



# Kwesi Gyan: A Cross-Cultural Artistic Impression on Apatampa Musical Resources

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## ABSTRACT

Interculturalism has played a significant role in influencing societies' artistic identity, particularly in Africa's music. This phenomenon seems to be no exception in the choral, art-song, and instrumental music spheres despite the untapped nature of orchestral music in this part of the world, especially among Ghanaian art/scholar musicians. Orchestral music as a genre in the Neo-African art music space appears deficient in terms of its usage of African resources for creation. The less-to-zero exploitation of this art form has roughly marked a gap in its ingenuous disposition; thus, affording the opportunity for similar works. “Kwesi Gyan”, the 3rd Movement of the ‘Sankofa Symphony’ is a 21st-century chamber orchestra piece that merges traditional rhythms and a folk tune from Apatampa music with scholarly compositional techniques. The orchestral form of this music speaks to its Western nature. Likewise, the main melodic and rhythmic structures originate from Ghanaian culture, which illustrates the concept of interculturalism through the aforementioned merger. This paper presented the composition through a practice-based research approach, drawing on theories of cross-cultural music-making and Neo-African art music. It also provided a deeper understanding of the composer's thought process and provides insight into understanding the piece. Additionally, the article aimed at inspiring creative research into Ghanaian musical arts, potentially contributing to the preservation of the country's cultural heritage for future generations.

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## INTRODUCTION

The distinctive nature of culture as an individual concept does not prohibit nor limit its potential of cross-over geographical boundaries and metaphorical assertions of 'ownership'. This social exchange has glorified the global appreciation of culture. The African continent cannot be discussed in any field without considering the cultural endowment that has ‘unfortunately’ been looted over the years. One cultural trait that absorbs most of the culture transfers is the musical content of the continent. It is almost unsatisfying to evaluate African music on the sole pedestal of it being a pure ‘untainted art’ when a majority of the countries in the continent were pawns in colonial games. Certainly, the concept of cross-cultural music-making has considerably enabled African composers and musicians to add ‘warmer and stylistic palettes’ to the plethora of musical genres and forms the African continent or the Ghanaian artistic atmosphere is already endowed with.<sup>1</sup> Several art-scholar musicians, drawing

<sup>1</sup> Jin-Ah Kim, “Cross-Cultural Music Making: Concepts, Conditions and Perspectives,” *International Review of the Aesthetics and Sociology of Music*, 2017, 19–32.

inspiration from the aforementioned concepts, from all over the continent have made significant contributions to the artistic notion by creating compositions that hitherto are used for educational, instructive, entertaining, and introspective reasons. Addo emphasises the versatility of Ghanaian culture as an amalgamation of varying indigenous and ethnic groups with other Western cultures during colonisation.<sup>2</sup> This article presents the composition “Kwesi Gyan” and describes its compositional process. It is a piece written for a chamber ensemble as part of the author’s undergraduate studies at the University of Cape Coast, under the tutelage of the late Dr Pascal Zabana Kongo.<sup>3</sup> The method used to create this uniqueness is consistent with Ian Axtell’s description of the composition procedure used in the classic African work *Pivicafrique* (Sasabonsam’s Match) by Prof. Cosmas Worlanyo Kofi Mereku.<sup>4</sup> The process employs creative methods of meaning construction, plays with African traditional musical idioms to produce novel effects, and investigates and tries out Western modern musical concepts, materials, instruments, and techniques. The exploration of these concepts led to the creation of “Kwesi Gyan” through musical inspiration.

“Kwesi Gyan” exemplifies contemporary African musical creations inspired by the idea of cross-cultural interaction. Goethals and Whiting in their discussion on cross-cultural approaches and methods instigate an opinion considered potent in relation to the creation of this work.<sup>5</sup> They essentially focus on the interaction of elements or variables tapped from different sets/cultures instead of a layout suggesting a ‘strict antecedent-consequent’ connection between the gathered variables. This idea provides limitless opportunities to explore how best to realise a mental creation; festering the fermentation of a potential ‘beginner’s luck’. This influenced the author’s interest in seeking out multi-layered theories from several scholars, artists and musicians to get a rounder grasp on what “Kwesi Gyan” is to purport. The composition embodies several theories, including Christian Onyeji’s theory of Drummistic Piano Composition, Peter Chang’s theory of traditional materials in creative works, Kimberlin and Euba’s theory of Interculturalism, Euba’s theory of African pianism, and J. H. Kwabena Nketia’s syncretic approach to contemporary African composition.<sup>6</sup> These tangled theories promote using indigenous music or music from oral or semi-oral traditions for original concepts, sound sources, topics, and techniques.<sup>7</sup> The investigation of African musical resources, according to Nketia, as described by Owusu-Ansah and Acquah, has evolved into a component of an ongoing cultural practice in which the colonial experience is being reconstructed together with the rediscovery and use of traditional modes of expression.<sup>8</sup> As such, a composer may be capable of broadening his or her creative spectrum by mixing these inspirations with Western, modern, or scholarly compositional approaches.

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<sup>2</sup> Akosua Obuo Addo, “A Multimedia Analysis of Selected Ghanaian Children’s Play Songs,” *Bulletin of the Council for Research in Music Education*, 1996, 1–28.

<sup>3</sup> See Kofi Agawu (2015), In memoriam – Pascal Zabana Kongo.

<sup>4</sup> Cosmas Worlanyo Kofi Mereku, “A Portfolio of Musical Compositions for a Variety of Forces Including African Instruments, with Commentary: A Musico-Ethnological Approach to Composition, with Illustrations from Original Works: Towards a New Aesthetics” (University of Leeds (Department of Music), 1997).

<sup>5</sup> George W. Goethals and John W. M. Whiting, “Research Methods: The Cross-Cultural Method,” *Review of Educational Research* 27, no. 5 (December 1957): 441, <https://doi.org/10.2307/1169162>.

<sup>6</sup> Christian Onyeji, “Drummistic Piano Composition: An Approach to Teaching Piano Composition from a Nigerian Cultural Perspective,” *International Journal of Music Education* 26, no. 2 (2008): 161–75; Peter Chang, “Chou Wen-Chung’s Cross-Cultural Experience and His Musical Synthesis: The Concept of Syncretism Revisited,” *Asian Music* 32, no. 2 (2001): 93–118; C. T Kimberlin and A. Euba, *Intercultural Music (Vol. 1)* (Bayreuth: African Studies, 1995); Akin Euba, “Creating Authentic Forms of New African Art Music,” *The Garland Encyclopedia of World Music* 1 (1992): 303–30; J. H. Kwabena Nketia, “Developing Contemporary Idioms out of Traditional Music,” *Studia Musicologica Academiae Scientiarum Hungaricae* 24 (1982): 81, <https://doi.org/10.2307/902027>.

<sup>7</sup> Cosmas Mereku, “Twenty-First-Century African Classicism: Illustrations from the Piano Trio *Pivicafrique* on the Theme of Jack Berry’s ‘Sasabonsam’s Match,’” *Journal of Musical Arts in Africa* 9, no. 1 (December 2012): 39–61, <https://doi.org/10.2989/18121004.2012.736145>.

<sup>8</sup> J H Nketia, *The Creative Potential of African Art Music in Ghana* (Afram pub., 2004); Justice Owusu-Ansah and Emmanuel Obed Acquah, “The Creation of Abelenegro: A Cross-Cultural Art Music Composition,” 2020.

## THEORETICAL FRAMEWORK

### *Elucidation of Theories Underpinning 'Kwesi Gyan'*

This paper delves into a captivating musical composition that embodies a fusion of theories, each playing a vital role in shaping its artistic vision. Notably, Christian Onyeji's theory of Drummistic Piano Composition, Peter Chang's theory emphasizing the integration of traditional materials into creative works, Kimberlin and Euba's theory of Interculturalism, Euba's theory of African pianism, and J.H. Kwabena Nketia's syncretic approach to contemporary African composition converge to form the theoretical foundation of this musical opus.<sup>9</sup> These intricate and interconnected theories not only honour the rich heritage of African music but also enable modern African musicians to transcend boundaries and expand their creative horizons with unparalleled artistic depth.

Christian Onyeji's theory of Drummistic Piano Composition provides a unique lens through which to explore the integration of percussive rhythms and piano melodies.<sup>10</sup> By fusing these two musical realms, the composition forges a powerful symbiosis, enlivening the music with pulsating energy and rhythmic complexity. This theory encourages modern African musicians to reimagine the piano as a percussive instrument, expanding the tonal palette and pushing the boundaries of conventional piano performance. Such an approach not only pays homage to African rhythmic traditions but also enhances the musicians' ability to convey emotion and evoke powerful cultural narratives.

Peter Chang's theory advocates for the integration of traditional materials into contemporary works, emphasizing the value of ancestral wisdom and heritage in shaping artistic creation.<sup>11</sup> By incorporating indigenous instruments, melodies, and musical motifs, modern African musicians infuse their compositions with a distinctly African flavour. This practice serves as a gateway to innovation, as it allows artists to tap into a vast reservoir of musical resources, forging a bridge between the past and the present. By dexterously weaving traditional elements into their compositions, musicians can create works that are both culturally authentic and intellectually stimulating, captivating audiences with their blend of familiarity and novelty.

Kimberlin and Euba's theory of Interculturalism explores the transformative power of cross-cultural exchange, particularly in the context of African music.<sup>12</sup> This theory encourages modern African musicians to engage with diverse musical traditions, both within the African continent and beyond, fostering a dynamic and inclusive artistic landscape. By embracing the musical tapestry of the global community, African musicians gain access to a rich palette of sounds, techniques, and perspectives. This intercultural dialogue enables them to synthesize influences from different musical traditions, creating compositions that embody the essence of cultural interconnectedness and promoting a deeper understanding of African music within a global context.

Euba's theory of African pianism highlights the significance of exploring and celebrating African musical resources.<sup>13</sup> By embracing indigenous musical idioms, scales, and modes, modern African musicians can craft compositions that reflect their cultural heritage while showcasing their individual artistic voices. This theory invites musicians to delve into the vast array of African musical traditions, such as storytelling, polyrhythmic drumming, and call-and-response vocal traditions. By incorporating these elements, musicians enrich their compositions with layers of cultural depth and create music that resonates with African audiences, establishing a sense of collective identity and cultural pride.

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<sup>9</sup> Onyeji, "Drummistic Piano Composition: An Approach to Teaching Piano Composition from a Nigerian Cultural Perspective"; Chang, "Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The Concept of Syncretism Revisited"; Kimberlin and Euba, *Intercultural Music (Vol. 1)*; Euba, "Creating Authentic Forms of New African Art Music"; Nketia, "Developing Contemporary Idioms out of Traditional Music."

<sup>10</sup> Onyeji, "Drummistic Piano Composition: An Approach to Teaching Piano Composition from a Nigerian Cultural Perspective."

<sup>11</sup> Chang, "Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The Concept of Syncretism Revisited."

<sup>12</sup> Kimberlin and Euba, *Intercultural Music (Vol. 1)*.

<sup>13</sup> Euba, "Creating Authentic Forms of New African Art Music."

J.H. Kwabena Nketia's syncretic approach to contemporary African composition serves as a unifying force, fostering a dynamic synthesis of traditional and contemporary elements.<sup>14</sup> This approach encourages modern African musicians to explore the possibilities of integrating diverse musical styles, genres, and techniques into their compositions. By embracing both Western and African influences, musicians transcend cultural boundaries and nurture a unique artistic language. Nketia's syncretic approach allows African musicians to create compositions that embody their lived experiences, presenting a nuanced narrative that reflects the complex interplay between tradition and modernity.

Within the framework of these interwoven theories, modern African musicians embark on a transformative artistic journey. Armed with an arsenal of indigenous concepts and techniques, they break free from conventional constraints and expand their creative horizons. By blending indigenous inspirations with Western, modern, or scholarly compositional approaches, they produce music that is at once deeply rooted in African cultural heritage and universally resonant. This creative symbiosis not only empowers individual artists but also contributes to the vibrant and ever-evolving tapestry of contemporary African music.

### ***Exploration of the Theories in the Composition***

This section encapsulates the notion of theories springing to life in the author's composition, showcasing the harmonious blend between theoretical concepts and the unfolding musical exploration. It sets the stage for a discourse on how each theory materialized in his work. The theory of Drummistic Piano Composition finds its expression in the piano part of the music. Through meticulously crafted passages that emulate the rhythmic qualities of drumming, the piano serves as a captivating catalyst that connects the various elements of the composition. When listened to in isolation, the piano passages resonate with a pulsating energy reminiscent of percussion instruments. This intentional exploration of rhythmic patterns within the piano not only adds a distinctive flavour to the composition but also amplifies the overall cohesion of the musical journey, engaging listeners with its dynamic and evocative presence.

In accordance with Peter Chang's theory of Traditional Materials in Creative Works, the author handpicked a theme from the Apatampa music, drawing from a personal background as a Fante individual. This theme acted as a foundational element representing his African origin. However, to expand and develop this theme, he employed techniques and knowledge acquired through his education and exposure to Western music. This fusion of traditional African themes with Western compositional techniques ensures that the composition retains its distinct African identity while embracing the richness and depth offered by Western musical traditions.

The theory of Interculturalism plays a momentous role in the exploration of musical ideas. Informed by this theory, inspiration was sought from the African setting itself, delving into resources such as Apatampa music associated with the Fante people of Ghana, and the bell pattern of Agbadza music, linked to the Ewe people of Ghana. These African musical elements form the bedrock for the main theme and rhythmic motifs in the composition. However, the piece ingeniously blends these resources with Western musical structures, scholarly compositional techniques, and instrumentation. This intercultural dialogue between African and Western influences results in a harmonious synthesis where distinct African musical traditions are reimagined within a Western template, breathing new life into both musical idioms.

Euba's theory of African pianism and Nketia's syncretic approach to contemporary African composition lie at the core of the author's musical work. The entire composition revolves around the central idea of infusing Western instruments with the essence of drums, a concept deeply rooted in these theories. These concepts are particularly pronounced in the introduction and development sections of the music. Here, there is a blend of the melodic instrument playing the main theme with other instruments that complement it in a 'drummistic style'. Employing this approach creates a

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<sup>14</sup> Nketia, "Developing Contemporary Idioms out of Traditional Music."

mesmerizing interplay between melodies and percussive elements, showcasing the architectural beauty of the music and capturing the essence of Apatampa music in a distinctive and captivating manner.

Consciously exploring and integrating these theories into the composition, has successfully materialized their principles in this musical piece. The piano, acting as a drummatic catalyst, the fusion of traditional African themes with Western techniques, the intercultural dialogue between musical traditions, and the syncretic approach that breathes life into Western instruments as drums all contribute to the richness and depth of this musical creation, expanding the creative spectrum of modern African composers and captivating listeners with its unique sonic tapestry.

### Creating Kwesi Gyan

The tremendous contributions that Ghanaian scholar musicians have made to the development of art music in Ghana served as a major inspiration for the idea and composition of this work. As noted by Mereku, Ghana has produced several highly esteemed composers of art music who have made significant contributions to the Ghanaian art music heritage, particularly in choral music, instrumental music, and art songs.<sup>15</sup> The author's acceptance to study music at the University of Cape Coast for his undergraduate studies in 2007 provided the first opportunity to study art music. He did not become well acquainted with symphonic music until 2010 and 2011. This is when an opportunity came to study advanced music theory and composition under the guidance of Dr Pascal Z. Kongo, who also served as his project supervisor. There an appreciation for orchestral music began to grow during that period, which is one of the imperial relics that became a crucial component of Ghana's artistic history. Osei-Owusu asserts that symphonic music was one significant genre that caught Dr Kwame Nkrumah's attention and inspired him to form the Ghana National Symphony Orchestra in 1959 to promote traditional Ghanaian cultural practices through orchestral music.<sup>16</sup> Dr Kwame Nkrumah included this program in his cultural reform plan because he saw the arts as an ideological weapon that could be utilized to challenge Western cultural dominance.<sup>17</sup> Pondering over the idea and studying the works of composers like Philip Gbeho, Dr Ephraim Amu, J. H. Kwabena Nketia, Nicholas Z. Nayo, Kenneth Kafui, and George W. K. Dor, led to the author appreciating the skill of incorporating traditional elements into contemporary compositions or compositions that drew from indigenous musical resources. Among the compositions he was fortunate to be exposed to in the orchestration class, which later inspired the creation of the Sankofa Symphony, of which "Kwesi Gyan" is the 3rd Movement, are **Reconciliation** (1976), **Volta Symphony** (1987), **Fontomfrom Prelude** (1989) and **Accra Symphony** (1990) by Nayo; **Symphony No. 1 in D** (1975), **Kale** (1977) and **Dom Ko Ma Yi** (1982) by Kafui; **Fraternity Symphonic Suite** (1990), **Fantasy on an Adowa Song** (1992), **Echoes from Nketia and Seth Dor** (1994) by George Dor (Osei-Owusu, *ibid.*, p.76); **Journey to Carbo Corso** by Dr Pascal Z. Kongo, and **Yaa** and **2fiakwa** by Torwomenye Kofi Ansah. As a means of capturing the authentic cultural expression of Ghanaian (*Fantse*) musical idioms, the "Sankofa Symphony" was created to contribute to an educational and demonstrative repertoire.

### Artistic Inspiration and Methodology

The author narrates; *music has always been a part of my life, and as an Mfantse lad growing up in Cape Coast, in the central region of Ghana, I became privy to several musical genres that influenced my musical development. I was particularly enthralled and left with a lasting impression by the rhythms, melodies, and harmonies of traditional Apatampa music. Like most Ghanaian music and dance acts, Apatampa is a recreational dance which seemed to have hailed from the people of Elmina,*

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<sup>15</sup> Mereku, "Twenty-First-Century African Classicism: Illustrations from the Piano Trio *Pivicafrique* on the Theme of Jack Berry's 'Sasabonsam's Match.'"

<sup>16</sup> Emmanuel Osei-Owusu, "Indigenisation of Orchestral Music in Ghana: The Pan-African Orchestra in Perspective," *Journal of the Musical Arts in Africa* 19, no. 1–2 (July 3, 2022): 75–90, <https://doi.org/10.2989/18121004.2022.2140879>.

<sup>17</sup> Kwame Botwe-Asamoah, *Kwame Nkrumah's Politico-Cultural Thought and Politics: An African-Centered Paradigm for the Second Phase of the African Revolution* (Routledge, 2013).

according to one school of thought and the from the other, Cape Coast.<sup>18</sup> The idea of interculturalism, which I was introduced to as a result of my undergraduate studies, served as the inspiration for the music under exposition, *Kwesi Gyan*. The piece is a synthesised, cross-cultural composition that combines the musical resources of Apatampa music with academic forms. It draws on my experience as a member of the Fante community as well as my academic expertise in Western classical music. This approach is intended to showcase the beauty and richness of Apatampa music, while also demonstrating the versatility of scholarly forms in intercultural contexts.

As I advanced in my musical training, I became aware of the dearth of symphonic compositions that utilized the musical resources of Apatampa music in an academic style. This inspired me to create an intercultural composition that would blend my musical background with my academic training, resulting in a distinctive piece that would be both educational and entertaining. To achieve this objective, I conducted a comprehensive study of Apatampa music, with particular attention given to its instrumentation, rhythms, melodies, and harmonies. These elements were then carefully blended with Western classical forms to create a cohesive, complex orchestral work. To facilitate teaching and illustrative purposes, the composition was structured to include clear sections that highlight specific Apatampa rhythms and melodic motifs. The composition showcases the allure and complexity of Apatampa rhythms, with the intricate patterns of its instruments, while also incorporating the rich harmonic language of Western classical music.

The composition's contribution to the broader landscape of orchestral music lies in its ability to bridge cultural divides and challenge conventional boundaries. By drawing on my personal background and academic training, I have created a work that is both unique and accessible to a broad audience. In other words, the composition is a testament to the power of interculturalism, showing how it can lead to the creation of something beautiful and meaningful that can resonate with people from all backgrounds. Ultimately, intercultural works such as this one has the potential to foster a greater appreciation of cultural diversity and creativity.

### **Apatampa**

Apatampa is a traditional dance and music form originating from the Fante people of Ghana's central region.<sup>19</sup> The dance is performed by both men and women and is typically accompanied by live drumming, singing, and clapping. According to popular belief, it was created by women of Cape Coast's No. 2 Asafo Company for their amusement and leisure. The Apatampa dance is characterized by its intricate footwork, which is performed to the rhythm of the drums. In addition to its energetic movements, this dance often involves jumps, spins, and other physically demanding movements.

In terms of instrumentation, Apatampa music typically features a range of traditional African drums, including the *adaka* (*wooden box*), (*a*)*frikyiwa* (*castanet*), *akonkon*, and *tamalen* or *tamalin* (*frame-drum*). The *akonkon* is a small, two-headed drum that produces a high-pitched sound, while the *tamalen* is a single-headed rectangular frame drum that produces a mid-deeper, resonant tone. The *Adaka* is not a drum, but a large rectangular plywood crate typically used as the lead drum or master instrument in the Apatampa ensemble. Other instruments that may be used in Apatampa music for either substitution or embellishment purposes include the *petia* or *pati*, *ampaen*, *ansaba*, and *adendema* and the whistle (*the acme thunderer metal or police plastic whistle or pea whistle*)<sup>20</sup>.

There are many variations of the Apatampa dance, each with its unique style and rhythm. Some variations are performed to celebrate weddings or other special occasions, while others are performed simply for entertainment. Dance has been an important part of Fante culture for generations and

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<sup>18</sup> Ethelbert Twumasi, "The Fruits of Apatampa" (University of Cape Coast, 2013).

<sup>19</sup> J. K. Adjei, "African Dance Forms: A Study of Apatampa and Kpanlogo Dances of the Ghanaian People," *African Study Monographs* 29, no. 4 (2008): 151–65.

<sup>20</sup> From the Department of Music and Dance, University of Cape Coast through personal communication:

Dr Reginald Sackey (*ethno-choreographer; dance lecturer*), April 22, 2023

Nana Akoto (*traditionalist; choreographer; drummer*), April 22, 2023

(Data gathered - *The instrumental set-up of Apatampa*).

continues to be a popular form of expression among the community.<sup>21</sup> According to Adjei, the Apatampa dance is often performed to honour ancestors or to commemorate important events in the community.<sup>22</sup> The dance is a form of storytelling, with each movement and gesture conveying a specific message or meaning. It is also a means of communication, allowing members of the community to connect and share their experiences. Apatampa music and dance are an integral part of the Fante culture, with a rich history and tradition dating back generations. The intricate footwork and spirited movements of the Apatampa dance, combined with the rhythmic drumming and singing, create a powerful and expressive art form that continues to be cherished and celebrated by the community.<sup>23</sup>

### Resources Selected or Sampled as Startup Ideas for Kwesi Gyan

Purposive sampling is a method employed in this composition. It is a sampling method mostly wielded in arts-based research or productions to choose resources according to predetermined standards pertaining to the research question or objectives. This approach is normally used when the researcher wishes to ensure that the art materials chosen for a production are relevant and reflective of the concept or concepts being explored in a study. This composition sampled the rhythmic patterns of the *adaka*, *akonkon*, *tamalin*, and the *frikyiwa*; and added the whistle pattern and the ostinato pattern of the *gakogui* (*double-bell*) from the Agbadza ensemble. One Apatampa song titled ‘Kwesi Gyan’ was selected and used as the central idea for the entire composition. A later thought of expanding the theme in an orchestral style templating it in an extended ternary form also came up. These startup ideas were presented, added on and interwoven artistically with experience in both Western and African musical traditions, to explore the intersection of these two musical cultures in the composition. After gathering my samples and ideas for the composition, the author proceeded to present the excerpts of the composition in musical score format. This allowed a visual representation of the musical ideas, themes or motifs to be developed in the composition. Below are the scores of the selected startup ideas;

#### The theme for the composition

Voice

Yer' be hyeO hen Ei yen nya anhye O! yer'

be hyeO hen Ei yen nya'an hye O! Kwe si Gyhan ne na'o dze tam a

bo ne nyam'

#### The rhythmic pattern of Frikyiwa

<sup>21</sup> Gerhard Kubik, *Africa and the Blues* (Univ. Press of Mississippi, 2009).

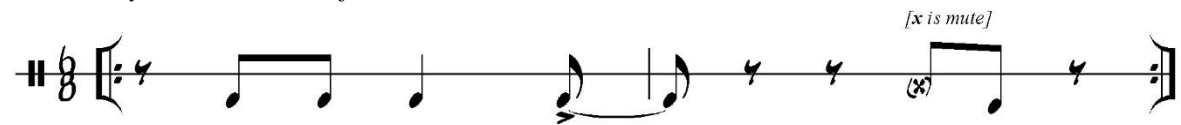
<sup>22</sup> Adjei, “African Dance Forms: A Study of Apatampa and Kpanlogo Dances of the Ghanaian People.”

<sup>23</sup> Kubik, *Africa and the Blues*.

*Rhythmic Pattern of Akonkon*



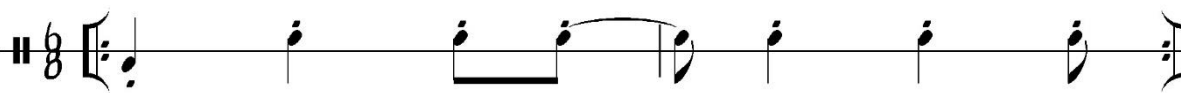
*Rhythmic Pattern of Tamalin*



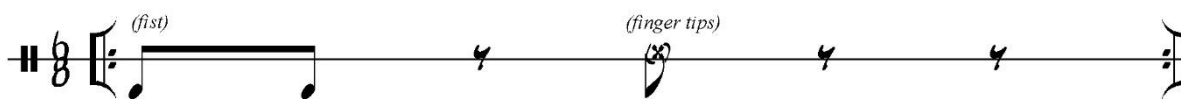
*Rhythmic Pattern of Whistle*



*Rhythmic Pattern of Gakogui*



*Rhythmic Pattern of Adaka*



Link to the music: <https://youtu.be/kg0N2aT-1og>

(Refer to the Appendix for the musical score)

## ANALYSIS

Using Tovey's model for musical analysis, the analysis presents brief sectional descriptions of the entire piece.<sup>24</sup> The model focuses on how various aspects of a musical composition relate to one another, such as **melody**, which addresses elements like contour, range, and rhythm, as well as how it changes throughout the composition and engages with other musical components;<sup>25</sup> **harmony**, which entails determining the key and any employed chord progressions as well as searching for moments of tension and resolution; **rhythm**, which deals with the speed, time signature, and rhythmic patterns; and **form**, which involves looking for sections of the piece that repeat or contrast with each other, as well as considering how the different sections work together to create a sense of structure and narrative.<sup>26</sup> These knotted elements considered in analysing a musical composition can aid critical listeners and composers gain a deeper understanding of the expressive content and meaning of the work. The model also provides insights into how different musical elements can be combined to create a certain mood or effect and also aid musicologists to gain insights into the stylistic characteristics of a particular composer or musical period. For this paper, the analysis will focus on instrumentation, form, and harmony.

“Kwesi Gyan” is circumscribed to the flute, clarinet, trumpet, piano, and string section of the orchestra (*violins, violas, cellos, and double basses*). The music encompasses an Intercultural style. It attempts to create a polyphonic musical setting, through the imitation of rhythmic patterns of percussions (*the frikiyiwa, akonkon, tamalen, and adaka, of Mfantse origin; whistle, of Western origin;*

<sup>24</sup> Donald Francis Tovey, “Essays in Musical Analysis,” 1944.

<sup>25</sup> Carol L. Krumhansl, *Cognitive Foundations of Musical Pitch*, vol. 17 (Oxford University Press, 2001).

<sup>26</sup> James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford University Press, 2006).

and *gakogui*, of Ewe origin) by melodic instruments. The main theme is an Apatampa song which talks about the enstoolment of ‘Kwesi Gyan’ as King, which never happened due to his bad deeds. The entirety of the music is outlined below:

- a. Key signature/tonal centre/home key: E flat Major
- b. Time Signature: 6/8 or compound duple
- c. Tempo: *ad libitum* (in freestyle rhythm, smoothly and connected)
- d. Form: Extended ternary (with prelude)

Breakdown

- **Introduction**

This includes the prelude, statement of the main theme, the imitation of Apatampa rhythmic patterns, and finally, the fragmentation of the main theme to remind listeners of the theme under development. (mm. 1 - 57).

- Harmonic rhythm: I, \_\_\_\_ ||: I, vi, ii, V :||, vi, Ib, V7, I

Excerpt 1: *Violin imitating the castanet pattern*

Violin I

Excerpt 2: *Clarinet in B flat join with the pattern of the whistle; Piano joins with a created pattern, Violin I continue with the timeline; Violins II joins with the akonkon castanet pattern*

B $\flat$  Cl.

B $\flat$  Tpt.

Pno.

Vln. I

Vln. II

Excerpt 3: *The Interplay continues till measure 57.*

- The ‘A’ Section – *exposition*  
This is outlined as follows: (||: a: || |:ba’ :||). It spans from measure 52 to 131. It is in E flat major. (*Please refer to the score in the appendix*)  
- Harmonic rhythm: I, IV, VI7, ii, iib, Ic, V7, vi, ii, V, I (*theme*)
  - The ‘B’ Section – *development*  
This is a diversion or a developmental section where the theme is fragmented and led into different keys. This section spans sixty-nine measures from measure 132 to 201. Keys explored in this section include F Major, F minor, and A flat Major. (*Please refer to the score in the appendix*)
  - The ‘A’ Section (*altered*) – *recapitulation*  
This section is a variation of ‘A’. It returns without any repetition. There is a closing section afterward, to wrap up the entire music. These two sections and the codetta span 55 measures from measure 201 to 253. (*Please refer to the score in the appendix*)
- e. Texture: a blend of melody and accompaniment, homophony, and polyphony.
- f. Compositional devices: aleatory, repetition, imitation, transposition, modulation, expression (*dynamics*) and ornamentation (*articulation*).

## SUMMARY

The intercultural and syncretic approach to art music composition in Ghana is a powerful tool for creating innovative and authentic music that reflects the country's rich cultural identity. The composition “Kwesi Gyan” exemplifies this potential, highlighting the capacity of artists to sustain and promote the oral traditions of Ghanaian music while also exploring new creative frontiers. The exploration of these frontiers could be perceived as one of the positive outlets of a multicultural society established and sustained after the colonial touch. The changes already exist, feigning oblivion to their existence would not mitigate their presence, however, taking advantage of this cultural amalgamation

to create artistic hybrids in many ways than one, represents the society we live in. As the world continues to evolve, it is crucial to recognize the value of cultural authenticity and heritage. Through works like 'Kwesi Gyan,' Ghanaian artistic researchers can bridge the gap between traditional musical practices and contemporary contexts, reminding us of the boundless possibilities for innovation and artistic expression.

## CONCLUSION

This paper has provided a comprehensive overview of the aesthetic inspiration behind 'Kwesi Gyan,' offering insights into how the interplay between traditional African and Western musical resources can result in exciting and unique compositions. By drawing on intercultural theory and syncretism, the paper also emphasizes the importance of cultural exchange and collaboration in creating vibrant and inclusive art. Overall, this paper serves as a call to action for Ghanaian and African artistic researchers to embrace interculturalism and syncretism in their work, harnessing the power of their heritage to create new and dynamic musical expressions that resonate with contemporary audiences while honouring the traditions of the past.

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## **ABOUT AUTHOR**

Nana Amowee Dawson is an ardent devotee of African music, entwined with the world of intercultural artistic exploration. Graduating from the University of Cape Coast, Ghana in 2015, where he earned a Master’s degree in Music Theory and Composition, he now sets his sights higher with an ambitious pursuit of a PhD in the same realm. Driven by a deep-seated commitment, his academic journey is guided by a profound mission – to celebrate and uplift the rich mosaic of African musical arts, transcending boundaries and empowering communities through enlightening scholarship. Drawing inspiration from the heart of Africa’s cultural heritage, Nana Amowee is resolute in unearthing the intrinsic musical treasures ensconced within, fostering creativity, and nurturing knowledge-sharing from the grassroots upwards. As an esteemed music tutor at the illustrious Ghana National College, nestled within the historic city of Cape Coast, he imparts his vast expertise, igniting a musical fervour within his pupils, shaping a generation of harmonious visionaries. Fuelled by an insatiable thirst for musical excellence and an unwavering reverence for Africa’s bountiful legacy, Nana Amowee Dawson emerges as a steadfast custodian and fervent advocate of its melodious heritage. With each resounding note and soul-stirring composition, he leaves an indelible impression, captivating hearts, and inspiring a profound appreciation for the richness of African musical expression.

# APPENDIX

## Score

### KWESI GYAN

Smoothly & Connected  $\text{♩} = 64$   
(*ad libitum*)

Nana Amowee Dawson

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Flute, Clarinet in B $\flat$ , Trumpet in B $\flat$ , Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score begins with a piano introduction marked 'PED.' and an asterisk. The flute part features a solo with a 'div.' (divisi) marking. The piano part includes a '4 4' marking. The score is written in 8/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

The image displays a page of a musical score for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff shows a melodic line with various ornaments and slurs.
- B♭ Cl. (B-flat Clarinet):** The second staff is mostly empty, indicating the instrument is silent.
- B♭ Tpt. (B-flat Trumpet):** The third staff is also mostly empty.
- Pno. (Piano):** The fourth and fifth staves show a complex accompaniment with chords and moving lines in both hands. Dynamics include *mf*.
- Vln. I (Violin I):** The sixth staff features a melodic line with a *p* dynamic.
- Vln. II (Violin II):** The seventh staff provides harmonic support with a *p* dynamic.
- Vla. (Viola):** The eighth staff has a melodic line with a *p* dynamic.
- Vc. (Violoncello):** The ninth staff includes *Pizz.* (pizzicato) and *Arco* (arco) markings.
- D.B. (Double Bass):** The tenth staff includes *mf*, *Pizz.*, and *Arco* markings.

Fl. lively ♩ = 94

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc. *Acco*

D.B.

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

The image displays a musical score for a symphony orchestra, covering measures 21 through 25. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B-flat major, indicated by two flats (B♭ and E♭). The score shows various musical notations including rests, notes, and dynamics such as *mf* and *div.*. The piano part (Pno.) features a complex rhythmic pattern in the right hand and a more active bass line. The violin I part (Vln. I) has a melodic line with eighth notes and rests. The violin II part (Vln. II) has a more static part with some chords and a *div.* marking. The other instruments (Fl., B♭ Cl., B♭ Tpt., Vla., Vc., D.B.) have rests throughout the measures shown.

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

div.

Acco

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

This musical score page contains measures 41 through 45 of a symphony. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 41-42 are marked with a fermata. In measure 43, it plays a melodic line with eighth notes. Measures 44-45 are marked with a fermata.
- B♭ Cl.** (B-flat Clarinet): Plays a steady eighth-note accompaniment throughout all five measures.
- B♭ Tpt.** (B-flat Trumpet): Measures 41-42 are marked with a fermata. In measure 43, it plays a melodic line with eighth notes. Measures 44-45 are marked with a fermata.
- Pno.** (Piano): The right hand plays chords and moving lines, while the left hand provides a bass line with chords and eighth notes.
- Vln. I** (Violin I): Plays a rhythmic pattern of eighth notes with some slurs.
- Vln. II** (Violin II): Plays a rhythmic pattern of eighth notes with some slurs.
- Vla.** (Viola): Plays a rhythmic pattern of eighth notes with some slurs.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes with some slurs.
- D.B.** (Double Bass): Plays a rhythmic pattern of eighth notes with some slurs.

The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The page number '41' is located at the bottom left of the first staff.

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pizz.

40

This musical score page contains five measures of music for a symphony orchestra. The instruments are arranged vertically from top to bottom: Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet in B-flat (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '51' is located at the beginning of the first measure.

(A)

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, in treble clef, showing a melodic line with various note values and rests.
- B♭ Cl. (B-flat Clarinet):** The second staff, in treble clef, featuring a more rhythmic and harmonic accompaniment.
- B♭ Tpt. (B-flat Trumpet):** The third staff, in treble clef, which is mostly silent in this section, with some activity in the later measures.
- Pno. (Piano):** The fourth and fifth staves, in treble and bass clefs respectively, providing harmonic support and texture.
- Vln. I (Violin I):** The sixth staff, in treble clef, playing a rhythmic pattern of eighth notes.
- Vln. II (Violin II):** The seventh staff, in treble clef, playing a similar rhythmic pattern to the first violin.
- Vla. (Viola):** The eighth staff, in alto clef, playing a melodic line.
- Vc. (Violoncello):** The ninth staff, in bass clef, playing a melodic line.
- D.B. (Double Bass):** The tenth staff, in bass clef, playing a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

The image displays a page of musical notation for a symphony orchestra. The score is arranged in nine staves, each labeled with an instrument: Fl. (Flute), B♭ Cl. (Clarinet in B-flat), B♭ Tpt. (Trumpet in B-flat), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. A specific dynamic marking 'ff' (fortissimo) is present in several measures across the Flute, Clarinet, Trumpet, Piano, Violin I, Violin II, Viola, and Double Bass parts. The Double Bass part includes the instruction 'Arco' (arco) above a measure. The piano part features complex chordal textures and arpeggiated figures. The woodwind and string parts have melodic lines with some slurs and accents.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet in B-flat (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The score consists of five measures. The Flute part features a melodic line with trills and slurs. The Clarinet part provides harmonic support with chords and moving lines. The Trumpet part has a rhythmic, eighth-note pattern. The Piano part is divided into right and left hands, with the right hand playing chords and the left hand playing a bass line. The Violin I and II parts have melodic lines with slurs. The Viola part has a rhythmic pattern. The Violoncello and Double Bass parts have a similar rhythmic pattern. The score is marked with various musical notations such as slurs, trills, and dynamic markings.

The image displays a page of a musical score for a symphony orchestra, covering measures 70 through 74. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature consists of two flats (B♭ and E♭), and the time signature is 4/4. The music features various melodic lines and harmonic textures. Dynamics such as piano (p) and piano fortissimo (pff) are indicated throughout the score. The page number 70 is visible at the bottom left of the score.

The image displays a musical score for a symphony orchestra, consisting of nine staves. The instruments are labeled on the left: Fl. (Flute), B♭ Cl. (B-flat Clarinet), B♭ Tpt. (B-flat Trumpet), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Flute part is the only one with active notation, featuring a melodic line with eighth and sixteenth notes. The Clarinet, Trumpet, and Double Bass parts are marked with a horizontal line, indicating they are silent. The Piano part is also marked with a horizontal line. The Violin I, Violin II, Viola, and Violoncello parts have active notation, with dynamic markings such as  $\text{mf}$  and  $\text{f}$  visible. The Double Bass part is marked with a horizontal line. The score is divided into five measures by vertical bar lines.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- B♭ Cl.** (B-flat Clarinet): Treble clef, rests in the first two measures, then a rapid sixteenth-note passage.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, melodic line with slurs and accents, marked with *m<sup>2</sup>*.
- Pno.** (Piano): Grand staff (treble and bass clefs), complex accompaniment with slurs and accents, marked with *m<sup>2</sup>*.
- Vln. I** (Violin I): Treble clef, melodic line with slurs.
- Vln. II** (Violin II): Treble clef, melodic line with slurs.
- Vla.** (Viola): Alto clef, melodic line with slurs.
- Vc.** (Violoncello): Bass clef, melodic line with slurs.
- D.B.** (Double Bass): Bass clef, melodic line with slurs, marked with *m<sup>2</sup>*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 63 is visible at the bottom right.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** The top staff, featuring a melodic line with a long, sweeping phrase across several measures.
- B♭ Cl. (B-flat Clarinet):** The second staff, showing a more rhythmic and harmonic accompaniment.
- B♭ Tpt. (B-flat Trumpet):** The third staff, providing a steady harmonic support.
- Pno. (Piano):** The fourth staff, consisting of two staves (treble and bass clef) with complex chordal and melodic textures.
- Vln. I (Violin I):** The fifth staff, playing a melodic line.
- Vln. II (Violin II):** The sixth staff, playing a similar melodic line.
- Vla. (Viola):** The seventh staff, playing a melodic line.
- Vc. (Violoncello):** The eighth staff, playing a melodic line.
- D.B. (Double Bass):** The bottom staff, playing a melodic line.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The music is characterized by long, flowing phrases and a rich harmonic texture. The page number '64' is visible at the bottom right.

The image displays a page of a musical score for a symphony orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, featuring a melodic line with a dynamic marking of *m<sup>2</sup>* and a final fortissimo (**ff**) dynamic.
- B♭ Cl. (B-flat Clarinet):** The second staff, mostly silent with some rhythmic markings.
- B♭ Tpt. (B-flat Trumpet):** The third staff, playing a rhythmic pattern with a dynamic marking of *m<sup>2</sup>*.
- Pno. (Piano):** The fourth and fifth staves, showing a complex accompaniment with a dynamic marking of *m<sup>2</sup>* and a final fortissimo (**ff**) dynamic.
- Vln. I (Violin I):** The sixth staff, mirroring the flute's melodic line with a dynamic marking of *m<sup>2</sup>* and a final fortissimo (**ff**) dynamic.
- Vln. II (Violin II):** The seventh staff, mostly silent with some rhythmic markings.
- Vla. (Viola):** The eighth staff, playing a rhythmic pattern with a dynamic marking of *m<sup>2</sup>*.
- Vc. (Violoncello):** The ninth staff, mostly silent.
- D.B. (Double Bass):** The tenth staff, playing a rhythmic pattern.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A double bar line with repeat dots is visible at the end of the bottom staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 101 through 104. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are Flute (Fl.), Clarinet in B-flat (Cl.), Trumpet in B-flat (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of musical notations, including melodic lines with slurs and accents, harmonic accompaniment with chords and arpeggios, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The piano part is particularly detailed, showing both the right and left hands with complex chordal textures. The woodwind and string parts provide a rich harmonic and melodic support to the overall texture.

The image displays a page of a musical score for a symphony orchestra, covering measures 106 through 110. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in B-flat (Bb Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is organized into systems. The first system contains the Flute, Clarinet in B-flat, and Trumpet in B-flat parts. The second system contains the Piano part, which is written in grand staff notation (treble and bass clefs). The third system contains the Violin I, Violin II, Viola, Violoncello, and Double Bass parts. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout the score. The page number 106 is located at the bottom left of the score.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in nine staves, each labeled with an instrument: Fl. (Flute), B♭ Cl. (B-flat Clarinet), B♭ Tpt. (B-flat Trumpet), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte). The piano part is written in grand staff notation, with a treble and bass clef. The woodwind and brass parts feature melodic lines with some slurs and accents. The string parts consist of sustained notes and rhythmic patterns. The overall layout is clean and professional, typical of a printed musical score.

116

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image shows a page of a musical score for a symphony orchestra, covering measures 116 to 120. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings. The piano part includes complex chordal textures and arpeggiated figures. The string parts consist of sustained notes and rhythmic patterns. The woodwind and brass parts have more active melodic lines. The page number '116' is located at the bottom left of the score.

The image displays a page of musical notation for a symphony orchestra, covering measures 121 and 122. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Melodic line with slurs and accents.
- B♭ Cl.** (B-flat Clarinet): Melodic line with slurs.
- B♭ Tpt.** (B-flat Trumpet): Melodic line with slurs.
- Pno.** (Piano): Grand staff with complex rhythmic patterns in both hands.
- Vln. I** (Violin I): Melodic line with slurs.
- Vln. II** (Violin II): Melodic line with slurs.
- Vla.** (Viola): Melodic line with slurs.
- Vc.** (Violoncello): Melodic line with slurs.
- D.B.** (Double Bass): Melodic line with slurs.

Measure 121 is marked with a double bar line and the number "121" below it. Measure 122 is marked with a double bar line and the number "122" below it. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *pizz.* (pizzicato).



Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

151

Fl. 8

Bb Cl. *m<sup>2</sup>*

Bb Tpt. *p*

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *Pizz.* *Acco*

D.B. *Pizz.* *Acco*

156

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

141

PED.

Pizz.

Pizz.

This musical score page contains measures 146 through 150 for a symphony orchestra. The instruments are arranged as follows from top to bottom: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Trumpet in B-flat (Tpt. Bb), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure 146 begins with a dynamic marking of *mf*. The piano part features a complex texture with many beamed sixteenth notes in both hands. The strings play a rhythmic pattern of eighth notes. Measure 149 includes a *div.* (divisi) marking for the Violin II part. The score concludes in measure 150 with a final *mf* dynamic marking.

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

151

Acco

Acco

The image displays a page of a musical score, specifically measures 156 through 160. The score is arranged in a standard orchestral format with the following instruments and parts:

- Fl. (Flute):** Treble clef, playing a melodic line with various articulations.
- B♭ Cl. (Clarinet):** Treble clef, playing a similar melodic line to the flute.
- B♭ Tpt. (Trumpet):** Treble clef, playing a melodic line.
- Pno. (Piano):** Grand staff (treble and bass clefs), providing harmonic support with chords and arpeggios.
- Vln. I (Violin I):** Treble clef, playing sustained chords.
- Vln. II (Violin II):** Treble clef, playing sustained chords.
- Vla. (Viola):** Alto clef, playing sustained chords.
- Vc. (Violoncello):** Bass clef, playing sustained chords.
- D.B. (Double Bass):** Bass clef, playing a rhythmic pattern.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '156' is visible at the bottom left of the score.

This musical score page contains measures 161 through 164 of a symphony. The instruments are arranged as follows from top to bottom: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes complex chordal textures and arpeggiated figures. The woodwinds and strings provide harmonic support and melodic lines. The page number '161' is printed at the bottom left of the first staff.

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

166

pp

p

pp

pp

pp

pp

pp

pp

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

171

This image shows a page of a musical score for a symphony orchestra, covering measures 170 through 174. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments included are Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in B-flat (Bb Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *rit.* (ritardando) and *mf* (mezzo-forte). The piano part is written in grand staff notation, with both treble and bass clefs. The double bass part includes a *Pizz.* (pizzicato) marking. The page number 170 is located at the bottom left of the score.

This image shows a page of a musical score for a symphony orchestra, covering measures 181 through 184. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are Flute (Fl.), Clarinet in B-flat (Bb Cl.), Trumpet in B-flat (Bb Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is divided into four measures. Measure 181 begins with a forte (*f*) dynamic. The Flute, Clarinet, and Trumpet parts feature melodic lines with slurs. The Piano part provides harmonic support with chords and moving lines in both hands. The Violin I and II parts play sustained notes with slurs. The Viola part has a melodic line with a slur. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes. The Double Bass part includes the instruction "Arco" above the staff in measure 182. Measure 184 concludes with a mezzo-forte (*mf*) dynamic marking.

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

136

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

192

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

146

**A**

Fl. *p*

B♭ Cl. *p*

B♭ Tpt.

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

201

206

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image shows a page of musical notation for a symphony orchestra, covering measures 206 to 210. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments included are Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Trumpet in B-flat (B♭ Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part is written in grand staff notation. The woodwinds and strings have various rhythmic patterns, including eighth and sixteenth notes, and rests. The double bass part features a prominent bass line with a strong rhythmic pulse. The page number '206' is located at the bottom left of the score.

The image displays a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute):** Treble clef, playing a melodic line with slurs and accents.
- B♭ Cl. (B-flat Clarinet):** Treble clef, playing a supporting line with some rests.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, playing a melodic line with slurs and accents.
- Pno. (Piano):** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and moving lines.
- Vln. I (Violin I):** Treble clef, playing a melodic line with slurs and accents.
- Vln. II (Violin II):** Treble clef, playing a melodic line with slurs and accents.
- Vla. (Viola):** Alto clef, playing a melodic line with slurs and accents.
- Vc. (Violoncello):** Bass clef, playing a melodic line with slurs and accents.
- D.B. (Double Bass):** Bass clef, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* (mezzo-forte) and *ff* (fortissimo). The key signature is B-flat major (two flats), and the time signature is 4/4. The page concludes with a double bar line and a repeat sign.

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

216

Fl.

Cl.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

221

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

226

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

231

Fl.

B♭ Cl.

B♭ Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

236

Fl.

Cl.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

241

Pizz.

Acco

Acco

Fl.

Cl.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

246

rit.

Fl.

Bb Cl.

Bb Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

231