

CONTEMPORARY ARRANGEMENT FOR THE WIND BAND

SERIES ONE

AFRO-BEATS

BY:

**STEPHEN AIDOO
ADJEI DENNIS NII ADJETEY
CLEVER KOFI AWLI
ERNEST MARKIN
EBENEZER ANSONG
THEOPHILUS KESSE ADDO DANQUAH**



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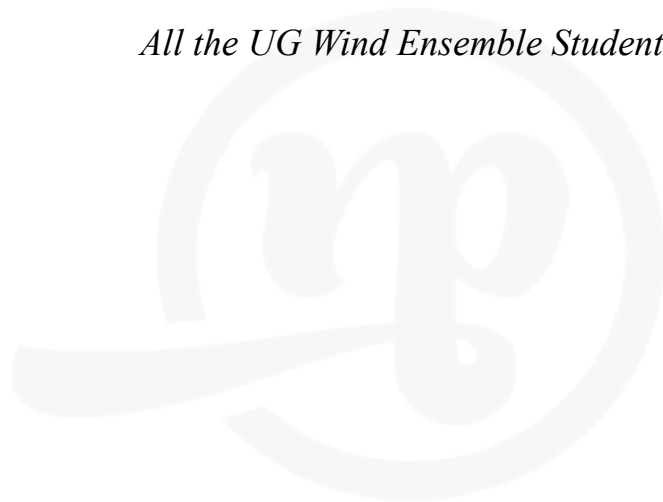
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To God be the Glory

And

All the UG Wind Ensemble Students



Acknowledgement

I am very thankful to Prof. Joshua Alfred Amuah for the opportunities and support he has provided me since my journey in Music education at the University of Ghana, Department of Music. Equally, I appreciate the Head of Music Department, University of Ghana, Dr. Adjoa Arhine, for giving me the opportunity to serve as the director of the UG Wind Ensemble. I also want to recognize my mentor Prof. Austin Emielu, visiting scholar at the Department of Music, University of Ghana, for his guidance and advice in my academic pursuits.

I wholeheartedly appreciate the talented musicians mentioned for their exceptional musical creations that we have the privilege to rearrange for wind band performances: Bandana by Fireboy DML, Buga by Kizz Daniel. Similarly Finesse by BNSN & Pheelsz, Play by Kofi Kinaata, Kulosa by Oxlade and Who is Your Guy by Spyro. I deeply appreciate the assistance from Dr. Benjamin Amakye, Lecturer and director of the Department of Music Choral Ensemble, who edited the Finale works. I am thankful for the support and guidance from Mr. Albert Tseste, a Part-Time Lecturer who also serves as the UG Wind Ensemble Band leader.

Lastly, my utmost gratitude is extended to all the students and teaching assistants, including Bismark Sam and Kelvin Asante of the UG Wind Ensemble, for their commitment to the ensemble and its musical arrangements. I say thank you and God richly bless you all.

Stephen Aidoo (PhD)

Lecturer and Director of UG Wind Ensemble

Department of Music, University of Ghana

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Foreword

It is with great excitement that I present foreword to *Contemporary Arrangements for the Wind Band*, a vibrant compilation designed to bring the energy and creativity of modern music to the wind band setting. This collection features innovative arrangements of some of today's most popular and compelling pieces, showcasing the versatility and expressive potential of the wind band. *Contemporary Arrangements for the Wind Band* includes: ***Bandana, Buga, Finesse, Play, Kulosa and Who is Your Guy?***.

This anthology is crafted with the modern ensemble in mind, offering fresh and dynamic interpretations of contemporary hits. These arrangements aim to bridge the gap between popular music and the traditional wind band repertoire, providing a unique and engaging experience for both performers and audiences.

Each piece in this collection has been meticulously arranged to capture the essence and energy of the original while making the most of the wind band's rich sonic palette. From the rhythmic vitality of ***Bandana*** to the infectious groove of ***Buga***, from the suave sophistication of ***Finesse*** to the playful spirit of ***Play***, and from the soulful melodies of ***Kulosa*** to the vibrant beats of ***Who is Your Guy***, these arrangements offer a diverse and exciting musical journey.

This compilation serves multiple purposes: it is a valuable resource for conductors seeking to introduce contemporary music into their programs, a stimulating challenge for musicians looking to expand their repertoire, and an engaging experience for audiences eager to hear their favourite songs reimaged in a new context.

We are deeply grateful to the talented arrangers who have contributed their skills and creativity to this project. Their work not only highlights the adaptability of the wind band but also underscores the enduring appeal of contemporary music in all its forms.

It is my hope that *Contemporary Arrangements for the Wind Band* will inspire musicians and audiences alike, fostering a deeper appreciation for the synergy between popular music and wind band tradition. Enjoy the journey through these exciting new sounds and the joy of performing music that resonates with the spirit of our times.

Prof. Joshua Alfred Amuah
Department of Music
School of Performing Arts
University of Ghana
Legon.

June 14, 2024

Preface

This arrangement was influenced by my decade-long involvement with the Department of Music Wind Ensemble, first as a student, then as an instructor, and currently as the director. Through this experience, I arrived at a realization that a significant number of wind ensemble students engage in the course for academic reasons rather than with the aim of preparing for professional endeavours. The predominant use of repertoire in ensemble performances, which dates back over five decades, contributes to this phenomenon. Approximately 90% of the musical pieces selected for the ensemble were significantly older than the students, consequently conflicting with both student interests and industry standards.

Furthermore, due to the predominantly classical nature of the chosen ensemble repertoire, there was a lack of emphasis on developing skills in listening and playing by ear. This particular skill set is crucial for infusing vitality into musical compositions and establishing a profound connection between the musician and their instrument at an intuitive level, as opposed to solely relying on sight reading. Notably, in the Ghanaian music industry, there is a greater emphasis on ear-playing skills compared to sight-reading abilities. As a consequence of this practice, students who aspire to pursue wind instrument performance often find themselves needing to dedicate extra time to honing their ear-playing abilities before seamlessly integrating into the industry.

In my capacity as the director of the ensemble, various genres of music within the student cohort have been introduced to broaden their interests and encompass the complete spectrum of musicianship, encompassing both sight-reading and ear-playing. These selections have been allocated to students in order to engage their full range of musicianship abilities, encouraging them to listen, harmonize and rearrange pieces for the wind ensemble to acclimate to the academic milieu. This approach fosters students' creativity in the realms of arrangement and orchestration, while enhancing their understanding of harmony, particularly in the context of community brass band music performances where traditional harmony norms are not strictly adhered to. Through consistent utilization of these arrangements in performances, the harmony ingrains itself within the students, becoming an inherent part of their musical identity even when they play without score.

Moreover, there exists a notable population of wind band musicians who exhibit a preference for contemporary music but may overlook the essential elements of harmony, notes, rhythm,

and dynamics in their practice. This structured arrangement will serve as a guide to those wind ensemble performers who rely on ear-playing techniques, often neglecting the principles of traditional harmony. This publication is intended to serve as a gateway into the dynamic and continually evolving realm of contemporary music, equipping students with the necessary tools to compete, innovate, and excel as musicians in the contemporary era.

I have thus classified these arrangements into three distinct series. The first series pertains to the organization of harmony around a pre-existing melody. The second series entails a fusion of pre-existing harmony with both the author's own harmonies and arrangements. Lastly, the third series involves precisely scoring the harmonic arrangement of the original composition. This publication centres its attention on the first series.

Stephen Aidoo, (PhD)
Department of Music (SPA)
University of Ghana,
Legon

Overview

“Brass Band Music” in Ghana, known as “soloku music,” is recognized for its resemblance to communal chanting music. The repertoire primarily consists of popular community songs, leading the audience to enthusiastically join in singing along with the tunes to uplift their spirits. The performances of “Brass Band Music,” driven by excitement, tend to overlook other crucial musical elements such as harmony, dynamics, timbre, and musical ornamentation. In academic settings concerned with music appreciation, there is a deliberate focus on these musical aspects to raise performers’ awareness. The chosen musical compositions represent some of the most widely favoured pieces in this dispensation. Fireboy DML and Asake (Bandana), Kizz Daniel (Buga), BNSN & Pheelsz (Finesse), Oxlade (Kulosa), and Spyro stand out as highly skilled Nigerian Afro-beats artists whose compositions have gained recognition across various Ghanaian localities. Another exceptionally talented artist who adeptly utilizes the humorous aspects of the Fante dialect expressions is Kofi Kinaata (Play). Kofi Kinaata’s music enjoys widespread popularity and is embraced in nearly every community throughout Ghana.

To highlight some key points in the arrangements, the pieces Bandana and Buga commence with Tenor sax, Euphonium, and Tuba to introduce variety to the performance’s momentum. Additionally, as the lead instruments take the spotlight, the accompanying instruments decrease their volume to ensure the melody is clearly heard, addressing the prevalent issue of excessive volume in Ghanaian wind band performances. Similarly, Finesse starts with the trumpet section playing the melody accompanied by other wind sections providing chord support. The songs Play and Who is Your Guy also incorporate three sectional divisions: melody, chord accompaniment, and walking bass, aiding performers in attentive listening and harmony. The harmonies predominantly follow functional patterns, occasionally incorporating dissonant chords for enhanced intonation. Kulosa begins with tutti marked by soft dynamics before dividing into call, response, and chord sections. In Buga’s final section, sustained notes with soft dynamic markings are utilized, demanding precise embouchure and exceptional breath control for execution. All these techniques serve as valuable tools in the instruction of wind instruments performance and orchestration.

Score

BANDANA

UG Department of Music Wind Ensemble

Comp: FIREBOY DML & ASAKE

Arr: STEPHEN AIDOO &

EBENEZER ANSONG

The musical score is for a wind ensemble piece titled "Bandana". It is in 4/4 time and features a key signature of one sharp (F#). The score includes parts for Clarinet in Bb, Soprano Sax, Alto Sax 1, Alto Sax 2, Tenor Sax, Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Cornet, Trombone, Euphonium, and Tuba. The Tenor Sax and Euphonium parts begin with a melodic line marked *mf*. The Tuba part also begins with a similar melodic line marked *mf*. The score is marked with a large watermark "KB0407" in the background.

BANDANA

5

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

f

p

f

p

p

p

BANDANA

9

B♭ Cl.

S. Sax. *mf*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax. *mp*

Hn.

B♭ Tpt. 1 *mf*

B♭ Tpt. 2

Cnt.

Tbn.

Euph. *mp*

Tuba *mp*

Detailed description: This is a page of a musical score for a band. It features ten staves for different instruments. The key signature has two sharps (F# and C#). The score is divided into four measures. The B♭ Clarinet, Saxophone 1, and Saxophone 2 staves are mostly silent, indicated by a horizontal line. The Saxophone 1 staff has a dynamic marking of *mf*. The Saxophone 2 staff is silent. The Trumpet 1 staff has a dynamic marking of *mf*. The Trumpet 2 staff is silent. The Trombone staff is silent. The Euphonium staff has a dynamic marking of *mp*. The Tuba staff has a dynamic marking of *mp*. There are large curved lines spanning across the Saxophone 1, Saxophone 2, and Euphonium staves, suggesting a long note or a specific articulation. The music consists of eighth and sixteenth notes, with some rests and ties.

BANDANA

13

B♭ Cl. *p*

S. Sax. *f*

A. Sax. 1 *f*

A. Sax. 2 *p*

T. Sax. *f*

Hn.

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *p*

Cnt. *p*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

BANDANA

16

B \flat Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

Hn.

B \flat Tpt. 1

B \flat Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

Detailed description: This is a page of a musical score for a band. The title is 'BANDANA'. The score is in G major (one sharp) and 4/4 time. It begins at measure 16. The instruments are arranged in two systems. The first system includes B \flat Clarinet, Saxophone (S. Sx.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Horn (Hn.), B \flat Trumpet 1 (B \flat Tpt. 1), B \flat Trumpet 2 (B \flat Tpt. 2), Contralto (Cnt.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The B \flat Clarinet, Horn, B \flat Trumpet 2, and Contralto parts are relatively simple, often playing whole or half notes. The Saxophone and Tenor Saxophone parts feature more complex, melodic lines with slurs and accents. The Trombone, Euphonium, and Tuba parts provide a rhythmic and harmonic foundation with eighth and sixteenth notes. A large watermark is visible in the background of the score.

BANDANA

24

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

24

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

Detailed description: This is a page of a musical score for a band. The title is 'BANDANA'. The page number is 7. The score starts at measure 24. The key signature has one sharp (F#). The time signature is 4/4. The instruments listed are B♭ Clarinet, Saxophones (Soprano, Alto 1, Alto 2, Tenor), Horns, Trumpets (B♭ 1, B♭ 2), Contrabass, Trombone, Euphonium, and Tuba. The B♭ Clarinet part is mostly rests. The Saxophones and Trumpets play a rhythmic melody with eighth and sixteenth notes. The Horns play a simple harmonic accompaniment. The Trombone and Euphonium play a bass line with eighth notes. The Tuba plays a similar bass line. There are some dynamic markings like 'f' and 'mf' throughout the score.

BANDANA

32

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

mf *ff* *mf*

BANDANA

37

B♭ Cl.

S. Sx.
mf

A. Sx. 1
mf

A. Sx. 2
p

T. Sx.
p

Hn.
p

B♭ Tpt. 1
mf

B♭ Tpt. 2
p

Cnt.
p

Tbn.
p

Euph.
p

Tuba
p

BANDANA

40

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

40

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

The musical score is written for a band and includes a rehearsal mark '40' at the beginning of the first system. The instruments listed are B♭ Clarinet, Soprano Saxophone, Alto Saxophone 1 and 2, Tenor Saxophone, Horn, B♭ Trumpet 1 and 2, Contralto, Trombone, Euphonium, and Tuba. The score features various musical notations such as rests, eighth notes, quarter notes, and slurs. A large, faint watermark is visible in the background of the page.

BANDANA

45

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

BANDANA

49

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

BANDANA

57

B♭ Cl.

S. Sax. *mf*

A. Sax. 1 *mf*

A. Sax. 2

T. Sax. *mf*

Hn. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Cnt. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

BANDANA

66

The musical score is for a band piece titled "BANDANA". It begins at measure 66. The instrumentation includes B♭ Clarinet (B♭ Cl.), Saxophone (S. Sx.), two Alto Saxophones (A. Sx. 1 and 2), Tenor Saxophone (T. Sx.), Horn (Hn.), two B♭ Trumpets (B♭ Tpt. 1 and 2), Contrabass (Cnt.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The B♭ Clarinet part is mostly rests. The Saxophone parts (S. Sx., A. Sx. 1, and T. Sx.) play a melodic line with dynamic markings of *f* and *p*. The Horn part is mostly rests. The Trumpet parts (B♭ Tpt. 1 and 2) play a rhythmic pattern with dynamic markings of *f* and *p*. The Contrabass part plays a rhythmic pattern with dynamic markings of *f* and *p*. The Trombone part plays a rhythmic pattern with dynamic markings of *f* and *p*. The Euphonium part plays a rhythmic pattern with dynamic markings of *f* and *p*. The Tuba part plays a rhythmic pattern with dynamic markings of *f* and *p*.

BANDANA

71

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

BANDANA

76

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

BUGA

UG Department of Music Wind Ensemble

Comp. KIZZ DANIEL
Arr. STEPHEN AIDOO &
ADJEI DENNIS NII ADJETEY

Moderato

The musical score is for a wind ensemble piece titled "BUGA". It is composed by Kizz Daniel and arranged by Stephen Aidoo and Adjei Dennis Nii Adjete. The piece is in 4/4 time and marked "Moderato". The key signature has two flats (Bb and Eb). The score includes parts for Clarinet in Bb, Soprano Sax, Alto Sax 1, Alto Sax 2, Tenor Sax, Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Cornet, Trombone, Euphonium, and Tuba. The Clarinet, Soprano Sax, Alto Sax 2, Tenor Sax, Horn in F, and Cornet parts are mostly silent, with dynamics of *mp* indicated at the end. The Alto Sax 1 and Trumpet in Bb 1 parts have a melodic line starting in the fifth measure with a dynamic of *f*. The Trombone, Euphonium, and Tuba parts have a melodic line starting in the first measure with a dynamic of *p*, which increases to *mp* by the fifth measure.

BUGA

6

B♭ Cl. *p*

S. Sax. *p*

A. Sax. 1

A. Sax. 2 *p*

T. Sax. *p*

Hn. *p*

B♭ Tpt. 1

B♭ Tpt. 2 *p*

Cnt. *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Detailed description: This is a page of a musical score for a concert band, titled 'BUGA'. The page is numbered '6' at the top left. It contains 14 staves for different instruments: B♭ Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Horn, B♭ Trumpet 1, B♭ Trumpet 2, Contralto, Trombone, Euphonium, and Tuba. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The music is marked with a dynamic of *p* (piano). The B♭ Clarinet, Alto Saxophone 1, and B♭ Trumpet 1 parts feature melodic lines with eighth-note patterns and slurs. The other instruments primarily play sustained notes with dynamic hairpins. A large, faint watermark of a stylized 'S' is visible in the background of the score.

BUGA

15

B♭ Cl. *f* *mp* *p*

S. Sx. *f* *mp* *p*

A. Sx. 1 *f* *mp* *p*

A. Sx. 2 *f* *mp* *p*

T. Sx. *f* *mp* *p*

Hn. *f* *mp* *p*

B♭ Tpt. 1 *f* *mp* *p*

B♭ Tpt. 2 *f* *mp* *p*

Cnt. *f* *mp* *p*

Tbn. *f* *mp* *p*

Euph. *f* *mp* *p*

Tuba *f* *mp* *p*

BUGA

23

B♭ Cl. *mp*

S. Sx. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

Hn. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Cnt. *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

28

BUGA

28

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

28

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

BUGA

42

B♭ Cl. *mp*

S. Sax. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

42

Hn. *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Cnt. *mp*

Tbn. *mp*

Euph. *mp*

Tuba *mp*

BUGA

45

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

f *mp* *f* *mf* *f*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

45

f *mp* *f* *mp* *p*

f *mp* *f* *mf* *f*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

f *mp* *f* *mp* *p*

BUGA

50

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

mf

f

34

BUGA

55

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

55

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

BUGA

62

B♭ Cl. *p* *p* *pp*

S. Sx. *p* *p* *pp*

A. Sx. 1 *mp* *p* *pp*

A. Sx. 2 *p* *p* *pp*

T. Sx. *p* *p* *pp*

62

Hn. *p* *p* *pp*

B♭ Tpt. 1 *mp* *p* *pp*

B♭ Tpt. 2 *p* *p* *pp*

Cnt. *p* *p* *pp*

Tbn. *p* *p* *pp*

Euph. *p* *p* *pp*

Tuba *p* *p* *pp*

Detailed description: This is a page of a musical score for a concert band, titled 'BUGA'. The page is numbered 37 at the bottom. It contains 13 staves of music, each for a different instrument. The instruments are: B♭ Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Horn, B♭ Trumpet 1, B♭ Trumpet 2, Contralto, Trombone, Euphonium, and Tuba. The music is in a key with two flats (B♭ major or D minor) and a common time signature. The score is divided into three measures. The first measure starts at rehearsal mark 62. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The woodwinds and brasses play sustained notes, while the saxophones have more active parts with eighth and sixteenth notes. The Tuba part is written in the bass clef and plays a simple rhythmic pattern.

FINESSE

UG Department of Music Wind Ensemble

Adante 97=♩

Comp: BNSN & PHEELSZ
Arr: STEPHEN AIDOO &
CLEVER KOFI AWLI

The musical score is arranged for a wind ensemble. It consists of ten staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Adante' with a metronome marking of 97 = quarter note. The score is divided into two measures, each with a dynamic marking of *mf* (mezzo-forte) and *f* (forte). The instruments and their parts are as follows:

- Trumpet in B♭ 1:** Rests in both measures.
- Trumpet in B♭ 2:** Plays a melodic line in both measures, starting with *mf* and moving to *f*.
- Clarinet in B♭:** Rests in both measures.
- Soprano Sax:** Rests in both measures.
- Alto Sax:** Rests in both measures.
- Tenor Sax:** Rests in both measures.
- Horn in F:** Rests in both measures.
- Cornet:** Rests in both measures.
- Trombone:** Plays a melodic line in both measures, starting with *mf* and moving to *f*.
- Euphonium:** Rests in both measures.
- Tuba:** Plays a melodic line in both measures, starting with *mf* and moving to *f*.

FINESSE

9

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

ff

p

p

p

p

p

p

p

p

p

Detailed description: This is a page of a musical score for a concert band or orchestra. The title is 'FINESSE'. The page number is 9. The score is arranged in a grand staff format with multiple staves for different instruments. The instruments listed on the left are: B \flat Tpt. 1, B \flat Tpt. 2, B \flat Cl., S. Sx. (Soprano Saxophone), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), Hn. (Horn), Cnt. (Clarinet), Tbn. (Trombone), Euph. (Euphonium), and Tuba. The key signature has two sharps (F# and C#). The time signature is 4/4. The score begins at measure 9. The B \flat Tpt. 1 part has a dynamic marking of *ff* (fortissimo) and features a complex, rhythmic melody with many sixteenth notes. The other instruments have a dynamic marking of *p* (piano) and play a simpler, rhythmic accompaniment consisting of quarter notes and eighth notes. A large, faint watermark is visible in the background of the score.

FINESSE

17

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

The musical score is for a piece titled "FINESSE" starting at measure 17. The key signature has one sharp (F#). The score is arranged in a standard orchestral layout with multiple staves. The B \flat Tpt. 1 part features a melodic line with a slur over measures 17-24. The B \flat Tpt. 2 part consists of a steady eighth-note accompaniment. The woodwinds (B \flat Cl., S. Sx., A. Sx., T. Sx.) and brass (Hn., Cnt., Tbn., Euph., Tuba) parts provide harmonic support with sustained notes and rhythmic patterns.

FINESSE

25

B \flat Tpt. 1

B \flat Tpt. 2

25

B \flat Cl.

S. Sax.

A. Sax.

T. Sax.

25

Hn.

Cnt.

Tbn.

Euph.

Tuba

FINESSE

31

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

mf

FINESSE

37

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

p *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

FINESSE

51

B \flat Tpt. 1

B \flat Tpt. 2

mp

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

FINESSE

57

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

f

FINESSE

63

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

f

mp

Detailed description of the musical score: The score is for a piece titled 'FINESSE', starting at measure 63. It features a variety of instruments: B \flat Trumpets 1 and 2, B \flat Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Horns, Contrabass, Trombones, Euphonium, and Tuba. The key signature has one sharp (F#). The B \flat Tpt. 1 part has a melodic line with dynamics *f* and *mp*. The Tuba part has a rhythmic accompaniment. The Contrabass and Trombone parts also have rhythmic accompaniment. The other instruments (B \flat Cl., S. Sx., A. Sx., Hn., Cnt., Euph.) are mostly silent, indicated by rests.

FINESSE

71

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Cl.

S. Sx.

A. Sx.

T. Sx.

Hn.

Cnt.

Tbn.

Euph.

Tuba

FINESSE

86

Bb Tpt. 1

Bb Tpt. 2

Bb Cl.

S. Sax.

A. Sax.

T. Sax.

Hn.

Cnt.

Tbn.

Euph.

Tuba

The musical score is arranged in a system of ten staves. The first five staves (Bb Tpt. 1, Bb Tpt. 2, Bb Cl., S. Sax., and A. Sax.) contain a melodic line with a slur over measures 87 and 88. The next three staves (T. Sax., Hn., and Cnt.) contain a similar melodic line. The final three staves (Tbn., Euph., and Tuba) contain a bass line with a single note in measure 86 and a half note in measure 87. The key signature is one sharp (F#) and the time signature is 3/4. The score ends with a double bar line and repeat dots in each staff.

Score

PLAY

UG Department of Music Wind Ensemble

Com: KOFI KINAATA

Arr: STEPHEN AIDOO

ADDO-DANQUAH KESSE THEOPHILUS

The musical score is for a Wind Ensemble and is written in 4/4 time with a key signature of one sharp (F#). The score consists of eight staves, each for a different instrument. The instruments and their parts are as follows:

- Clarinet in B \flat** : Melodic line starting on a half note G4, moving through A4, B4, C5, D5, E5, F#5, G5, and ending on a half note G5. Dynamics: *mf*.
- Soprano Sax**: Melodic line identical to the Clarinet in B \flat . Dynamics: *mf*.
- Alto Sax 1**: Melodic line starting on a half note G4, moving through A4, B4, C5, D5, E5, F#5, G5, and ending on a half note G5. Dynamics: *mf*.
- Alto Sax 2**: Rhythmic accompaniment consisting of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*.
- Tenor Sax**: Rests throughout the piece. Dynamics: *mf*.
- Trumpet in B \flat** : Melodic line identical to the Clarinet in B \flat . Dynamics: *mf*.
- Flugelhorn**: Rhythmic accompaniment consisting of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*.
- Trombone**: Rhythmic accompaniment consisting of eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*.
- Tuba**: Rests throughout the piece. Dynamics: *mf*.

A large, faint watermark is visible in the background of the score.

PLAY

5

B♭ Cl. *p* *mp*

S. Sx. *p* *mp*

A. Sx. 1 *p* *mp*

A. Sx. 2 *p* *mp*

T. Sx. *p* *mp*

B♭ Tpt. *p* *mp*

Flghn. *p* *mp*

Tbn. *p* *mp*

Tuba *p*

PLAY

10

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

10

B \flat Tpt.

Flghn.

Tbn.

Tuba

f

PLAY

14

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

14

B \flat Tpt.

Flghn.

Tbn.

Tuba

PLAY

17

B \flat Cl. *mp*

S. Sax. *mp*

A. Sax. 1 *f*

A. Sax. 2 *mp*

T. Sax. *mp*

17

B \flat Tpt. *f*

Flghn. *mp*

Tbn. *mp*

Tuba *mp*

Detailed description: This page contains musical notation for measures 17, 18, and 19. The score is arranged in two systems. The first system includes parts for B \flat Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, and Tenor Saxophone. The second system includes parts for B \flat Trumpet, Flute, Trombone, and Tuba. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics are indicated by *mp* (mezzo-piano) and *f* (forte). The Alto Saxophone 1 part features a prominent melodic line with slurs and accents, while other parts provide harmonic support with rhythmic patterns.

PLAY

20

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

mf

20

B♭ Tpt.

Flghn.

Tbn.

Tuba

mf

PLAY

23

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

23

B \flat Tpt.

Flghn.

Tbn.

Tuba

f

f

f

f

f

f

f

f

f

PLAY

27

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

27

B \flat Tpt.

Flghn.

Tbn.

Tuba

PLAY

31

B \flat Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

31

B \flat Tpt.

Flghn.

Tbn.

Tuba

Detailed description: This is a page of a musical score for a brass ensemble, starting at measure 31. The score is written for seven instruments: B \flat Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B \flat Trumpet, Flugelhorn, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The B \flat Clarinet and Soprano Saxophone parts are relatively simple, consisting of quarter notes and rests. The Alto Saxophone 1 part features a melodic line with eighth-note patterns and a long phrase spanning measures 32 and 33. The Alto Saxophone 2 and Tenor Saxophone parts provide harmonic support with quarter notes and rests. The B \flat Trumpet part has a more active role with eighth-note patterns and a melodic line. The Flugelhorn, Trombone, and Tuba parts are primarily rhythmic, using quarter notes and rests to support the overall texture. A large, faint watermark is visible in the background of the score.

PLAY

34

B \flat Cl. *p*

S. Sax. *p*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *p*

T. Sax. *p*

34

B \flat Tpt. *mp* *mf*

Flghn. *p*

Tbn. *p*

Tuba *p*

PLAY

37

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

37

B \flat Tpt.

Flghn.

Tbn.

Tuba

Detailed description: This is a page of a musical score for a band, starting at measure 37. The score is written for eight instruments: B \flat Clarinet, Soprano Saxophone, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, B \flat Trumpet, Flghehorn, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. Measures 37-39 are shown. The B \flat Clarinet, Soprano Saxophone, Alto Saxophone 2, Tenor Saxophone, Flghehorn, Trombone, and Tuba parts consist of quarter notes with stems pointing up or down, often with a fermata. The Alto Saxophone 1 part features a complex melodic line with eighth and sixteenth notes, some beamed together, and a fermata. The B \flat Trumpet part has a similar complex melodic line with eighth and sixteenth notes and a fermata. A large, faint watermark is visible in the background of the score.

PLAY

40

B♭ Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

40

B♭ Tpt.

Flghn.

Tbn.

Tuba

Detailed description of the musical score: The score is for a band and covers measures 40 and 41. The key signature has one sharp (F#). The time signature is 4/4. The instruments are arranged in two systems. The first system includes B♭ Clarinet, Saxophone (Sax.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), and Tenor Saxophone (T. Sax.). The second system includes B♭ Trumpet (B♭ Tpt.), Flute (Flghn.), Trombone (Tbn.), and Tuba. In measure 40, the B♭ Cl., S. Sax., A. Sax. 2, and T. Sax. parts have a whole rest. The A. Sax. 1 part has a melodic line with eighth and sixteenth notes, including a triplet. The B♭ Tpt. part has a melodic line with eighth and sixteenth notes, including a triplet. The Flghn., Tbn., and Tuba parts have a whole rest. In measure 41, the B♭ Cl., S. Sax., A. Sax. 2, and T. Sax. parts have a quarter rest followed by an eighth note and a quarter rest. The A. Sax. 1 part continues its melodic line. The B♭ Tpt. part continues its melodic line. The Flghn., Tbn., and Tuba parts have a quarter rest followed by an eighth note and a quarter rest.

PLAY

42

Musical score for a band, measures 42-44. The score is written for the following instruments: Bb Cl., S. Sax., A. Sax. 1, A. Sax. 2, T. Sax., Bb Tpt., Flghn., Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The score shows various musical notations such as rests, eighth notes, and sixteenth notes. A large watermark is visible in the background of the score.

PLAY

45

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

45

B \flat Tpt.

Flghn.

Tbn.

Tuba

PLAY

48

B \flat Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

48

B \flat Tpt.

Flghn.

Tbn.

Tuba

PLAY

51

B \flat Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

51

B \flat Tpt.

Flghn.

Tbn.

Tuba

p

PLAY

54

B \flat Cl. *mf*

S. Sx. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

54

B \flat Tpt. *mf*

Flghn. *mf*

Tbn. *mf*

Tuba *mf*

PLAY

57

B \flat Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

57

B \flat Tpt.

Flghn.

Tbn.

Tuba

PLAY

60

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

60

B♭ Tpt.

Flg. Hn.

Tbn.

Tuba

ff

ff

ff

ff

ff

ff

ff

ff

KULOSA

UG Department of Music Wind Ensemble

Comp: OXLADE

Arr: STEPHEN AIDOO &

ERNEST MARKIN

Adante (♩=100)

Clarinet in B \flat
mf

Soprano Sax
mf

Alto Sax
mf

Trumpet in B \flat 1
mf

Trumpet in B \flat 2
mf

Horn in F
mf
Adante (♩=100)

Trombone 1
mf

Trombone 2
mf
Adante (♩=100)

Euphonium
mf

Tuba
mf

KULOSA

9

B \flat Cl. *f* *mf*

S. Sx. *mp* *p*

A. Sx. *mp*

B \flat Tpt. 1 *f* *mf* *p*

B \flat Tpt. 2 *mp* *p*

Hn. *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

KULOSA

16

B \flat Cl. *mp*

S. Sx.

A. Sx.

16

B \flat Tpt. 1 *mp*

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

KULOSA

23

B \flat Cl. *f*

S. Sx. *mf*

A. Sx. *mf*

This block contains the first three staves of the musical score. The top staff is for B \flat Clarinet, the middle for Soprano Saxophone, and the bottom for Alto Saxophone. All three parts begin at measure 23. The Clarinet part features a dynamic marking of *f* (forte) and a melodic line with eighth-note patterns. The Saxophone parts feature a dynamic marking of *mf* (mezzo-forte) and play a similar melodic line.

23

B \flat Tpt. 1 *f*

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2 *mf*

Euph.

Tuba

This block contains the remaining five staves of the musical score. The top staff is for B \flat Trumpet 1, the second for B \flat Trumpet 2, the third for Horn, the fourth for Trombone 1, the fifth for Trombone 2, the sixth for Euphonium, and the seventh for Tuba. All parts begin at measure 23. The Trumpet 1 part features a dynamic marking of *f* (forte). The Trombone 2 part features a dynamic marking of *mf* (mezzo-forte). The other parts play a similar melodic line.

KULOSA

30

B \flat Cl.

S. Sx.

A. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

KULOSA

36

B \flat Cl.

S. Sx.

A. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

mf

mp

mp

mp

mp

mp

KULOSA

42

B♭ Cl.

S. Sax.

A. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

f

Detailed description: This is a page of a musical score for a concert band, titled 'KULOSA'. The page number '42' is written in the top left corner. The score is arranged in two systems. The first system includes parts for B♭ Clarinet (B♭ Cl.), Saxophone (S. Sax.), and Alto Saxophone (A. Sax.). The second system includes parts for B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The B♭ Clarinet and B♭ Trumpet 1 parts feature a melodic line with eighth-note patterns, starting at measure 42 and continuing through measure 48. A dynamic marking of *f* (forte) is placed below the B♭ Clarinet staff in measure 45. The other instruments provide harmonic support with various rhythmic patterns, including quarter notes, eighth notes, and rests. A large, faint watermark is visible in the center of the page.

KULOSA

49

B \flat Cl. *p* *ff*

S. Sx. *pp*

A. Sx. *pp*

B \flat Tpt. 1 *p* *ff*

B \flat Tpt. 2 *pp*

Hn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Euph. *pp*

Tuba *pp*

KULOSA

56

B \flat Cl. *f* *mf*

S. Sx. *mf*

A. Sx. *mf*

56

B \flat Tpt. 1 *f* *mf*

B \flat Tpt. 2

Hn.

Tbn. 1

Tbn. 2 *mf*

Euph.

Tuba

KULOSA

63

B♭ Cl.

S. Sax.

A. Sax.

63

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba

KULOSA

69

B \flat Cl. *mf* *ff*

S. Sx. *ff*

A. Sx. *ff*

69

B \flat Tpt. 1 *mf* *ff*

B \flat Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

WHO IS YOUR GUY

7

B♭ Cl. *mp* *p* *f* *mp* *f*

S. Sax. *mp* *p* *f* *mp* *f*

A. Sax. 1 *mp* *f*

A. Sax. 2 *mp* *p* *f* *mp* *f*

T. Sax. *mp* *p* *f* *mp* *f*

Hn. *mp* *p* *f* *mp* *f*

B♭ Tpt. 1 *mp* *f* *mp*

B♭ Tpt. 2 *mp* *p* *f* *mp* *f*

Cnt. *mp* *p* *f* *mp* *f*

Tbn. *mp* *p* *f* *mp* *f*

Euph. *mp* *p* *f* *mp* *f*

Tuba *mp* *p* *f* *mp* *f*

WHO IS YOUR GUY

19

Musical score for 'Who Is Your Guy' starting at measure 19. The score is written for a large ensemble and includes the following parts:

- B \flat Cl.
- S. Sx.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- Hn.
- B \flat Tpt. 1
- B \flat Tpt. 2
- Cnt.
- Tbn.
- Euph.
- Tuba

The score is in 4/4 time and features a key signature of two flats (B \flat and E \flat). Dynamics include *mp* (mezzo-piano), *p* (piano), and *f* (forte). The music consists of melodic lines with eighth and sixteenth notes, often beamed together, and rests. A large watermark '© 2011' is visible in the background of the score.

WHO IS YOUR GUY

25

B \flat Cl. *p*

S. Sax. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

Hn. *p*

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *p*

Cnt. *p*

Tbn. *p*

Euph. *p*

Tuba *p*

mf

mf

WHO IS YOUR GUY

37

p *f* *mp* *f*

p *f* *mp* *f*

mf *ff* *f*

p *f* *mp* *f*

p *f* *mp* *f*

p *f* *mp* *f*

mp *f* *ff* *mp* *f*

p *f* *mp* *f*

p *f* *mp* *f*

p *f* *mp* *f*

WHO IS YOUR GUY

49

B \flat Cl. *mp* *f*

S. Sx. *mp* *f*

A. Sx. 1 *f* *ff*

A. Sx. 2 *mp* *f*

T. Sx. *mp* *f*

Hn. *mp* *f*

B \flat Tpt. 1 *f* *ff*

B \flat Tpt. 2 *f mp* *f*

Cnt. *mp* *f*

Tbn. *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f*

WHO IS YOUR GUY

54

The musical score is arranged in two systems, each containing four measures. The instruments and their parts are as follows:

- B♭ Cl.:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- S. Sax.:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- A. Sax. 1:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- A. Sax. 2:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- T. Sax.:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- Hn.:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- B♭ Tpt. 1:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- B♭ Tpt. 2:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- Cnt.:** Treble clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- Tbn.:** Bass clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- Euph.:** Bass clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).
- Tuba:** Bass clef, playing eighth-note patterns. Dynamics: *ff* (measures 1-2), *mf* (measures 3-4).

WHO IS YOUR GUY

59

B♭ Cl.

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Cnt.

Tbn.

Euph.

Tuba

Detailed description: This is a page of a musical score for the piece 'Who Is Your Guy'. The score is for a large ensemble and begins at measure 59. The key signature is three flats (B♭, E♭, A♭), and the time signature is 7/8. The score is divided into two systems of staves. The first system includes B♭ Clarinet, Soprano Saxophone, Alto Saxophones 1 and 2, and Tenor Saxophone. The second system includes Horns (Trumpet 1 and 2, Trombone, Euphonium, and Tuba) and Contrabass. Each instrument part features a melodic line with eighth-note patterns, often beamed in groups of four or six. The music is characterized by a steady, rhythmic pulse and a melodic focus. A large, faint watermark reading 'MUSIC' is visible in the background of the score.

ABOUT THE AUTHORS



Dr. Stephen Aidoo is an expert in the field of Organology, specializing in Woodwind Instrument Maintenance, and holds a position as a Lecturer at the

University of Ghana, specifically within the School of Performing Arts, Department of Music. Currently, he fulfills the role of Director for the UG Wind Ensemble, which also functions as a designated course within the Department of Music. Dr. Aidoo is responsible for composing, arranging, selecting repertoire, and editing student arrangements and compositions for the ensemble.



Dennis Nii Adjetei Adjei is a Level 300 student at the University of Ghana, where he is pursuing a degree in BA Music and Sociology. He is actively involved in the School of Performing Arts, specifically in the Music department and as a member of the UG Wind Band. His primary instrument of focus is the trumpet. Dennis help in the arrangement and composition of pieces for the ensemble.



Clever Kofi Awli excels as a student at the University of Ghana, where he is pursuing his third year of studies at the School of Performing Arts.

Focusing on Music and Dance, Clever displays exceptional talent in playing the trumpet and arranging pieces for the ensemble. He is actively involved in the UG Wind Ensemble, a highly esteemed ensemble affiliated with the Department of Music.



Ernest Markin is a student at Level 300 within the School of Performing Arts at the University of Ghana, Legon. He exhibits a strong commitment to the study of music, with a focus on the trumpet as his principal instrument, and engages actively in the Wind Ensemble to enhance his musical abilities and talents. Additionally, he contributes to the arrangement and composition for the Ensemble.



Addo-Danquah Kesse Theophilus is a graduate of the University of Ghana, where he pursued studies in Psychology and Sociology. While serving

his national duty, he became a Teaching Assistant for the UG Wind Ensemble. His educational path was enriched by his musical abilities, especially in arranging and composing pieces, as well as playing the saxophone for the ensemble.



Ebenezer Boateng Ansong, a graduate student at the University of Ghana, pursued a Bachelor of Fine Arts degree. He is a member of the School of Performing Arts, specialising in music, and is also affiliated with the UG Wind Ensemble. Ebenezer's contributions go beyond performing on the trumpet, as he enhances the ensemble with his remarkable arrangements and compositions to expand its repertoire.