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 ‘Sankɔfa 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.

Keywords: Interculturalism, composition, African music, Apatampa, Ghanaian musical arts, cultural heritage

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. 1 Several art-scholar musicians, drawing

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.  

2 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.  

3 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.  

4 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.  

5 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.  

6 These tangled theories promote using indigenous music or music from oral or semi-oral traditions for original concepts, sound sources, topics, and techniques. 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.  

7 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.
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.9 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.10 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.11 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.12 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.13 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.

10 Onyeji, “Drummistic Piano Composition: An Approach to Teaching Piano Composition from a Nigerian Cultural Perspective.”
11 Chang, “Chou Wen-Chung’s Cross-Cultural Experience and His Musical Synthesis: The Concept of Syncretism Revisited.”
12 Kimberlin and Euba, Intercultural Music (Vol. 1).
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. 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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14 Nketia, “Developing Contemporary Idioms out of Traditional Music.”
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. 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. 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. 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 2flakwa 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 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 drummistic 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.
according to one school of thought and the from the other, Cape Coast.\textsuperscript{18} 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.\textsuperscript{19} 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)frikiyiwa (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).\textsuperscript{20}

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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\textsuperscript{18} Ethelbert Twumasi, “The Fruits of Apatampa” (University of Cape Coast, 2013).


\textsuperscript{20} 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. According to Adjei, the Apatampa dance is often performed to honour ancestors or to commemorate important events in the community. 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.

**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 *frikiwa*; 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;

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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.24 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;25 **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.26 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 frikyiwa, akonkon, tamalen, and adaka, of Mfantse origin; whistle, of Western origin*;)

24 Donald Francis Tovey, “Essays in Musical Analysis,” 1944.
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

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
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 \( \frac{1}{4} = 64 \)
(ad libitum)

Nana Amowee Dawson

Flute
Clarinet in B♭
Trumpet in B♭
Piano
Violin I
Violin II
Viola
Cello
Double Bass