



AFRICAN PIANO TUTOR

**PIANOFORTE TUTOR
BEGINNERS LEVEL 1**

GYEBI -TWENEBOAH KWASI

FOREWORD BY: VICTOR SOWA MANIESON

 Noyam



AFRICAN
PIANO TUTOR
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African Piano Tutor

Pianoforte Tutor Beginners Level 1

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DEDICATION

This Book Is Dedicated To My Spiritual And Biological Father
Very Rev. Maxwell Tweneboah Kodua.
God Bless You Daddy.



ACKNOWLEDGEMENT

Special thanks go to Victor Manieson who has helped me in my music development over the years. Specials thanks also go to my family for the support they have given me over the years.



TABLE OF CONTENTS

Dedication	iv
Acknowledgement	v
Table of Contents	vi
Foreword	ix
Preface	x
UNIT 1	
Staff/ Stave Notation	1
Types of Staves/Staves	1
<i>The Treble Staff</i>	1
<i>The Bass Staff</i>	3
UNIT 2	
Rhythmic Notation	5
Extension of musical notes	5
<i>Dotted Notes</i>	5
Time Signatures	6
Types of Time Signatures	6
<i>Simple Time Signature</i>	6
<i>Compound Time Signature</i>	6
UNIT 3	
Key Signatures	8
<i>Sharp Keys</i>	8
<i>Flat Keys</i>	9
Scale	9
<i>C-Major Scale</i>	9
UNIT 4	
Musical Samples	11
Lets Start	11
C D	11

Childs Play	12
Play Time	12
Okai	13
Lets Move	13
Simple Movement	14
Twinkle, Twinkle	14
Left Play	15
Turkson	15
Lenamanhla	15
Petse	16
Frog	16
London Bridge	17
Elvis	17
Simple	17
Abusua	17
Yaa	18
Ojuku	18
Abrante Pa	19
Kofi Broke Man	19
Onyame Tumfo	20
Nsafoa	20
Malaika	21
Bimbo	21
Back to School	22
Kente	22
The Beach	23
Lathitha	23
Traffic	24
Gladys	24
Kwadwo Tweneboah	25
Ɔɔɔ Nsɔ	25
Paulina	26
Ntombi	27
Xolo	27
Daily Work	28
Amapolica	29
Matsha	30
Thando	31

Yiza	32
Walito	33
Asanda	33
Umnqusho	34
Ataa	34
Kacinci	34
Bonwire Abrante1	35
Khosi Mponco	35
T. K.	36
Amen	36
God Have Mercy	36
Uncuncwana	37
Ukugxotha	37
Daa Na'Se	38
Pete Pete	38

CONCLUSION	39
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FOREWORD

I met Gyebi-Tweneboah Kwasi in the year 2010 on the Central Campus of the University of Education, Winneba, Ghana where the Music Department is located. My focus was to teach Theory and Applied Musicianship to level 100 to 400 students. Gyebi was among some of the students whose interest in the MUSICALITY of musicians was beyond academia and consequently engaged with me about the intrigues and nuances that confront the professional practices of the field.

Eventually, he managed to convince me to bring him to Accra, where together with two other colleagues did an internship at my school – Mannieson Christian Academy. Gyebi's practical approach made room for him to supervise my piano students. He progressed into the musical maturity of one with a thirst for foundational building through an Afrocentric lens.

I am excited about this development in Gyebi not only because he is my mentee but also because he artistically makes an appealing essence of existing simple tunes within the culture. I wholeheartedly recommend the African Piano Tutor to all who are interested.

Victor Nii Sowa Manieson.

(Music Ministry Practitioner, Composer, Pianist and Author)

11th April 2021

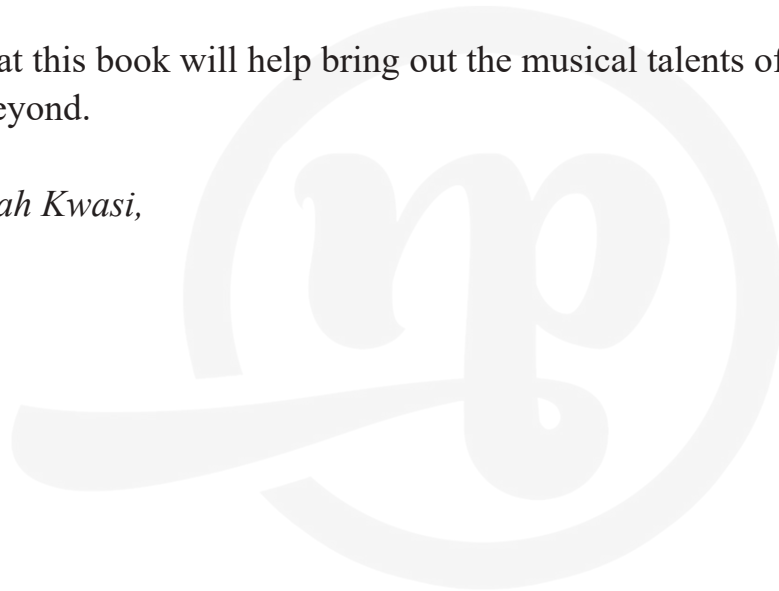
PREFACE

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

It is my hope that this book will help bring out the musical talents of young musicians in Africa and Beyond.

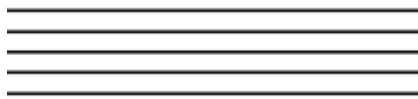
Gyebi-Tweneboah Kwasi,
2021



UNIT 1

STAFF / STAVE NOTATION

The staff notation is a system of notating music. For the purpose of our studies, we are going to focus more on this system of notating music. The staff consists of 5 horizontal parallel lines as shown below.



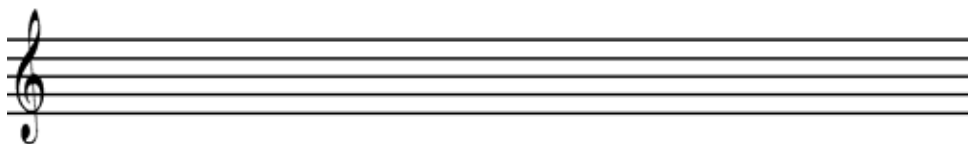
Example of the Staff Notation

TYPES OF STAFFS / STAVES

There are several types of staffs/staves depending on the clef that is put on it. The “**clef**” is a French word which means “**Key**”. It is a musical symbol used to indicate the pitches of the staff. It also indicates the names of the lines and spaces. There are several types of clef but for the purpose of our studies, we will be dealing with 4(four) of them. These are Treble, Alto, Tenor and Bass clefs but for the purposes of our study, we will focus on the treble and bass clefs. When a clef is drawn on a staff/stave, the name of the staff assumes the name of the clef, for example, Treble staff, Bass staff, etc.

1. The Treble Staff

The treble staff has the treble clef written on it. The staff is called treble staff because of the treble clef.



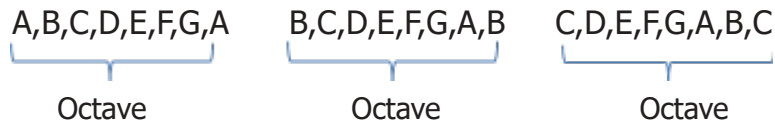
An example of the Treble Staff

Another name for the Treble clef is the G clef. It is called G clef because it usually starts on the G line.

Names of the Lines and Spaces of the Treble Staff

In music there are alphabets. The Alphabets in music are **A, B, C, D, E, F, G**. These

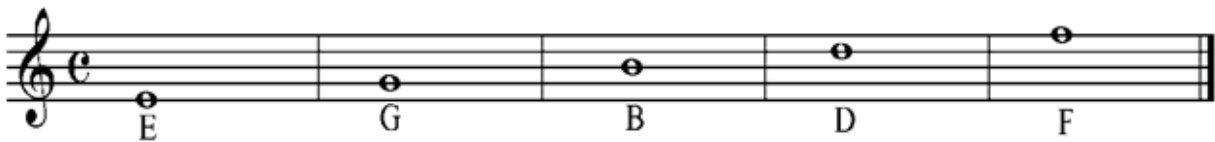
are the only alphabets in music and they range up to 7 in number. In music, the 8th position will always take you back to where you started and in music, the 8th is also called *octave*.



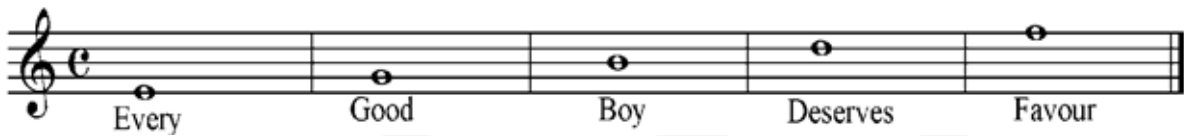
Examples of Octaves

The clef has given the names to the lines and spaces.

Names of the Lines on the Treble Staff



An easier way of memorizing the alphabet is by the use of mnemonics. Example,



Names of the Spaces of the Treble Staff



A look at the names of the spaces shows that the reading of the name **FACE**

When they are put together this is how it looks.

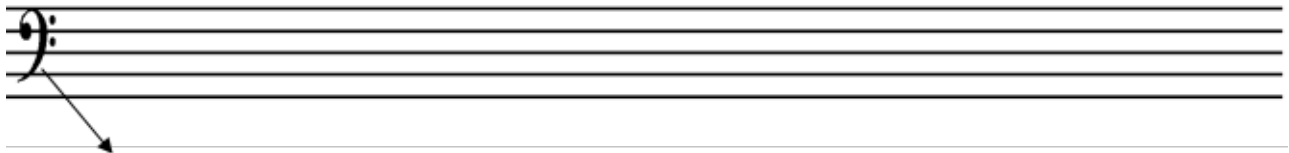


A critical look at the names reveals that, the lines start from E. From E, we move to

F, from F we move to G and from G we move to A because, as I have said earlier, the Alphabets in music end at G. So from G we move back to A. From A it continues on the same tangent alphabetically.

ii. The Bass Staff

The Bass staff has the Bass clef on it. The Bass clef alters the names of the lines and spaces. The Bass clef is also called “F” clef.



Bass clef

An example of the Bass Clef

The bass clef is sometimes referred to as *F clef* because it starts from the *line F*

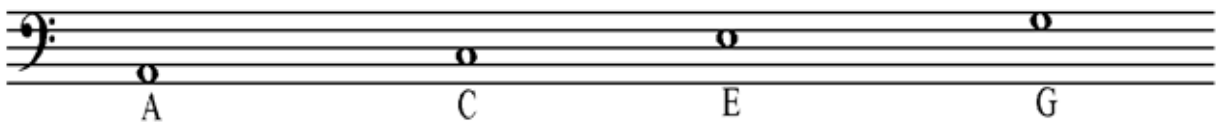
Names of Lines on the Bass Staff



Some people have devised mnemonics for these names because it is very important to have these names of the lines in memory. Eg:



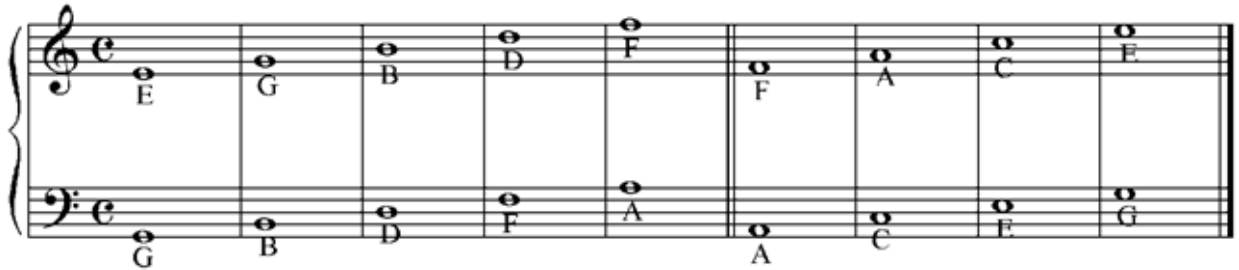
Names of the Spaces on the Bass Staff



When they are both put together, it looks like this:-















From a careful study, the lines start from G and moves to A. This is because, in the alphabets of music, from G, we move to A step by step. It must be emphasized that to be a good musician, the names of the lines and spaces should be memorized very well. So when the two staff are put together, it will be seen as presented below.



UNIT 2

RHYTHMIC NOTATION

Rhythm is the movement in music across time. Rhythm is at the heart of every music and as such, there is no music without rhythm. The art of writing the rhythm down is called rhythmic notation. In staff notation, symbols are used to represent rhythm. Different symbols are used. Below is a chart of the symbols and their names and the duration.


NAME	SYMBOLS	DURATION	REST
Semi breve / whole note		4	
Minim / half note		2	
Crotchet / quarter note		1	
Quaver / one eighth note		$1\backslash 2$	
Semi quaver / sixteenth note		$1\backslash 4$	
Semi-demi-quaver / one thirty second note		$1\backslash 8$	



The duration of a note is determined by the pulse of the music. Rhythmic notations are also known as musical notes.


Extension of musical notes

It must be said that the duration of musical notes can be extended. There are two ways of extending the duration of a note by a dot (·) or a Tie (˘).

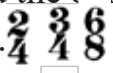
Dotted Notes

A dot in front of a note prolongs the note by half the original value. E.g. .

The original value of a crotchet is 1 and half of 1 is $\frac{1}{2}$ so the value of a dotted crotchet is $1\frac{1}{2}$, . another example. . The original value of a minim is 2 and half of 2 is one (1) so the new value is (3) ($1 + 2 = 3$). As a said earlier, the tie too can be used to prolong

the duration of a note. Example . As can be seen, the notes are dotted crotchet and quaver. The tie is adding the two notes that are dotted crotchet which is 1 and a half in value and quaver which has half value. When both notes are added, the new value will be 2 which is equivalent to a minim. It is the combination of all these notes that give us beautiful and good music.

Time Signatures

Is a notational convention that indicates the beats and the grouping of notes. It is written with two figures like a fraction but it is not a fraction. 

The lower figure represents the beats of the music while the upper figure represents the number of beats in a bar. It is usually found at the beginning of a music right after the key signature.


Types of Time Signatures

There are about 7 types of time signatures. These are:

1. Simple
2. Compound
3. Complex
4. Mixed
5. Additive
6. Fractional
7. Irrational meters

For the purpose of our studies, we are going to concentrate only on two (2) time signatures; simple and compound.


1. Simple Time Signature


Simple Time signatures are the time signature that has the crotchet as a beat. It usually has 4 as the lower figure. For example .


The lower figure represents the beat which is in relationship with the whole note (semi breave) and the upper figure represents the number of beats in a bar. The beat is usually in crotchet one. Examples of simple time signatures are



2. Compound Time Signature

This is a type of time signature that has the quaver () as the beat. It usually has 8 as the lower note. The 8 represents the number of quavers that make a whole note

(semi breave) (0). The figure 8 represents the beats of the music and the upper figure represents the number of beats in a bar. Examples 

Sometimes, time signatures are also referred to as Duple, Triple and Quadruple. Example  is also called Simple Duple Time. This is referred to as simple because it falls in the category of the simple time signatures and the duple is the upper figure. Likewise, it is also referred to as a simple triple time.



UNIT 3

KEYS SIGNATURES

Key signatures are a set of sharps (#) and flats (b) which are put together on a staff. Key signatures are usually found right after the clef at the beginning of music although sometimes they appear at other places on a piece of music usually after a bar line. Key signatures alter the pitch of the notes that they affect. There are two types of key signatures, these are:

- (a) *sharp keys*
- (b) *flat keys*

Below is a list of all the key signatures.

SHARP KEYS

KEY SIGNATURE	NUMBER OF SHARPS	LETTERS THAT THEY AFFECT
G MAJOR	1	F
D MAJOR	2	F,C
A MAJOR	3	F,C,G
E MAJOR	4	F, C , G,D

This is how they stand when they are put on the staff:



Look carefully at where the accidentals are put. They are put exactly where the key signature is affecting.

FLAT KEY SIGNATURES

KEY SIGNATURE	NUMBER OF FLATS	LETTERS THAT THEY AFFECT
F MAJOR	1	B
B \flat	2	B,E
E \flat	3	B, E,A
A \flat	4	B, E , A,D

This is how they are represented on the staff



A critical look at the above keys shows that the keys are put exactly where they should be.

It must be pointed here that, it is only key C major that does have a flat of a sharp as a key signature. Due to this, key C major is also called the *natural key*.

SCALE

A scale is a set of notes that are arranged by descending or ascending order of pitch. A scale ordered by an increasing pitch is an ascending scale, while descending scales are ordered by a decreasing pitch. There are several types of scales but for the purpose of our studies, we will be concentrating on the **major**. The simplest of the major scale is the C major scale which is sometimes referred to as the natural scale.

C MAJOR SCALE

The first key we will play in this book is called C Major which is sometimes called Natural key. Is called natural key because the Major scale is played using the natural keys on the keyboard. The learner must understand the finger positions of this key and as much as possible go by the rules. This key signature does not have any accidental.

Examples of the C MAJOR SCALE

Example 1: C Major Scale in treble and bass clefs. Treble clef: C4 (1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (4), C5 (5), B4 (4), A4 (3), G4 (2), F4 (1), E4 (3), D4 (2), C4 (1). Bass clef: C3 (5), B2 (4), A2 (3), G2 (2), F2 (1), E2 (3), D2 (2), C2 (1), B1 (2), A1 (3), G1 (1), F1 (2), E1 (3), D1 (4), C1 (5).

Example 2: C Major Scale in treble and bass clefs. Treble clef: C4 (1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (4), C5 (5), B4 (4), A4 (3), G4 (2), F4 (1), E4 (3), D4 (2), C4 (1). Bass clef: C3 (5), B2 (4), A2 (3), G2 (2), F2 (1), E2 (3), D2 (2), C2 (1), B1 (2), A1 (3), G1 (1), F1 (2), E1 (3), D1 (4), C1 (5).

Example 3: C Major Scale in 3/4 time in treble and bass clefs. Treble clef: C4 (1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (4), C5 (5), B4 (4), A4 (3), G4 (2), F4 (1), E4 (3), D4 (2), C4 (1). Bass clef: C3 (5), B2 (4), A2 (3), G2 (2), F2 (1), E2 (3), D2 (2), C2 (1), B1 (2), A1 (3), G1 (1), F1 (2), E1 (3), D1 (4), C1 (5).

Example 4: C Major Scale in 3/4 time in treble and bass clefs. Treble clef: C4 (1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (4), C5 (5), B4 (4), A4 (3), G4 (2), F4 (1), E4 (3), D4 (2), C4 (1). Bass clef: C3 (5), B2 (4), A2 (3), G2 (2), F2 (1), E2 (3), D2 (2), C2 (1), B1 (2), A1 (3), G1 (1), F1 (2), E1 (3), D1 (4), C1 (5).

UNIT 3

AFRICAN MUSIC SAMPLES

In this section, the author provides various African music samples he has composed on the basic musical concepts discussed in the previous units to help beginners master playing the piano.

LET'S START GYEBI - TWENEBOAH KWASI

9

C D Gyebi Tweneboah Kwasi

LEGATO

11

This music is to help the learner play with the fingers 1,2 and 3. the music must be played smoothly.

Childs Play

Gyebi-Tweneboah kwasi

Legato

12

This music is a continuation of the minim rhythm. The music introduces the 4th finger.

Play Time

Gyebi-Tweneboah Kwasi

8

African Piano Tutor: Pianoforte Tutor Beginners Level 1

Remember the change of time signature.
 There are two rhythms that have been introduced
 in the music, that is crotchet and dotted minims.
 This piece is still to help you work on your hands
 combination. Observe the repeat signs at the end
 of each staff.

Okai

Gyebi-Tweneboah kwasi



With this music, you must check
 your finger positions. Play the
 music smoothly. Dont forget the
 repeat sign.

Lets Move

Gyebi-Tweneboah Kwasi

Work on the movement of both left and right hand. Remember your hand positions, play the music smoothly.

SIMPLE MOVEMENT

Gyebi-Tweneboah Kwasi

Legato

1 1 4 4 4 3

7 2 3 3 3 1 3 3

2 1 1 1 4 2 1

This music must be played smoothly.
Check the right and left combination.

Twinkle, Twinkle

Arr: Gyebi-Tweneboah kwasi

7

This music is to help you master the movement of your left hand. The movement must be even and must be played smoothly.

Left Play

Gyebi-Tweneboah kwasi

Musical score for 'Left Play' in 4/4 time. The right hand part consists of a single line of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand part consists of a single line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, 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F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, 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B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C3

The purpose of this piece is to further work on your finger positions. Be diligent in practicing your finger positions

Petse

Gyebi-Tweneboah kwasi

1 5 4 5 3 2 2 5 4 3 4 1 5 4 3 2 1 3 2 1

4 1 2 1 3 4 3 1 2 3 2 4 5 4 3 2 1 3 2 4

In this music, the quaver rhythm continues. The quaver notes must not be rushed through. This music is another test for mastering of finger positions. dont forget to observe the slurs

Frog

Gyebi-Tweneboah kwasi

9 8

This music is a simple traditional piece, play it smoothly and playfully

London Bridge

Gyebi-Tweneboah kwasi

Musical score for 'London Bridge' in 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody is simple and repetitive, with a final cadence. The bass line provides a steady accompaniment.

This music is a smooth piece of music, care must be taken when playing the dotted minim notes.

Elvis

Gyebi-Tweneboah kwasi

Musical score for 'Elvis' in 3/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody features dotted minim notes, which are highlighted in the instruction. The bass line is a simple accompaniment.



SIMPLE

Gyebi-Tweneboah Kwasi

Musical score for 'SIMPLE' in 2/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody is very simple, using only quarter notes and rests. The bass line is a simple accompaniment.

This piece introduces the learner to the crotchet. The piece must be played smoothly, putting emphasis on finger positions.

Abusua

Gyebi-Tweneboah kwasi

Musical score for 'Abusua' in 4/4 time. The piece consists of two staves: a treble clef staff and a bass clef staff. The melody is simple and uses crotchets (quarter notes). Fingerings are indicated by numbers 1-5 above the notes. The bass line is a simple accompaniment.

The music must be played in Legato. Finger positions are of importance in playing this piece.

YAA

Gyebi-Tweneboah kwasi

Musical score for 'YAA' in 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system is marked with a '6' at the beginning. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'm' is visible in the background.

This is a continuation of dotted crotchet note. Hope by now you have mastered the finger position.

OJUKU

Gyebi-Tweneboah Kwasi

Musical score for 'OJUKU' in 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system is marked with a '6' at the beginning. The second system also starts with a '6'. A large watermark 'm' is visible in the background.

Abrante Pa

Gyebi-Tweneboah kwasi

Musical score for 'Abrante Pa' in 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains five measures, and the second system contains five measures starting with a measure number '6'. The music features a simple melody in the treble clef and a bass line in the bass clef, with chords indicated by vertical lines.

KOFI BROKE MAN

Gyebi-Tweneboah kwasi

Musical score for 'KOFI BROKE MAN' in 4/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains eight measures, and the second system contains eight measures starting with a measure number '6'. The music features a simple melody in the treble clef and a bass line in the bass clef, with chords indicated by vertical lines.

Onyame Tumfo

Arr: Gyebi-Tweneboah kwasi

Musical score for 'Onyame Tumfo' in 4/4 time. The score consists of three systems of two staves each (treble and bass clef). The first system contains measures 1-6. The second system starts at measure 7 and includes a repeat sign at the beginning of the second measure. The third system starts at measure 13 and ends with a double bar line. The bass line features various chords and rhythmic patterns, including some triplets.

*By this time you should
be very familiar with finger
positions for pieces like this.*

NSAFOA

Gyebi-Tweneboah kwasi

Musical score for 'NSAFOA' in 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-6. The second system starts at measure 7 and includes a repeat sign at the beginning of the second measure. The bass line features various chords and rhythmic patterns, including some triplets.

MALAIKA

Gyebi-Tweneboah kwasi

5

This music is to help you with your finger positions. More work is to be done with the left.

Bimbo

Gyebi-Tweneboah kwasi

5 5 5 3 1 rit.

14 5 1 5 rit.

African Piano Tutor: Pianoforte Tutor Beginners Level 1

This music introduces the dotted crotchet to the learner. Care must be taken when playing the different rhythms. Play the music in a smooth marching fashion.

Back to School

Gyebi-Tweneboah Kwasi

The musical score for 'Back to School' is written in 4/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody of quarter and dotted quarter notes, and a bass staff with a simple accompaniment. The second system starts at measure 8 and continues the melody and accompaniment, ending with a repeat sign. A large, light grey decorative arch is positioned below the second system.

This music must be played smoothly. Check your finger positions and play it with joy.

Kente

Gyebi-Tweneboah Kwasi

The musical score for 'Kente' is written in 6/8 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody of eighth and quarter notes, and a bass staff with a rhythmic accompaniment of eighth notes. The second system starts at measure 7 and continues the melody and accompaniment, ending with a repeat sign.

THE BEACH

Sesihle M.G Mrara
15/08/2016

Musical score for 'THE BEACH' in 3/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble and bass clef. The second system starts at measure 8 and includes repeat signs at the end of both staves.

LATHITHA

Gyebi-Tweneboah Kwasi
rit.

Musical score for 'LATHITHA' in common time. The score consists of two systems of two staves each. The first system includes a repeat sign and a *rit.* marking. The second system starts at measure 7 and includes a repeat sign at the end of both staves.

*This music must be played smoothly
Remember to check your finger positions*

TRAFFIC

Gyebi-Tweneboah Kwasi

Legato

The first system of music for 'Traffic' consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a 'Legato' instruction. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bottom staff is in bass clef and starts with a half note G2, followed by quarter notes A2, B2, and C3.

8

The second system of music for 'Traffic' consists of two staves. The top staff continues the melody from the first system with a half note D5, followed by quarter notes E5, F5, G5, and A5. The bottom staff continues with a half note D2, followed by quarter notes E2, F2, and G2.



Gladys

Gyebi-Tweneboah kwasi

The first system of music for 'Gladys' consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The bottom staff is in bass clef and starts with a half note G2, followed by quarter notes A2, B2, and C3.

12

The second system of music for 'Gladys' consists of two staves. The top staff continues the melody from the first system with a half note D5, followed by quarter notes E5, F5, and G5. The bottom staff continues with a half note D2, followed by quarter notes E2, F2, and G2. The system concludes with a double bar line and repeat dots.

KWADWO TWENEBOAH

Gyebi-Tweneboah Kwasi

The first system of music for 'KWADWO TWENEBOAH' consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a repeat sign and contains a melody of eighth and quarter notes. The lower staff is in bass clef and contains a bass line of eighth and quarter notes, starting on the second measure.

The second system of music for 'KWADWO TWENEBOAH' consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a measure rest and contains a melody of eighth and quarter notes. The lower staff is in bass clef and contains a bass line of eighth and quarter notes, starting on the second measure.



ODO NSO

Gyebi-Tweneboah kwasi

The first system of music for 'ODO NSO' consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 4/4 time signature and contains a bass line of quarter and eighth notes.

The second system of music for 'ODO NSO' consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It contains a melody of quarter and eighth notes, ending with a double bar line and repeat dots. The lower staff is in bass clef with a 4/4 time signature and contains a bass line of quarter and eighth notes, also ending with a double bar line and repeat dots.

PAULINA

GYEBI-TWENEBOAH KWASI

Piano

The first system of music for 'Paulina' consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. The lower staff is in bass clef and contains a sequence of whole notes: G2, G2, G2, G2, A2, A2, B2, B2, C3, C3, C3, C3, B2, A2, G2, G2.

8

The second system of music starts at measure 8. The upper staff continues with eighth notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues with whole notes: G2, G2, G2, G2, A2, A2, B2, B2, C3, C3, C3, C3, B2, A2, G2, G2.

15

The third system of music starts at measure 15. The upper staff continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff continues with whole notes: G2, G2, G2, G2, A2, A2, B2, B2, C3, C3, C3, C3, B2, A2, G2, G2.

22

The fourth system of music starts at measure 22. The upper staff continues with eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The lower staff continues with whole notes: G2, G2, G2, G2, A2, A2, B2, B2, C3, C3, C3, C3, B2, A2, G2, G2.

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NTOMBI

GYEBI-TWENEBOAH KWASI

Piano

The first system of music for 'NTOMBI' consists of two staves. The right-hand staff is in treble clef with a 3/4 time signature and contains a melodic line with eighth-note patterns. The left-hand staff is in bass clef and contains a bass line with quarter notes. Fingerings are indicated by numbers 1-5 below the notes.

The second system of music for 'NTOMBI' continues the piece. It features similar melodic and bass line patterns as the first system, with a repeat sign at the end. The piece concludes with a double bar line.

XOLO

GYEBI-TWENEBOAH KWASI

The first system of music for 'XOLO' consists of two staves in common time (C). The right-hand staff has a simple melodic line with quarter notes. The left-hand staff has a bass line with quarter notes, starting with a rest in the first two measures.

The second system of music for 'XOLO' continues the piece. It features a simple melodic line in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

GYEBI MUSIC

African Piano Tutor: Pianoforte Tutor Beginners Level 1

Daily Work

Gyebi-Tweneboah Kwasi

Musical notation for measures 1-9. The piece is in 3/4 time. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 10-18. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 19-27. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 28-36. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 37-45. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 46-54. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 55-63. The right hand (treble clef) plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

AMAPOLICA

GYEBI-TWENEBOAH KWASI

Musical notation for measures 1-6. The piece is in common time (C). The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line of quarter notes: G2, B1, C2, D2, E2, F2, G2. The melody and bass line are in parallel motion.

Musical notation for measures 7-12. Measures 7-8 continue the melody and bass line from the previous system. At measure 9, there is a repeat sign. The melody continues with quarter notes: G4, A4, B4, C5. The bass line continues with quarter notes: G2, B1, C2, D2. At measure 10, the right hand has a whole rest, and the left hand has a whole note G2. This pattern repeats in measures 11 and 12.

Musical notation for measures 13-15. Measures 13-14 continue the melody and bass line from the previous system. At measure 15, there is a final double bar line. The melody has a whole note G4, and the bass line has a whole note G2.

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MATSHA

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THANDO

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6

11

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YIZA

GYEBI-TWENEBOAH KWASI

The first system of musical notation for 'YIZA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with two measures of whole rests in both staves.

The second system of musical notation for 'YIZA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The melody in the upper staff continues with quarter notes D4, E4, F4, and G4. The bass line in the lower staff has whole rests for the first four measures. In the fifth measure, the bass line has a quarter note G2. In the sixth measure, the bass line has a quarter note A2. The system concludes with two measures of whole rests in both staves.

The third system of musical notation for 'YIZA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with two measures of whole rests in both staves.

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This piece introduces the learner to playing different rhythms on both left and right with more emphasis on the left hand movement. It is to be played smoothly.

WALITO

Gyebi-Tweneboah Kwasi

Musical score for 'Walito' in 4/4 time, F major. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef, both in 4/4 time. The melody in the treble clef consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment. The second system begins with a measure rest of 6 measures, followed by a continuation of the melody and bass line. The piece concludes with a double bar line and repeat dots.

This music is also in F major. Notice the finger positions. The first focuses on the left hand while the second focuses on the right hand

Asanda

Gyebi-Tweneboah Kwasi

Musical score for 'Asanda' in 3/4 time, F major. The score consists of two systems of two staves each. The first system starts with a treble clef and a bass clef, both in 3/4 time. The melody in the treble clef is primarily composed of quarter notes. The bass line features a steady eighth-note accompaniment. A 'rit.' (ritardando) marking is placed over the final measures of the first system. The second system begins with a measure rest of 6 measures, followed by a continuation of the melody and bass line. The piece concludes with a double bar line and repeat dots.

UMNGQUSHO

Gyebi-Tweneboah kwasi

Musical score for 'UMNGQUSHO' in F major, 4/4 time. The score consists of two systems of two staves each. The first system includes a 'rit.' marking in the bass staff. The second system starts with a measure number '6' in the treble staff.

ATAA

Gyebi-Tweneboah Kwasi

Musical score for 'ATAA' in F major, 6/8 time. The score consists of two staves.

*I hope by now you can
guess the right fingers to use
for pieces in F major*

Kacinci

Gyebi-Tweneboah Kwasi

Musical score for 'Kacinci' in F major, 3/4 time. The score consists of two systems of two staves each. Both systems include 'rit.' markings in the bass staff. The second system starts with a measure number '9' in the treble staff.

BONWIRE ABRANTEË Gyebi-Tweneboah kwasi

The first system of music for 'Bonwire Abranteë' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a repeat sign and contains a melodic line with eighth and sixteenth notes, including a slur over a half note. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole rest, followed by a rhythmic accompaniment of eighth notes, and includes a 'rit.' (ritardando) marking over a half note.

The second system of music for 'Bonwire Abranteë' also consists of two staves. The upper staff begins with a measure rest (marked '9') and continues with a melodic line. The lower staff continues the rhythmic accompaniment from the first system, also featuring a 'rit.' marking.



Khosi Mponco Gyebi-Tweneboah Kwasi

The first system of music for 'Khosi Mponco' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a repeat sign and contains a melodic line of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system of music for 'Khosi Mponco' consists of two staves. The upper staff begins with a measure rest (marked '6') and continues with a melodic line. The lower staff continues the harmonic accompaniment from the first system.


The third system of music for 'Khosi Mponco' consists of two staves. The upper staff begins with a measure rest (marked '11') and continues with a melodic line. The lower staff continues the harmonic accompaniment from the first system.

T.K **Gyebi-Tweneboah kwasi**



This is a simple four part harmony. Take time and practice it till you get perfect.

Amen **Gyebi-Tweneboah Kwasi**



God Have Mercy **Gyebi-Tweneboah Kwasi**



7



Uncuncwana

Gyebi-Tweneboah Kwasi

Musical score for 'Uncuncwana' in 2/4 time, featuring a simple melody in the treble clef and a bass line in the bass clef.

UKUGXOTHA

Gyebi-Tweneboah Kwasi

Piano

Musical score for 'UKUGXOTHA' in 2/4 time, featuring a complex melody in the treble clef and a bass line in the bass clef. The score is divided into three systems, with measure numbers 9 and 17 indicated.

DAA NA'SE

Arr: Gyebi-Tweneboah Kwasi

Musical score for 'DAA NA'SE' in 4/4 time, key of B-flat major. The score consists of two systems of a treble and bass staff. The first system includes a repeat sign with first and second endings. The second system starts at measure 8. The bass line features a steady eighth-note accompaniment.

PETE PETE

Tune; Traditional
Arr; Gyebi

Musical score for 'PETE PETE' in 6/8 time, key of B-flat major. The score is for piano and consists of four systems of a treble and bass staff. The piece features a rhythmic melody in the treble and a bass line with chords and eighth notes. Measure numbers 11, 21, and 31 are indicated at the start of their respective systems.

CONCLUSION

This book contains the basics of piano play in the African way. It has discussed the staff, clef, the two basic staff that is bass and treble staff. It went further to discuss the rhythmic notation and how the duration of notes prolonged using the dot or the tie. It further touched a bit on time signatures, key signatures and scales.

In this book, learners went further to practice some pieces which are designed to help with the basics of fingering and rhythmic movement. It also introduced some rhythms which are polyphonic in nature. The book is designed to give the learner the basics of playing African rhythms.

The next book will explore more African Rhythms and how these rhythms define music in Africa.

ABOUT BOOK

Music is an integral part of African society and the life of an African revolves around music. Musical instrument play is part and parcel of African music. Thus, learning a musical instrument is part of the African culture. The piano although not African in origin, has been adopted in Africa through globalization and glocalization. This book introduces the learner to piano playing using African rhythm as its theme. It introduces the learner to basic rhythms and basic finger positions to play the simple pieces that are in the book. This book is a result of the author's many years of teaching piano to beginners. The author hopes that this book forms a foundation for students to learn African rhythms and to love African music for further progression.

ABOUT AUTHOR

Gyebi-Tweneboah Kwasi is a native of Bonwire, Ashanti Region, Ghana. He 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, Ghana. 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-Ghana 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.

