comes with its own challenges. As a student of the instrument, you must constantly motivate and challenge yourself, without excuse. Nothing is beyond your abilities and remember that you are just a practice away from developing towards your goal of mastery.

I commend the author, Kwasi Gyebi-Tweneboah, for this bold effort of composing and putting this great resource together.

To you, the learner: It is my fervent hope that this book will bring joy to you as you practice each piece, day by day, and assist you to become an excellent pianist. to be the best pianist.

Happy playing!

Edwin Ekow Annan Ferguson (Dip. ABRSM)
Lecturer: University of Education, Winneba
Department of Music Education,
School of Creative Arts.
6th April , 2024

THIS COPY IS NOT FOR SALE

TABLE OF CONTENTS

DEDICATION ..... **IV**

ACKNOWLEDGEMENT ..... **V**

PREFACE ..... **VI**

FOREWORD ..... **VII**

TABLE OF CONTENTS ..... **IX**

COMPOSITIONS **1**

DARKOA 1
ABREWA 1
ASESEDWA 2
GYAWGYAW 2
AGYIRBA 3
ASOTWI 3
NONCEDO 4
MRARA 4
FUNTUM 5
EFO KONU 5
ADWOA TAA 6
KIKIM 6
DWETƐ 7
AKYIRƐMADE 7
NKRAN 8
ANITIMFE 8
SANTROFIE 9
ABODAM 9
WOFA J.K. 10
KUNDUM 10
ABRƆBƐ 11
AGYA ATA 11
NTƆBEA 12
ABRƆ 12
DƆTEƐRƐ 13
BUHLE 13
DAWURA 14
MAMLE DJANE 14
BAMAN 15

THIS COPY IS NOT FOR SALE

TIMTIM.....15
AKOMADAN SIKA NI.....16
AGƆRƆ YƐ DƐ.....16
NSAGYEAM.....17
BOSOMRU.....17
TAWIA ABENA.....18
AFIHEMAA.....19
ABOUT AUTHOR.....20

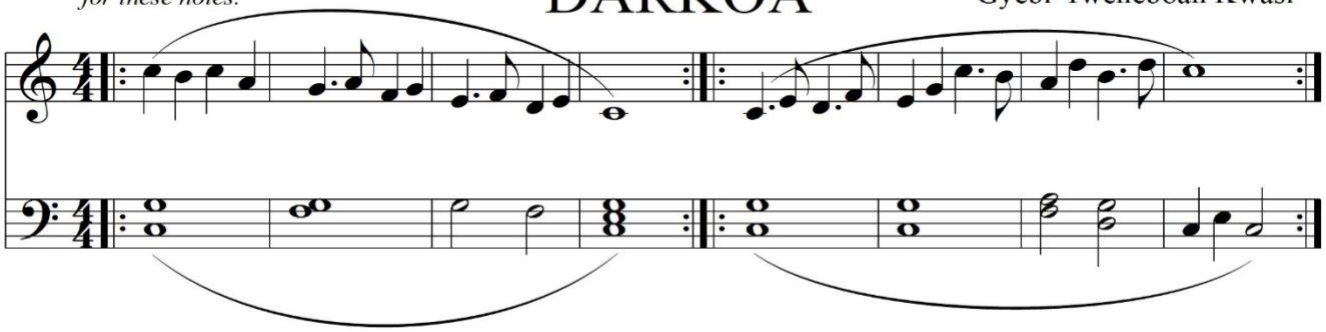
THIS COPY IS NOT FOR SALE

COMPOSITIONS

This is a continuation piece from book one. the dotted crotchet must be observed throughout the music. it must be played smoothly. By this time you should know the finger positions for these notes.

DARKOA

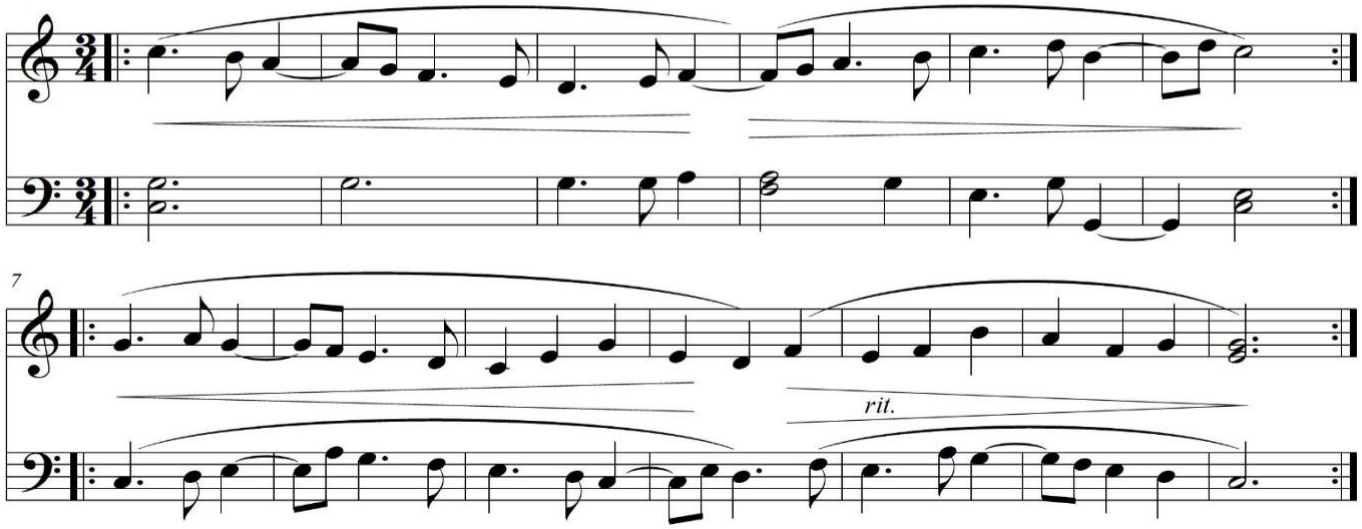
Gyebi-Tweneboah Kwasi



You must concentrate on the syncopated rhytms. If possible, practice one hand and be confortable with the rhythm before you add the other hand.

ABREWA

Gyebi-Tweneboah kwasi

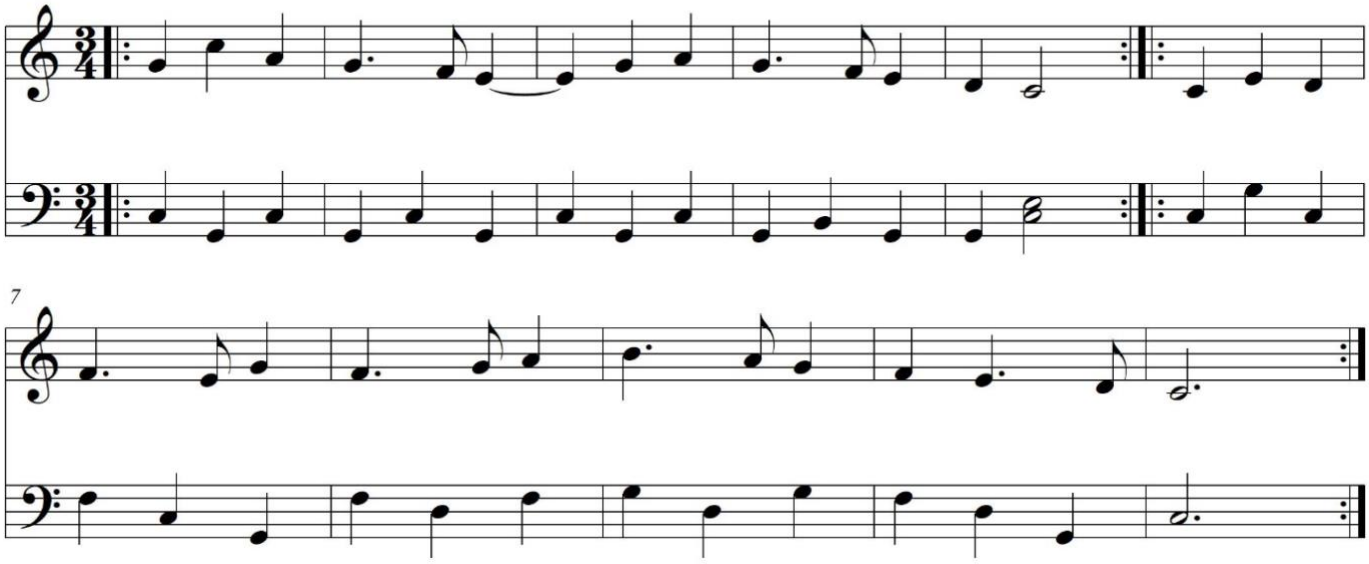


THIS COPY IS NOT FOR SALE

Syncopated rhythm is at the heart of African music. As can be seen in book one. By this time, you should know how to play such syncopated rhythm.

ASESEDWA

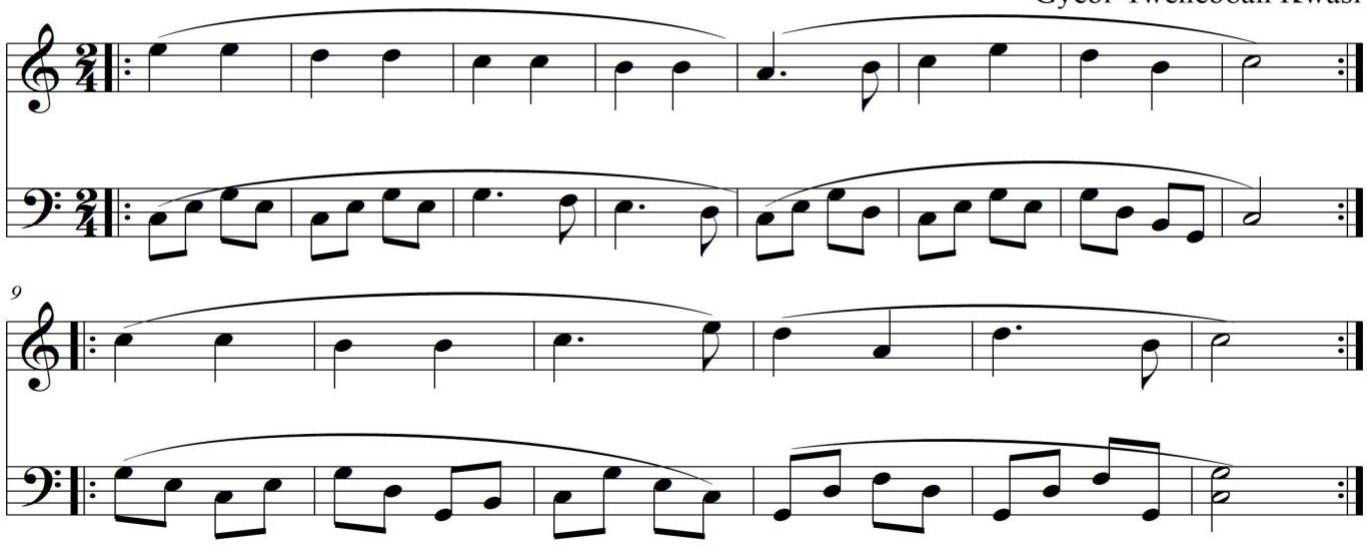
Gyebi-Tweneboah kwasi



The focus of this music is the left hand. The music must played smoothly with the left hand keeping a sturdy tempo.

GYAWGYAW

Gyebi-Tweneboah Kwasi

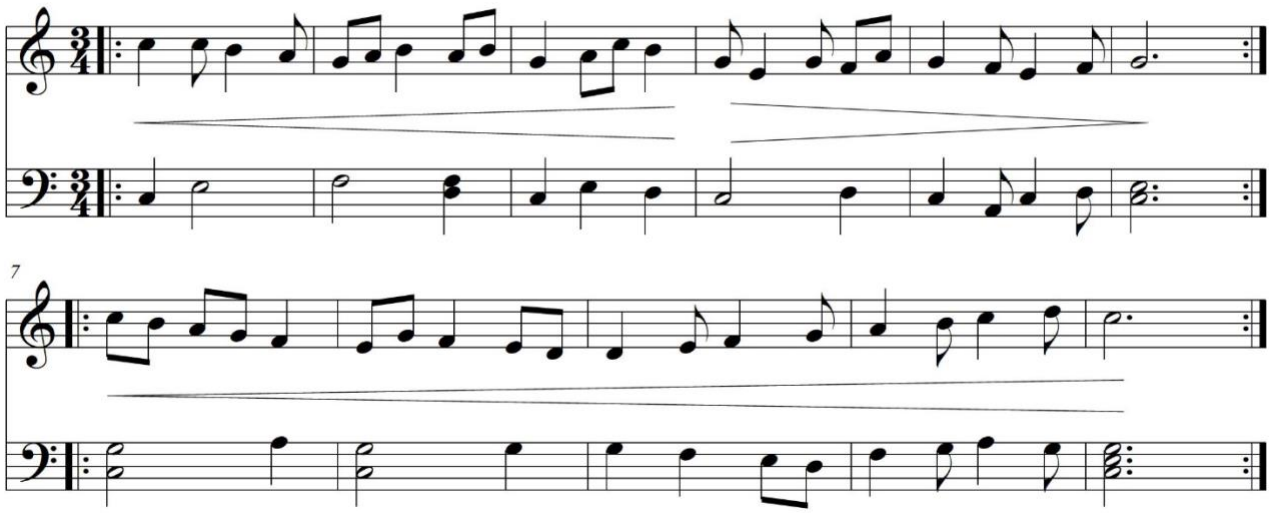


THIS COPY IS NOT FOR SALE

This piece is polyphonic in nature. each rhythm must be well rehearsed.

Agyirba

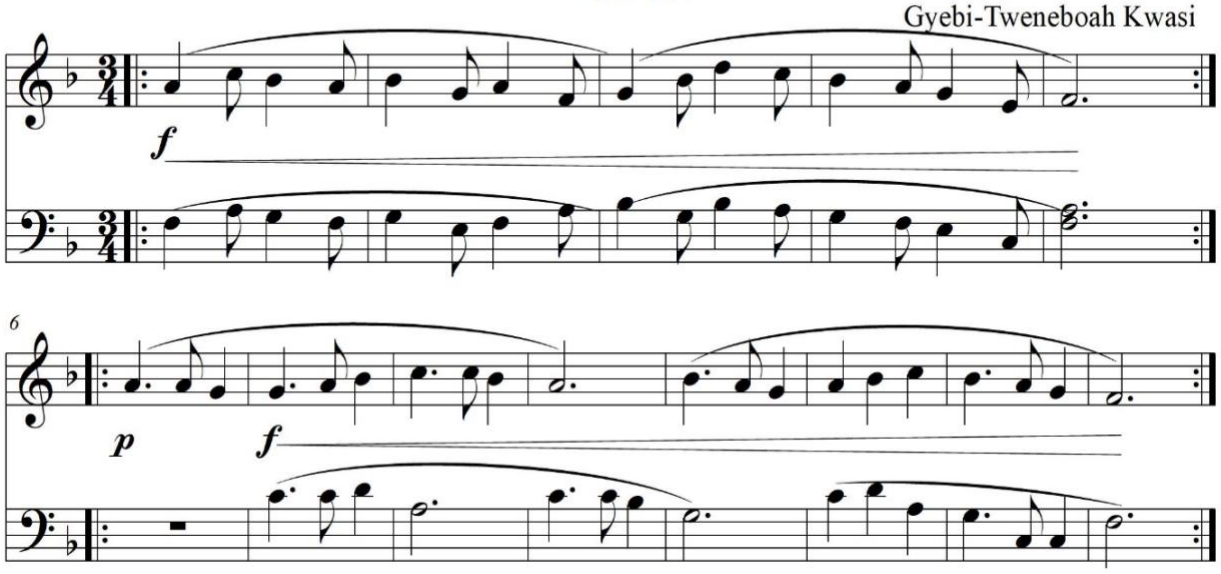
Gyebi-Tweneboah Kwasi



By this time, you should understand this rhythm. check your finger positions. remember that the music is in F major.

Asotwi

Gyebi-Tweneboah Kwasi

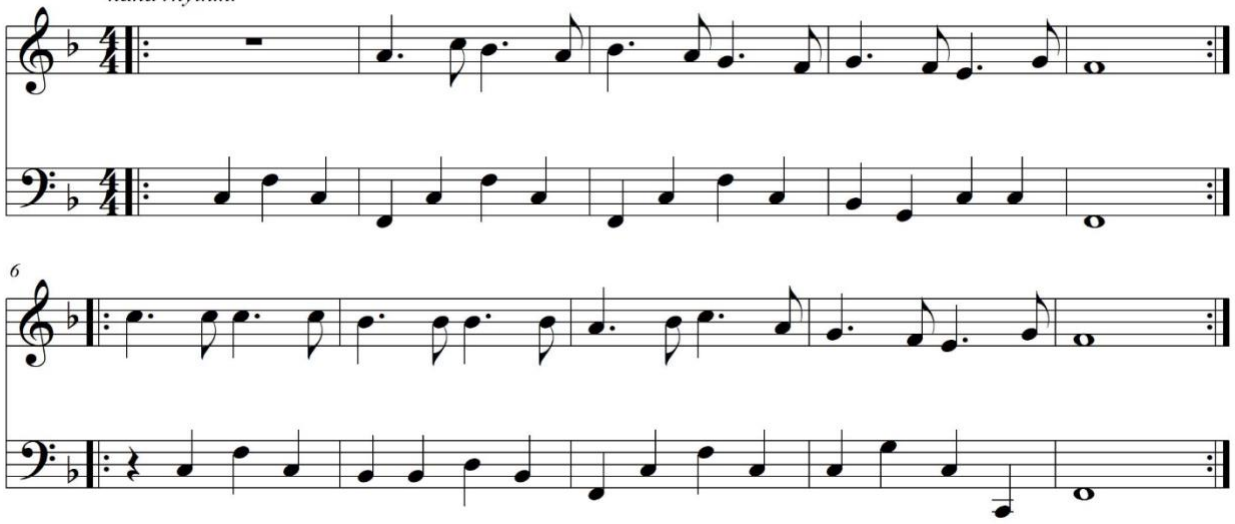


THIS COPY IS NOT FOR SALE

Noncedo

The trick in playing this piece is to master the left hand rhythm.

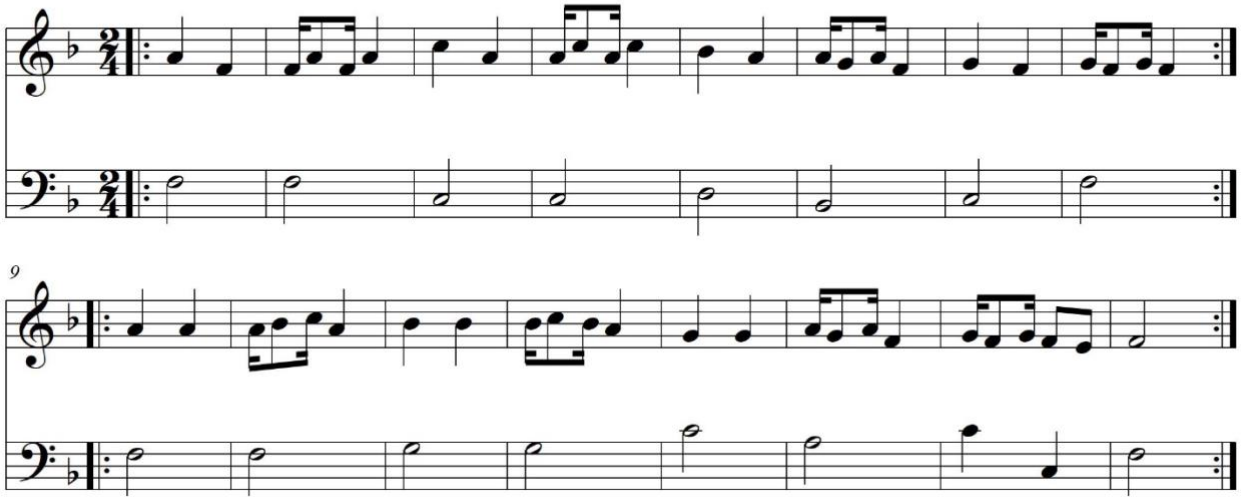
Gyebi-Tweneboah kwasi



Mrara

A new rhythm has been introduced. The semi quaver with the quaver and another semi quaver must be performed in the space of a crotchet.

Gyebi-Tweneboah Kwasi

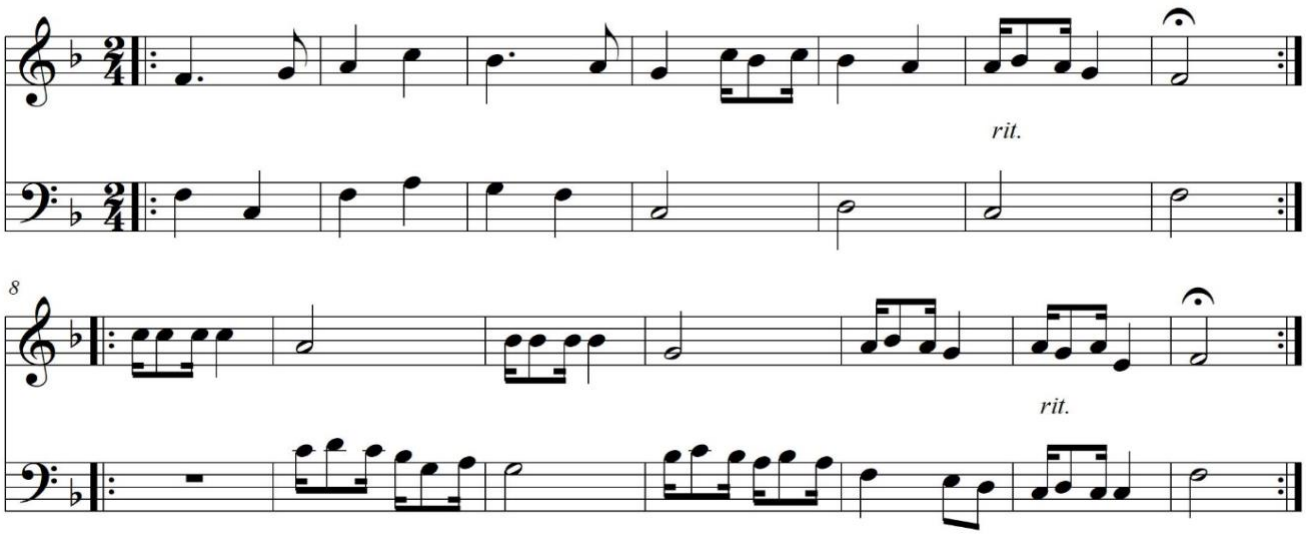


THIS COPY IS NOT FOR SALE

As we have been observing,
this rhythm needs sturdy practice.
observe the different rhythms
for the left and right hand.

Funtum

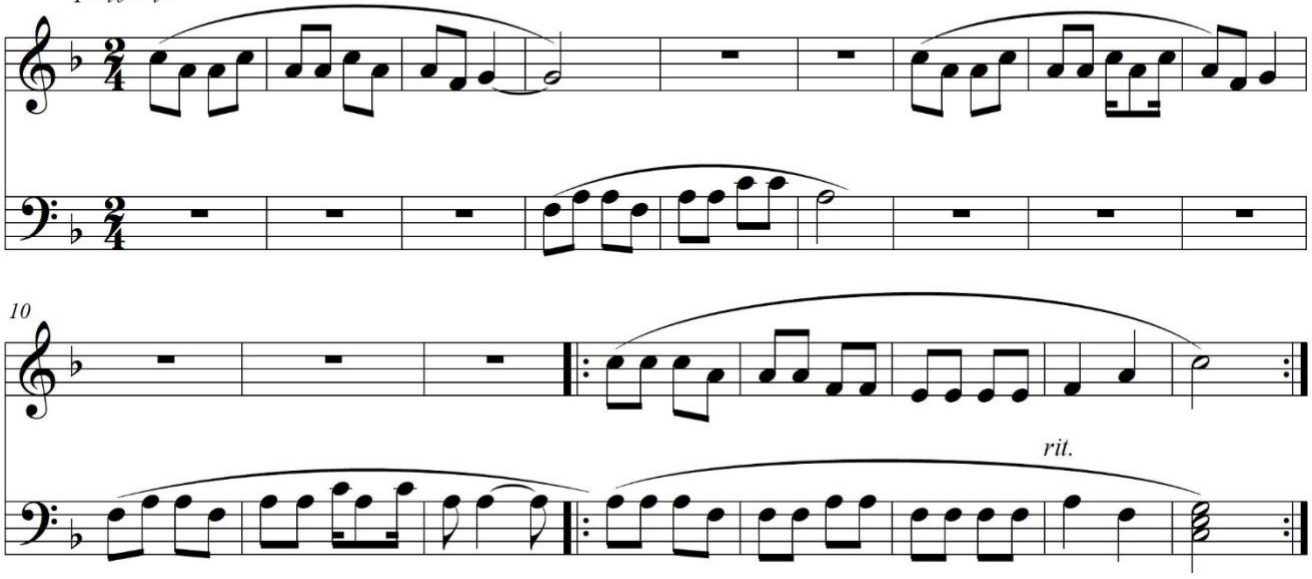
Gyebi-Tweneboah Kwasi



We are still working
on the semi quaver and quaver.
This music schould be played
playfully.

Efo Konu

Gyebi-Tweneboah Kwasi

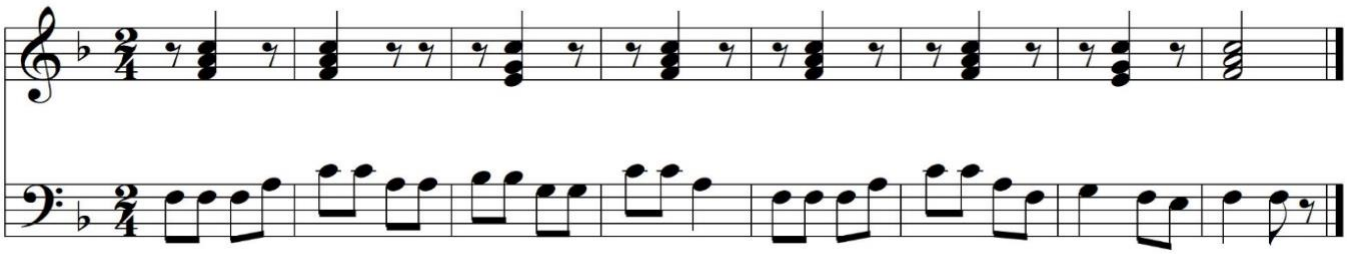


THIS COPY IS NOT FOR SALE

This is a traditional tune for kids hence must be played joyfully and playfully

Adwoa Taa

Tune: Traditional
Arr: Gyebi-Tweneboah Kwasi

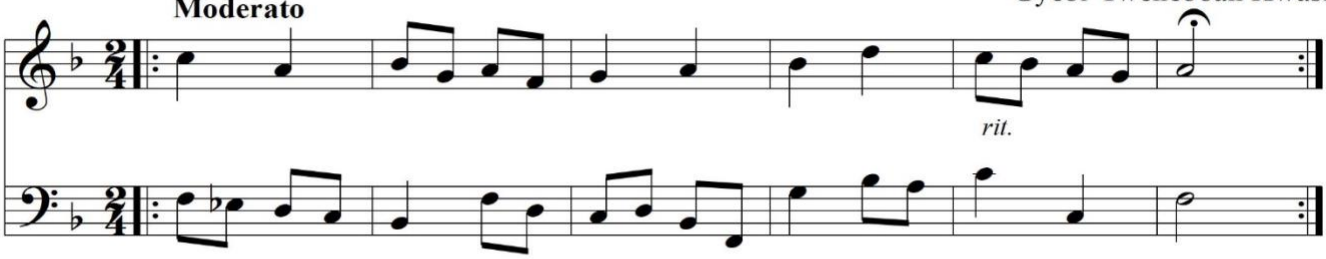


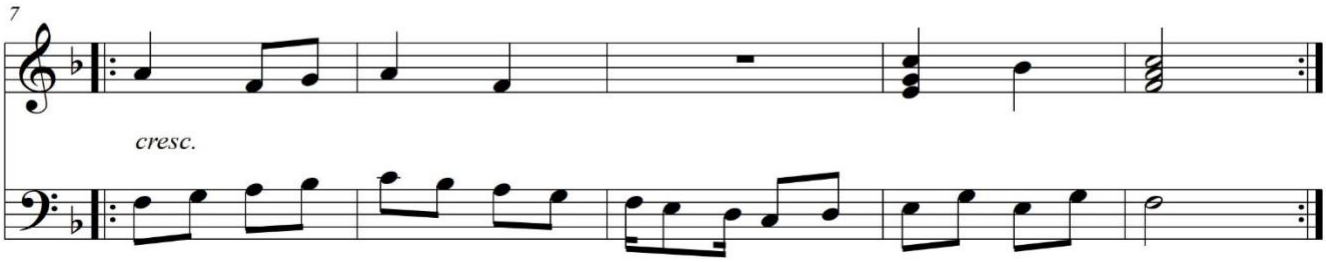
This music must be played playfully. The focus is on the left hand.

KIKIM

Gyebi-Tweneboah Kwasi

Moderato



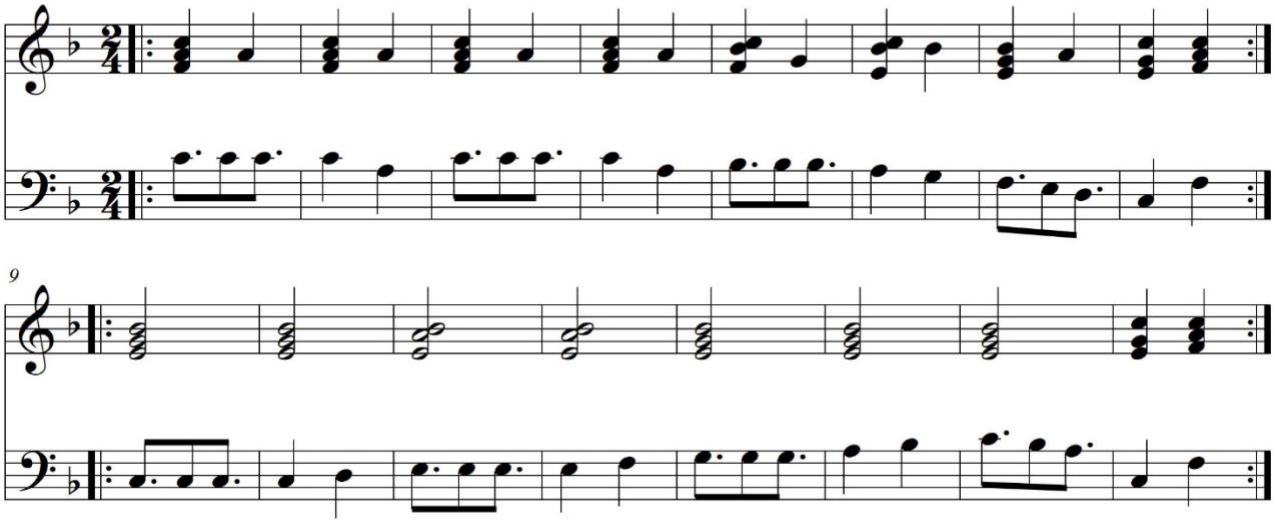


THIS COPY IS NOT FOR SALE

The focus of this piece is the left hand. observe the note values very well

Dwetɛ

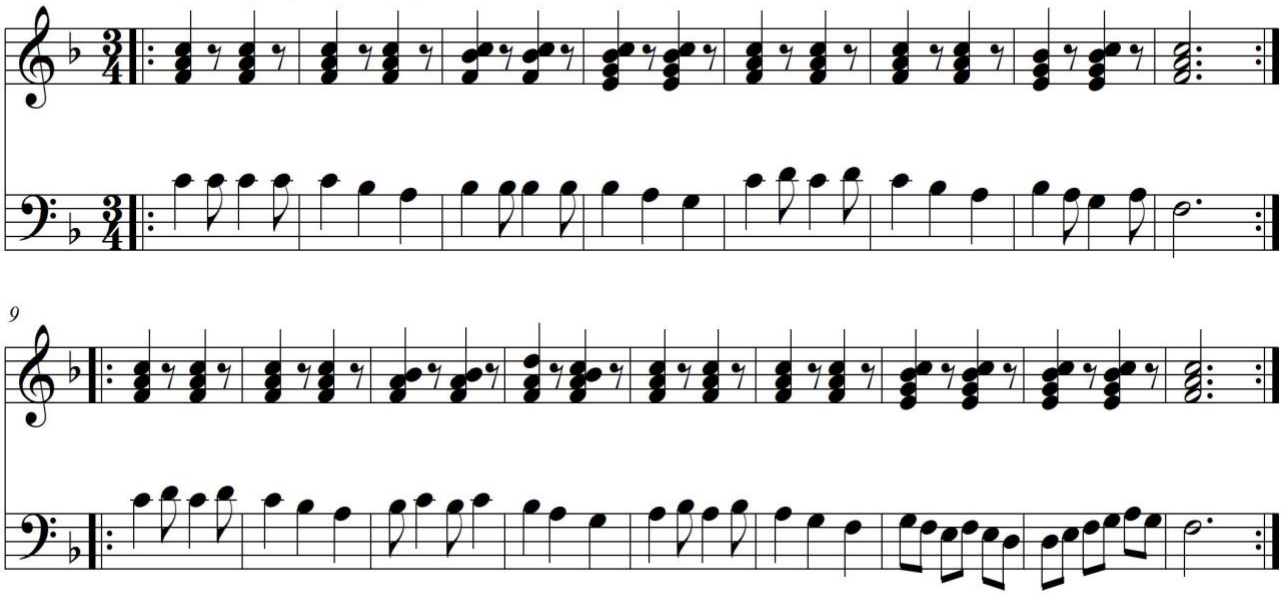
Gyebi-Tweneboah Kwasi



This music has syncopated rhythms, please don't be in a rush it must be played smoothly.

Akyirɛmade

Gyebi-Tweneboah Kwasi

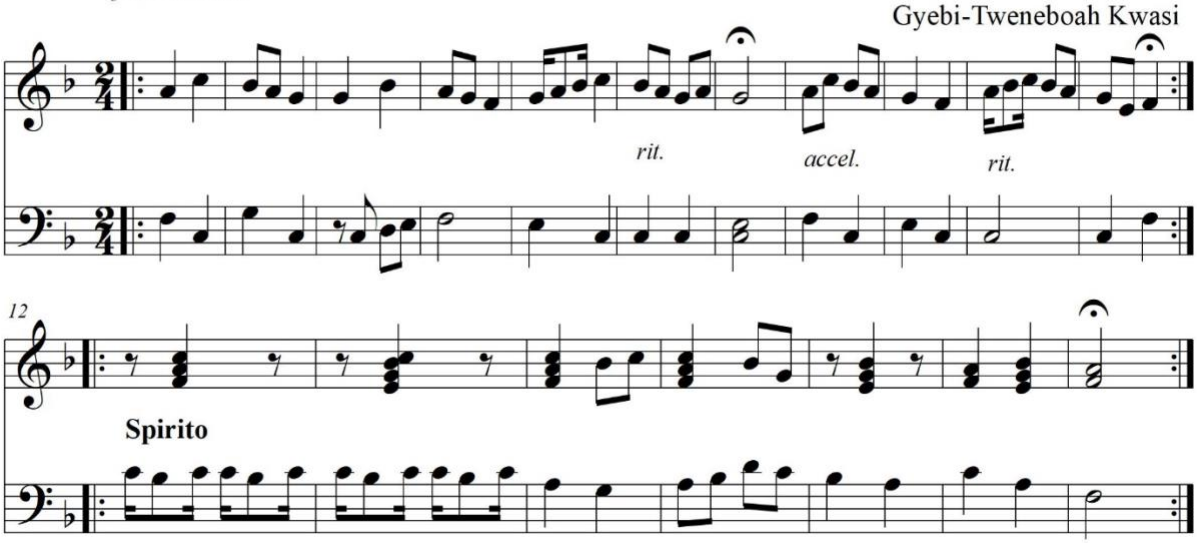


THIS COPY IS NOT FOR SALE

Pay particular attention to the second section of the music.

Nkran

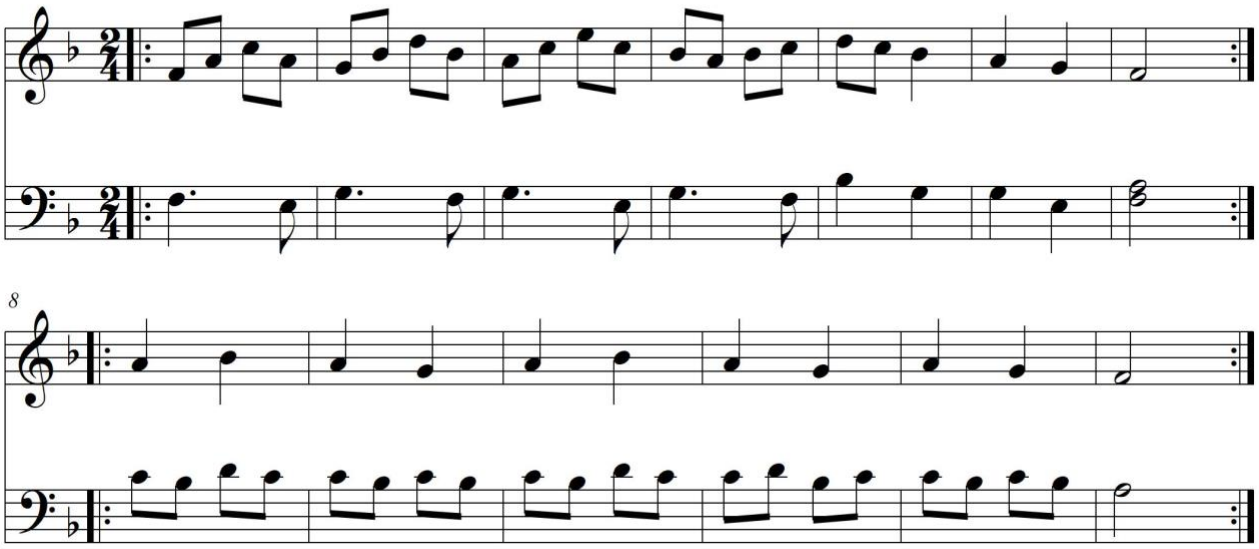
Gyebi-Tweneboah Kwasi



This is a very simple piece. Remember, we are still working on the syncopated rhythms for the left and right hand.

Anitimfe

Gyebi-Tweneboah Kwasi

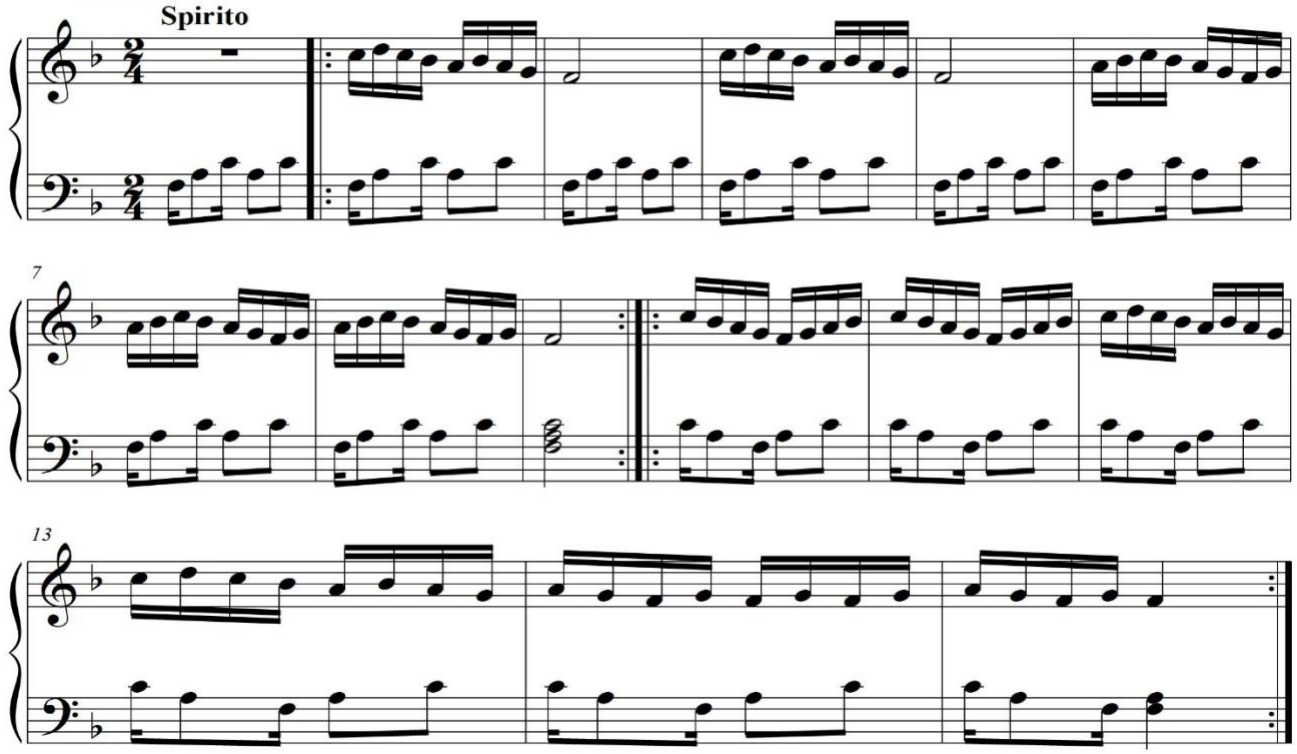


THIS COPY IS NOT FOR SALE

You must first practice the
Left hand, after being comfortable
With the left, then add the right
Hand.

Santrofie

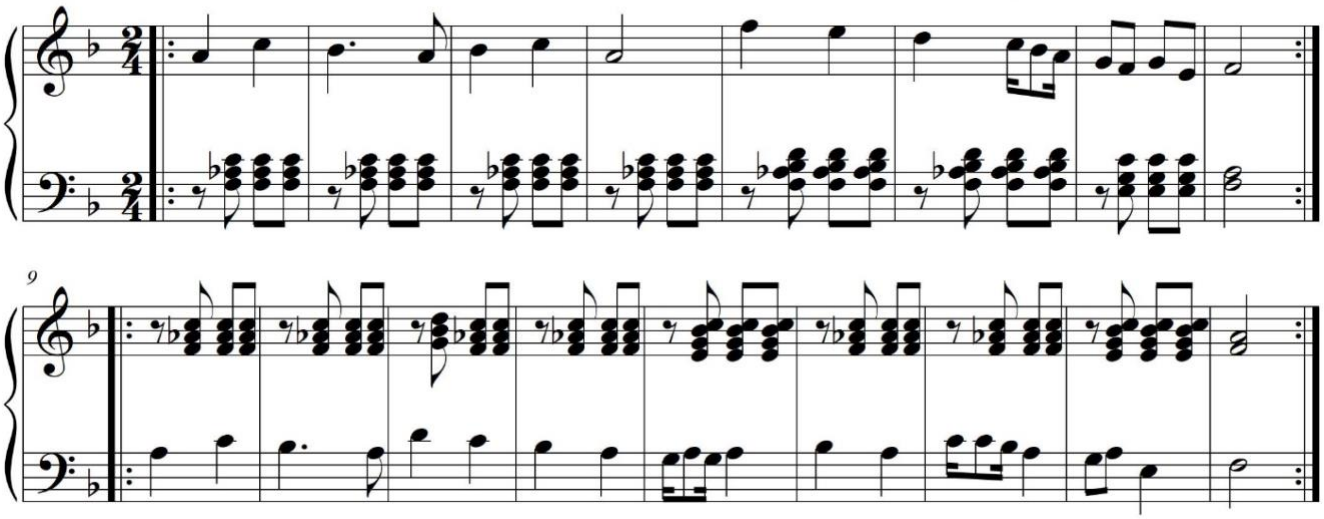
Gyebi-Tweneboah Kwasi



We are still working
On the syncopated rhythms.
Work on each independently.

Abɔdam

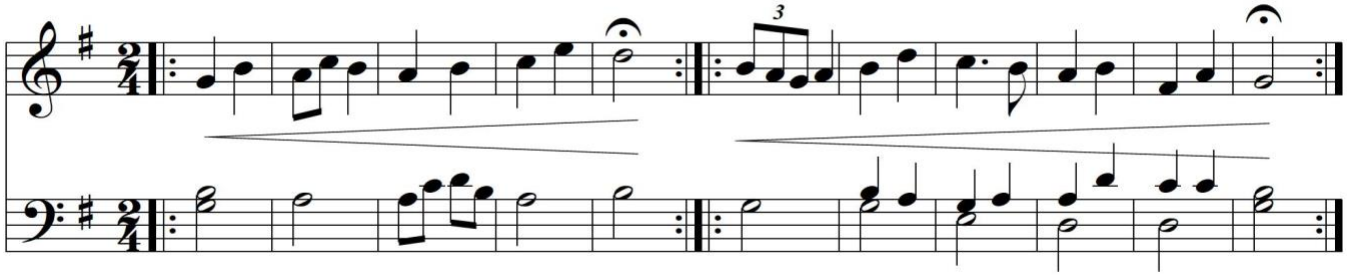
Gyebi-Tweneboah Kwasi



THIS COPY IS NOT FOR SALE

WƆFA J.K

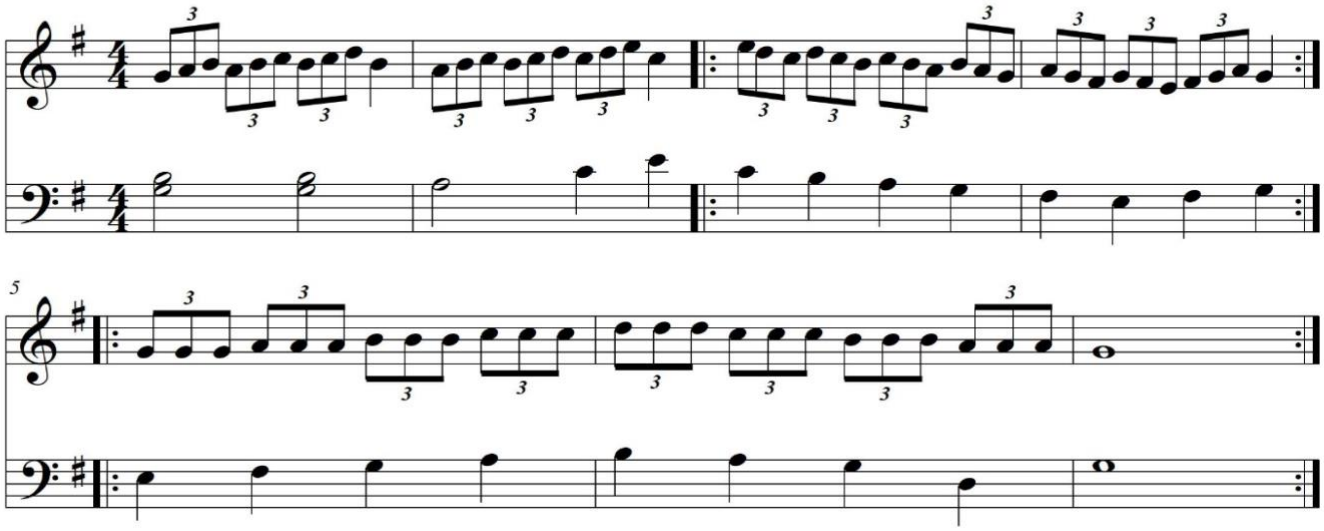
Gyebi-Tweneboah Kwasi



This piece is to introduce the player to more triplets. It must be played sturdily increasing the speed as and when play feels confortable to do so.

Kundum

Gyebi-Tweneboah Kwasi

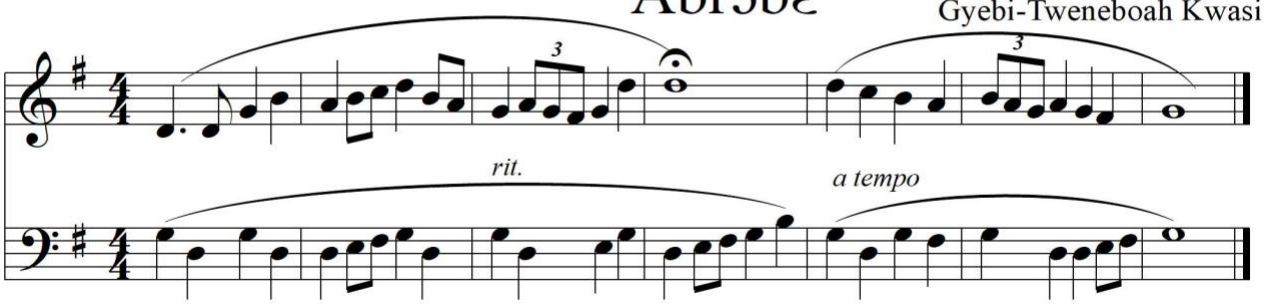


THIS COPY IS NOT FOR SALE

This music is very simple and straight forward. Take note of the tempo changes.

Abrɔbɛ

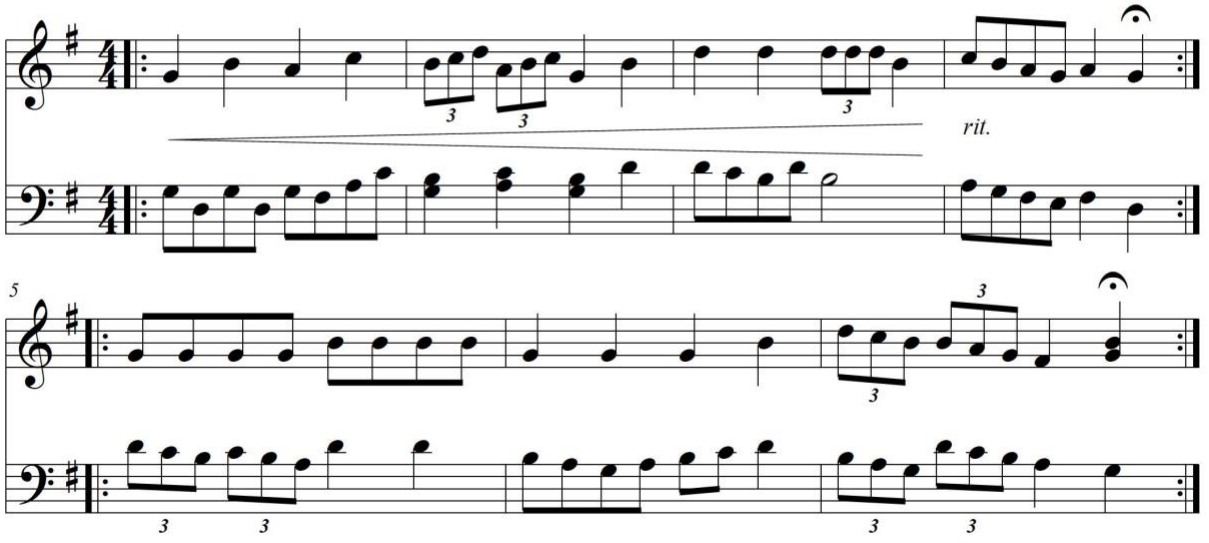
Gyebi-Tweneboah Kwasi



We are still working on the triplets. The rhythms in this music is syncopated. Make sure to practice the rhythm separately.

Agya Ata

Gyebi-Tweneboah Kwasi

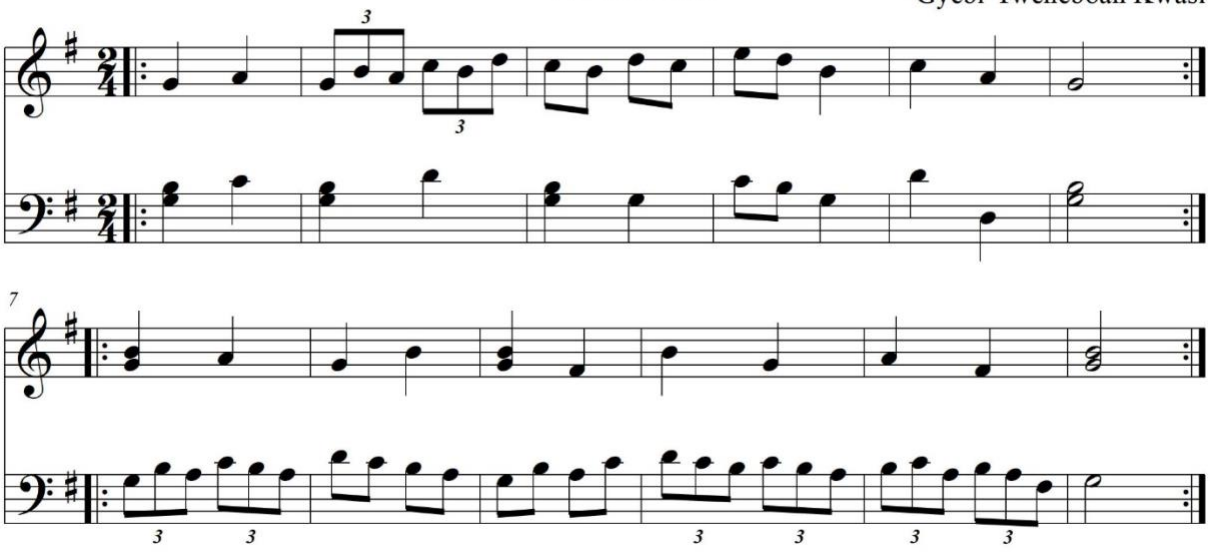


THIS COPY IS NOT FOR SALE

The music must be played smoothly. pay particular attention to the left hand movement.

Ntɔbea

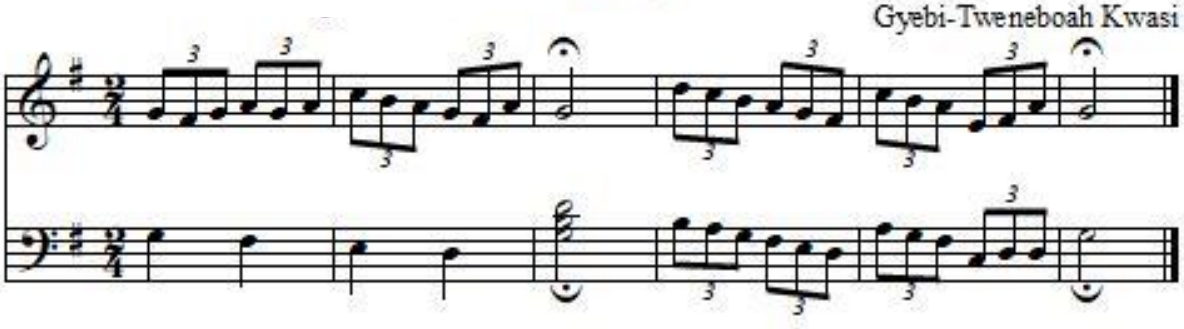
Gyebi-Tweneboah Kwasi



This piece is still to help learners with finger positions. It also helps the student to become conversant with the triplets.

Abrɔ

Gyebi-Tweneboah Kwasi

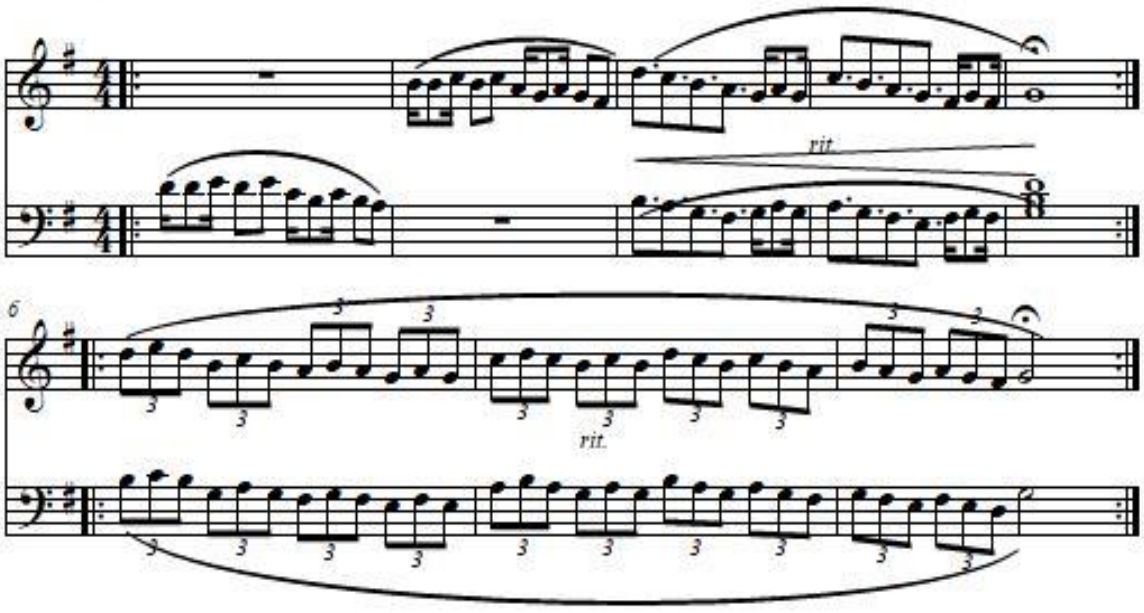


THIS COPY IS NOT FOR SALE

This piece is to help you master triplets and the semi quaver with a quaver rhythm. Particuler attention must be given to the dotted quavers. The tempo must be regular.

Dɔteɛm

Gyebi-Tweneboah Kwasi



This piece with be played playfully. special care must be given to the finger positions of the left hand movement

Buhle

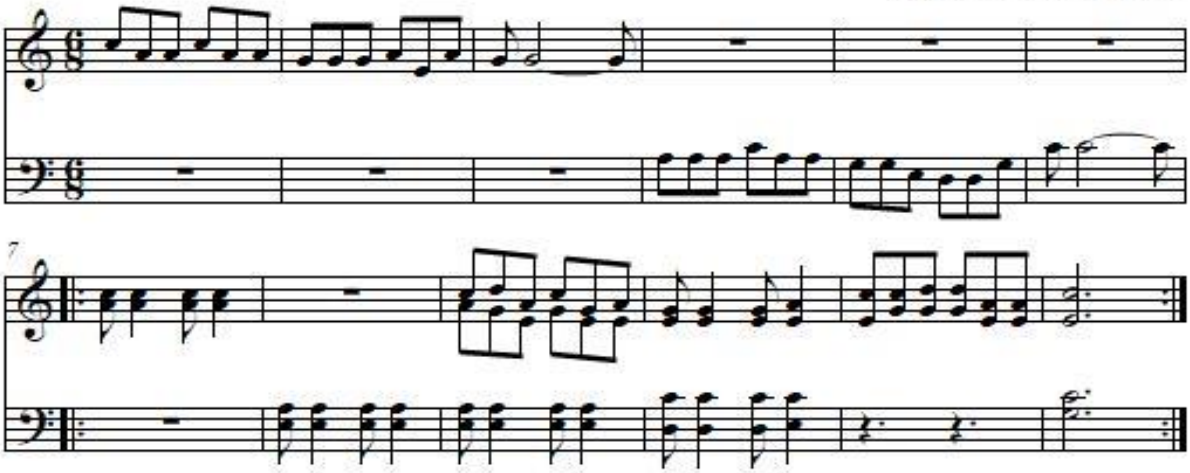
Gyebi-Tweneboah Kwasi

THIS COPY IS NOT FOR SALE

This music is in the pentatonic scale.
A new time signature has also been introduced.
players music observe the rhythms carefully
and ply them as such.

Dawura

Gyebi-Tweneboah Kwasi

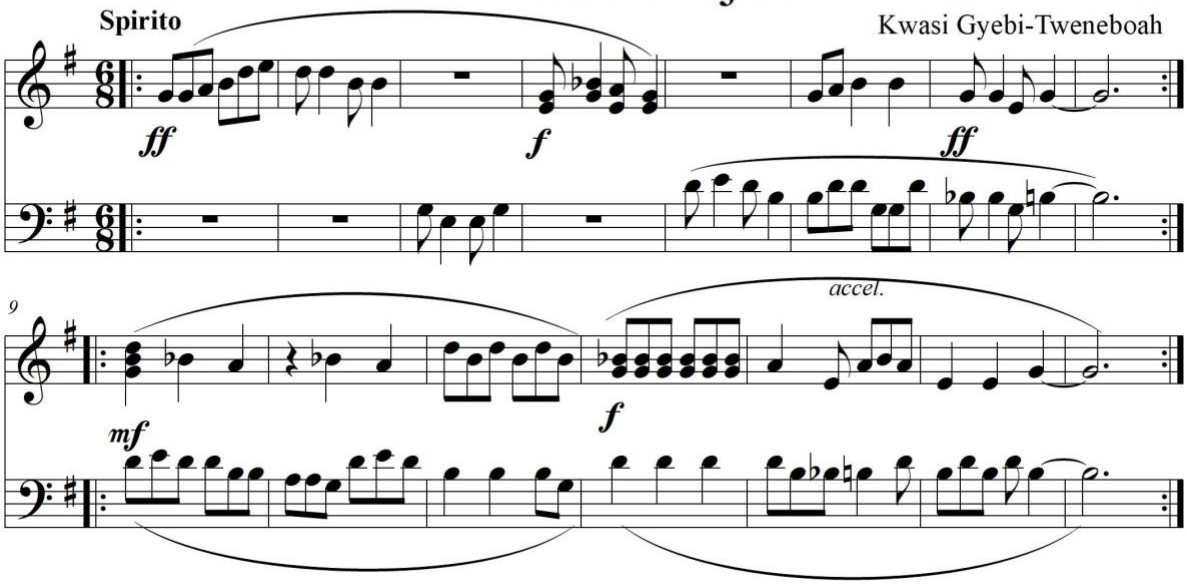


This piece must be played smoothly.
The accidental must be observed.
The performance markings must
be observed.

Mamle Djane

Spirito

Kwasi Gyebi-Tweneboah

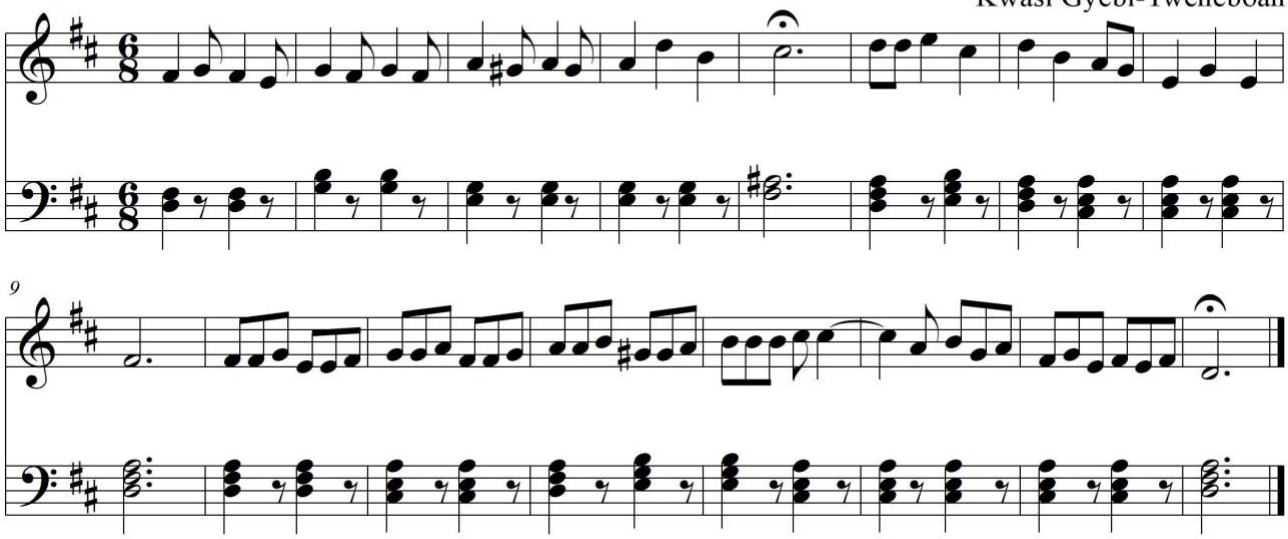


THIS COPY IS NOT FOR SALE

This music is in D major. special care must be given to the syncopated rhythm in the treble clef in bar 13 to 14.

Baman

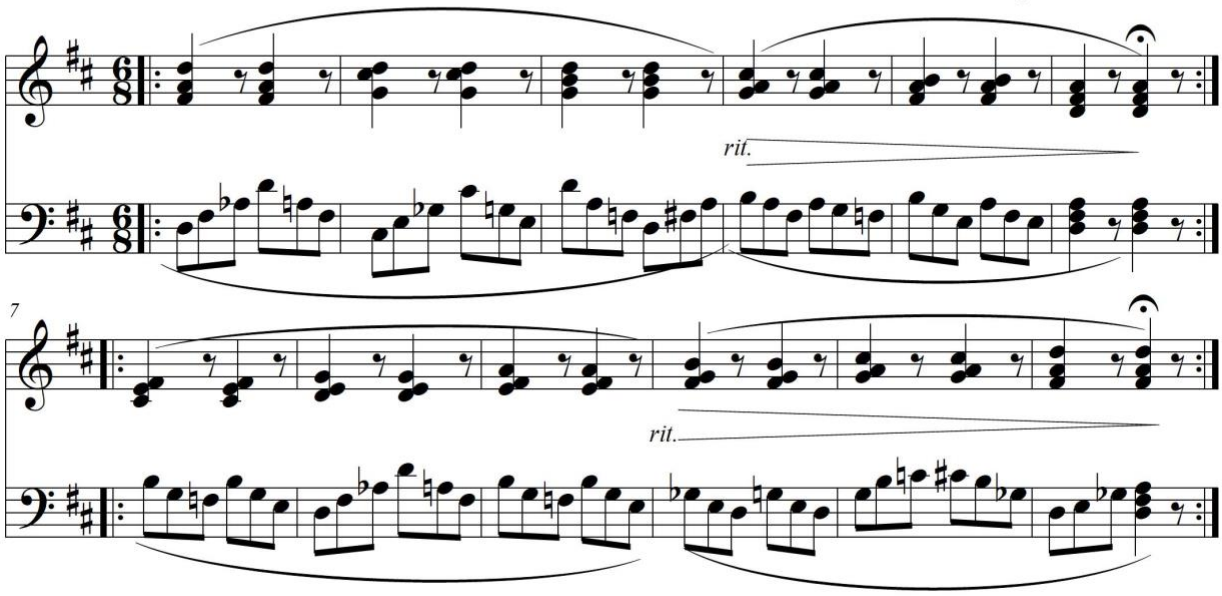
Kwasi Gyebi-Tweneboah



This is music must be played smoothly. The left hand must be carefully playing forcusing on the accidentals.

TIMTIM

Kwasi Gyebi-Tweneboah

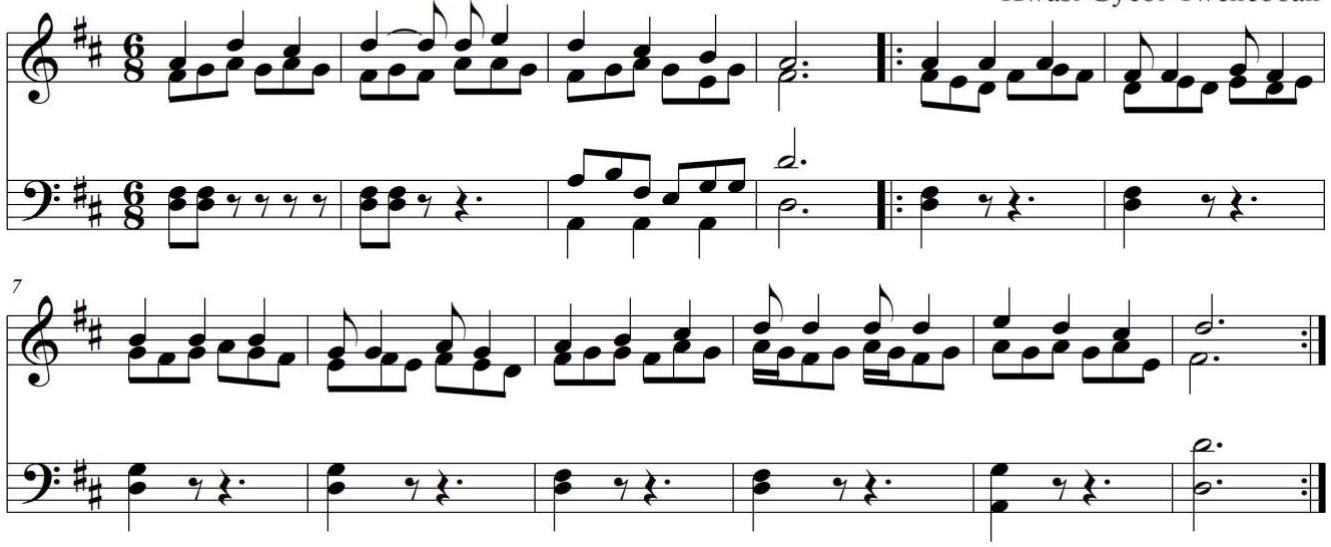


THIS COPY IS NOT FOR SALE

This must be played smoothly taking particular note of the time signature. The movement in the second part of the treble staff must be worked on smoothly.

Akomadan Sika Ni

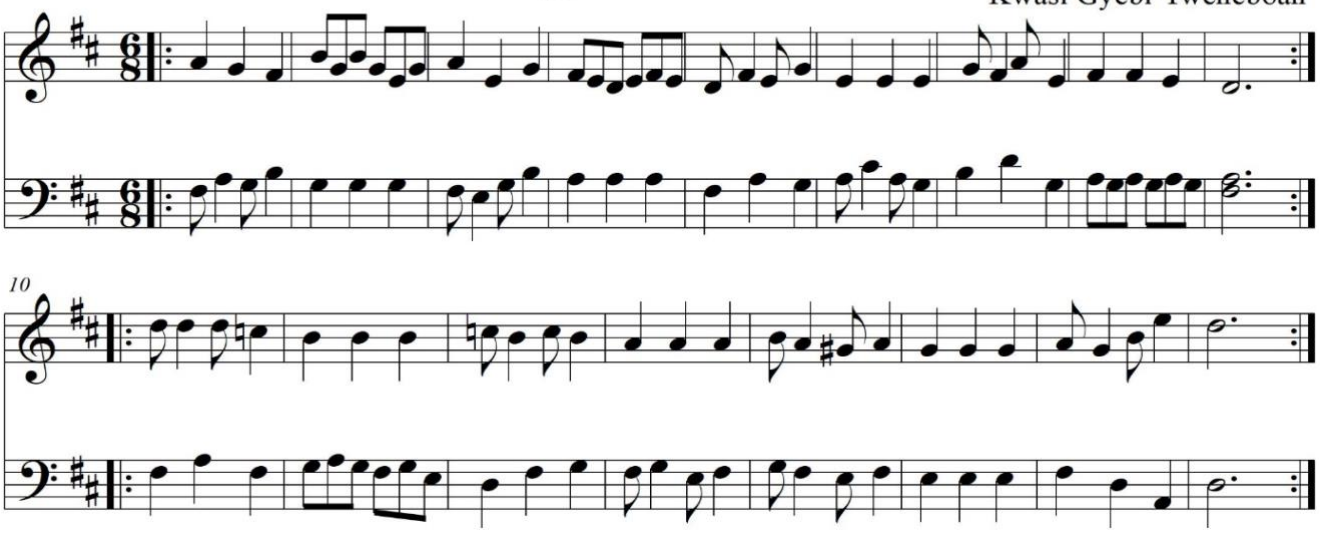
Kwasi Gyebi-Tweneboah



This piece must be played with presition The polyphonic rhythms must be adhered to strictly. This piece is help players with different hand movement.

Agorɔ Yɛ Dɛ

Kwasi Gyebi-Tweneboah

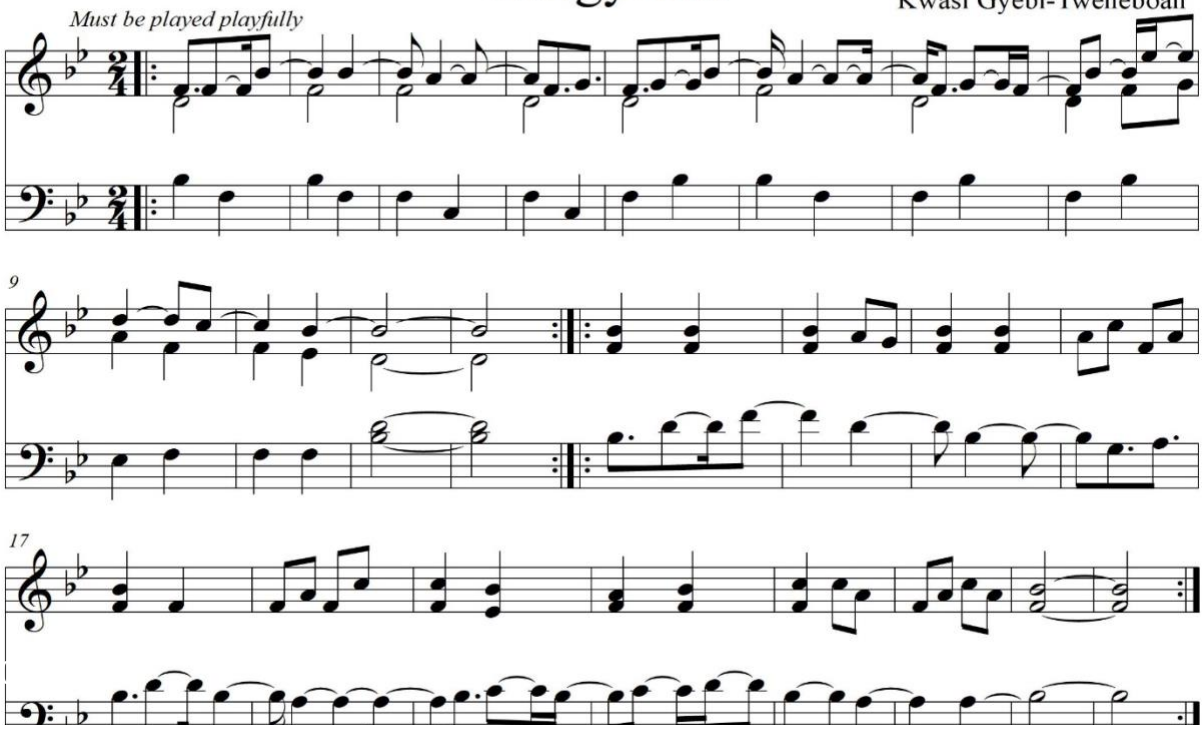


THIS COPY IS NOT FOR SALE

This is a polyrhythmic music. Serious care must be given to the independent movement of the hands.

Nsagyeam

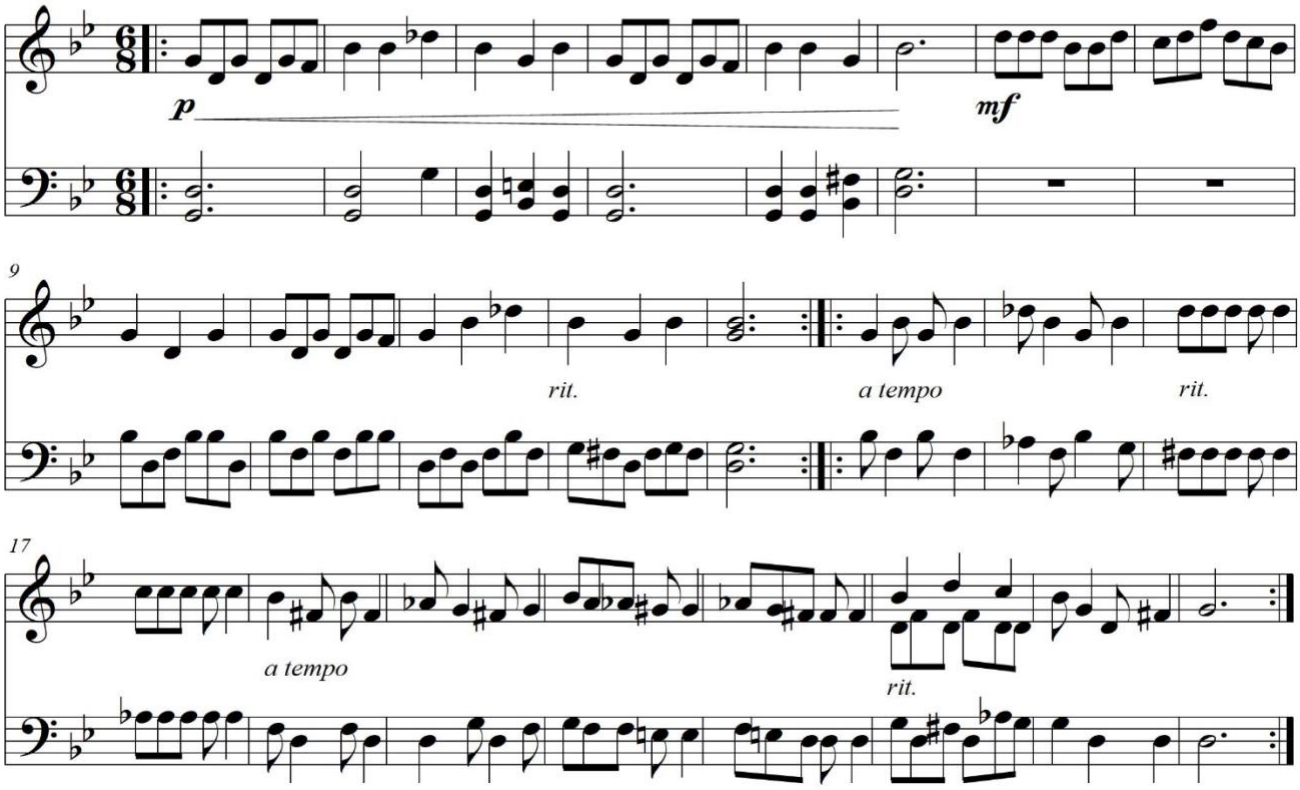
Kwasi Gyebi-Tweneboah



The song must be performed in sturdy tempo. particular attention must be given to the second movement.

Bosomru

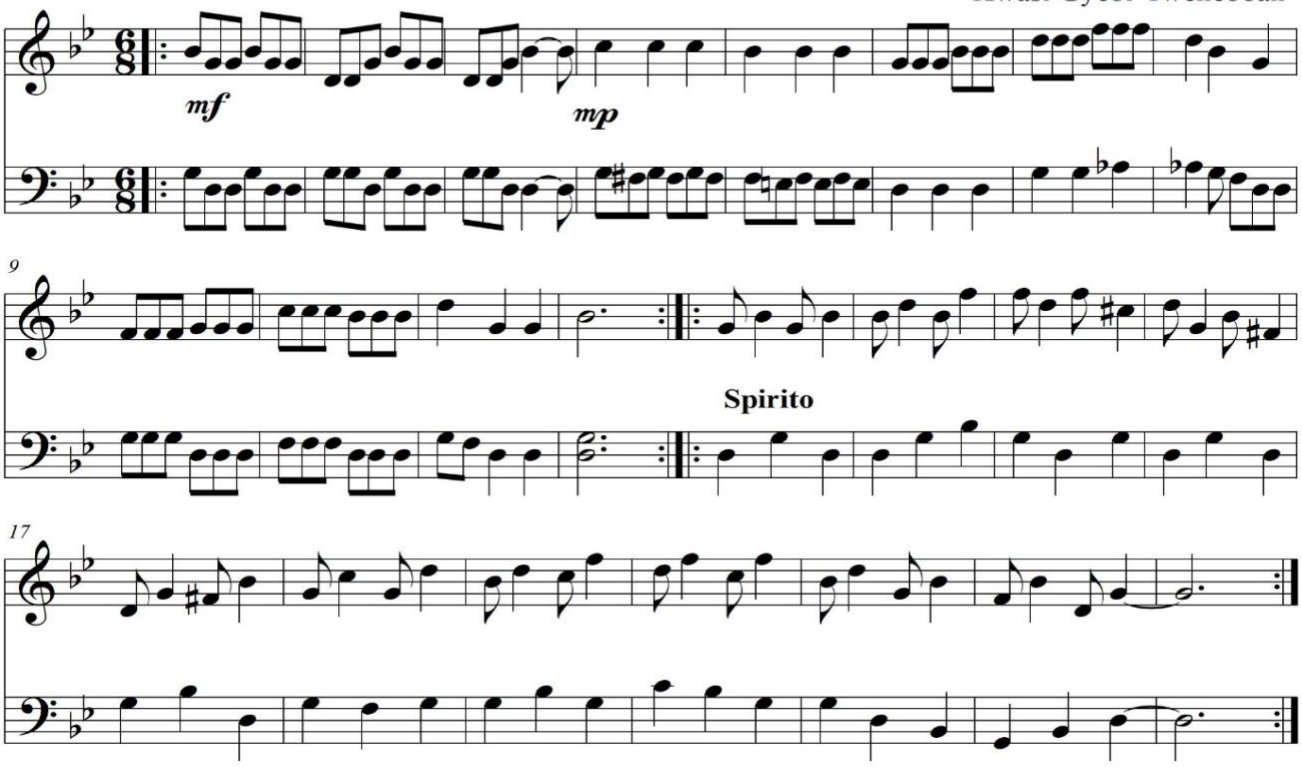
Kwasi Gyebi-Tweneboah



THIS COPY IS NOT FOR SALE

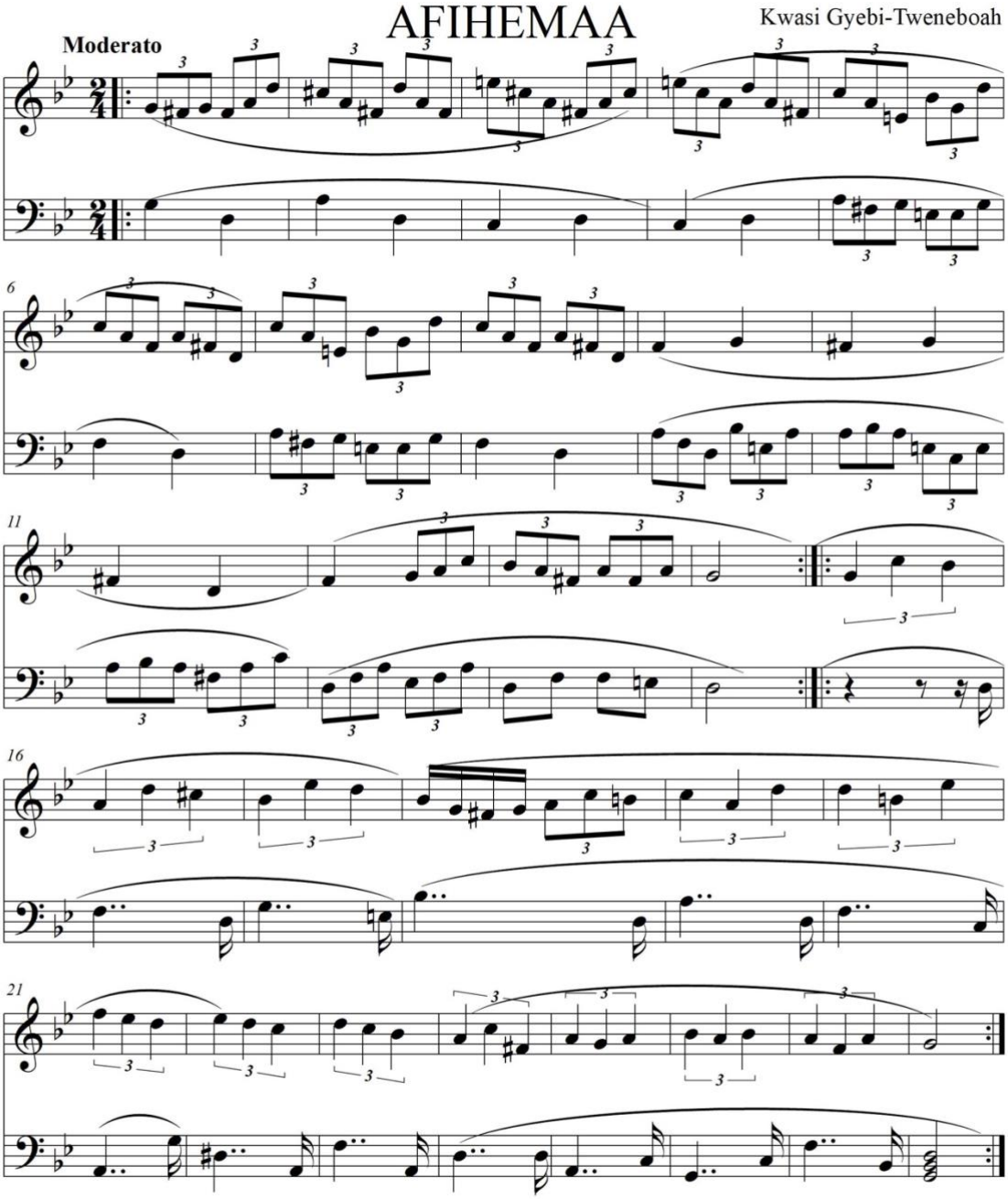
Tawia Abena

Kwasi Gyebi-Tweneboah



THIS COPY IS NOT FOR SALE

Care must be taken when playing the triplets. In the second section, the syncopated rhythm in the left hand must be observed critically.



©

THIS COPY IS NOT FOR SALE

About Author

Gyebi-Tweneboah Kwasi is a native of Bonwire and had his early introduction to music through his father, Maxwell Tweneboah Kodua who was an organist and a guitarist at an early age. In primary school at St. Georges International School, Kumasi, he had the opportunity to learn how to play the piano from Kwame Asare Bediako (John K.). In the same school, he was also introduced to trumpet play. Due to his love for music, he joined New Creation, a contemporary gospel band group as a lead guitarist. It was at this stage that his musical talent blossomed. He had his secondary school education at Kumasi Academy. There, he was the choirmaster and organist of the school. He was also the president of Gospel Waves which was a contemporary gospel group in the Scripture Union.

After secondary school, he had the opportunity to attend the University of Education, Winneba where he studied for his Bachelor of Education,Music. His major instrument when he was studying at Winneba was the piano. During and after school he worked with a lot of institutions that taught beginners how to play the piano. He has also worked with Manieson Christian Academy, The Piano Lab, and J.B. Music Academy in South Africa. In all these institutions, he was a piano Instructor.

He is currently a freelance piano instructor and a sound engineer.