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PEDAGOGICAL APPROACHES TO AFRICAN PIANISM: MODELS FOR BEGINNER TO ADVANCED

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DECLARATION

CANDIDATE'S DECLARATION

I, **John Francis Annan**, declare that this thesis, except quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature: …….

Date: …….

SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for the supervision of theses as laid down by the University of Education, Winneba.

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DEDICATION

To the Annan family, particularly to the memories of Anthony, Christina and Tony.

Additionally, to all Piano Enthusiasts.

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In writing this thesis, I received assistance from several scholars in the field of ethnomusicology, and music theory. First of all, my Supervisors, Professor Cosmas Worlanyo Kofi Mereku and Professor Joshua Alfred Amuah who took pains to review my draft of the chapters and offered me the needed suggestions. Under their directions, I could understand the concept of African pianism very well to put the work into context. My gratitude also goes to my students who helped me to put some of the scores on Finale software. I wish to express my gratitude to all colleagues of the music Department whose consistent encouragement helped me to consequently complete this work. I also want to thank the University of Education, Winneba, management for funding my doctoral programme. Finally, I would like to honour my family for their unwavering support through thick and thin.

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TABLE OF CONTENTS

DECLARATION	II
DEDICATION	III
ACKNOWLEDGEMENTS	IV
LIST OF TABLES	X
LIST OF FIGURES	XI
LIST OF MUSICAL EXCERPTS	XII
GLOSSARY	XV
ABSTRACT	XVII
CHAPTER ONE	1
INTRODUCTION	1
1.0 Background to the Study	1
1.2 Statement of the Problem	6
1.3 Purpose of the Study	11
1.4 Objectives of the Study	11
1.5 Research Questions	11
1.6 Significance of the Study	12
1.7 Delimitation	13
1.8 Layout of the Study	13
CHAPTER TWO	15
REVIEW OF RELATED LITERATURE	15
2.1 The Concept of African Pianism	17
2.2 Importance of Playing Instruments at Early Grade	20
2.3 Art Music in Africa and the Thought of Decolonization	23
2.4 Elements of Ghanaian Art Music Composition	27
2.6 Some Western Musical Elements	33
2.7 Compositional Processes and Creativity	35
2.8 Compositional Styles and African Identity	38
2. 9 The Piano	40
2.10 Piano Pedagogy	46
2.11 Musical analysis	47

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2.12 Indigenous Compositional Resources for the Piano 52
2.13 Theoretical Frameworks 53
2.13 Developed Concept for Composing African Piano Works 59
2.13.1 Conceptual Model of African Pianism Compositions 60
2.14 Summary of Literature Review 60

CHAPTER THREE 63

METHODOLOGY 63
3.0 Overview 63
3.1 Research Paradigm 63
3.2 Research Design 64
3.3 Population 66
3.4 Sample 69
3.5 Sampling Technique 69
3.6 Data Collection Instruments 70
3.7 Data Collection Procedures 71
3.8 Method of Data Analysis 72

CHAPTER FOUR 73

PRESENTATION OF DATA [THE CORPUS] 73
4.1 Results of Document Search 73
4.2 African Scholarly Abridged Compositions 76
4.2.1 Volta Fantasy - Beginners 76
4.2.2 Volta Fantasy - Intermediate 80
4.2.3 Play Time - Beginners 85
4.2.4 Play Time Intermediate 87
4.2.5 Dialect 4 - Intermediate 89
4.2.6 Nigeria Dance - Intermediate 94
4.2.7 Piano Piece No 3 Call and Response - Intermediate 97
4.2.8 Basseet – Intermediate 101
4.2.9 Lullaby (Congo) - Intermediate 104
4.2.10 Lullaby (South Africa) – Intermediate 107
4.3 Creative African Scholarly Original Pedagogic Compositions 108
4.3.0 Pedagogical Compositions (Beginners) 108
4.3.1 Abotare 108
4.3.2 Adane 109
4.3.3 Adepa 110
4.3.4 Agoro 111
4.3.5 Akekte 112
4.3.6 Kofi Atta 113

University of Education,Winneba http://ir.uew.edu.gh

4.3.7 Nkomo 114
4.3.8 Onua 115
4.3.9 Taataa 116
4.3.10 Twene 117
4.3.11 Abotare 2 118
4.3.12 Adane 2 119
4.3.13 Adepa 2 120
4.3.14 Agorɔ 2 121
4.3.15 Akete 2 122
4.3.16 Kofi Atta 2 123
4.3.17 Onua 2 124
4.3.18 Taataa 2 125
4.3.19 Twene 2 126
4.4.0 Intermediate Original Compositions 127
4.4.1 Agya Obofo 127
4.4.2 Adwa 130
4.4.3 Courtesy 132
4.4.4 Dzidzɔ 134
4.4.5 Mile Niya 135
4.4.6 Nantsew 137
4.5.0 Advanced Original Compositions 139
4.5.1 Aseye 139
4.5.2 Beenya 144
4.5.3 Fianyi 149
4.5.4 Gabada 151
4.5.5 Sansaw 154
4.5.6 Seinyiwa 160
4.5.7 Tua 165
4.5.8 Xylopent 167

CHAPTER FIVE 170

DESCRIPTIVE ANALYSIS 170
5.0 Overview 170
5.2 Analytical Reduction Strategy 171
5.2.1 African Scholarly Abridged Works 171
5.2.2 Overview of the Works Selected for Analysis 173
5.2.3 Scale 173
5.2.4 Melodic Organisation 175
5.2.5 Harmony And Tonality 176
5.2.6 Rhythm 178

University of Education,Winneba http://ir.uew.edu.gh

5.2.7 ANNOTATED VIEWPOINTS ON THE BEGINNER PIECES 179
PIANO PIECE ONE 180
5.3 Musical Analysis of Dzidzɔ 180
5.3.1 Anatomic Preview of Dzidzɔ 180
5.3.2 General Overview 181
5.3.3 Scale and Key Signature 182
5.3.4 Harmony 182
5.3.5 Dynamic and Tempo Markings 182
5.3.6 Cadence 183
5.3.7 Compositional Devices 183
5.4 ADWA 185
5.4.1 Anatomic Preview of Adwa 185
5.4.2 General Overview 186
5.4.3 Scale and Key Signature 187
5.4.5 Dynamic and Tempo Markings 187
5.4.6 Cadence 187
5.4.7 Compositional Devices 188
PIANO PIECE THREE 190
5.5 Musical Analysis of Courtesy 190
5.5.1 Anatomic Preview of Courtesy 190
PIANO PIECE FOUR 192
5.6 Anatomic Preview of Piece Four (Mile Niya) 192
5.6.1 General Overview 193
5.6.2 Scale and Key Signature 194
5.6.4 Dynamic and Tempo Markings 194
5.6.5 Cadence 195
5.6.6 Compositional Devices 195
AGYA OBOFO 197
5.7 Musical Analysis of Agya Obofo 197
5.7.1 Anatomic Preview of Agya Obofo 197
5.7.3 Scale and Key Signature 199
5.7.4 Harmony 199
5.7.5 Dynamic and Tempo Markings 199
5.7.6 Compositional Devices 199
Nantsew 200
5.8 Musical Analysis of Nantsew 200
5.8.1 Anatomic Preview of Nantsew 200
5.8.2 General Overview 201
5.8.3 Scale and Key Signature 204

University of Education,Winneba http://ir.uew.edu.gh

5.8.4 HARMONY 204
5.8.5 DYNAMIC AND TEMPO MARKINGS 204
5.8.6 COMPOSITIONAL DEVICES 204
5.9 ANALYSIS OF FIANYI 206
5.9.1 SCALE 206
5.9.2 MELODIC ORGANISATION 207
5.9.3 HARMONY AND TONALITY 209
5.9.4 COMPOSITIONAL TECHNIQUES 211
5.9.5 RHYTHM AND METER 213
5.9.6 TEXTURE, FORM AND DYNAMICS 214

CHAPTER SIX 217

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS 217

6.0 Preamble 217
6.1 Summary 217
6.2 Conclusions 219
6.3 Recommendations 221
6.4 Suggestions for Further Research 222

REFERENCES 223

APPENDICES 230

SELECTED PIANO PIECES 230

University of Education,Winneba http://ir.uew.edu.gh

LIST OF TABLES

1: Composers whose works were collected 67

2: Titles of pieces collected 68

3: Sampled Works 70

4: Table of frequency of the works 74

5: Researcher's Creative African-scholarly Abridged Compositions 75

6: Abridged Compositions 170

7: General Analysis of Dzidzɔ 180

8: General Analysis of Adwa 185

9: General Analysis of Courtesy 190

10: General Analysis of Piano Piece Four 192

11: General Analysis of Agya Obofo 197

12: General Analysis of Nantsew 201

University of Education,Winneba http://ir.uew.edu.gh

LIST OF FIGURES

1. A Grand Piano 45

2. An Upright Paino (Side View) 45

3. An Upright Piano (Front View) 45

4. Peter Webster's model of creative thinking (Spruce 1996, p. 90) 54

University of Education,Winneba http://ir.uew.edu.gh

LIST OF MUSICAL EXCERPTS

1: Composers whose works were collected 67

2: Titles of pieces collected 68

3: Sampled Works 70

4: Table of frequency of the works 74

5: Researcher's Creative African-scholarly Abridged Compositions 75

6: Abridged Compositions 170

7. Major scale 174

8. Minor scale 174

9. The use of scales in the composition process from "Adane" 174

10. Pentatonic scale to create melody. From "Atta" 176

11. Heptatonic scale in melody organization. From Nkɔmɔ 176

12. Stepwise movements and skips. From "Twene 2" 176

13. Harmony in thirds. From "Dzidzɔ" 177

14. The use of Hemiola From "Twene" 178

15. Interlocking rhythms. From "Adepa" 178

16. General Analysis of Dzidzɔ 180

17. The central motif with the expansion ending with a perfect cadence 181

18. Sequential movement 182

19. Extract of a perfect cadence 183

University of Education,Winneba http://ir.uew.edu.gh

20. Extract of call and response 184

21. Descending scale from bar 26 and bar 28 184

22. General Analysis of Adwa 185

23. Some chords used to complement the melodies 186

24. Inverted Cadence 188

25. Perfect Cadence 188

26. An extract showing a compound 3rd. An interval of an eleventh 189

27. Scalic passage starting on the tonic note and the supertonic note respectively 189

28. General Analysis of Courtesy 190

29. General Analysis of piano piece four 192

30. Inverted Cadence 195

31. Polyrhythmic features employed in bar 10 196

32. Scalic passage 196

33. General Analysis of Agya Obofo 197

34. General Analysis of Nantsew 201

35. Main theme complemented with broken tonic chord 202

36. Alternation between both hands been complemented by the broken chords 202

37. Some broken chords employed 205

38. Pentatonic scale 206

39. Hemitonic-heptatonic 206

University of Education,Winneba http://ir.uew.edu.gh

40. Arpeggio in C tonic chord 208

41. Arpeggio of the supertonic chord in F major 208

42. Quartal harmony 209

43. Tertian harmony 210

44. Tonicizing F 210

45. Call and response with imitations 211

46. Sequence 212

47. Transposition 213

48. Background rhythmic pattern 213

49. Rhythmic patterns 214

50. Homophonic texture 215

51. Dynamics 216

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GLOSSARY

Abotare - This is an Akan dialect meaning patience

Adane – An Akan word, meaning 'turned around'

Adepa – A word in Akan meaning, a precious object

Adwa – An Akan word meaning a gathering

Agorɔ – An Akan word, meaning 'play'

Agya Ɔbɔfo – An Akan phrase, meaning a hunter

Akete – An Akan word, meaning smallish

Aseye – An Ewe word, which means Praise

Beenya – An Akan male given name

Dzidzɔ - An Ewe word, meaning Happiness

Fianyi – An Ewe word, meaning 'evening'

Gabada – An indigenous dance of the people the Volta region

Kofi Atta – A male given name in Akan meaning, Friday born twin

Mile Niya – A Ga phrase, meaning

Nantsew – An Akan word meaning, a walk

Nkɔmɔ – An Akan word, meaning, a conversation

Onua – A word in Akan meaning, a sibling

Sansaw – The name of a hawk, in the Akan dialect

Taataa – Guiding a todler to walk

Tua – An Akan word, literally meaning, 'pay'

Twene – An Akan word, meaning, A drum

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Xylopent – depicting a xylophone built from the peantatonic scale

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ABSTRACT

Most compositions for the piano by African composers have been centred on complex rhythms and movement patterns that allow only pianists who are advanced to be able to play and enjoy them. Such pieces are usually difficult to be given to Beginners and Intermediate players for concert performances and examinations. This thesis then explored and collected samples of such existing piano works to establish the difficulty level, create African piano works for some proficiency levels and which are models for African Pianism. It sought to establish a directional and instructive conceptual model for composing step-to-step African piano works for modern art music composers to create such works intended for wide range of performers. Rooted in the bibliographic, analytic and creative designs, data were collected using theoretical research, and document analysis. 23 existing pieces were explored and collected through bibliographical search from works of purposefully selected African scholar composers whose works have been consistently used for performances and examinations. 18 pieces which were found to be of Advance level through analysis were re-created in abridged versions for the Beginner and the Intermediate. The study brought into existence not only a conceptual model for composing pedagogical pieces in African pianism but also reduction of original African Piano compositions which are models from the various proficiency levels - Beginner, Intermediate and Advance. This, it is envisaged, will create more interest in piano playing among many enthusiasts and amateurs. The thesis not only explores or works within the creative musicology paradigm, it also privileges original insight, sensibility, and yet without sacrificing analytical understanding. It highlights and contributes to the process of decolonization in African pianism in context of the African musical tradition and the development of its identity. The reductions are a major resource for expanding the number of piano players in many institutions offering music as a result of usage of short phrases and rhythms and abridged harmonic textures. It is, therefore, recommended that more pedagogical pieces are created using the pedagogical conceptual model for writing African Piano works for the various proficiency levels to aid easy practice and enjoyment.

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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The African music scene is replete with a variety of musical genres and instruments. From varied traditional musical types for various occasions, guitar band music (dance band music) to contemporary art music (choral and instrumental). There also exists a vibrant and distinct musical life within every culture in Africa with similar internal and related features which have immensely contributed to the sustainability of the cultural heritage of its people. Like Nketia (1974) aptly stated, "These related musical traditions constitute a family distinct from those of the West or the Orient in their areas of emphasis" (p.4). Instrumentally, Africa can also boast of a wide range of resources that outspread beyond geographical divisions and come with heterogeneous sound production mechanisms. According to Nketia (1974), these instrumental resources are believed either to have local identity and origin, or have been integrated into communities other than their place of origin. Suffice to say that, the abundant musical resources in Africa have contributed immensely to a sustained musical life through group and individual participation. This is affirmed by the statement that, "the creative individual builds up the repertoire or re-creates it, but those who learn and perform it on social occasions sustain the tradition and make it a part of the common heritage (Nketia, 1974, p. 50). Therefore, much importance is attached to the practice and performance of every aspect of music which is valued not only for its traditional role as a source of aesthetic enjoyment and a medium of communication but also for its creative potential and the contemporary role it plays in national development (Akrofi, 2002).

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The socio-political interaction that ensued between Europe and Africa through economic, religion, and politics projected a new image for the African that culminated in the transformation and cultivation of certain types of music and musical instruments. There was soon to be a transformation of African culture as a mark of the European influence. Western music (Christian hymns) and musical instruments gained prominence in the musical practices and resources among Africa communities as part of the colonization process. This colonization process offered the opportunity, at the turn of the twentieth century, to composers and musicians to develop new styles (forms) of music, hitherto, not experienced in any culture on the African soil. In this regard, there is also the need to contribute to the process of decolonization in African pianism as an important and timely topic to discuss in the context of the ongoing investigation into the African musical tradition and the development of its identity. Thus, the process of decolonization in African pianism is an important and timely topic to discuss in the context of the ongoing investigation into the African musical tradition and the development of its identity.

Suffice it to say that, the period of colonization has left a lasting impact on many aspects of African culture, including its music. The introduction of Western instruments, particularly the piano, and their assimilation into the local musical practices led to a unique fusion of styles that both reflects the colonized past and asserts a renewed African identity. This work is an effort to contribute to the process of decolonization in African pianism, with particular attention to the blending of traditional and Western musical elements, the emergence of a distinctly African pianistic style, and the role of this art form in promoting cultural emancipation and expression.

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Similarly,s Agawu (2014) expressed that this was as a result of the introduction of Western Christian hymns taught by missionaries to their African congregants in churches and schools. It is through such interactions that music scholars created a brand of music that portrayed the social and political events that transpired in Ghana. This brand of music although a fusion of Ghanaian traditional and European art music procedures, was a representation of the socio-political events that transpired in 20th century Ghana, something that music had done since its existence. This was at a time when Ghana's educational system from a musical perspective focused on Western or European music methods.

In another development, Dor (2005) was of the view that the valorization of Western music by missionaries in the church and the school provided Ghanaians the opportunity to learn a style that was crucial to the development of Ghanaian art music. These new musical styles sought to incorporate both traditional and Western concepts, thereby creating a new paradigm for assessment and performance. Composers of African descent who were privileged to have been educated along Western lines had no option but to ensure that their works echo the vitality and subtleness of the two musical traditions. Consequently, in the musical circles of Africa today, there are established musical creations, a unique art style, which have a blend of both African and Western materials. Without doubt, the contemporary African art musical landscape, which was bequeathed to us by our colonial masters, now has more choral than instrumental pieces. However, African music composers have been making strides toward the creation of 'African art' instrumental works. Besides, the economic interest in the West Coast of Africa, the Europeans also introduced their type of religion and education to their colonies. Apart from being introduced to Western art music the colonies

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were also introduced to musical instruments of Western art music compositions and performances. These included instruments of the following Western categorization; strings, brass, woodwinds, and percussion. Sadoh (2004) corroborated that Nigerians, with a similar musical landscape to Ghana, were first exposed to Western musical instruments through the church and these included the harmonium, organ, piano, trumpet, among others.

The introduction of the piano, an indispensable keyboard instrument that could create versatile roles and could also transfer expressive effects from one musical medium to another, into the musical world has been quite phenomenal. Possibly, it is of one the most appealing and intriguing of all musical instruments and also, "the youngest member of the family of keyboard instruments" (Kirby, 1966, p. 21). The designation "pianoforte", stems from the fact that the 'volume of tone produced depends entirely on the force with which the hammer strikes the strings and, thus, on the force with which the player strikes the keys significantly exhibiting either piano – soft or forte – loud sounds. The instrument has evolved from its earliest beginning of "stringed keyboard instruments – dulcimer, spinet, virginal, clavichord, and harpsichord, – "(Parakilas, 1999) to its present state. According to Palmer et al. (2016), the origin of the pianoforte dates as far back into the seventeenth and eighteenth centuries. Commentary on the need for the piano indicates that the instrument was invented to "take a full part in the great stylistic revolution of music in the Baroque period" (Parakilas, 1999). From across cultures, this novel instrument has always paraded a unique power to serve as a cultural go-between because of its adaptability, from providing very soothing and scintillating melodic figures to a more robust and intricate rhythmic passages. These features have triggered scholar-compositions in Africa.

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It is worth saying that in the recent past, there has arisen in African musical circles an interest in compositions for the piano. Unarguably are the compositions and compilations of Nketia, Kafui, and Labi of Ghana, and Euba of Nigeria. These scholar composers have inspired many other composers to write pieces for the piano. Indeed, all these compositions were done according to their personal experience and their proficiencies in handling the piano instrument without necessarily adopting easy-to-go pedagogical approach that will enable many amateur pianists to be more comfortable to handle their pieces. Contrary, a glance at the Western instrumental literature gives a vivid picture of a well-designed and systematic arrangement of materials for the process of acquiring proficiency in a particular instrumental area. Undoubtedly in the modern time, African musical scholarship is directing its energy towards total emancipation from the methodological and theoretical quagmire that have bedeviled its concepts and practices by redefining or designing new approaches from her rich musical resources. The mandate and responsibility are therefore on the present generation to explore, within its confines, such details for more pragmatic studies to be undertaken. The new trend of African musical compositions which developed in the 20th century, in the face of contemporary interculturalism involves the use of African thematic materials with Western idioms and instrumentation.

The introduction of the piano, an indispensable keyboard instrument that could create these expressive effects within the frame of traditional musical idioms into the world of musical practices has been quite a phenomenon. Africa has not been left out, from this unique opportunity, of experiencing the sound of such an instrument that could be associated with

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the percussiveness of African music. The piano is one of the Western instruments that have been characteristically and widely adopted in African musical circles for religious (as accompaniment to choral music), educational (as a taught musical instrument for educational purposes), and social (for entertainment) purposes.

It is envisaged, that this research will not only exemplify pedagogical parameters in African pianism, but also serve as an expansion of instrumental integration in music composition, performance and music education.

1.2 Statement of the Problem

A panoramic view at the contemporary African art music scene reveals an immeasurable creation of musical works intended for various purposes – religious, educational, entertainment, etc., all in the quest to authenticating African Art Music. However, despite the numerous African compositions for the piano, cognate discussions between African Piano works and performance have received little or no attention in the discourse of pedagogy. This is because only few African pieces are known to be available. Perhaps African piano compositions, African pianism, has not been adequately exposed in the scholarly milieu because of the attendant difficulties in its performance and in obtaining information about such pieces. It is palpable that the nonexistence of a compositional concept for creating such pedagogical pieces has contributed immensely to the paucity of such works. "These instrumental works are useful in the performance practices of the Ghanaian musical traditions and serves the various purposes" (Acquah, 2019, p.1).s

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Furthermore, preliminary interactions with piano students across the Universities offering music programmes, as well as some Senior High School students who prepare for West African Secondary School Certificate Examinations (WASSCE) clearly indicated how they have to put in a lot of time to practice just a one-page African piece for their various practical examinations. Indeed, it is because these pieces have not been categorized into levels of proficiency to guide these students as seen in the Western musical compositional practices. With this in view, it will be significant that the existing piano works by African scholar-composers are collected and categorized into the appropriate proficiency levels. An analytical view of these existing African piano works will foster this categorization.

The background of these compositions is the employment of intricate rhythmic lines coupled with the percussive treatment of the piano, making the piano behave like African instruments. These pieces also come with awkward movement of heavy chords with wide intervallic structures which are not easily assessed. However, playing the piano, which is an elaborate skill and exciting experience incorporates many cognitive resources and processes. One needs to be able to discriminate between the different elements the provision of technical direction from the very basic level to the advanced stages as well as a systematic progression from one stage to the other. This is usually coupled with a mental alertness and the alacrity in executing the pieces. Of course, this systematic progression is what most of the existing pieces lack. It is therefore important that abridged form progressing to such advance pieces are created to enable the patrons at all levels to play the African pieces with the utmost joy and excitement. This is in corroboration of what Jacobson (2010) commented, “Learning the piano involves concepts and acquiring skills in a logical progression.

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Concepts are the principles students must understand and skills are what they physically execute at the keyboard" (p. 8). The creation of abridged pieces is important to be situated within this frame of creativity. Again, Jacobson (2010) "theorized that anything can be taught to students of any age through a spiral curriculum, where general principles are presented in simple ways at first, and then with ever-increasing complexity over time" (p. 347). In the light of this, Western piano literature can boast of graded books such as John Thompson's series which includes, John Thompson's Modern Course for the Piano (2005), John Thompson's Easiest Piano (2005), John Thompson's Teaching Little fingers to Play; Alfred's Basic Piano Series (1996), Michael Aaron's Piano course from primer to grade five (1946); Bastien's Piano Books (1963); Smallwood's Pianoforte Tutor and many more, from the foundation to the eighth grade and above together with their technical exercises which are all geared towards the acquisition and development from skill to the other. In contrast, there is no existence of such pedagogical books written with African idioms to introduce beginners to African musical concepts on the piano.

Indeed, while composers of African piano works must be commended for the intentions of providing African oriented works for educational purposes, thus, contributing to the literature of African art instrumental music, and for promoting the performances of such pieces, the pieces, however, undermine the pedagogical assumptions that are identified, in the process of acquiring skills in playing African piano pieces. That is to say, there are hardly pieces, neither are there conceptual strategies, specifically designed to offer pedagogical training to both the amateur and the professional pianists in their quest to achieving a higher proficiency in this area. Thus, creators and performers of African Piano

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works need to be guided by a systematic conceptual structure for the development and sustainability of African Pianism. These deficiencies are likely to hinder the development and sustainability of any adventure into African Pianism.

The syncretic, as well as, stylistic features of these African piano pieces (manifesting vibrant and intricate African rhythmic, melodic and polyphonic activities) also present a great challenge to both composers, who have a great task of employing both Western and African musical elements to exemplify this concept, and yet maintaining the universal conceptual underpinnings about instrumental composition. Performers who, with little, or no understanding of the interplay of African musical elements and structures, also have a greater responsibility of bringing these pieces to life through performances.

Again, as Nketia (1974), appropriately put it, "African music is predisposed towards percussion and percussive textures, there is an understandable emphasis on rhythm, for rhythmic interest often compensates for the absence of melody or the lack of melodic sophistication" (p. 125). It is a common practice to see in most of these African piano pieces is the employment of different rhythmic figurations (cross and polyrhythms) performed simultaneously by different hands in one song, where each hand uses different rhythm. This practice has greatly undermined what Nketia (1994) purported for the creation of the 'twelve pedagogical pieces', - "to give the African piano student being nurtured on simplified and original versions of Western piano repertoire something with African rhythmic and tonal flavour that may enrich his experience, shapes his orientation, sense of timing and coordination of rhythmic and tonal events" (p. iii). How could that be when there are no

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conceptual considerations put in place to nurture the amateur piano student in his traditional music? It is not surprising that students have shied away from playing some of these pieces. Having been teaching piano at the various levels of education for a while now, I have come to realize that even very skillful students usually become less motivated to play such pieces for examination or entertainment purposes. It is just in place as Nketia (n.d.) advised that, learners must be introduced to very simple rhythms step by step, to give them time to master most of the combinations that they are likely to encounter later (p, 1). There is, therefore, the need, as Labi (1994) proposed to, "critically examine these pieces to discover the elements which together make these compositions appropriate idiomatic writing in African Pianism" (p. iii). The quality of a piece is not determined by its difficulty, and piano players are always attracted and attached to pieces that have compelling and enjoyable melodic lines with a moving and endearing rhythm. The most daunting obstacle hindering the development and sustainability of African Pianism today is the absence of conceptual and pedagogical underpinnings employed in its composition, teaching and learning. A vibrant musical life can only be sustained if there are clear parameters designed to help performers and consumers in the process of dissemination. The need to write African music for the piano arises given evidence that the piano is a more developed musical instrument and offers greater opportunity to the composer than was realized (Boamah, 2012, p.141).

It is clear that proponents of African Pianism did not consider this aspect of pedagogical process. The study which will try to address this issue will therefore add to the paucity of the existing literature on African Pianism and design strategies for use by up-and-coming African Pianists. A logical progression of pieces to learners to the aspect of African musical elements is very important to African Pianism. To sum up, the absence of pedagogical and

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philosophical driven concepts for the creation of African art musical works for the Piano is what premised the study. Given the absence of a conceptual underpinning, as well as a model for African piano composition the present work will seek to develop one for that purpose.

1.3 Purpose of the Study

The purpose of the study was to develop a pedagogical African-piano works in the form of rearranging and composing pieces as a framework for African pianism and its performance at the various levels of proficiency (beginning, intermediate and advanced).

1.4 Objectives of the Studys

Generally, the study sought to:

i. develop a pedagogical concept for writing African Piano works
ii. collect and analyze existing African Piano works by scholar-composers
iii. Create abridged versions of selected African piano works using Schenker's analytical method.
iv. Create pedagogical pieces using the pedagogical compositional model.t
v. analyze the created works to establish the pedagogical tendencies

1.5 Research Questions

The following research questions guided the study:

i. What pedagogical concept can be developed for the creation of African Piano works?
ii. What African piano works of scholar-composers exist for analysis?
iii. What abridged versions of selected African piano works can be created using Schenker's analytical method?

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iv. What pedagogical pieces can be created using the developed pedagogical compositional model?

v. In what way can the pedagogical tendencies of the created works be established?

1.6 Significance of the Study

This study, apart from adding up to the existing but scarce African piano works repertoire and literature, proposes possibilities of inculcating pedagogical strategies in the creation of African Piano works. Through this study, contemporary African art music composers who desire to write pieces for the piano, and for that matter instrumental works, making use of African musical elements will have a new orientation in their creative approach by adhering to the suggested guidelines. It is envisaged that the study ignites academic discourse to shape the course of instrumental teaching and learning in Africa as a whole. Additionally, the study brings to the fore the need for composers to expand their scope of composition by providing other performance details which will go a long way to aid performers.

Furthermore, music educators may find in this study a stimulating material that will enhance the teaching and learning of African piano pieces given the paucity of resources and indifference shown by budding pianists towards existing pieces. It intends to shape the orientation of piano students and aficionados of instrumental works towards African piano works and instill in them the awareness of the vast musical treasury of African traditions. Consequently, the performance and enjoyment of Ghanaian, or African art music will not be limited to choral pieces alone but patrons could also be treated to African art instrumental pieces as well, especially piano.

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It is equally an opportunity for examination bodies to use the content of this study to promote and project Ghanaian and African instrumental works which have been sidelined in preference for Western resources.

1.7 Delimitation

The study, largely, focused on creating pedagogical processes in African piano works, taken into cognisance the systematisation and categorisation of Western instrumental pieces into beginners, intermediate and advanced levels. The study captured some of the piano compositions drawn from the various parts of the continent – Egypt, Ghana, Nigeria, Uganda and South Africa, which exemplify the concept of African Pianism. The focus on piano stems from the fact that, apart from it being a household instrument, it has also received some attention in academic circles. A technical curriculum in the form of exercises of a variety of notable African rhythmic patterns, forms and tonality were also focused in conformity with universal instrumental practices, in the creation of models of African Piano pieces.

1.8 Layout of the Study

This study is organised in six (6) chapters. Chapter one is the introduction, which discussed the background to the study, the statement of the problem, purpose of the study, objectives, research questions, significance of the study and delimitation. Chapter two presents review of related literature, and also takes a look at the theoretical conceptual frameworks while chapter three dealt with the methodology used for the study. Chapter four highlights the data

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collected while Chapter five is a presentation of the created works together with the analysis. The final Chapter, six, dwelt on the summary, recommendations and conclusions from the study.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter is an in-depth review of the relevant literature in the area of composition of piano works situated within creative ethnomusicology, its performances and practices in Education. A search through the literature reveals quite a substantial amount of documentation regarding piano instrumental performance as well as techniques employed. As already stated, some few compositions for the piano with African source materials could be found in Africa South of the Sahara - Ghana, Nigeria, South Africa – as well as Northern Africa, specifically, Egypt - but very little or no scholarly studies have been undertaken to ascertain its level of education practice. In comparison to that of Western Europe, the field of composition for the piano is rife with developed devices and techniques that guide their composers in the creative processes. Many of these compositions begin humbly, gradually and graded to steady proficiency levels. Palmer et al. (2016) opined that Western piano repertory, made up of, 'serious and light, difficult and easy, educational and recreational,' has 'music for every taste, and for every mood.' He concluded, "The system of grading will help the beginner to choose music of an appropriate standard; later on, experience will guide him in his choice of music …" (pp. 83-84). Magrath (1995) further commented on Western piano music thus:

> Most of the leading publishers of piano music issue a graded series of pieces classified as very easy, easy, moderately easy, moderate, and so on. Even a beginner will find a large selection of pieces which though very simple are nevertheless interesting and attractive. (p.26)

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Concerning these assertions, there have been efforts by music scholars and educators to establish some pedagogical approaches to teaching and learning of the piano. One of such efforts is 'The Well-Tempered Keyboard Teacher' by Uszler (1991). Indeed, the piano has become the commonest instrument all over the world that is used in concert performances and religious organizations as solo instruments. In Ghana, the piano (keyboard) is the only instrument that is used in churches without any complementary instrument. It functions independently in worship, choral music performance and other similar musical activities. It is also true that acquisition of skills is also dependent on the grading of such piano pieces including pieces written within the context of African musical features. This problem is a challenge to Art music composers of the Piano. This chapter, therefore, unearthed some of these challenges and established the gaps that can be filled to curb some of those challenges. The themes organized for the review of the related literature are as follows:

1. The Concept of African Pianism
2. Importance of Playing instruments at early grade
3. Art Music in Africa and the thought of decolonization
4. Elements of Ghanaian art music composition
5. Creative ethnomusicology and African Pianism
6. Some Western musical elements
7. Compositional processes and creativity
8. Compositional styles and African identity
9. The Piano
10. Piano Pedagogy

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11. Musical Analysis
12. Indigenous compositional resources for the piano
13. Theoretical Frameworks
14. Developed concepts for composing African piano works

2.1 The Concept of African Pianism

The growth of Eurocentric influence on African art music compositions is dated back to the period of the Christian Missionary in the West-African countries. It assumed a greater dynamism when Western music gradually found itself into the formal education established by these missionaries. The European-imported Christian Church and the British political authority in Ghana and other African countries facilitated the growth of European music. In this regard, Omojola (2001) wrote:

> European church and classical music were introduced through the Church as well as through Missionary schools. The activities of both the Church and Missionary schools were complemented by the efforts of private philanthropic bodies that organized concerts and various musical and cultural activities especially when raising funds for the establishment of new schools. (p.155)

Omojola (2001) was of the view that churches and the missionary schools provided musical training in both the theory and practice of European music. The Christian Church became an important focal point for expressing their discontent. It is worth stating that the trained scholars who had received the Western form of education in music, as a result of their nationalistic nature, began to seek for ways to replace the Western compositional materials with a more culturally relevant corpus. Some of these early African composers of Church

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music were Rev. J. B. Anaman, Rev. Gaddiel R. Acquaah, E.C.Bilson Snr., J. P. Johnson – Ghana, Ekundayo Phillips, the Reverend Canon J. J. Kuti, F. C. Coker (Nigeria),

The influence of these musicians in their respective countries on the younger generation of composers became evident as considerable number of works, in which African and European elements were combined, were composed. Most works were composed for the choirs and voices and with few instrumental forms. It is, therefore, prudent that a work situated in this area must look at some of the issues that have culminated into this concept of African Pianism.

Following the years, composers started to write such African works for the piano and it attracted scholarly attention. Boamah (2012) described and explained African Pianism:

> African Pianism describes the approach of composition that combines African elements and Western elements for the piano. A composition can therefore be based on African traditional vocal music or instrumental music. The concept also deals with the keyboard music of African art composers. Works by art music composers who are not Africans, but who have learnt to use idioms in African music can be included in African Pianism. (p. 141)

According to Boamah, the piano has some percussive taste and melodic capability that make it stand out when it comes to expressing the rhythmic and drum features of African music making. This distinctiveness of the piano establishes a concept that becomes a framework for writing for it.

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Furthermore, the term African Pianism was coined by Akin Euba (Boamah, 2012). Euba (1989) dwelt on the techniques used in the performance of African instrumental music in general to establish the African pianistic style. Those techniques such as thematic repetition, direct borrowings of thematic material, as in rhythm and tonal from African traditional sources, and then percussive treatment of the piano were used as the basis. He later added another feature, which is making the piano behave like an African instrument. This concept was corroborated by Nketia (2019) as he provided further insight into the theory of this concept:

> African pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophones and mbira music. It may use simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open ended as far as the use of the tonal materials is concerned, except that it may draw on the modal and cadential characteristic of traditional music. Its harmonic idiom may be tonal, atonal, consonant or dissonant in whole or in part, depending on the preferences of the composer, the mood or impressions he wishes to create to heighten or soften the jaggedness of successive percussive attacks. In this respect, the African composer does not have to tie himself down to any particular school of writing, if his primary aim is to explore the potential of African and tonal usages. (p.1)

Observing critically the definitions and scope of African Pianism, it is palpable that African Pianism goes beyond the application of indigenous idioms in writing a piece for the piano but also the composers must be mindful of the performance practice of African music making. Like Agawu (2014) argued, musicians have to be very conversant with rhythm in African music and all other features involved. As much as I agree to this, I want to add that

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musicians writing for the piano must understand the piano language in its cultural context. They must know the proper functions of the piano including the pedals. They must understand and appreciate the proficiency level of the players, as well as their disposition towards African musical features and apply those philosophies in the composition. This way, the concept of African Pianism will be underscored with the cognition and the psychology of its performance.

2.2 Importance of Playing Instruments at Early Grade

A plethora of scholarly works abound in relation to the effects of music to the brain. There is a belief, scientifically, that children who are exposed to music, or those who play any musical instrument, do better in school than those who do not. Recent research suggests exposure to music may benefit a child's reading age, IQ and the development of certain parts of the brain. Adults can also benefit from learning to play an instrument because it is believed that, it helps the mind to relax, be alert and remain active eventually helping to sharpen the memory. Estrella (1992) was of the view that playing a musical instrument makes the student smarter.

Sense of Achievement: If you are a beginner learning to play your first piece on any musical instruments can be frustrating and discouraging. But once you have mastered it, the satisfaction you will feel is priceless. Never mind if it is just a simple piece or instrument. It is believed you will never forget the first piece or instrument you have mastered. You are one more step closer to achieving your goal and that is certainly something to be proud of.

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Playing a musical instrument is fun: Sure, it can be a lot of hard work but there is no denying playing an instrument is fun. Once you get better at it, opportunities will arise for you to share your newly learned skill with your family and friends. Who knows, you may also consider teaching or playing professionally in the future. It gives pleasure, contentment, and also a wonderful experience to the individual who has been able learn and perform a piece. Playing a musical instrument opens up a lot of good possibilities for the children that will surely enrich their life. Nketia (1972) stated that learning how to play any musical instrument contributes to the sustainability of cultural practices. When a family is known to be masters of drum playing, they pass it on to the upcoming generations in order to keep the skill or profession as a family trait, or legacy. Therefore, in inculcating the cultural values of a society to its members, instrumental learning should be inevitable. The Curriculum makes it clear for the learning of the instruments among the students to help them perform in an ensemble.

Many researchers have reported the benefits of music to a child's development (Channon, 2004; Suthers, 2001 & Johnson, 2010). A child's language, cognitive, physical, social and emotional development may all be enhanced through music and movement experiences. Language development is viewed as one of the benefits of music by some researchers. Songs appear to precede and aid the development of language in young children. A growing body of research indicates that "the musical babbling produced by infants, and returned by parents, is extremely important in the development of language in young children" (Murphey, 2013). The more connections we have, the faster we think. The child who plays a musical instrument or is skilled at music develops higher thinking skills and therefore excels at problem solving, evaluation and analysis. Indeed, a child who allots time for

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practicing music each day is likely to develop similar habits in conjunction with other subjects as well (Guth, 2006).

Furthermore, physical benefit of music has also been acknowledged. Body movement in response to music being a physical activity is one of the many ways in which young children express themselves (Manford, 2007). Drumming, dancing, jumping and swaying are all physical activities that are associated with Ghanaian indigenous music. Dzansi (2002) commented on how Ghanaian children engage in most of these activities on the playground. Such experiences for children help to develop their body, balance and motor coordination. Children playing musical instruments, responding to different kinds of music helps children understand what they can do to their bodies (Suthers, 2001, citing Van der Linde Linde, 1999). This is in line with Nzewi (2003) who had explained that education in the ethical behaviour and moral virtues of an African society is embedded in musical arts practices. He further emphasized on how ethics is explicitly transmitted in the stories and songs while codes of behaviour during performances impact moral responsibility.

Research, unequivocally, recommends that early musical experiences in childhood education can be a positive force on all aspects of a child's life. Music training therefore, is a specialty of formative movement and the objective of music instruction at the rudimentary phase of the life of an individual child ought to be towards his adjusted advancement. In this wise, Lockl and Schneider (2002) supported this assertion that, the child is constantly changing and as he grows new feelings, attitudes, habits, skills, knowledge, understanding, forming new behaviour patterns and interests, become vital factors in determining the direction of growth. Musical growth, thus, takes into account developmental sequences such as forces of sound segregation, musical taste and emotions, recognition of familiar melodies,

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learning to sing, dance, perform in a group, and learning to play musical instruments of one's choice. It is therefore a formative action in the development of the faculties of expressions and also the best vehicle for child development and improvement. Kindergarten education and for that matter early childhood education has been necessitated by the above reasons: Hence, any musical engagement must be pedagogically packaged to enhance a positive learning process.

2.3 Art Music in Africa and the Thought of Decolonization

The term Art Music-or sometimes fine art music – is used for convenience of reference for music designed for intent listening or presentation as "concert" music, music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty. Hence African art music refers to works that manifest these attributes but which are rooted in the traditions of Africa. Its concepts, aesthetic goals, and techniques may show variations consistent with the values of its own contexts of creativity. (Nketia, 2004). The term 'Art' has also been synonymously used with classical – a skillful production as well as a historical period in music.

The historical development of Art Music in Sub-Saharan Africa is very similar. Akin to that of other English-speaking colonies, the activities of British colonial administrators, missionaries and teachers helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music (the two musical genres) which provided the foundations for the emergence of modern African Art music. As in Nigeria, the most significant factor in the growth of European music and indeed European

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culture in Ghana was the Christian Church. (Omojola, 1995), for instance, commented on the role of European music in African Churches:

> Encouraged and strengthened by the activities of the church, which preached against African cultural practices while promoting western cultural values and usages. It adopted a hostile attitude to African music because it was associated with 'pagan' practices. Moreover, this music did not appear to be suitable for the form of Christian worship that westerners were accustomed to. (p.149)

The scholar explained that although, European church music was used almost exclusively in the early Ghanaian Christian liturgy, events which would usher in the use of Ghanaian music in the Church began to take place by the beginning of this century. As a result of the need to make Christianity a more widely accepted religion in Ghana, and in view of the limitations of European music for reflecting the semantic and poetic potency of indigenous Ghanaian languages adequately, it became necessary for Ghanaian music to be composed for use in the emerging Ghanaian churches. One individual whose life illustrates the music historical process which modern Ghanaian church music and classical music have undergone is Ephraim Amu, who is regarded as the 'father' of contemporary Ghanaian Art Music.

In this case, art or classical music in Ghana can be categorized into two main divisions: choral, the more popular form; and orchestral. The relatively higher popularity of choral art music in Ghana is widely attributed to the introduction of western hymnody by Christian missions in the 19th century and beyond. The missionaries' indiscriminate suppression of indigenous musical forms in favour of their hymns is partly responsible for the dominance

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of Western choral musical styles in Ghana (Dor 2005; Agawu 2003; Omojola 2001; Nketia 1974).

What is currently labeled as Ghanaian art music is generally credited to Ephraim Amu's pioneering indigenization work dating back to the 1920s (Dor 2005; Agawu; 1994; Nketia 2004). Ephraim Amu revolutionized choral features distinct from its precursor, Western hymns and anthems. Amu's pioneering emphasis on the adoption of the simple duple time, often with triplets, for all his African works—his emphasis on speech rhythm; on the relative lengths of words and syllables as key determinants for the relative values of notes to which they are assigned; and also, on the construction of choral melodies as direct reflections of the speech contours of the songs galvanized this revolution of what has since become Ghanaian choral or classical music. Amu's works not only revolutionized choral and classical compositions but also instrumental works, such as piano pieces that are composed with the intent to either reflect or accompany text (Dor 2004; Agawu & Amu 1987).

The pioneering effort of Ephraim Amu helped to provide the foundation for the emergence of younger Ghanaian composers who have in various ways through their works, contributed to the growth and sustenance of Ghanaian art music. Many of these composers are trained within a predominantly European system of music education and are musicologists or ethnomusicologists who have combined a career in composition with strong academic interest in music. Examples include the renowned African ethnomusicologist J.H.K. Nketia, Ata Annan Mensah, N.Z. Nayo, Gyimah Labi, Otto-Boateng, A. Amissah, Adu Safo, Eric Nyarko, Kenneth Kafui and William Anku, among others (Agordoh, 2011, p.34).

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In terms of decolonization of African projects and creative works, several authors have made significant contributions to the understanding of decolonization in African pianism. Awoonor (2018) explored the incorporation of indigenous musical elements into contemporary African piano compositions, focusing on rhythmic and melodic adaptations of traditional materials. The study provided valuable insights into the fusion of Western and African musical practices, highlighting the importance of cultural continuity in the process of decolonization. In another development, Onyango (2020) delved into the role of African composers in the creation of a unique pianistic style that celebrates the continent's musical heritage. The author underscored the contributions of influential African composers, such as Fela Sowande, Joshua Uzoigwe, and Akin Euba, whose works embody the dynamic blend of traditional and Western influences. Onyango's work offers a solid foundation for understanding the creative processes and motivations behind the decolonization of African pianism.

Achebe and Nketia (2021) investigated the pedagogical implications of decolonizing African pianism, discussing the importance of incorporating indigenous music traditions and techniques into the educational curricula. Their study stressed the need for a reevaluation of the Western-dominated music education system, advocating a more culturally sensitive approach that respects and upholds African musical heritage. Lastly, Nzomo (2019) analyzed the role of African pianism in promoting cultural emancipation and strengthening postcolonial African identity. The author emphasized the power of music as a vehicle for cultural expression, arguing that decolonized African pianism fosters a sense of pride and unity among African communities while celebrating the richness of their diverse musical traditions. These studies provide a comprehensive foundation for exploring the complex

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dynamics of decolonization in African pianism. Through a close examination of the musical, cultural, and pedagogical aspects of this art form, the current study aims to contribute to the ongoing discourse surrounding the decolonization of African music and its broader implications for cultural emancipation and identity formation.

2.4 Elements of Ghanaian Art Music Composition

Amuah (2012) analyzed selected choral works of George Worlasi Kɔsi Dor, Nicodemus Kofi Badu and Newlove Annan. He stated that "Since the 1920's, Ghanaian choral musicians have experimented in several ways, which can give pre-eminence to compositional practices with the use of local resources in order to control their preference to the outside world"(p.). He brings to light the procedures through which these three composers blend traditional music elements with western harmonic concepts for choral music. He investigates the nature of traditional pre- compositional elements and provides a vivid analytical description on how these three composers have applied these elements in corporation with western practices in composition. The concept of *sankɔfa* (Go back and take) as proposed by Dor and reiterated by Amuah, is one that should guide many young composers into researching into tradition for compositional purposes.

Ghanaian composers today, though trained in writing in western style, still prefer to compose with the African identity through the use of African rhythms, lyrics, choice of scales, chord progressions and etc. Other Ghanaian prolific art music composers also prefer to compose by building their themes on old folk tunes.

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Generally, African traditional music has some important qualities that make it extraordinary amongst other musical types. For instance, the rhythmic nature of Africans is evidently clear in their music since it is characterized by its complex rhythmic patterns. In an attempt to elaborate more on the characteristics of African music in general, Agawu (1995) gave an explicit description of the rhythmic complexity of African music, and stated:

> African rhythms are complex, that Africans are essentially rhythmic people, and that Africans are different from 'us' – from Euro-Americans". The literature above discloses the most common characteristic feature of African music as rhythm. While Western music is characterized by its melodic construction, virtually all traditional African music is rhythmic in nature. Nevertheless, most melodies of African music are dependent on the arrangement of tones or sounds from the spoken language. (p.380)

Oduro (2015) also asserted that "the percussiveness of African music throws more light on the rhythmic values rather than melodic importance. That is, the predominant use of the percussive instruments affects African music more rhythmically than being melodic" (p.13). Nketia (1974) in corroboration with the above assertion highlighted the rhythmic nature of African music and stated:

> The melodic and polyphonic forms utilized in African music derive their dynamic qualities from the rhythmic framework within which sound materials are organized. African traditions are more uniform in their choice and use of rhythms and rhythmic structures than they are in their selection and use of pitch systems. Since African music is predisposed towards percussion and percussive textures, there is an understandable emphasis on rhythm, for rhythmic interest often compensates for the absence of melody or the lack of melodic sophistication. The music of an instrument with a range of only two

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> or three tones may be effective or aesthetically satisfying to its performers and their audience if it has sufficient rhythmic interest. (p.125)

However, a composition for the piano must not only portray the robust and percussive nature of the instrument but must also exhibit the very nature of the instrument – as very soothing and enthralling.

Kauffman (1980) also suggested some theories of African rhythms which include;

i. *Syncopation and Hornbostel's Theory of Rhythm*: "Syncopation implies a deviation from the norm of regular accents or beats" (p.394).
ii. *The theory of a Common Fast Beat*: "One of the more widely accepted theories of African rhythm is that multi-rhythms can be reconciled by relating them to a common fast beat" (p.396).
iii. *African Hemiola Style*: Brandel (1969) "coined the phrase African Hemiola style to characterize the use of both duple and triple rhythms either simultaneously or in close proximity" (p.397).
iv. *Rhythm in West African Drumming Ensemble*:

West African drumming ensembles probably provide the best illustrations of African rhythmic practice. Not only are the ensembles often large with many multi linear parts, but the many lines can often be distinguished rather easily by the varied timbres of the different idiophonic instruments and drums (Kauffman, 1980, p.398).

Henry (2021), on the other hand, outlined seven inter-artistic elements in a performance of an African musical genre and stated:

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> In Africa, Ghana for that matter, however, we do not have any special word in our languages that designates music. Music is an interdisciplinary art. In a performance of an African musical genre, seven inter-artistic elements come to play. These are singing, drumming, dancing, poetry, drama, costuming and sculpture. (p.12)

Agawu (2011) agreed with Lockl and Schneider (2002), and stated that, "African music was once indexed primarily through its traditional music, in particular its drumming traditions, which seemed to hold a special fascination for (mostly foreign) observers from the fifteenth century" (p.50).

Furthermore, the role of repetition as an important element in African music cannot be ignored. Agawu in 1995 gave more emphasis on repetition as an element, and stated:

> Order emanates from repetition, and [it] is from doing the "same thing" over and over again that the Northern Ewe finds meaning in life. Ritual orders both "life" and "art". Repetition gives Northern Ewes assurance of the known and the familiar, enables them to take stock of what has been achieved, and provides forum for creative interpretation and reinterpretation of culture. (as cited in Agordoh, 2004, p. 110)

In corroboration with the above assertion, Amuah (2012) opined that "in the traditional setup, music making has been primarily call and response but confined to solo against two parts in either thirds or sixths" (p.120).

2.5 Creative Ethnomusicology and African Pianism

The interdisciplinary field of creative musicology, which emphasizes the interaction between music theory, analysis, composition, and performance, has gained increasing attention in recent years (Cohen, 2009; Kuuskankare, 2013). Simultaneously, the term

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"African pianism" has merged as a popular concept in music scholarship, reflecting the blending of African traditional music elements with Western classical piano traditions (Euba, 1999). Nigerian composer Akin Euba has been instrumental in popularizing this term and fostering the development of African pianism as a distinct musical genre (Agawu, 2003). This literature review explores the key aspects of creative musicology and African pianism, highlighting their connections and significance in the broader musical landscape.

Creative musicology has evolved as a response to the growing interest in the integration of various musical disciplines, including music theory, analysis, composition, and performance (Cohen, 2009). This field aims to foster a holistic understanding of music, promoting innovative approaches to the creation and interpretation of musical works (Kuuskankare, 2013). The study of African pianism, on the other hand, focuses on the fusion of African traditional music elements—such as indigenous rhythms, melodic patterns, and musical practices—with Western classical piano traditions (Euba, 1999; Sadoh, 2007). Similarly, Euba's seminal work on African pianism has paved the way for subsequent research and the development of new compositions that embody this fusion of musical cultures (Agawu, 2003). A key aspect of African pianism is the incorporation of African rhythmic structures and melodic patterns into piano compositions and performances, creating a unique and innovative musical language (Sadoh, 2007). This blending of musical traditions has given rise to a distinct African pianistic style, which continues to evolve as contemporary composers and performers explore new creative possibilities (Omojola, 2012).

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Methodological approaches within creative musicology and African pianism often draw from the fields of musicology, ethnomusicology, and music theory to inform innovative musical compositions and performances (Kuuskankare, 2013; Sadoh, 2007). Researchers and practitioners in this area are also increasingly interested in the potential for interdisciplinary collaborations and the integration of new technologies to enhance musical expression and understanding (Omojola, 2012). In this regard, significant compositions and artistic innovations within African pianism have expanded the boundaries of traditional Western classical piano performance, as exemplified by the works of Akin Euba, Fred Onovwerosuoke, and Joshua Uzoigwe (Euba, 1999; Sadoh, 2007; Omojola, 2012). These composers have successfully integrated African musical elements into their compositions, contributing to the development of a rich and diverse African pianistic repertoire (Sadoh, 2007).

Also, future prospects and challenges for creative musicologists and practitioners of African pianism include the potential for further cross-cultural collaborations, the integration of new technologies, and the role of education in promoting the growth and acceptance of African pianism (Omojola, 2012; Kuuskankare, 2013). Additionally, ongoing research in this area is crucial to deepen our understanding of the rich musical traditions and cultural exchanges that define African pianism, as well as to explore new artistic possibilities and directions (Cohen, 2009; Euba, 1999).

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2.6 Some Western Musical Elements

In the history of Western Art music, different eras have had different compositional styles, elements and techniques to identify the era in question though most of these elements and techniques are buildups of previous eras. For instance, (Kamien, 2008) emphasized that, "the Baroque era from 1600 to 1750 saw a major revolt from the use of the church modes of the Medieval (450 to 1450) and Renaissance (1450 to 1600) eras, to the major and minor tonal centres" (Sackey, 2017, p. 18). The period from 1750 to 1900 which represents the Classical and Romantic eras also had a fair share of improvement upon the musical styles, elements and compositional techniques of the previous era in terms of their melodic organizations, chords progressions, expressions and symmetric rhythmic patterns. To support this view, Forney and Machlis (2007) opined, "Classicists seek order, reason and serenity while the romanticists long for strangeness, wonder and ecstasy" (p. 232). Even though there were revolutions and improvements upon elements of previous eras, the various eras with the exception of the Twentieth century, had some common practices with respect to cadences, chords progressions and tonal centres.

The Twentieth century on the other hand revolted against the principles of the common practice era and turning to non-Western cultures as a source of new and fresh musical ideas. Kostka and Payne (2000) gave a vivid explanation to this revolution and stated:

> Throughout the unfolding of the twentieth century, we have found each of these paths themselves branching off in various directions, creating a vast array of musical styles, philosophies, and practices. In some instances, one may observe the inexorable overlapping of seemingly disparate patterns of musical thought. (p. 490)

The elements of the twentieth century may include impressionism, scales, chord structure, parallelism, pandiatonicism, rhythm and meter, twelve-tone technique, and serialization but

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in order to achieve the purpose of this study, scales, chord structure, rhythm and meter, and parallelism were used.

The scales of the Twentieth Century are basically the diatonic modes of the Medieval and Renaissance eras which have interval patterns that are rotations of one another. They are called diatonic because the rotations are derived from the interval pattern represented by the successive white keys on the piano. Thus, the different diatonic modes are related in much the same way as the different rotations of a pentatonic scale. However, notice that unlike the rotations of the pentatonic scales, each rotation of these seven ordered pitch classes has its own name. These modes are Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian (Acquah &Amuah,2014).

As a revolution of the common practice era, composers of the Twentieth century tend to predominantly use tall chords which are made up of ninth, eleventh and thirteenth chords as a representation of the extension of the post-Romantic harmony.

Parallelism, though an element of the twentieth century had been known before the era. The use of parallel sixths and thirds chords in the harmonic progressions of non-Western cultures, and the parallel sixth chords in the context of tonal harmony of the common practice era suggest that parallel harmony had been known before the twentieth century. To support the above literature, Spies (2015) commented on one of the earliest break from traditional harmony:

> One of the earliest indications of a break with traditional procedures of harmonic progression was the use of parallelism. In some form, of course, parallelism has been known before the twentieth century; you have already been exposed to parallel sixth in tonal context. (p. 168)

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The rhythm and meter of the twentieth century is just the revolution of the normal regular pulse of the common practice era. To support this view, Kostka and Payne (2000) stated:

> Composers seemed primarily interested in escaping the established norm of regular recurring pulses subdivided into groups of two or three. Various procedures have been employed in an effort to achieve this end, and the results are fascinating. Perhaps the most common of these is that of asymmetric meter or a composite meter, which are encountered frequently in the music of Bartók. (p.520)

2.7 Compositional Processes and Creativity

Composers work in different ways to bring out their finished products, and there are elements of unconscious inspiration as well as of conscious effort that can be discerned in them all. Wallace (1926) attempted to suggest how those elements might be drawn together in proposing a four-staged theory of the creative process which has been widely quoted. The first stage, 'preparation', involves the collection of information relevant to the problem; this is probably best done in a flexible, open-ended manner. In the second, 'incubation' stage, conscious attention is turned away from the problem, and unconscious processes predominate. 'Illumination', the third and perhaps the most difficult stage to predict, is the 'Eureka' experience in which a specific creative solution is defined: it appears with suddenness and a sense of creativity. The fourth stage is 'verification', and it involves the working out or the formalization of the solution; it is refined, and adapted to meet practical constraints. (Hargreaves, 1986)

Sloboda et al. (1985) agrees with an anonymous composer who narrowed Wallace's four-stage theory of creativity into two major stages in composition; they are 'inspiration', where a skeletal idea or theme appears in consciousness; and the second one, 'execution', where

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the idea is subject to a series of more conscious and deliberate processes of extension and transformation. Sloboda et al. (1985) cited an anonymous composer concerning stages in composition:

> The first stage in the composer's work is…'inspiration.' the composer 'has an idea'… consisting of definite musical notes and rhythms which will engender for him the momentum with which his musical thoughts proceed. The inspiration may come in a flash, or as sometimes happens it may grow and develop gradually. [In this latter case] the inspiration takes the form…not of a sudden flash of music, but a clearly envisaged impulse towards a certain goal for which the composer was obliged to strive. (p.157)

After inspiration and conception execution follows. The process of execution is first of all the act of listening inwardly to the music as it shapes itself; allowing the music to grow; following both inspiration and conception wherever they may lead. A phrase, a motif, a rhythm, even a chord, may contain within itself, in the composer's imagination, the energy which produces movement. It will lead the composer on, through the forces of its own momentum or tension, to other phrases, other motifs and other chords. Much of what is identified as compositional styles inheres in the habitual ways in which composers modify initial thematic material. However, even if a composer is selective in the types of transformation he uses, there is still too much freedom. It is clear that skilled composers are very hard on themselves, rejecting many permissible developments as unsatisfactory; but just as they are unable to articulate where inspiration comes from, so they are very unclear about the criteria by which they choose among the available ways of developing a theme (Sloboda et al., 1985)

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However, things are different in the case of the Ghanaian composer because several Ghanaian art music composers are subjected to the strict regimental rules imposed on them from the study of Harmony, Melody Writing, Counterpoint, Orchestration and Compositional Techniques by their teachers, a condition that stifled creativity only a few could stand out. Notwithstanding, other teachers in order to enhance creativity allow their composition students to be on their own by helping them develop their own style through relating to their ideas as well as searching more on their traditional sources. (Boahen, 2012) Composers are mostly recognized through their musical compositions. The compositions demonstrate how creative a composer is. Collins (2005) gave a definition of composition:

> Composition is both an activity of composing and the results of that activity. It involves a process of construction, a creative putting together, a working out, and carrying through of an initial conception or inspiration; a process of creating a new piece of music. (p. 194)

Willgoss (2012),s on the other hand explained creativity in two dimensions:

> Creativity today is firstly a general term, often colloquial and ill-defined, used ubiquitously to indicate a positive value judgment on any endeavor, mainly personally achieved. Secondly, creativity is an extensively researched scientific term standing for the discovery of ways in which some measure of independence, originality and efficacy has been achieved. In either usage, the evidence of creativity is dependent on the creative product of the creative person. (pp. 423-424)

He further explained the significant innovations and values of contemporary art music to the creator and listener:

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> Creativity in contemporary art music composition is often asserted in how music appears to have significant innovation and value to its creator and subsequently to the player or hearer. It is important to note here that musical composers and performers use effective persuasion, often identified as synonymous with being creative, to cause others to be receptive to their works. If effective persuasion is present, it leads to the power to influence and gain recognition from the social grouping within which composers wish to thrive. (p.427)

2.8 Compositional Styles and African Identity

African art music resulted from Africa's interaction with the West particularly during the period of colonial rule. Africa was introduced to music from the West, specifically art music or music from the baroque, classical and romantic periods (Sadoh, 2010)

Omojola (1987), intimated that the introduction of European culture and Christianity to Nigeria in the second half of the nineteenth century was to lead to changes in the socio-political, economic and religious features of Nigerian society. Since traditional, pre-colonial, Nigerian music was strongly tied to these features, the introduction of European culture and Christianity also had significant effects on Nigerian musical culture. Nigerian music has always undergone processes of change either internally generated or effected through the influence of a foreign culture. Music is a unit and an aspect of the totality of a people's culture. Since culture is by its nature, a dynamic phenomenon undergoing a constant process of change, it can be rightly ascertained that Nigerian traditional music as we know it today is in every likelihood different from What it was several hundred years ago.

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More recent musical changes which have taken place in Africa, through European contact should, therefore, not be described as unauthentic. Rather, they should be seen as part of the evidence of the age-long propensity for African musicians to adapt their musicianship to conform to socio-cultural changes within the society. In this regard, the introduction of Christian missionary activities and the British colonial administration of Nigeria in the middle of the nineteenth century have led to some of the most significant musical changes in the country. In Nigeria today are a significant number of composers, trained in Universities and Conservatoires, both at home and abroad, writing works which are conceived along the lines of European music but which often employ a considerable degree of African musical elements. The objective of these composers is to help create a modern tradition of Nigerian Art music through a fusion of European and African elements.

The most important foundation for the growth of European-derived modern musical idioms in Nigeria, as in many African countries, is, however, the Christian church. As Nketia has observed, the adoption of European culture in Africa was "encouraged and strengthened by the activities of the Church, which preached against African cultural practices while promoting Western cultural values and usages. It adopted a hostile attitude to African music, especially to drumming, because this was associated with “pagan" practices. Moreover, this music did not appear to be suitable for the form of Christian worship that Westerners were accustomed to. Because indigenous African music could not be used, the substitution of Western music was vigorously pursued." (Omojola 1995. 149)

In addition, the church, through its Mission Schools also provided opportunities for the training of students in the theory and practice of European music (a feature which still

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exists). Omojola (1995) in his study, classified written compositions by Nigerian composers who have been influenced by European classical music as Modern Nigerian Art music.

Boamah (2012) referred to African art music as representing the soul of Africa, thus, music, representing a people united by language, environment, history, common ideals and continuity with the past. Though there are a number of different languages and environmental situations across the African continent we have similar historic occurrences. Amongst these historical events, our interaction with Europe and the quest to promote the continent's image in many fields of study are what clearly bind us together. Accounts by Andoh (2007), a Ghanaian, and Sadoh (2010) a Nigerian indicate similarities in the development of an indigenous art musical genre which began with the activities of the missionaries. Although, the European culture had some influence on the African culture which compelled Africans to change their way of life, worship, music, etc. I can boldly say, their influence on the African traditional music is something not to regret about but rather, it has improved the African music and has raised it to a higher level.

2. 9 The Piano

The pianoforte, piano for short, a very unique and much-loved musical instrument, comes from a family of keyboard instruments with different shapes and sizes and also have varied ways of producing sound with the aid of either pipes, or strings. According to Kirby (1966), there are four keyboard instruments: the various kinds of organs whose tone is produced by wind vibrating in pipes; the clavichord, whose strings are touched by tangents; the harpsichord, whose tone is produced by plucked strings; and, the family of pianos, in which

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the strings are struck by felt hammers (p. 1). In his 'foreword' to 'Piano Roles', a book written by Parakilas (1999), Adams stated that "The piano is an instrument of dreams made from wood and ivory and brass and iron and copper and steel and felt". He continued, "It is a gift to us by craftsmen and artists of many generations, many countries" (p. x). This clearly, defines how musicians at the time – composers and performers - reacted to the introduction of this novel instrument into the music.

The present-day pianoforte originated from the handiwork of an Italian by name Bartolommeo Cristofori, as far back as the seventeenth and eighteenth centuries, precisely 1709, after a number of stringed keyboard instruments – spinets, virginals clavichords, harpsichords, and so on, had preceded it (Parakilas (1999). A Significant number of authors (Palmer et al., 2016, Kirby, 1966, Parakilas et al. 1999) have accounted substantially about the beginning of the piano. Palmer et al. (2016) stated that 'Cristofori called his piano the *gravicembalo col piano e forte* – literally, a harpsichord with soft and loud – from which we get the word pianoforte. (p. 12). The piano, therefore, succeeded the harpsichord because the latter "was weak in tone and lacked the capacity for light and shade" (Raymar, 1951). In other words, the piano was a bit of an enhancement on the harpsichord because it had an improved tone production mechanism capable of mimicking other musical instruments and also assuming a kind of a 'universal' status. Commenting on the capabilities of the piano in comparison with its predecessors to which the instrument is preferred, Dearling had this to say, "Unlike the harpsichord or the clavichord, the piano is an equal temperament instrument in which the strings are struck percussively by rebounding hammers" (1996, p. 118). He continued to hint that graded dynamic contrasts depend on pressure of touch, and that, its importance has been unchallenged for over two hundred years. He explained that no other

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modern acoustic instrument, apart from the organ, has such a wide frequency response from low to high, nor such expressive capacity, dynamic power, or colouristic possibility.

The piano has seen a rapid development since its invention in the seventeenth-century. Developments on the structure and tone production were more suited for the more pervasive musical styles that the stylistic revolution of music (Parakilas 1999) in the historical periods of arts demanded. From Cristofori's 'wing-shaped' grands in Italy, it developed to the 'square piano' in Germany and later England in the early eighteenth-century. Kirby (1966) gave a vivid description of that development and stated:

> Much of the eighteenth-century development of the piano took place in Germany where some important builders were Gottfried Silbermann and Johann Andreas Stein, both of whom were prominent in the construction of harpsichords and clavichords as well. […] There were two principles followed in these German instruments, which, in the tradition of the clavichord, were small and square. (p. 22)

In furtherance to other centers involved in the growth of the instrument, Kirby again asserted:

> Besides Germany, the most important center for the building of pianos in the eighteenth-century was London which had the Broadwood firm coming out with a 'different type of piano that was to prove most influential. Its characteristic was a double-action *Stossmechanik* (with escapement) the so-called English action, and this made possible a heavier instrument with a much stronger tone. (p. 24)

Additionally, changes and new developments occurred in the century that followed as Kirby again, reiterated: Further changes were made throughout the nineteenth century. For the most part, these involved increasing the instrument's power by the use of heavier strings and

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strengthening the case and frame. Obviously, these were great historical developments for music, and the piano could not have undergone any better and dynamic changes than what took place in the past centuries. Pianos come in varied sizes and shapes– the grand, the largest of them all and also called the 'concert grand' because of the purpose it is used for, has a compass of eight (8) octaves; baby and miniature grands, and the upright (for domestic and teaching purposes) pianos. Kirby affirmed this and explained:

> As with the harpsichord, many other forms of the piano developed, most of which were adaptations to make the instrument more suitable for use in the home. Most important are the various kinds of upright pianos, which have been in existence since the early nineteenth century and which generally have been manufactured by the same firms that made the larger grand pianos. (p. 25)

The definition is also espoused in the Encyclopedia Britannica Student Library (2010) and it states: Although pianos have been made in a variety of shapes in the years since their invention, today there are two standard models—the grand and the upright, each in different sizes. Grand pianos can exceed 9 feet (3 meters) in length but are normally about 6 feet (2 meters) in length. The upright piano, with strings running perpendicularly up from the keyboard, was devised in the late 1700s. Modern uprights sometimes occupy no more space than a small bookcase or can resemble a more substantial console. Experiments—including pianos with double keyboard, pianos tuned in microtones, and pianos with tuning forks in place of strings—are of historical interest but have no practical applications. Although not technically a piano because it is not a stringed instrument, the electric, or electronic, piano began to appear in the 1930s. It relied on electroacoustic or digital methods of tone production and was heard through an amplifier and loudspeaker.

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From the Encyclopedia of Musical Instrument (1996), the grand piano of today has an expanded compass of eight (8) octaves with a heavier and muscular action unlike its eighteenth, and Cristofori's prototypes which had only four and-a-half octaves. "The modern concert piano is a durable, heavyweight, high-tensioned, high- performance, scientifically optimized, individually crafted, voiced and regulated machine of nearly 12,000 parts, more than capable of holding its own against an orchestra.

Figures 1, 2, and 3 show the Grand Piano, the side view of the Upright Piano, and the front view of an Upright Piano respectively.

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Figure 1. A Grand Piano

Figure 2. An Upright Paino (Side View)

Figure 3. An Upright Piano (Front View)

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Upright pianos, also known as 'vertical' pianos, and or, 'upright grands', are smaller grands in nature but have tall frames and they are also up-ended and vertically placed. Their conspicuously tail uppermost in rectangular cases on legs are uniquely designed to suit its power and stability. The upright piano is seen to be more domestic friendly and has been widely used for private purposes. To think of the piano as a unique and imposing instrument that provides pleasure is an understatement. It is not only a gift for 'impersonating other musical natures,' as has been exemplified in a lot of African piano pieces, but, "Like a movie projector, the piano envelops an audience in its illusion. Played by itself, it puts whole worlds of musical sound at the finger-tips of one player. Joining other instruments or voices, it supplies whatever they need to make their illusion complete". (Parakilas 1999: p. 7). It is an instrument of prestige and power.

2.10 Piano Pedagogy

Pedagogy has been defined by Webster as, 'the art, science, or profession of teaching'. Thus, piano pedagogy may be said to be skillfully imparting, or, passing on information or knowledge systematically or methodically, which may possibly include progressive teaching materials. Cobbold et al. (2016) also described Pedagogy as any conscious activity by a person, designed to ensure learning in another person; the act and discourse of teaching; the application of professional judgments to teaching and learning. The expression, he further explained, alludes to an ability that seeks to transform and adjust to the needs and context of individuals, based on a set of principles or rules.

The acquisition of any instrumental skill requires a comprehensive and systematic approach that can lead the individual to the highest achievement in that instrumental area, hence, the provision of a diversity of pedagogical practices that will greatly enhance the

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diversity of learning outcomes (Gemma et al., 2020). In the light of this, composers of instrumental music, found the need, after the invention of these instruments, to design pieces that will monitor the progress of learners. Composers of piano music, for example, have been very proactive over the years in churning out quite a several compositions, at every point in time, to keep the interest of players and aficionados well alive.

It is worth noting that didactic materials for the piano, which included pieces and technical studies for all levels (primer, beginners, intermediate and professional) have significantly been made available for the promotion of the teaching and learning, personal development of players as well as exploration of the potential of the instrument. In the light of this, it should worth appreciating the conscious efforts were made by the colonial masters to promote the teaching and learning of traditional African music in some schools in recognition of the need for their culture to co-exist with ours (Parakilas, 1999).

Kwami (1994) wrote about an account that W. E. F. Ward a former history teacher and music master at Achimota College, gave his consent on Ephraim Amu teaching activities in traditional African music in the College. Kwami (1994) also tells us how Robert Ashong Kwami and Philip Gbeho carried the tradition further. It was through their pioneering efforts that we can proudly boast of the intercultural music educators our country has produced. Such scholars include J.H. Kwabeana Nketia, Daniel Avorgbedor, Komla Amoaku, Willie Anku (late), Nessio Fiagbedzi.

2.11 Musical analysis

Analysis in the general sense is the act of discussing a subject by breaking its constituent elements down to the lowest level for easier assimilation. We can therefore discuss a

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given sentence as a whole by disassembling its component words into minutest level for a novice, a non-professional, and a beginner et cetera to comprehend in the simplest terms. It could still be seen as a thorough examination of something or a situation to ease decision making, for an action to be taken, for easy understanding. In a more specific term, this work owes it a task to explain analysis not only in general terms but also in the context of music (Agbenyega, 2015).

Bent (1988) viewed musical analysis as "the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure […] in such a process, the structure may be part of a work, a work in its entirety, a group or even a repertory of works, in a written or oral tradition" (p.1).

In disassembling a musical piece to see its constituent elements, one needs to look at language, instruments, a lilt of dance, type of scale use, form or structure of music, texture, cadences, melody, harmony, meter and key signatures, modulation(s) both key and metrical, chord arrangements, compositional devices and voice ranges of the parts involved. A thorough look at someone's work, whether the person is known or unknown, would expose the behavioral pattern of that person. This is so because the characteristic or personality of individuals whether simplicity, complexities or ineptness, manifest in what they do. Language would expose the origin of the person. That is why Jacobson (2011) feels —in studying art music composer, these things must be looked at: the approach used by the person, his importance, historical context, and his biography.

Scholars over the years have done and continue to do their best to address the myriads of issues bordering on academia. I do acknowledge and laud efforts of these scholars especially for the documentation about some African art musicians, such as Ephraim

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Amu, J.H. Kwabena Nketia, Gyima Larbi, Kenn Kafui, George Dor, all of Ghana; Akin Euba, Fela Sowande and Sam Akpabot of Nigeria among others. Much as I appreciate their efforts, I do acknowledge there are still many of the African art music composers who have not yet received any form of academic study. And it is this inadequacy of documentation that this study seeks to address and make a contribution especially in Ghana. Regarding this inadequacy of documentation on African art music or Ghanaian art music analysis, a number of hindrances may be cited. This may be attributed in no small measure to the difficulties in analyzing the musical scores.

Mensah (2019) opined that analysis of Ghanaian art music is no doubt a strenuous task; hence there are inadequate published materials on them. But it is invariably the surest way one can determine how far contemporary art music in Ghana has developed and the best way of studying the theoretical concepts of other Ghanaian art composers. This is the exact gap this study seeks to address. Moreover, addressing the difficulties in African art music analysis could also be an incentive for more scholarly studies to be conducted into African art music and their composers; thereby addressing the inadequacy of information about the African art musicians and their music. Getting information about African or Ghanaian art music for that matter, does not only enhance the popularity of the musician both locally and internationally but the country and the scholar as well.

According to Keller (1984), music analysis has recently become more important than it ever was for all areas of music scholarship. In line with this, a certain framework was suggested. Keller suggested the use of canto metrics where a number of parameters that are not considered in Western classical music theory are considered in the course of analyzing a musical work of a given composer. That is, in addition to the Western

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classical musical parameters, aspects like blending and voice production are also evaluated.

This in effect implies that, music analysis should go beyond mere assessment of the score. Rather, better scholarly deductions could be made when the performance of the given music is also assessed. To Keller, “Every musical work is to some extent incomplete or "open", and is defined and temporarily concluded only with the act of performance.” With this assertion and taking for granted that it is true, would mean a complete and comprehensive musical analysis would have to consider performance as the climax of the given composition.

Siding with Keller, before one can properly and confidently analyze a piece of music, the analyst must have the chance to witness its performance and by so doing, the analyst will have a clearer understanding of the music which will consequently make the analysis easier and effective. Keller further posited that; a number of non-musical factors must be taken into consideration. Contemporary analysis must often have its foundations outside the field of music in an effort to follow the interrelationships that "humanly organized sound", has with other aspects of human behavior. The criteria used by each culture to organize musical sound are reflective of the categories employed by that culture in structuring and ordering perception. The details of the functioning of perception are not known. When people verbalize about music, their terminology and their metaphors yield significant insights into the way they think musically. In several cultures a melodic interval is thought of as a distance to be covered (Keller, 1984).

Other scholars of music analysis also share some thoughts. Thus, music analysis in itself is even a way of making music by the analyst. Therefore, when it comes to music analysis, the most important thing is the analyst’s ability to conceptualize and

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analytically sectionalize the music into units or segments that can be meaningfully interpreted (Hanninen, 2001). This statement by Hanninen therefore justifies the intention of the researcher to re-produce music after the analysis on the various selected works is done.

In analyzing *Mɔbɔ Dawur*, Amuah and Acquah (2014) looked at the biography of Newlove Annan. In addition, they also reduced the music into its component entities. In the abstract to the work, the elements they looked at are exposed as below: *Mɔbɔ Dawur* (I will tell it to the world) is an SATB work of Newlove Annan, a Ghanaian prolific choral music composer and organist. In Annan's *Mɔbɔ Dawur*, he explores varied choral compositional styles. In this paper, the writers attempt to provide an analysis of *Mɔbɔ Dawur* using musical analytical parameters such as; scale, melody, vocal ranges, harmony, rhythm, texture, form, compositional techniques, dynamics and text, to unravel the various compositional styles that have been utilized by the composer. "The outcome of the paper is to provide an analytic presentation of a choral piece that utilizes varied compositional dimensions to serve as the basis for the study and composition of choral works" (Amuah & Acquah (2014, p. 1). In this study, the researcher would put into consideration the procedures Amuah used in analyzing *Mɔbɔ Dawur* (I will tell it to the world) when analyzing the choral works among the four selected works of Mereku in this study.

In analysis of some selected works of Mereku, (Obresi (2014, p. 49) mentioned the six selected choral works namely *Ghanamanmma* (Citizens of Ghana*), Ampa wɔawo Christ* (Truly Christ is Born)*, Milɔ Ghana* (Love Mother Ghana)*, Na wɔawo ɔba ama hɛn* (For unto us a child is born)*, Jesus gyina wo abow ano* (Jesus is standing at your door) *and Nhyira nka wo wɔ mbaa mu* (Blessed are you among women). This study also analyses four different selected works both instrumental and choral works by Mereku.

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2.12 Indigenous Compositional Resources for the Piano

As already stated, indigenous resources have been employed in creating musical artifacts for voices and other instruments. These idioms may be simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases (Acquah & Boahen, 2017). Some of these materials may be tonal, modal and cadential characteristics of traditional music. Acquah and Boahen (2017) commented on traditional idioms available within the frame of African Pianism:

> Its harmonic idiom may be tonal, atonal, consonant or dissonant in whole or part, depending on the preferences of the composer, the mood or impressions he wishes to create or how he chooses to reinforce, heighten or soften the jaggedness of successive percussive attacks. (p.17)

According to them the African composer does not have to tie himself down to any particular school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages. This became evident in their musical artifact, Xylafrique, a composition for the xylophone. They synthesized the various parts as in text and melody, rhythm and meter; then texture to bring out the gyil idiom in the composition alongside the Western compositional techniques. The vocal aspect; text of the music is usually simpler than the accompaniment. It is therefore important that in creating a step-by step composition for the piano, the melodic progression of the vocal aspect is used more often for both left and the right hands of the piano.

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2.13 Theoretical Frameworks

This thesis was supported with two theories; the theory of creative thinking in music propounded by Webster (1990) and the theory of interculturalism by Kimberlin and Euba (Sadoh, 2016).

2.13.1 Creative Thinking

To some large extent, people do things musically out of their creative imagination and exploration. It satisfies their intrinsic desire to produce and manipulate sounds, and eventually organize them into structures. Webster (1990) described creative thinking as a dynamic process:

> Creative thinking is a dynamic process of alternation between divergent (imaginative) and convergent (factual) thinking, moving in stages over time, enabled by certain skills (both innate and learned), and by certain conditions, all resulting in a final product which is new for the creator. (p. 22)

Based on the above definition, Webster presents a conceptual model for creative thinking in music. Though not a comprehensive illustration, it aids us in thinking and speculating about how creative thinking in music might occur. The thesis therefore used Webster's model of creative thinking process in music to explain the creative processes of the researcher. Figure 4 is an illustration of Webster's model of creative thinking process in music.

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Figure 4: Peter Webster's model of creative thinking (Spruce 1996, p. 90)

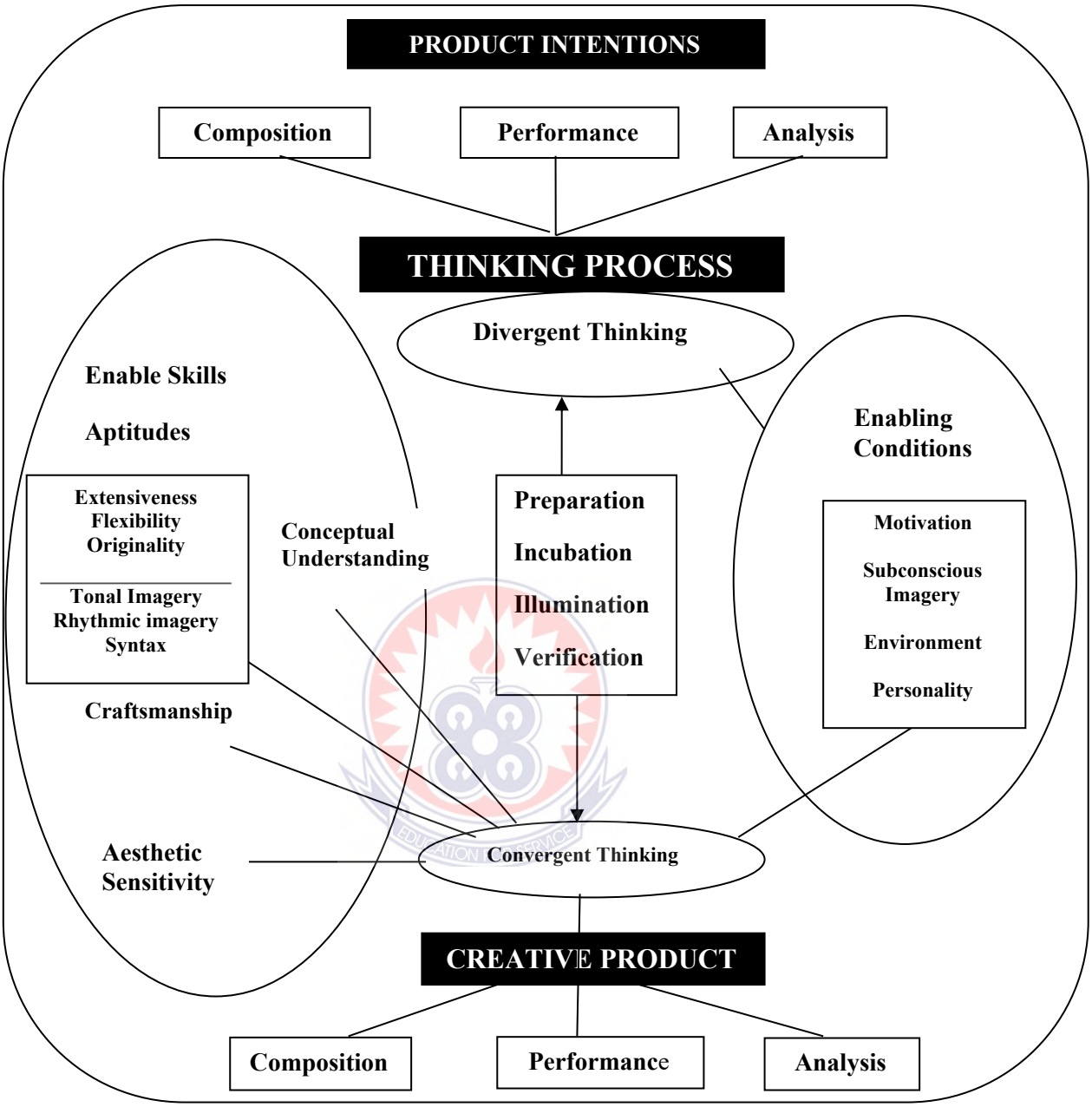

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Figure 4 explicitly shows the three sections of Webster's model as Product Intentions, Thinking Process, and Creative Product. Webster (1990) summarized his model and stated:

> At the outset of the creative thinking, the product intentions including *composition*, *performance*, and *analysis* represent the final product of creation. With the intention established, the creator therefore must rely on a set of enabling 'skills' (such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity) and 'conditions' (such as motivation, subconscious imagery, environment, and personality) which are interconnected to both 'divergent' and 'convergent' thinking that allow the thinking process to occur. *Thinking process in the central core* indicates movement, in stages, between divergent and convergent thinking which involve time to play with ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification) after solutions have presented themselves (illumination). After effective experimentation of the thinking process is hence, the creative product. (pp. 23-24)

With reference to Webster's model, the created pieces are both the 'product intention' and the 'creative product' of the creator. The creator relied on a set of 'enabling skills' such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity, and 'enabling conditions' such as motivation, subconscious imagery, environment, and personality to achieve his goal of creating a novel product. Both the enabling skills and conditions are interconnected to both 'divergent' and 'convergent' thinking, which allowed the thinking process to take place. The creator underwent through series of stages during the thinking process phase such as preparation, incubation, illumination and verification. The 'creative products', were in the end accomplished after the above-mentioned stages had been duly experimented.

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2.13.2 Interculturalism

Interculturalism is the integration of elements from two or more cultures.

For a better understanding of the theory of interculturalism, Kimberlin and Euba in 1995 identified three levels of intercultural music as:

> Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are derived; Domicile intercultural activity, in which the composer, writing in an idiom acquired from a culture other than his own, is involved in an intercultural activity, even though the music that he produces is not necessarily intercultural. A good example of this second category would be an African composer employing European formal structures such as sonata allegro, binary or concerto forms in his music; and the third category of interculturalism postulated by Euba is at the performance level. In this situation, the performer and the music are from two different cultures. A good illustration would be the performance of Western art music by a Japanese, Chinese, or African musicians. We must stress at this point that intercultural music includes all types of music: the traditional and contemporary, popular and art, and ranges from those music with mass appeal to the very esoteric. (Sadoh, 2004, p.636)

This thesis focused on using the above theory to support the researchers' intentions of fusing African music elements and Western musical elements in the creative products. The researcher used the thematic intercultural activity, in which the composer belongs to one of the cultures from which the elements of the compositions were derived.

2.14 Developed Concept for Composing African Piano Works

This conceptual and compositional model will serve as a motivation for African piano students who will be encouraged to progressively move up the proficiency levels systematically and also be methodically exposed to African traditional musical elements. Thus, opening a new chapter and creating a friendly environment for African piano

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works to thrive. The creative phase of the conceptual and compositional model embodied the 'exploration and arrangement of the creative potentials inherent in African tonal and rhythmic practices – rhythm, scales, forms, etc. It also incorporated choice of appropriate themes and melodic figures and the categorization of such into proficiency levels. Writing about Modern African Music, Euba (2005) commented on African pianism:

> Africanisms employed in neo-African keyboard music include (a) thematic repetition (b) direct borrowings of thematic material (rhythmical and/or tonal) from African traditional sources (c) the use of rhythmical and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano and (e) making the piano 'behave' like African instruments. (p.8)

It is in the light of the statement above that the researcher set out to design a model incorporating pedagogical functions and choices that will guide future compositions for African keyboard music. A level of proficiency, starting from Beginners moving through Intermediate and finally to Advance was carefully designed thus, "making haste slowly". The purpose of this is to help the student to acquire an in-depth musical understanding and control of African tonal and rhythmic practices.

Using four (4) musical concepts, rhythm, melody, harmony and texture as themes underpinning a musical creation for this model, the creative phase was categorized into levels of complexity – beginner, intermediate, and advance respectively. The pieces in each level, progressively created, were meant to solve various issues involving rhythm, harmony, melody, texture, and some pianistic challenges pertaining to the learning of African piano works. As piano students become familiar and clear with technique and concepts in one particular level they are gradually introduced to more complex concepts involving the same or additional themes. For example, from five finger melodic patterns

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and simple melodies involving skips and steps, as well as introduction to half and whole tone duration units and divisions the beginner gradually progresses to playing sophisticated and complete melodic lines, with rhythms involving various construction of quaver and semiquaver units, and then to playing in octaves. Then, as the student progresses, more advanced themes are introduced. The student would then be introduced to the use of block chords in both hands, with more rapid movements in both hands. This procedure is more pedagogic, constructive and progressive, to achieving proficiency in African pianism.

Figure 5 is an illustration of a pedagogical compositional model

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2.13 Developed Concept for composing African Piano Works

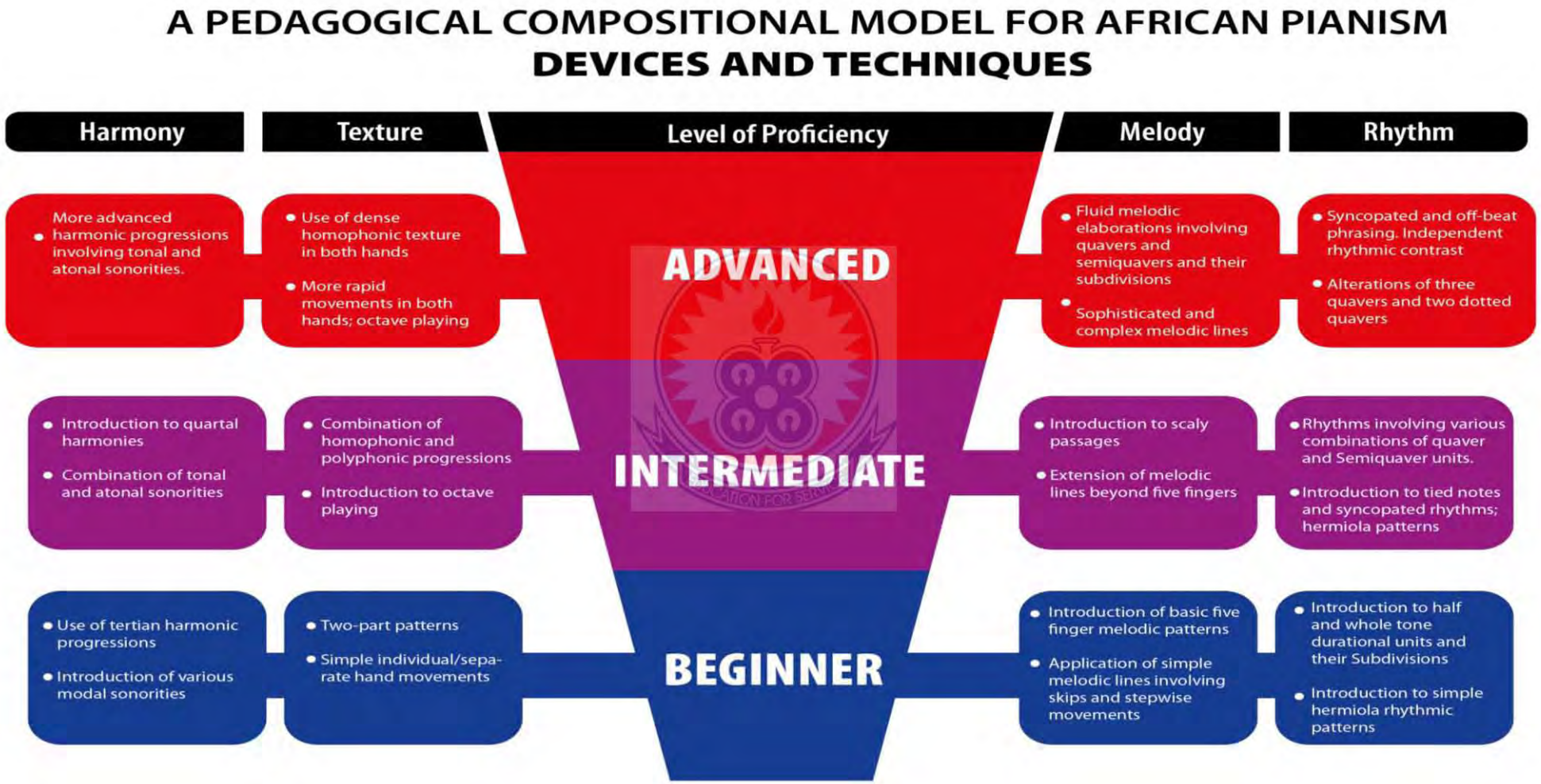

Fig. 1.5 A Pedagogical Compositional Model for African Pianism

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2.13.1 Conceptual Model of African Pianism Compositions

The review, thus far, pulls out a model of creating piano works within the theory of African Pianism. It gives a point of reference for composers to come up with specific category of difficulty for their piano works. It provides a frame that can be referred to in the future and to guide composers who wish to direct their compositions towards the creation of musical pieces for the piano, taking into consideration the proficiency level and using African traditional musical idioms for examination and performances. The need to consciously assemble a variety of both traditional and popular musical elements as the underlying principle towards an African piano compositional model is required. These could be melodic, harmonic, rhythmic textural, and other musical practices embedded in the tradition. These are then patterned systematically and pedagogically, and graded into levels of proficiency.

This conceptual and compositional model will serve as a motivation for African piano students who will be encouraged to progressively move up the proficiency levels systematically and also be methodically exposed to African traditional musical elements. Thus, opening a new chapter and creating a friendly environment for African piano works to thrive.

2.14 Summary of Literature Review

It is crystal clear from the review that piano playing in the life of the African cultural education is indispensable, as much as studying music in schools is concerned. Adopting an approach that fills the gap in pedagogical deficiency of piano learning is significant. It is evident to conclude that piano playing in Africa needs to be strengthened to ensure that students will enjoy their own African source materials embedded in most piano

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compositions of the Art music composers from Africa. Undoubtedly, learning piano is good and must be taught well through a well-defined pedagogical skill. Many piano teachers who are already accomplished even find it difficult training other students to achieve the greatness they have achieved. The reason is that African pieces are not pedagogically structured to enable them apply the philosophical thought in their training. Getting enough models for teaching piano and making it available for use by these teachers will help stimulate enjoyment for both the teacher and the student.

2.15 Summary of Literature

In conclusion, this literature review has provided a comprehensive exploration of the interdisciplinary field of creative musicology and its connection to African pianism. By examining the theoretical underpinnings, methodological approaches, and artistic innovations, this review highlights the significance of creative musicology and African pianism in the broader musical landscape. It also underscores the importance of cross-cultural exchange, as well as the need for continuous research and exploration of new creative possibilities within this domain. To support the continued growth and development of African pianism, it is essential to encourage academic research, provide educational opportunities, and promote public awareness of the unique fusion of musical traditions represented in this genre. By fostering a global appreciation for the rich tapestry of African pianistic works and engaging in ongoing dialogue about the role of creative musicology in bridging cultural divides, scholars and practitioners can contribute to the ongoing evolution of the field and ensure its lasting impact on the world of music. The study of creative musicology and African pianism represents an exciting opportunity for researchers and practitioners to engage with new ideas, broaden their

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understanding of diverse musical traditions, and participate in the creation of innovative works that defy conventional categorization. As the field continues to grow and develop, there is much to be learned from the synthesis of musical cultures, and the resulting works will no doubt provide a wealth of inspiration for future generations of musicians and scholars alike.

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CHAPTER THREE

METHODOLOGY

3.0 Overview

This section is the documentation of the methodological process with the various techniques which facilitated the gathering of the data needed for the study.

3.1 Research Paradigm

The study was situated within the qualitative research paradigm. Quoting Denzin and Lincoln (2005), Acquah (2019) stated:

> Qualitative research is a situated activity that locates the observer in the world. […] They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret phenomena in terms of the meanings people bring to them. (p.44)

According to Acquah, "the qualitative research also involves collecting and/or working with text, images, or sounds" (p.44). This work therefore involved collecting existing musical texts and sounds within the context of African Pianism that were associated with qualitative research in order to advance praxis and exegesis in this regard. This is what Euba (1989), from his point of view, termed as Creative Ethnomusicology. According to Euba, creative ethnomusicologists usually transform field data into compositions. This may include analytical products of existing musical artifacts that may lead to recreation and arrangements into new musical products. The study, which sought to create

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pedagogical piano works, was therefore approached by gathering field data and applying the data consequently for the creatives.

3.2 Research Design

The study employed bibliographic, analytic and creative designs. It was made up of two phases. The first phase comprised the bibliographic and critical analysis while phase two comprised creative designs all of which are part of qualitative research approach.

3.2.1 Bibliographic Design

According to Hardesty and Tucker (1989), as quoted in Acquah (2019), bibliographic design was an instructional approach used by academic libraries dating to at least the 1880s to enhance the role of the academic library in the educational process. Like Du et al. (2014) also explain, bibliographic research is any research requiring information to be gathered from published materials. Indeed, it has to do with the use of books and other written materials containing the right source of information for the research. In this regard, researchers have the responsibility to determine which bibliographic sources contain the depth and breadth of information to match the needs of the research project. Therefore, by bibliographic method, books and sheets containing piano pieces by African scholar-composers across Africa were collected as the main data and used for the analysis.

3.2.2 Analytic Design

The analytical aspect of this study was curled from Analytical Research which primarily concerns testing hypothesis, specifying and interpreting relationships. It usually uses critical analysis which involves the in-depth study and evaluation of those available information in an attempt to explain complex phenomenon. In conducting analytical

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research, a set of methods for collecting information is usually used. So, complementing each other, various forms of interrogation, document analysis, and observation are usually used. Within analytical research studies, data and other important facts that pertain to a project is compiled; after the information is collected and evaluated, the sources are used to prove a hypothesis or support an idea (Boulmetis & Dutwin, 2014). Using critical thinking skills, a person is able to effectively pull-out small details to form greater assumptions about the material. Replicating this concept in my study, collected musical scores from the books and sheets were subjected to analytical study based on formal analytical bent to reveal the most appropriate elements, simple and complex, selected for the creative works. It is known that some researchers conduct analytical research to find supporting evidence to current research being done in order to make the work more reliable. Other researchers conduct analytical research to form new ideas about the topic being studied. Analytical research is conducted in a variety of ways including literary research, public opinion, scientific trials and Meta-analysis (Lazari & Lipp 2021).

The analytic theory focused on sifting out the evaluative constituents of the materials and making inferences for the creation of the novelty. This design looked for themes that emerged from the synthesis and concentrated on the adaptation of elements that were significant within the context of African pianism. The emphasis was laid on indigenous knowledge systems in African music that have been employed in the pieces. These elements were organised, connected, and evaluated as meaningful for the novelty. While the bibliographic stance involved collection of the pieces from books that identified the pieces within the context of African Pianism, the analytical stance provided the basis for the creative design and consequently, creation of the novelty.

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3.2.3 Creative Design

The research, by its nature, was of practice-based, therefore, creative designs were used to create the novelty. Using the pedagogic compositional model for African pianism, the creative phase included adaptation of the analytical results of the pieces, grouping them on the basis of African compositional devices and constituents into levels of proficiency, and establishing them into the creative drive and processes. It involved choice of the appropriate techniques that culminate African pianism within the creative model. This phase basically involved the establishment of the musical compositional pianistic resources that emerged from the data collected. This included use of solo, two-part writing, three-part writing and four-part writing in both homophonic and polyphonic nature.

3.3 Population

The population included the works of nine scholar-composers whose piano works are being used in schools, colleges and universities for examinations and performances. These scholars were drawn from Ghana, Nigeria, Congo, Egypt and South Africa. In some studies, in creative ethnomusicology, it defiles works drawn upon those in other social sciences that aptly apply population specific approaches to research, rather it situates itself to the collection of musical sounds which are analysed within the sound culture of the people and used for the creative works. As Kumekpor (2002) defined, population shows the total number of all units of the phenomenon to be investigated or all elements (individuals, objects and events) that meet the sample criteria for inclusion in a study. Works of the following art music composers across Africa were collected.

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Table 1: Composers whose works were collected

S/N	Name of Composer	Country of Origin
1.	J.H.K. Nketia	Ghanaian
2.	Akin Euba	Nigerian
3.	Gyimah Larbi	Ghanaian
4.	Kenn Kafui	Ghanaian
5.	Bangambula Vindu	Congolese
6.	Isak Roux	South African
7.	Halim El-Dabh	Egyptian
8.	Robert Mawuena Kwami	Ghanaian
9.	Uziougwe Joshua	Nigerian

In all, twenty-three works by these composers were collected.

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Table 2: Titles of pieces collected

S/ N	J.H.K. Nketia	Akin Euba	Gyimah Larbi	Kenn Kafui	Bangambula Vindu	Isak Roux	Halim ElDabh	Robert Mawuena Kwami	Uzoigwe Joshua
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**
1	Volta Fantasy	Igba Kerin Awon Abami Eye	Dialect 1	Pentanata 1	Lullaby	Lullaby	Basseet	Call and Response	Nigerian Dance 1
2	Play Time	Scenes of Traditional Life No. 1	Dialect 2	Successful Day		Kwela No.1	Nim Nawakht		
3	Akpalu	Igba Kinni Akeregbe Baba Emu	Dialect 4				Soufiane		
4	Dagomba								
5	Rays of Hope								
6	Absent Friends								
7	At the Cross Roads								

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3.4 Sample

Eight (8) works of the composers were sampled for the study. As defined by Watters and Biernacki (1989), a sample is a group of people, objects, or items that are taken from a larger population for measurement. In this case, 8 works were found representative and appropriate for analysis and the created works. Table 3 shows the sampled works for the study.

3.5 Sampling Technique

In selecting the sample for the study, a purposive sampling technique was used. Works of all the composers are used for external and internal examinations. Considering purposive sampling, Elder (2009) explained that purposive sampling technique is the selection of units based on personal judgment rather than randomization. Knowing that pieces of these selected composers are used for examinations, it was assumed that it could generate the needed data for the work

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Table 3: Sampled Works

S/N	Title of Work	Composer
1	Volta Fantasy	J, H. K Nketiah
2	Play Time	J. H. K. Nketiah
3	Dialect 4	Gyimah Labi
4	Nigerian Dance 1	Joshuah Uzoigwe
5	Call and Response	Robert Mawuena Kwami
6	Basseet	Halim ElDabh
7	Lullaby (Congo)	Banga mbula Vindu
8	Lullaby (South Africa)	Isak Roux
Total		**8**

3.6 Data Collection Instruments

The data were collected using theoretical research and document analyses. The latter included analysis from documented musical pieces in books and other printed materials. To supplement the data collection instruments, critical analysis and playing were utilized to corroborate and contribute more details about the difficult or otherwise, nature of the pieces. Theoretical reviews were done to ascertain the need for establishing the pedagogical approaches according to playing proficiency levels while document analysis became appropriate to be used to detail some traditional idioms embedded in already created works from books and printed materials. It sought to analyse the movements of sounds of the piano works including rhythms, melodies, harmonies, forms and general compositional techniques

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and modes which were significant in the creation of the work. As Webster (2016) described, those are the enabling conditions in the creative process.

3.7 Data Collection Procedures

Before the data collection, a letter was sent to the libraries of the University of Education, Winneba, Kwame Nkrumah University of Science and Technology Kumasi, University of Cape Coast, and University of Ghana, Legon to detail music books and pamphlets of African art music composers. These universities were chosen because they are universities in Ghana which have music programmes as part of their curriculum. Moreover, these institutions have well-established Music Departments which are believed to have in stock books of that nature. The reason was to ensure that such piano books of African scholar-composers were available as appropriate data for collection. This was done as part of the preliminary study. Individual dates of visits to the libraries were scheduled and followed accordingly.

During the various scheduled visits, available books containing the piano works of the selected composers were explored and collected through duplication and purchasing with those ones at their bookshops. In all, twenty-three (23) works were collected and analysed, each for mode, rhythms, progressions, melodies and harmonies as well as compositional techniques. Elements gathered from the analysis were recorded in a notebook. Data gathered were classified and crosschecked for its consistencies and its significance to the work.

At the University of Ghana bookshop, a book by J. H. K. Nketia titled *Twelve Pedagogical Pieces* was bought. This book contained some works of Nketia. Other materials were obtained from the libraries of the University of Education, Winneba (UEW), University of

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Cape Coast (UCC) and Kwame Nkrumah University of Science and Technology, Kumasi (KNUST).

3.8 Method of Data Analysis

In analyzing the data, formal and thematic analytical procedures were used. Works were analyzed using the following parameters: melodies, harmonies, rhythms, meters, melodic and harmonic devices and intervallic structures. The suitability of all these elements was grouped, simplified and used for the composition. Thematic allusions, phrasal elongations and fingering juxtapositions appropriate at each grade were taken into consideration. The compositions were then abridged according to three proficiency levels: Beginning, Intermediate and Advanced.

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CHAPTER FOUR

PRESENTATION OF DATA [THE CORPUS]

4.0 Preamble

The thrust of this chapter is the presentation of data, which were collected through document searches. It included piano works of African Art music composers cutting across, Egypt, Ghana, Nigeria, South Africa and Congo.

The corpus was sampled, analyzed and reduced for the proficiency levels.

4.1 Results of Document Search

As already stated, 23 existing African piano pieces were explored and collected across the continent from nine scholar-composers of piano works as presented in tables 2 and 3 in the subsequent pages:

These are followed by ten (10) analytic reductions of the scholarly compositions by applying Schenker's analytical reduction technique, and thirty-three original piano compositions by the researcher that utilized his *Pedagogic Compositional Model for African Pianism.*

For easy description and identification, numbers (4.2.1) were used with reference to the works in Table 4. For instance, 4.2.1 will refer to *Volta Fantasy* while 4.2.7 is *Call and Response*. From the table, it is clear that some of the composers have just about one or two piano compositions. For instance, composers 5, 8 and 9 have only one composition each. The pieces were randomly selected for analysis and the intended reduction.

The following table shows the works selected.

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Table 4: Table of frequency of the works

S/N	Scholar Composer	Country of Origin	Number Collected
1	J. H. K. Nketia	Ghana	7
2	Akin Euba	Nigerian	3
3	Gyimah Larbi	Ghana	3
4	Kenn Kafui	Ghanaian	2
5	Bangambula Vindu	Congo	1
6	Isak Roux	South Africa	2
7	Halim El-Dabh	Egypt	3
8	Robert Mawuena Kwami	Ghana	1
9	Uziougwe Joshua	Nigeria	1
	Total		**23**

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Table 5: Researcher's Creative African-scholarly Abridged Compositions

S/N	Title of Work	Identification Number	Level of Difficulty
1	Volta Fantasy	4.2.1	Beginner
2	Volta Fantasy	4.2.2	Intermediate
3	Play Time	4.2.3	Beginner
4	Play Time	4.2.4	Intermediate
5	Dialect 4	4.2.5	Intermediate
6	Nigerian Dance 1	4.2.6	Intermediate
7	Call and Response	4.2.7	Intermediate
8	Basseet	4.2.8	Intermediate
9	Lullaby (Congo)	4.2.9	Intermediate
10	Lullaby (South Africa)	4.2.10	intermediate
Total		**10**	

The sample was quite representative of providing all the information needed for the creative works.

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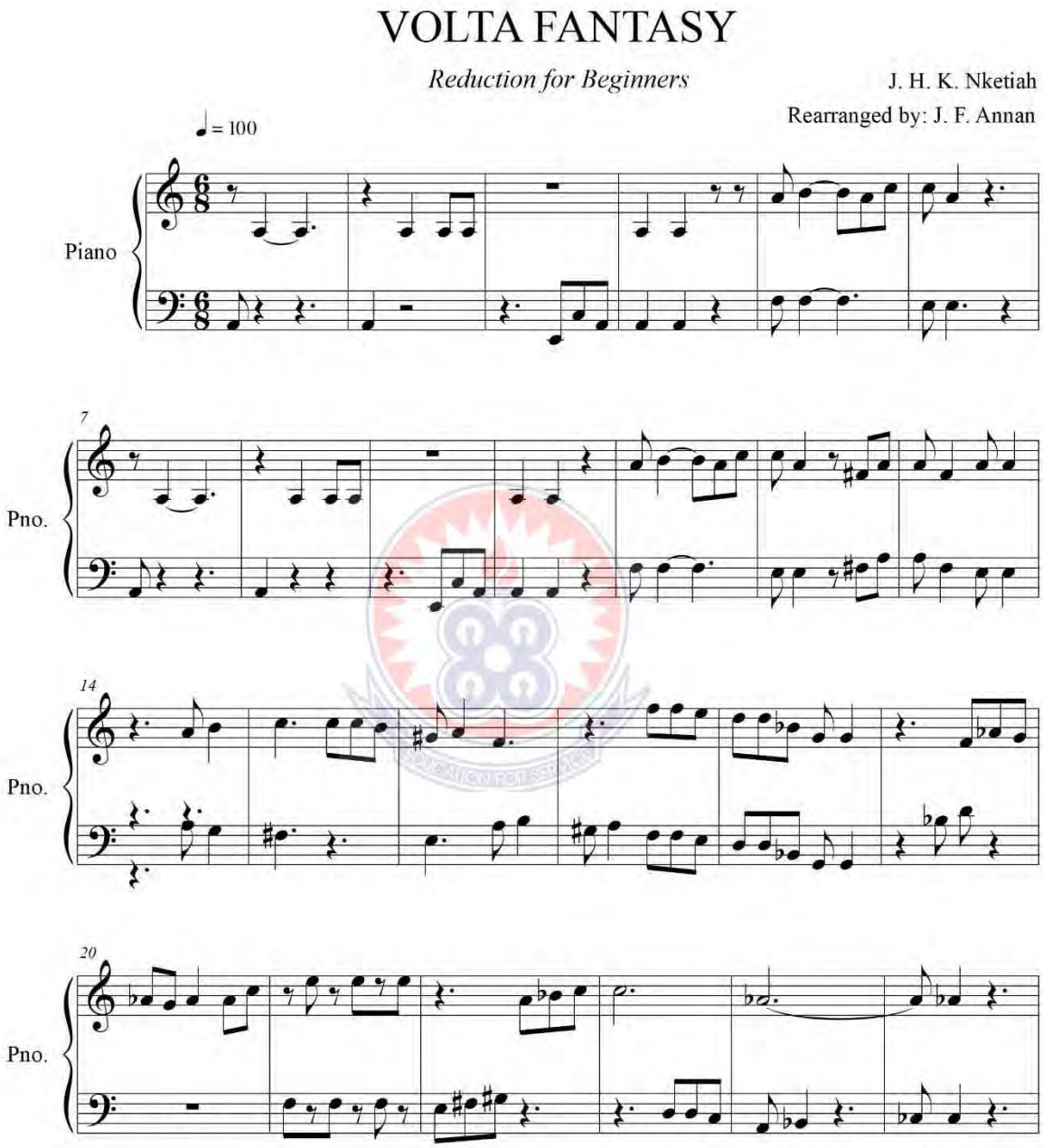
4.2 African Scholarly Abridged Compositions

4.2.1 Volta Fantasy - Beginners



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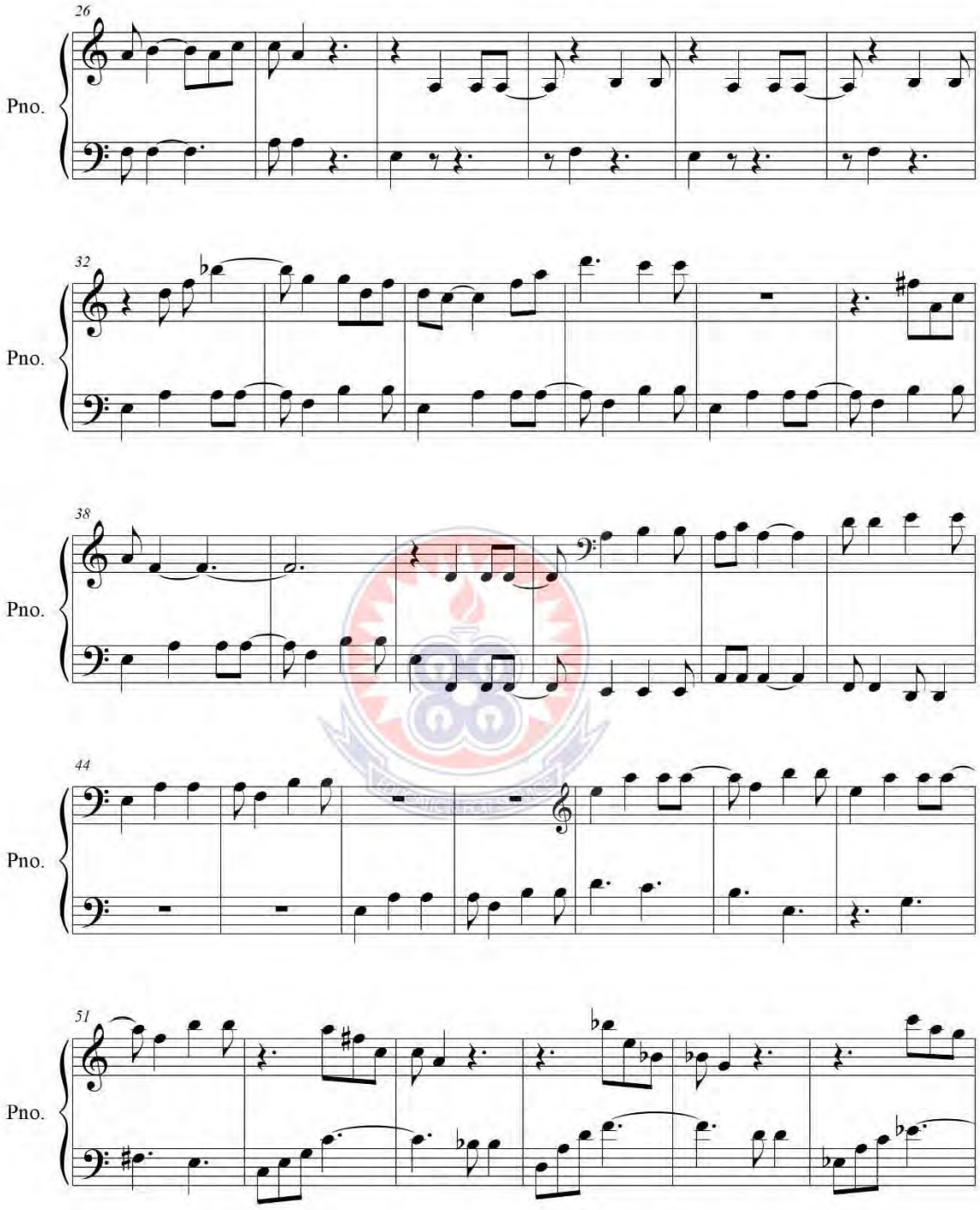

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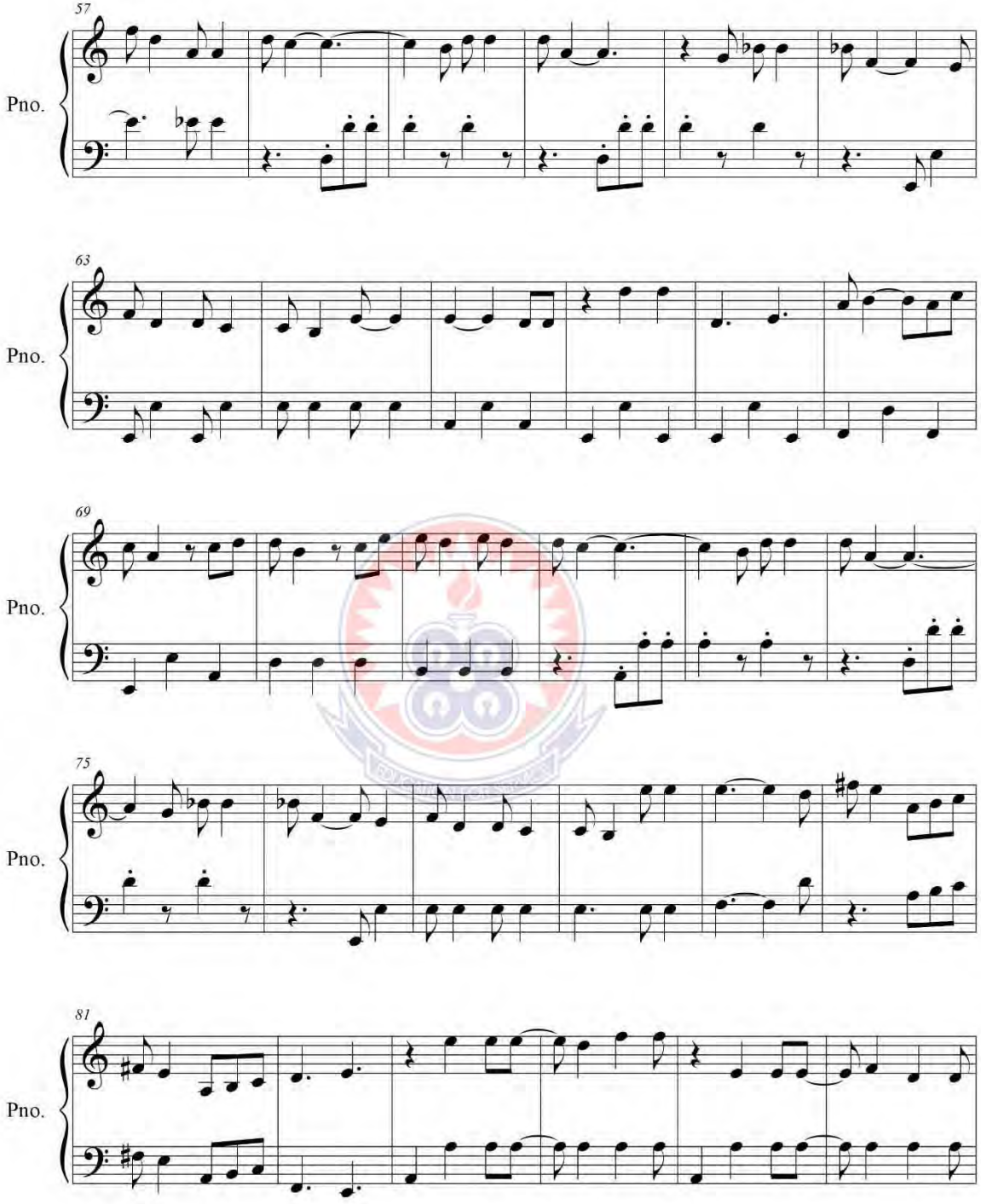

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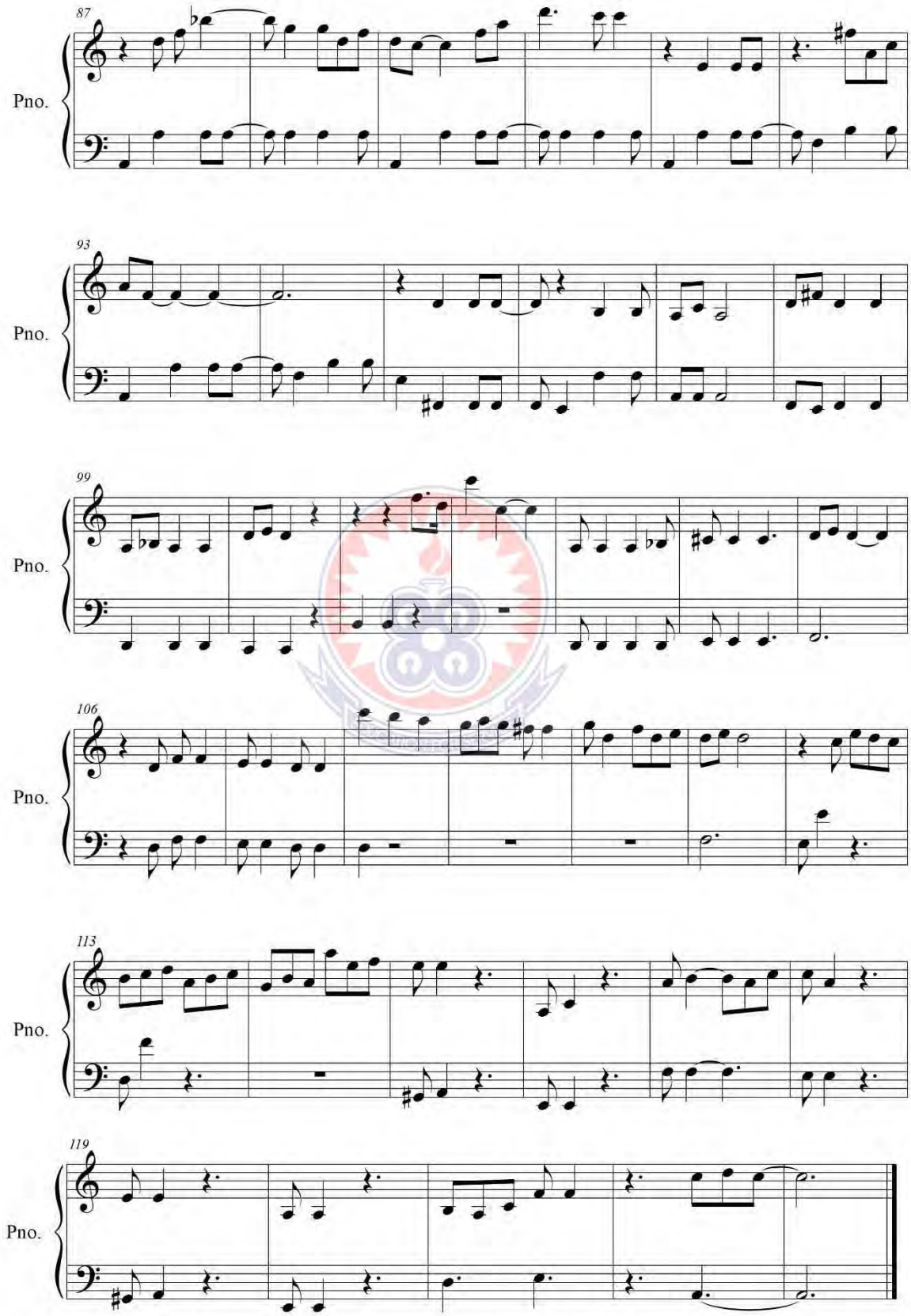

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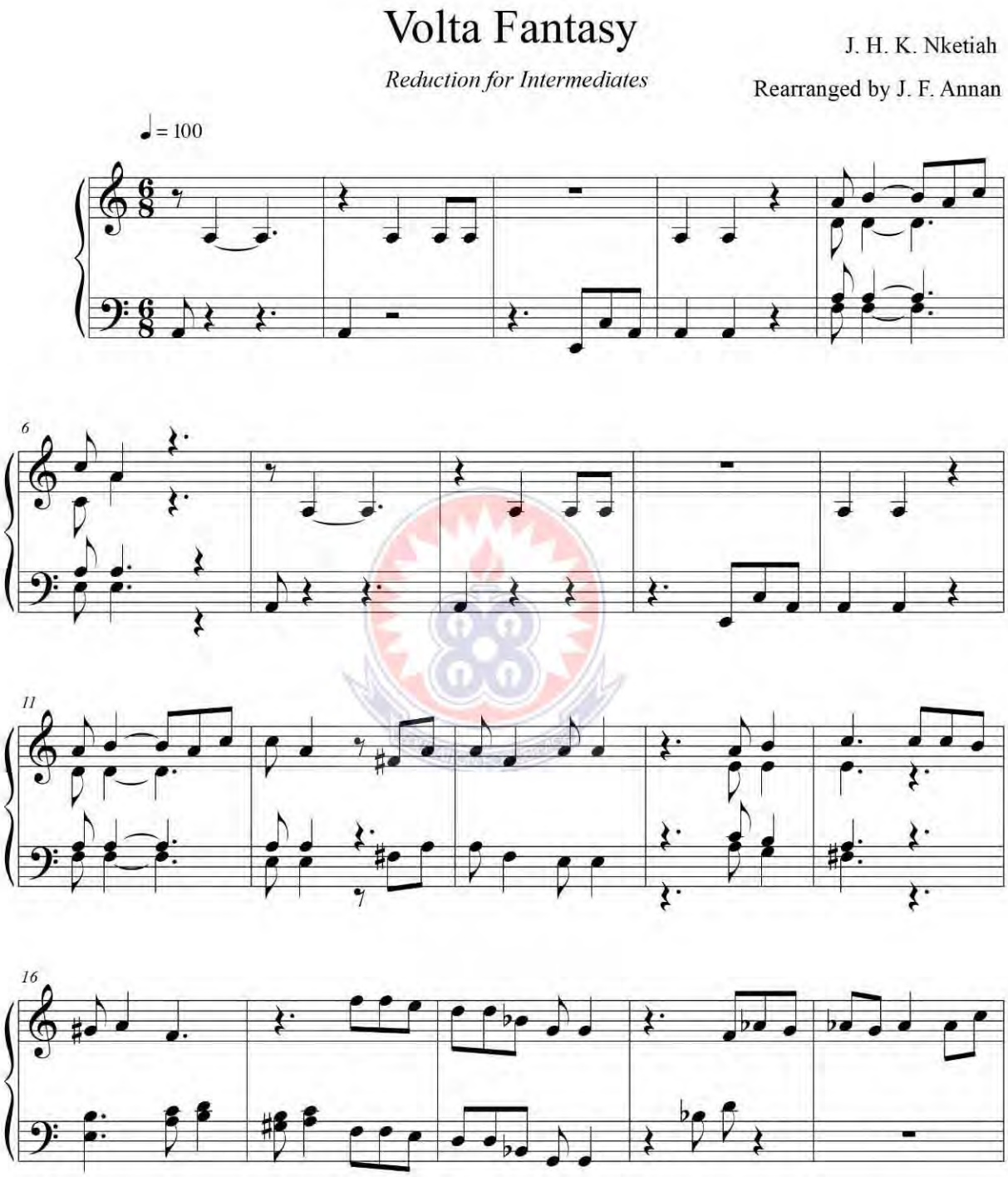
4.2.2 Volta Fantasy - Intermediate



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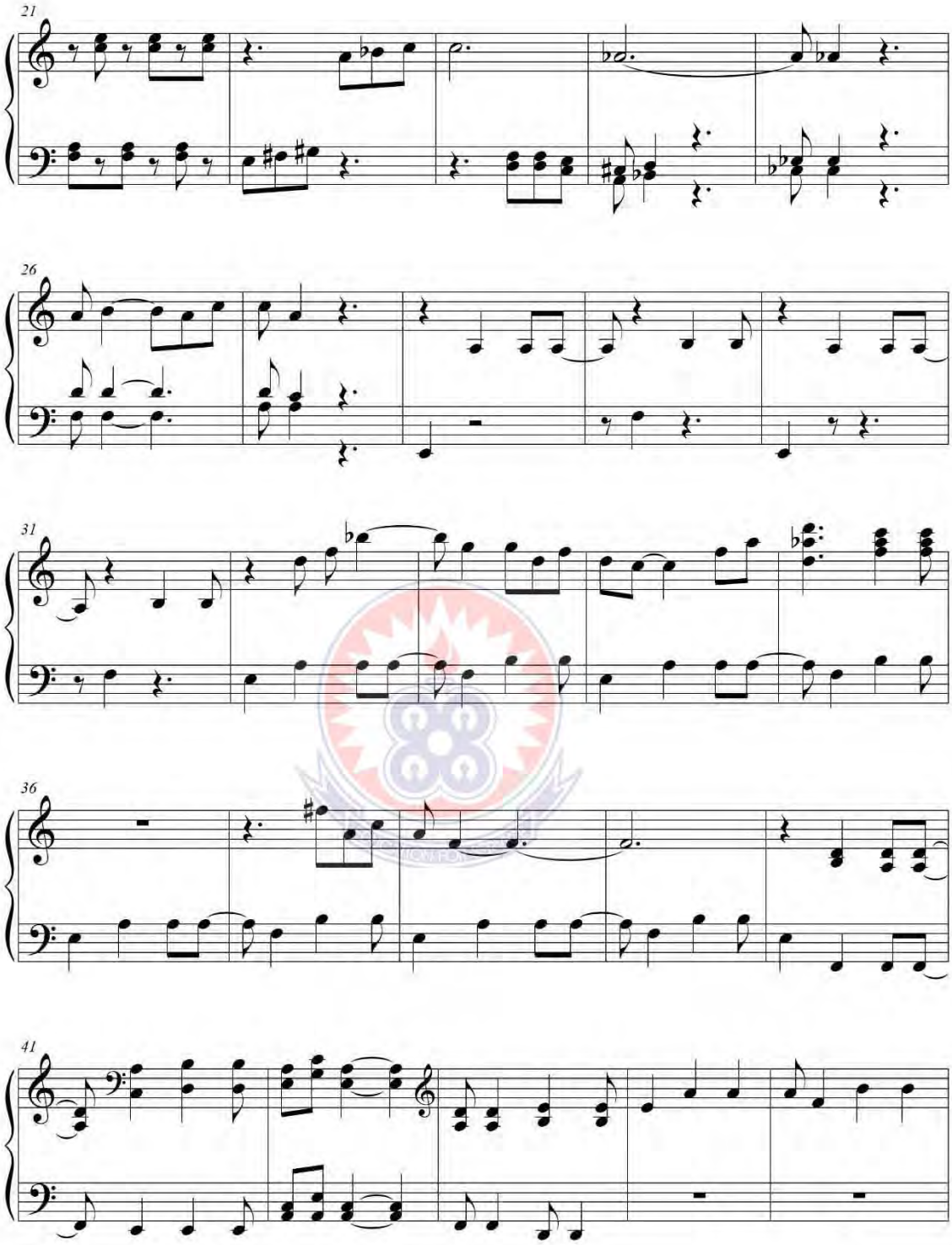

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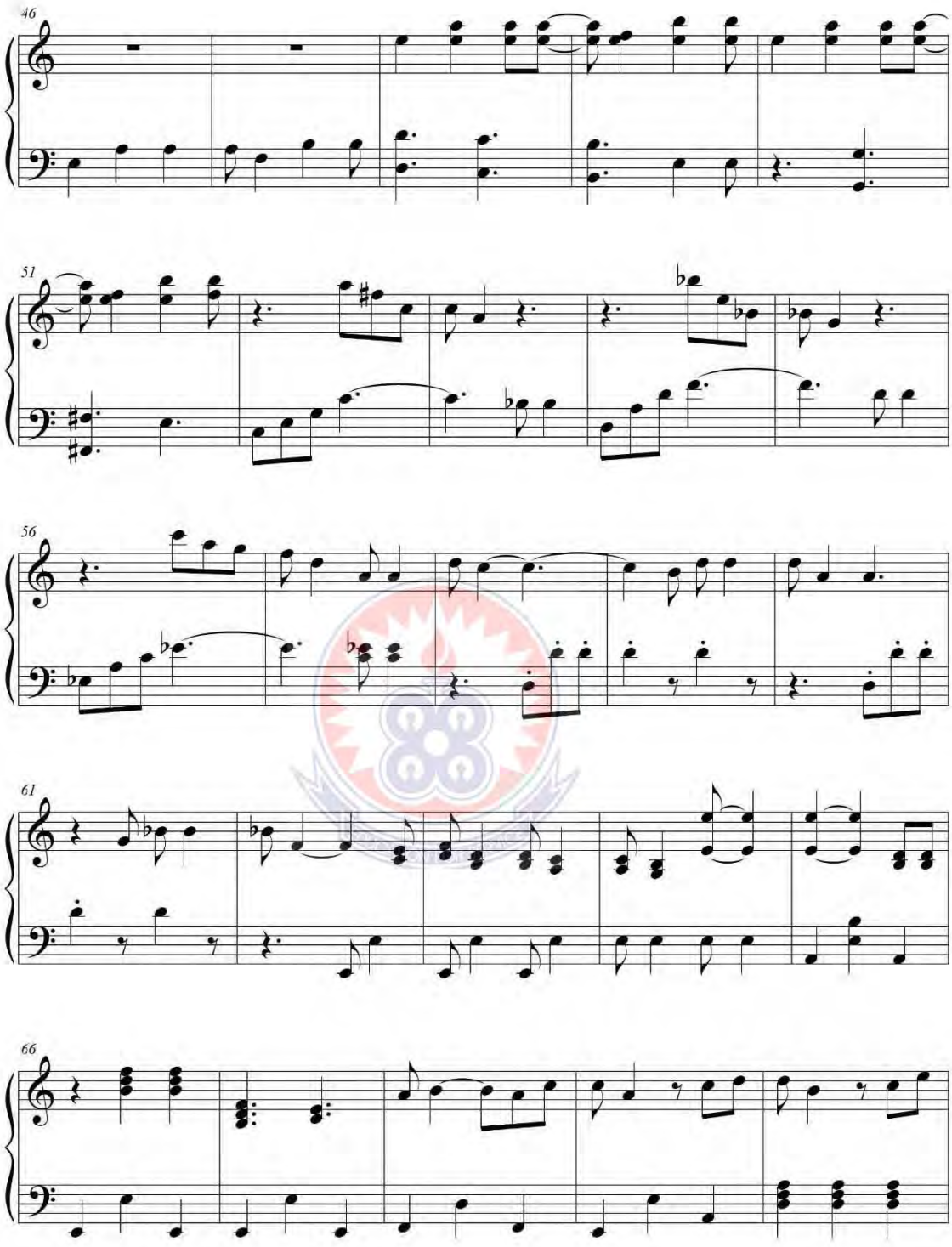

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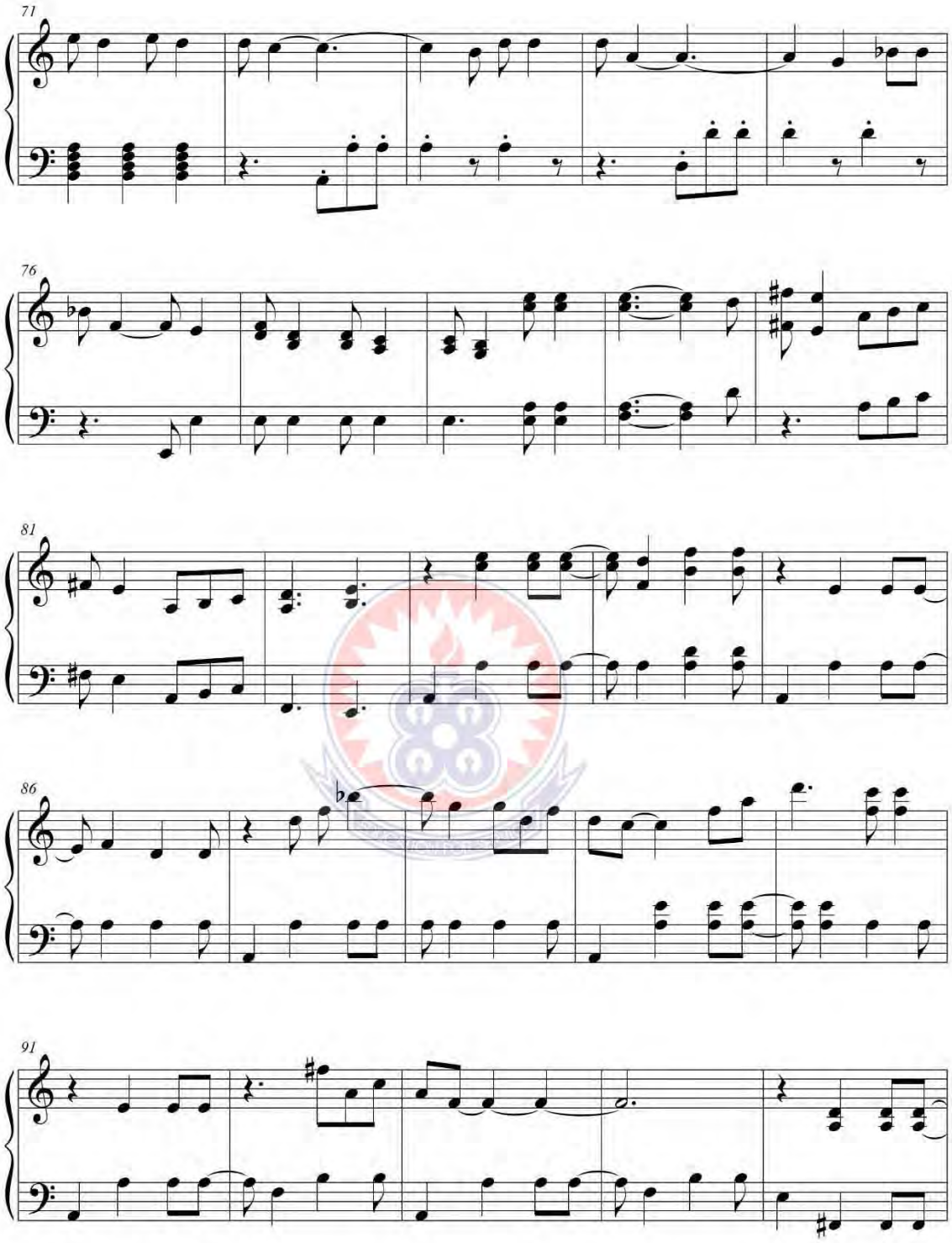

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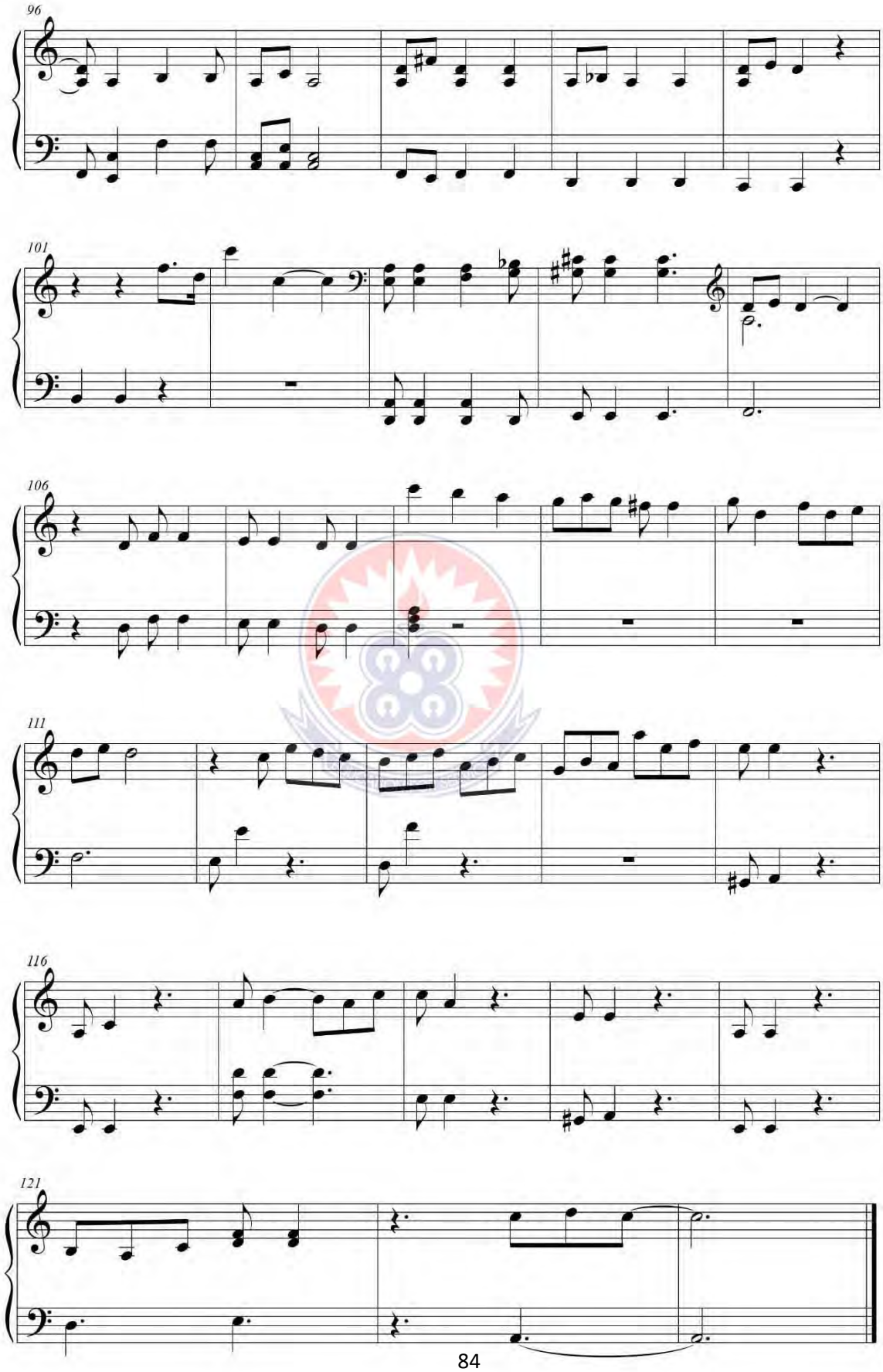

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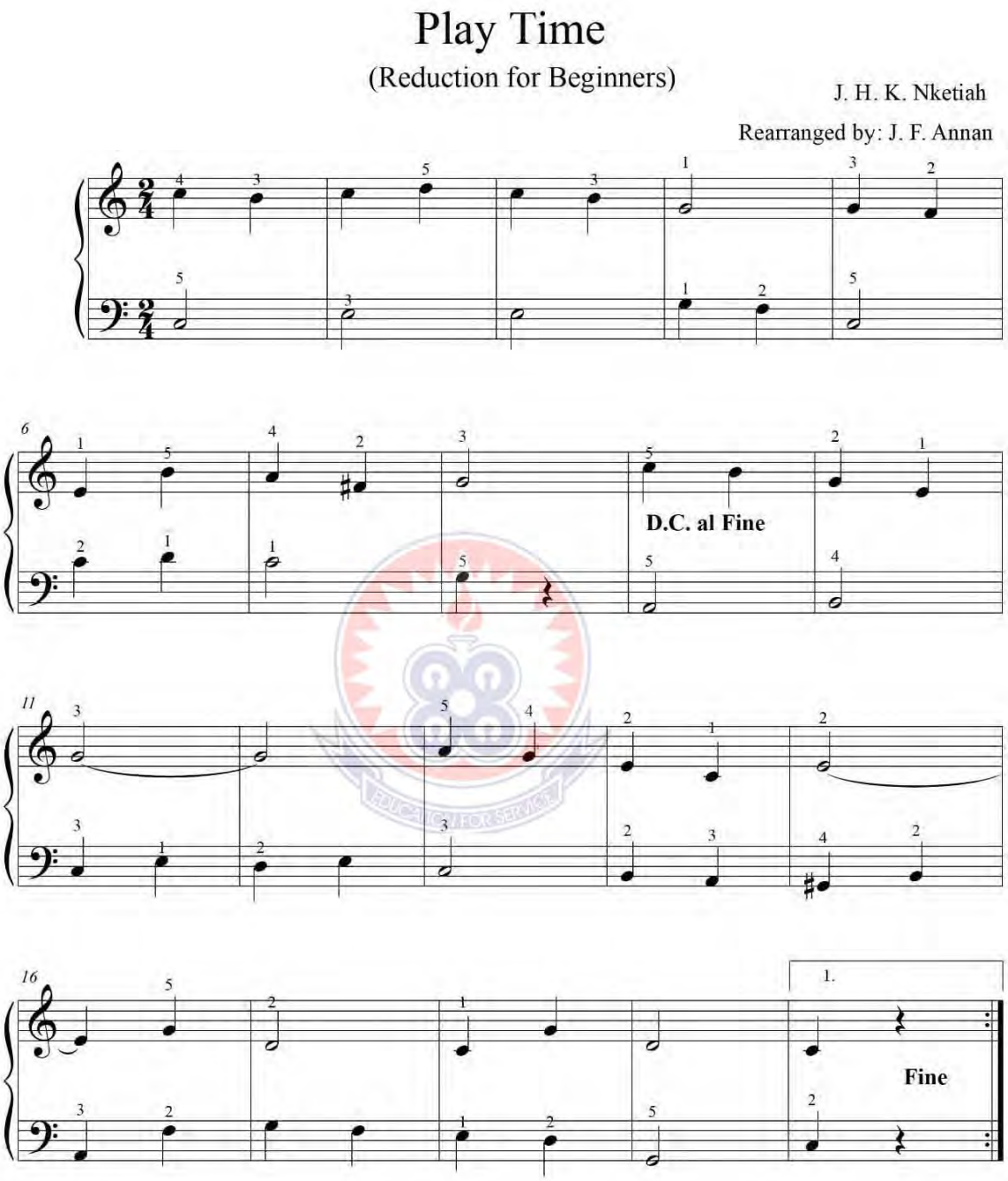
4.2.3 Play Time - Beginners



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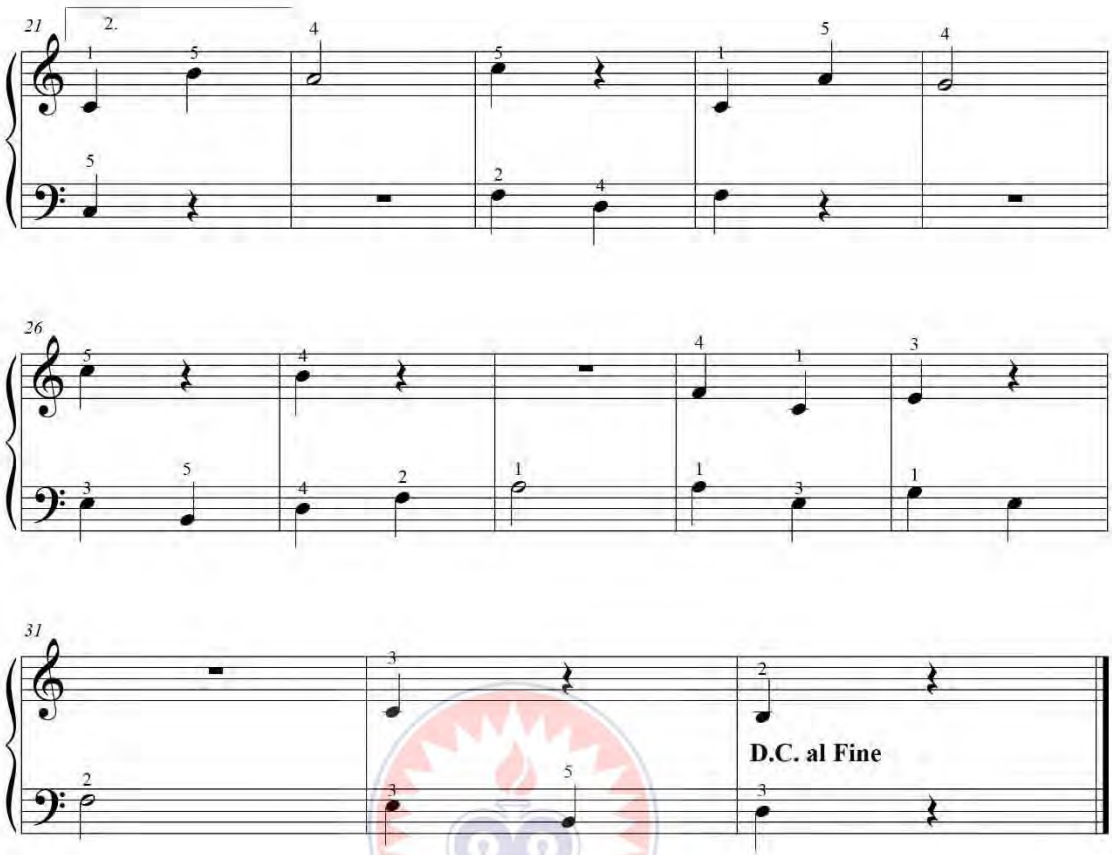

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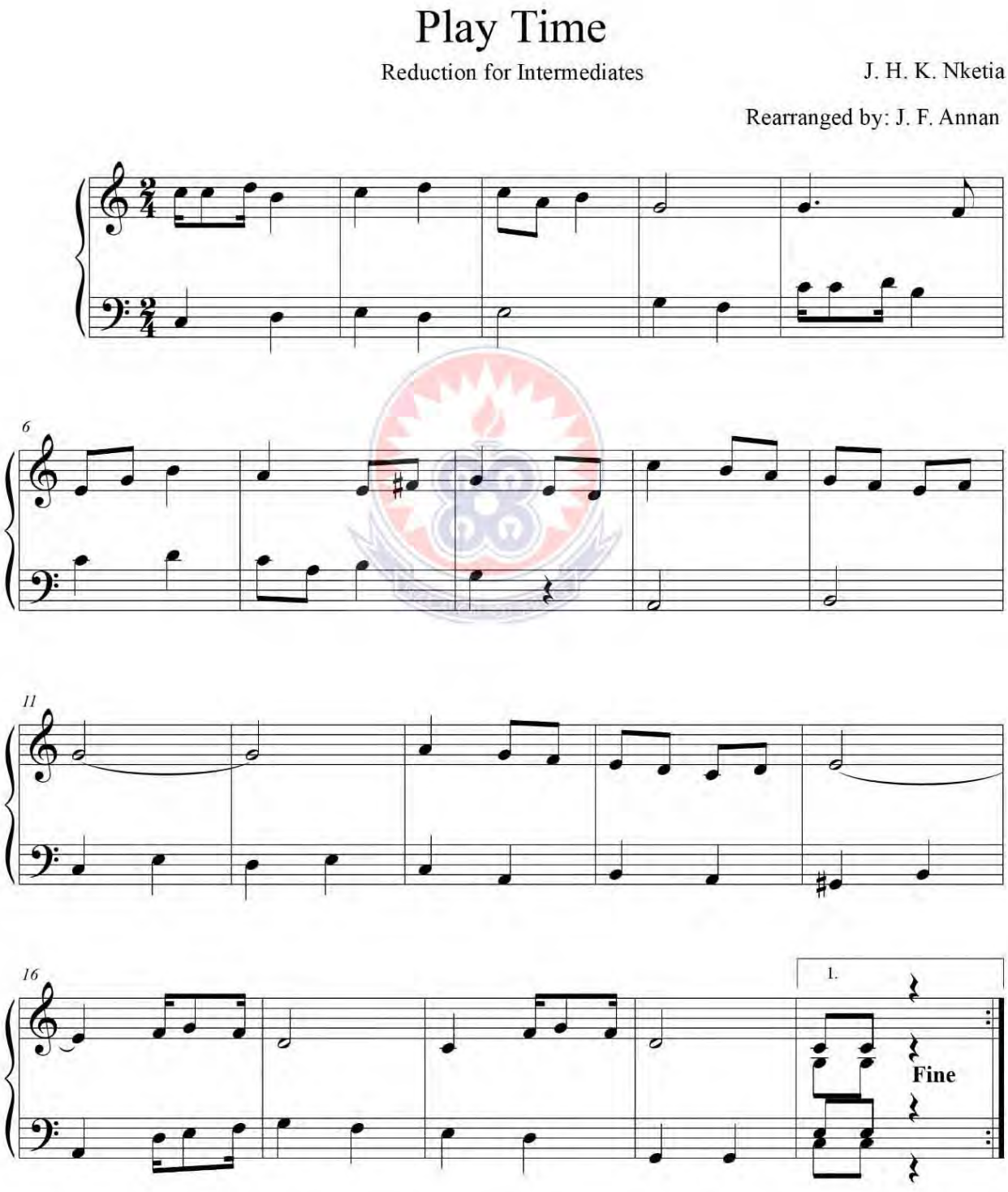
4.2.4 Play Time Intermediate



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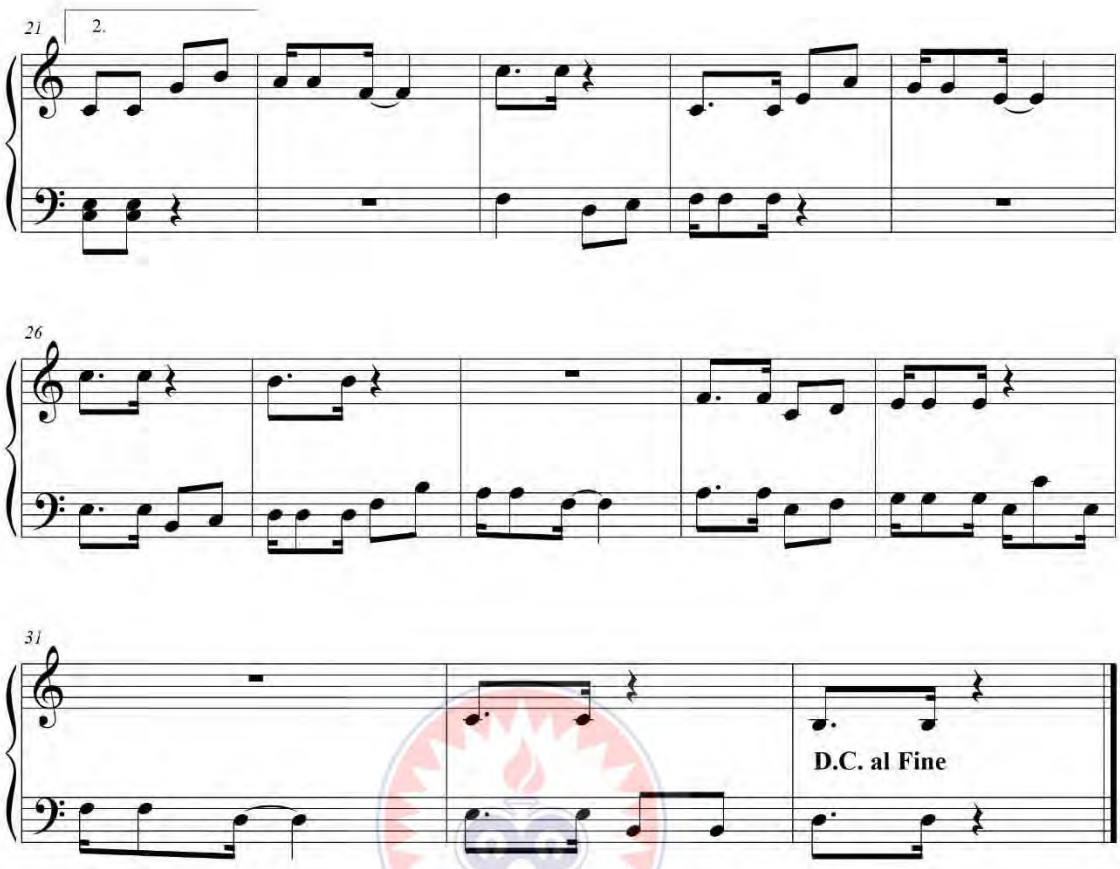

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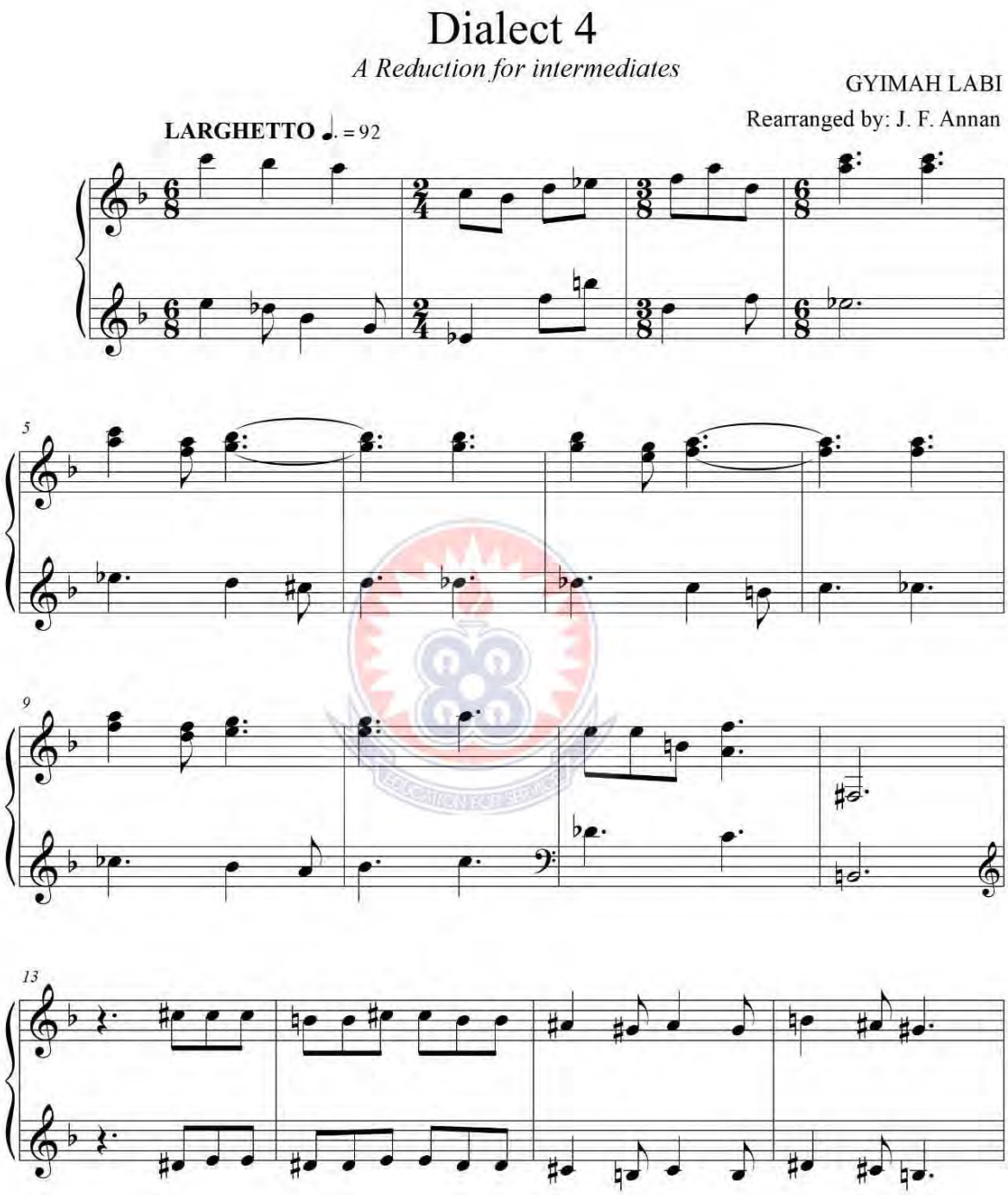
4.2.5 Dialect 4 - Intermediate



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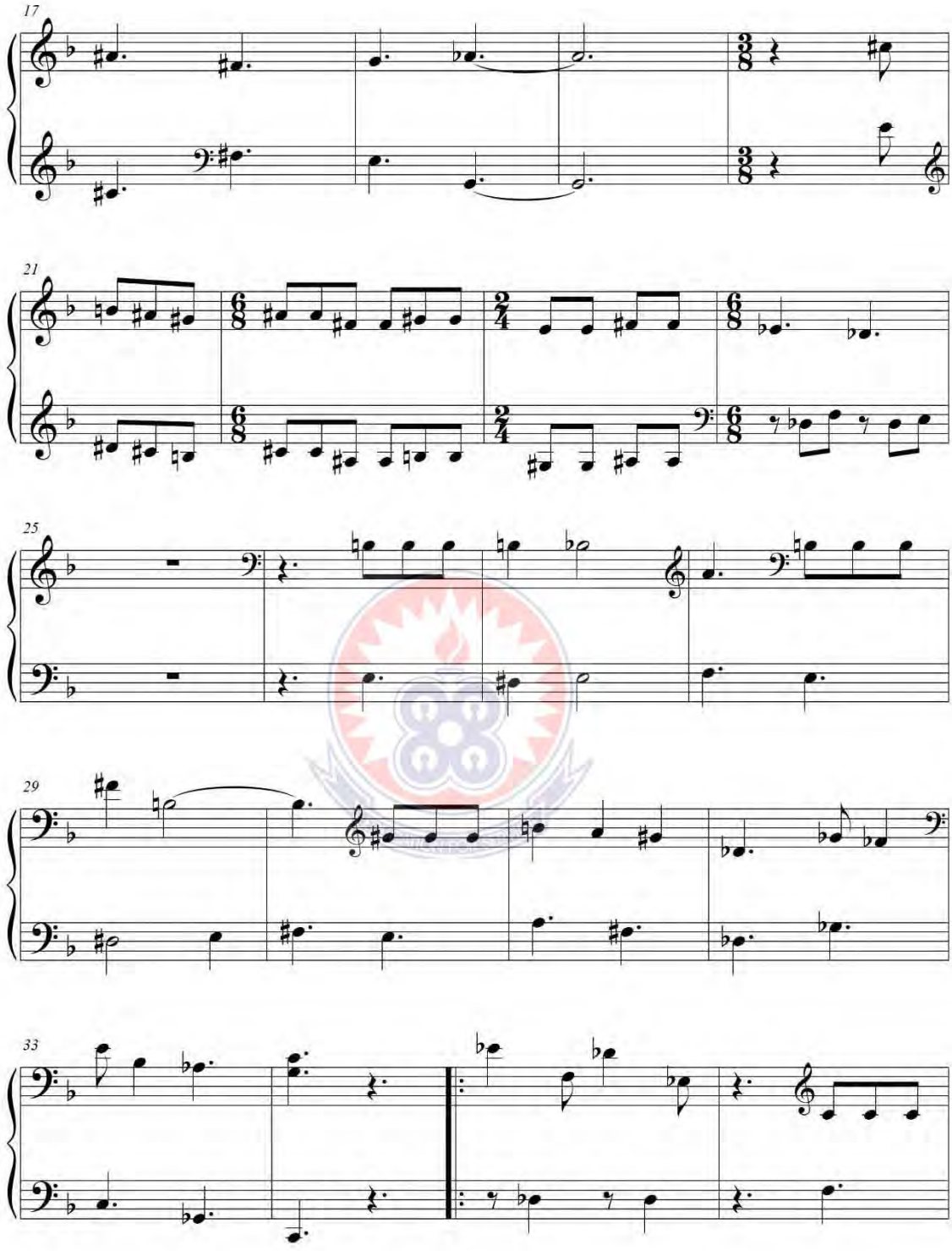

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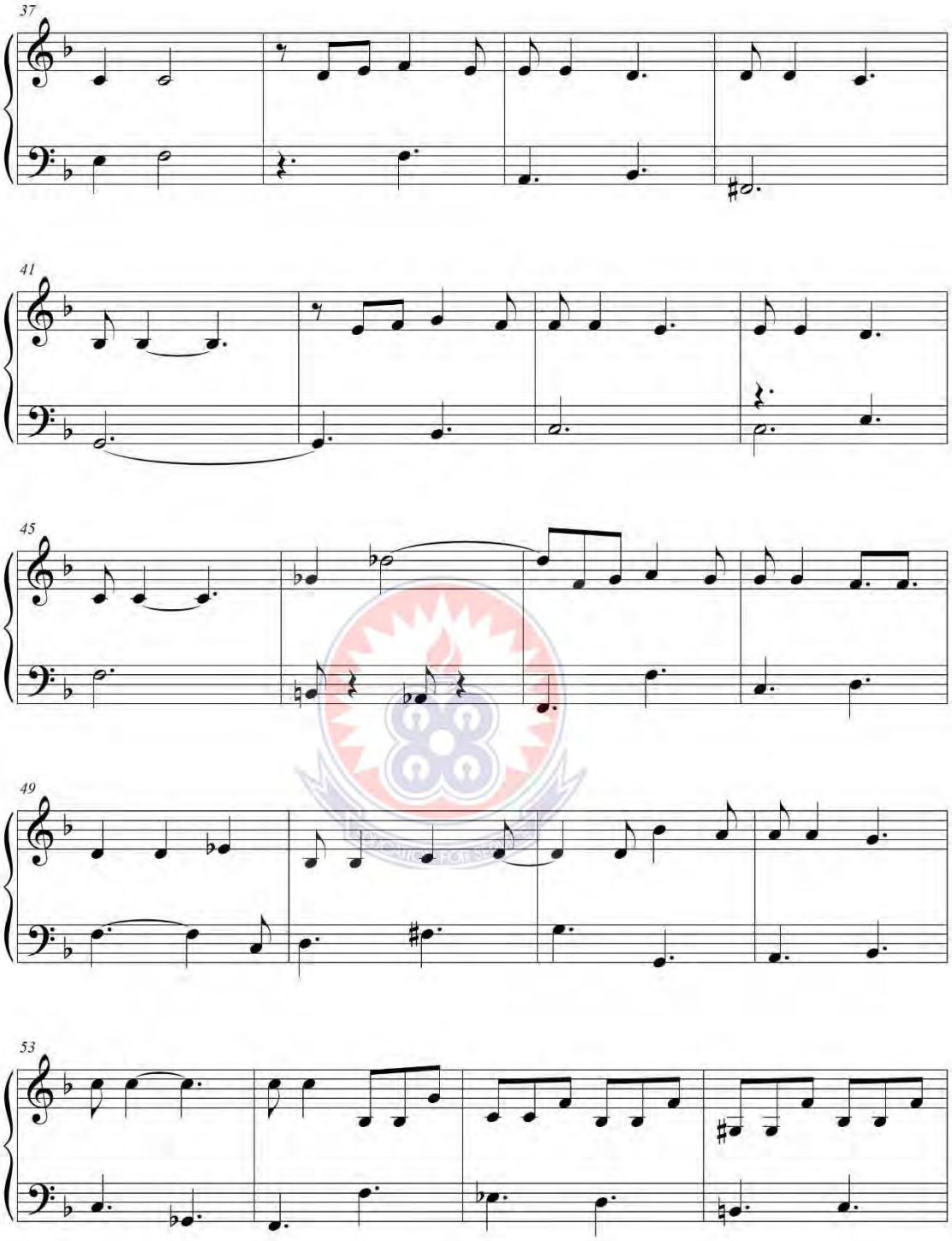

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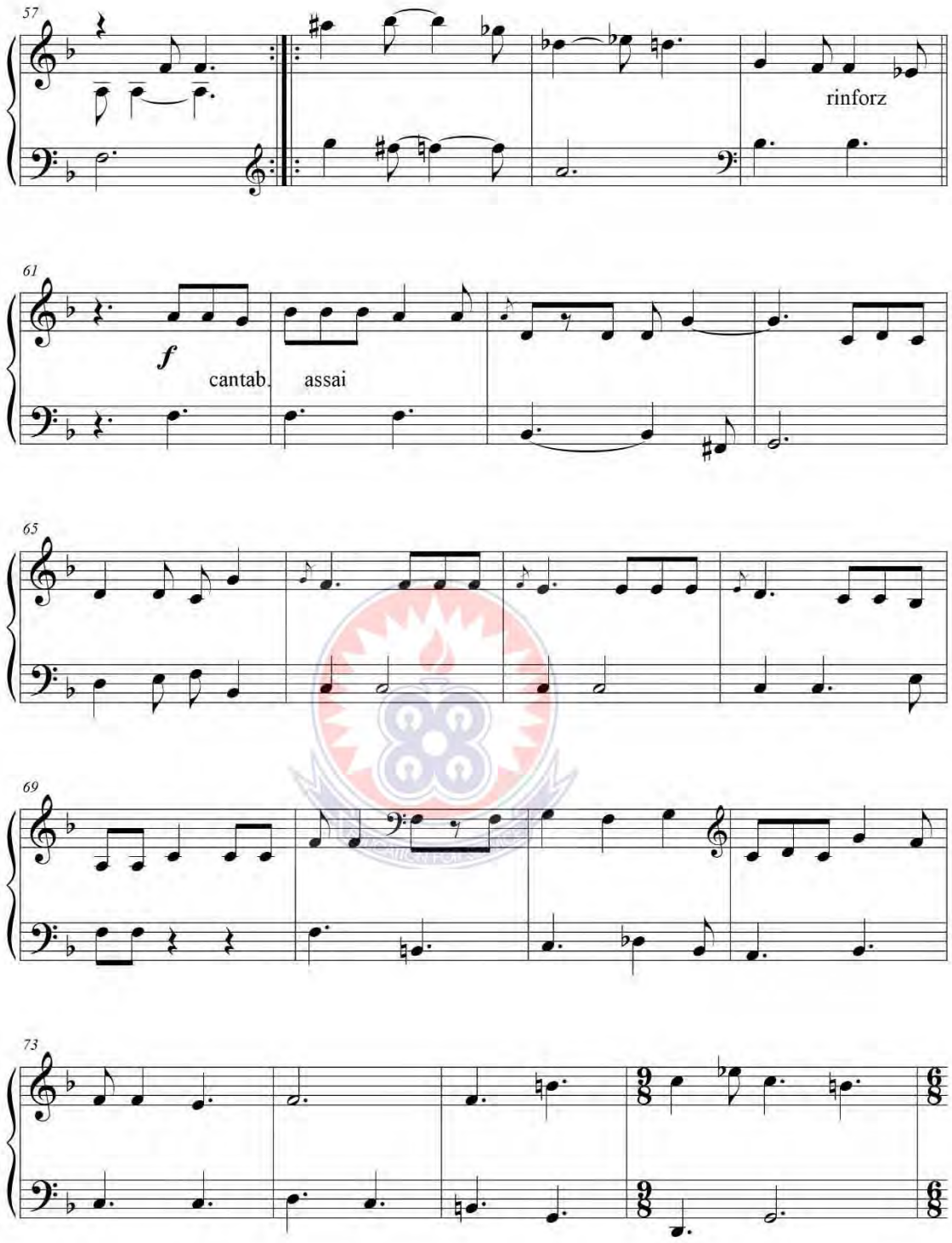

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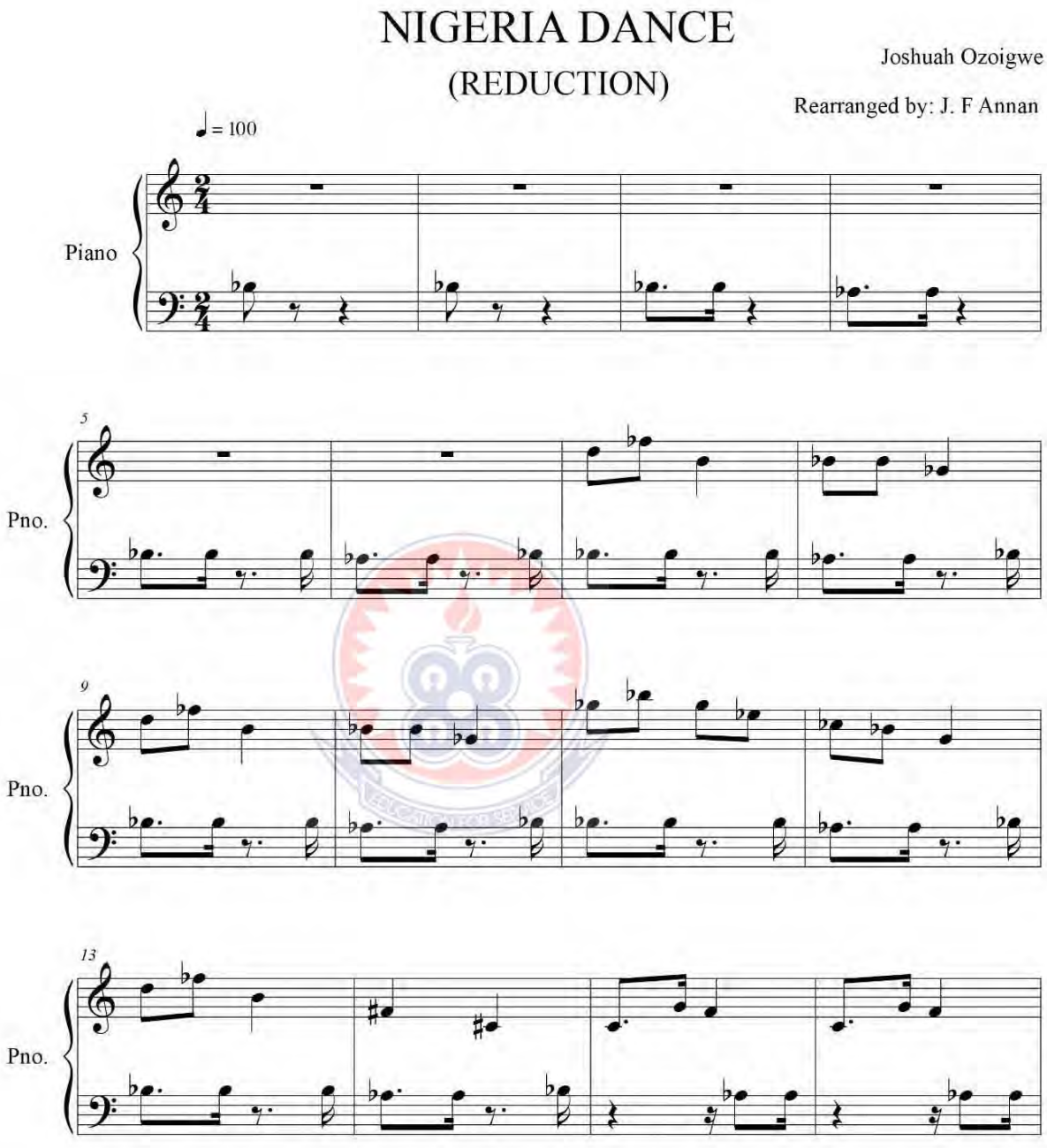
4.2.6 Nigeria Dance - Intermediate



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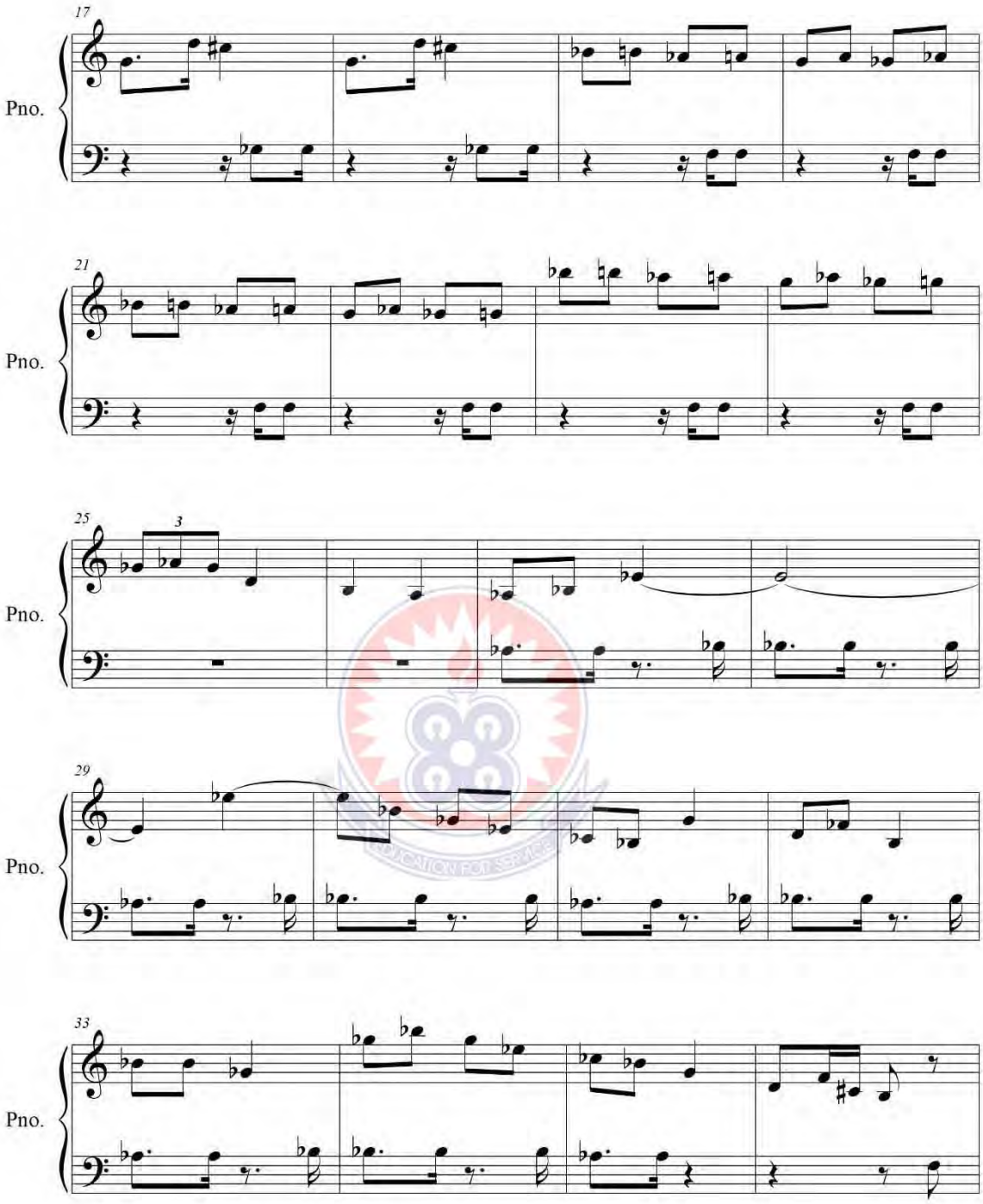

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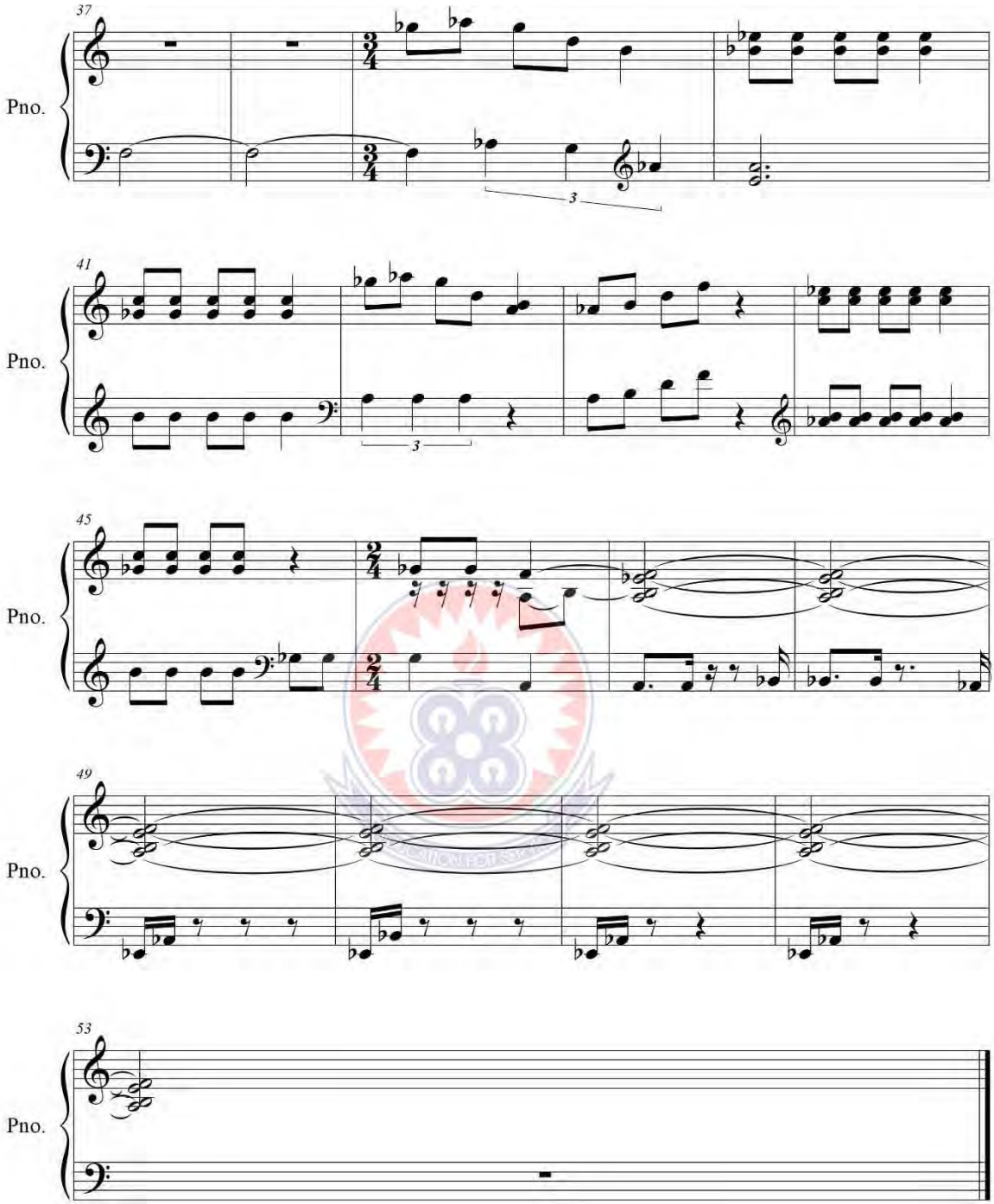

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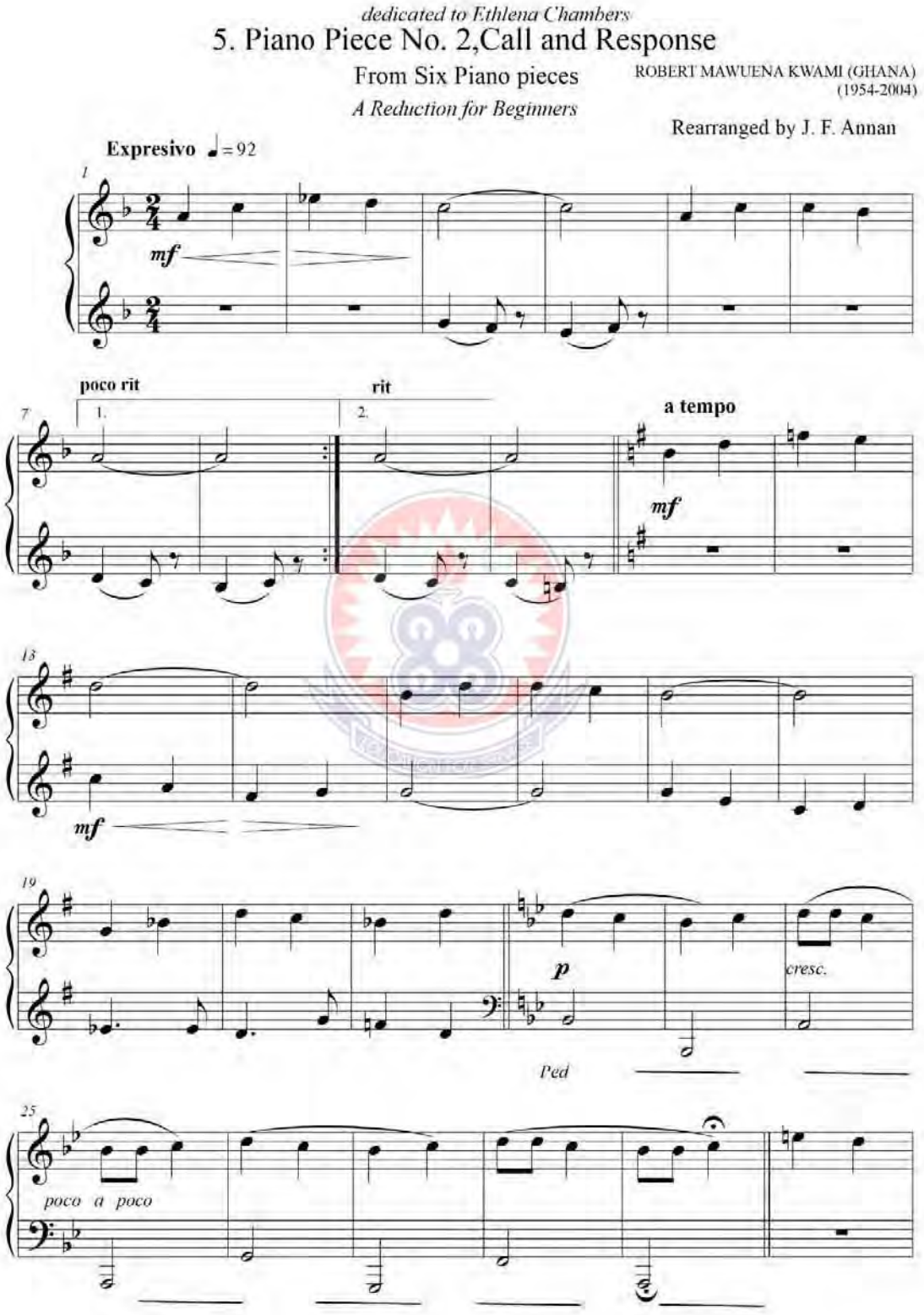
4.2.7 Piano Piece No 3 Call and Response - Intermediate



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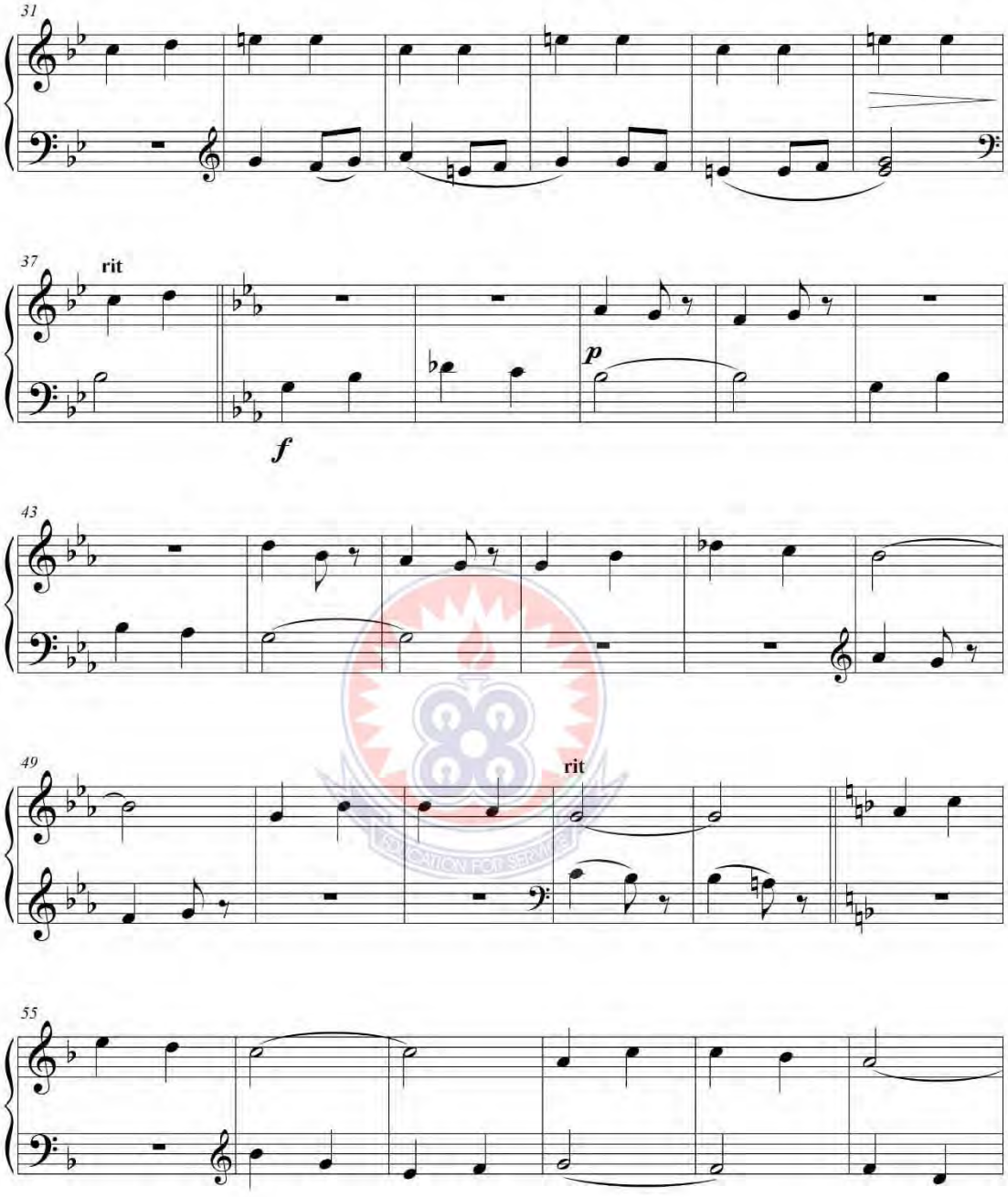
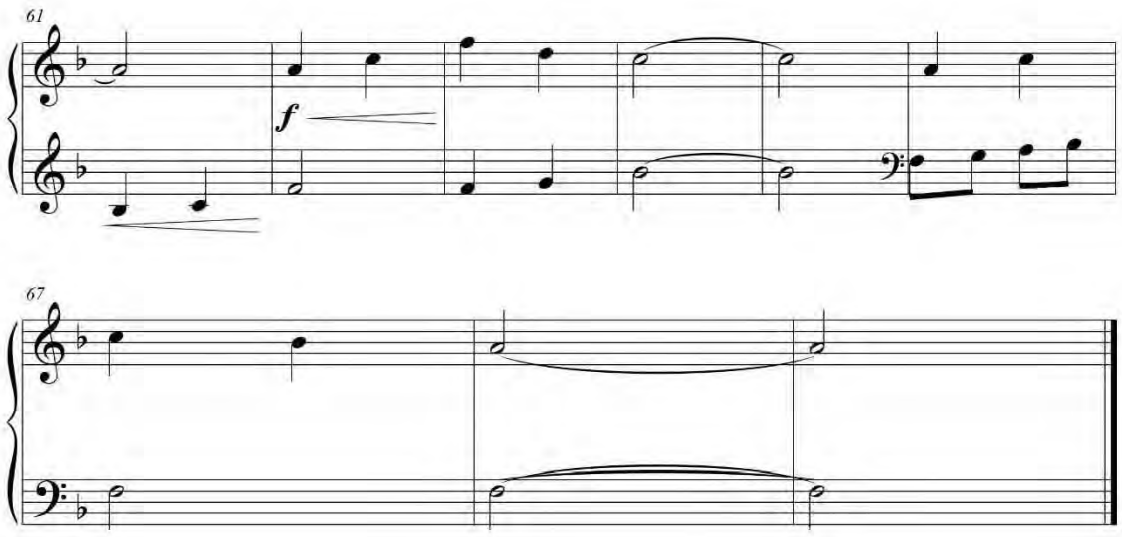


University of Education,Winneba http://ir.uew.edu.gh



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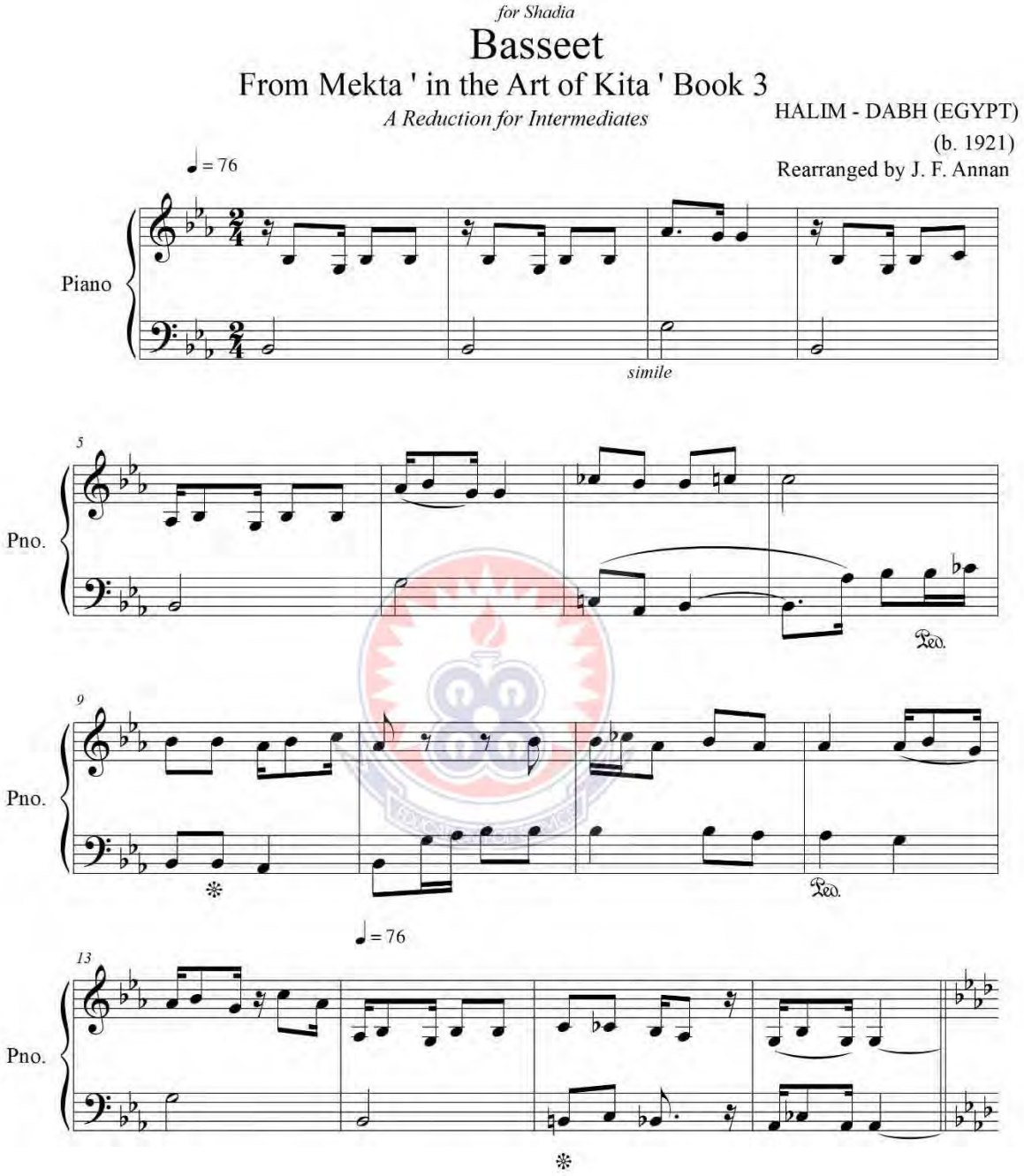
4.2.8 Basseet – Intermediate



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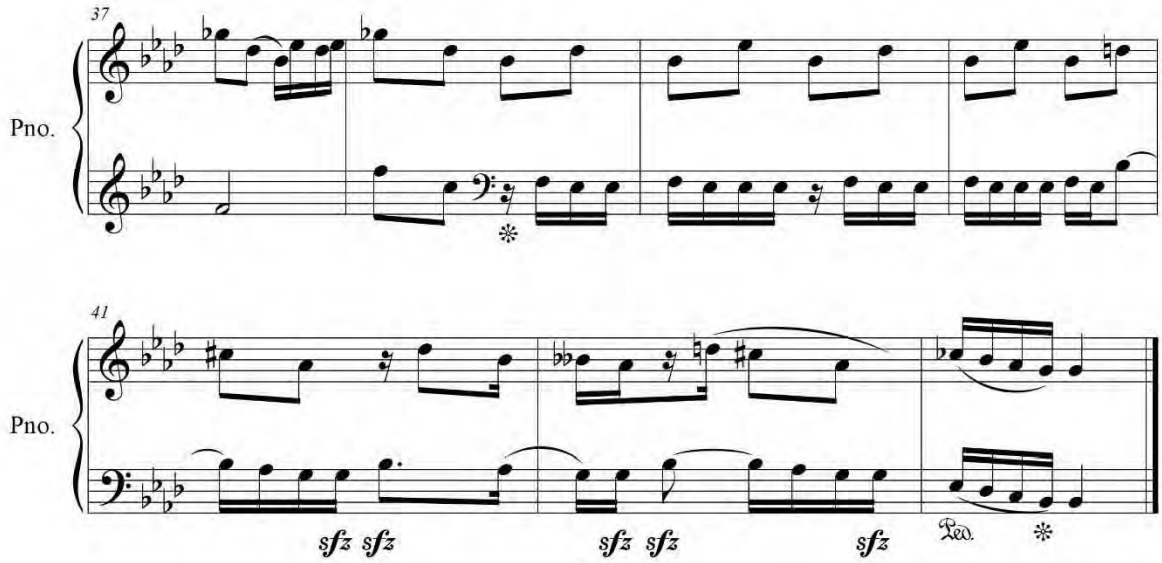

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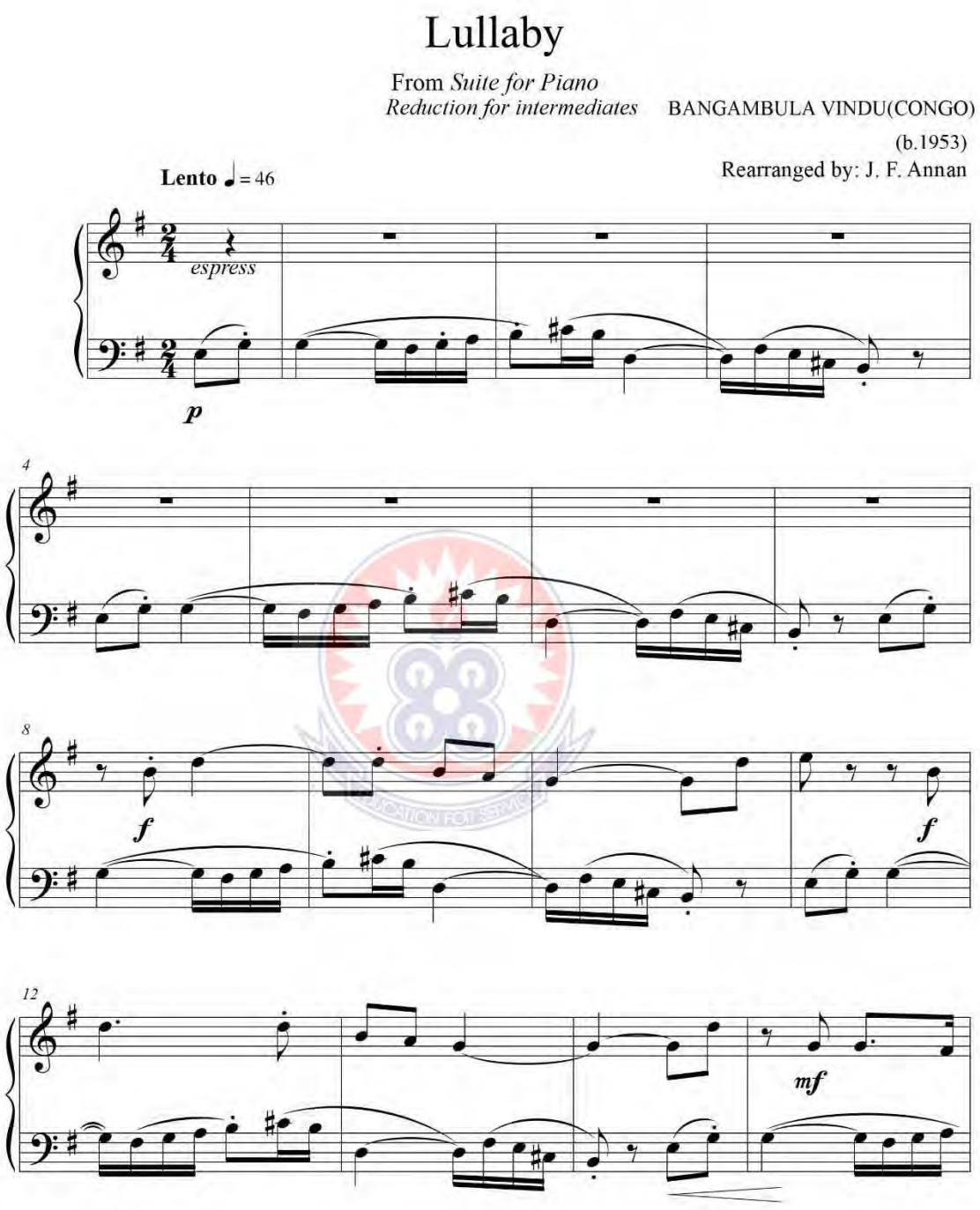
4.2.9 Lullaby (Congo) - Intermediate



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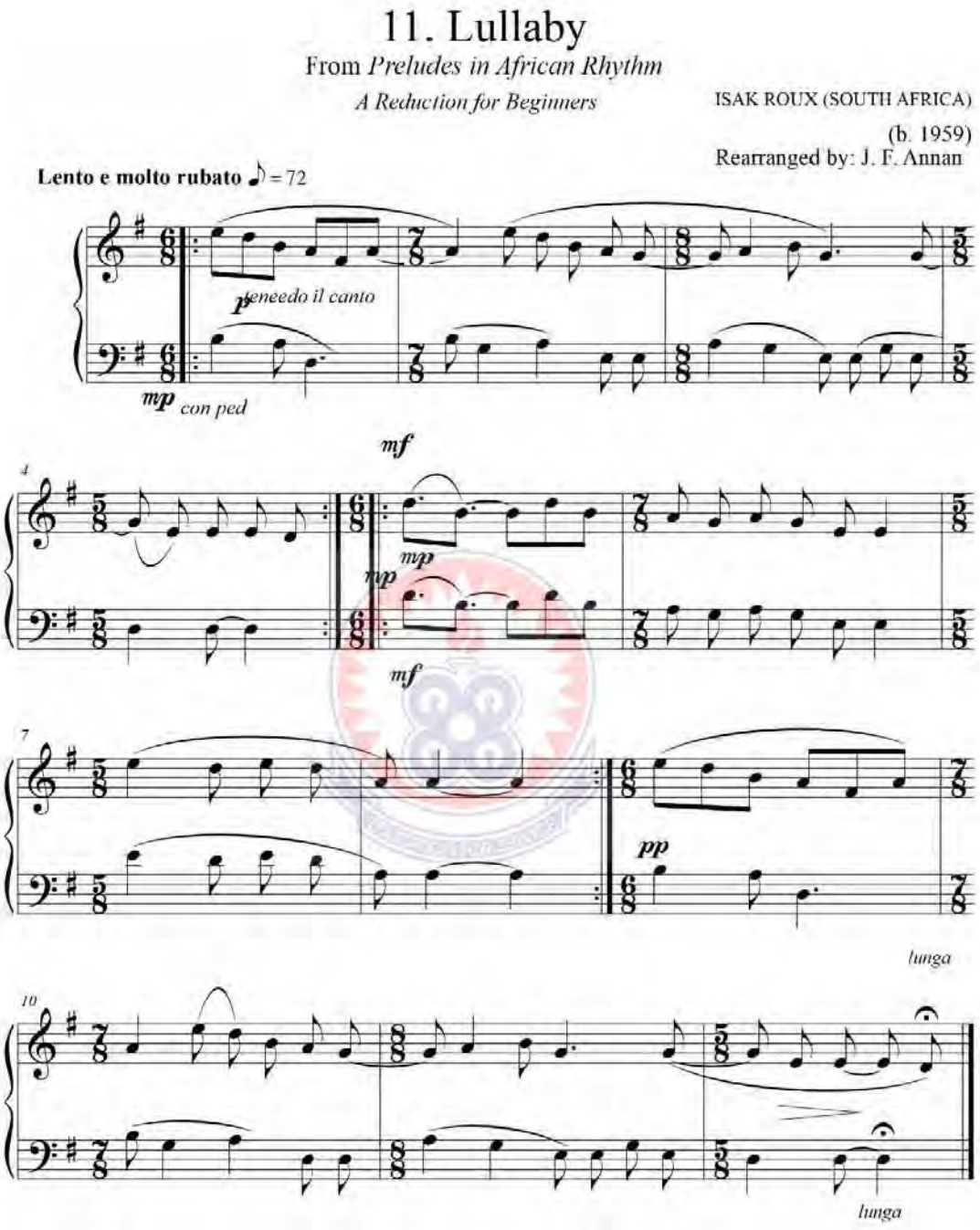
4.2.10 Lullaby (South Africa) – Intermediate



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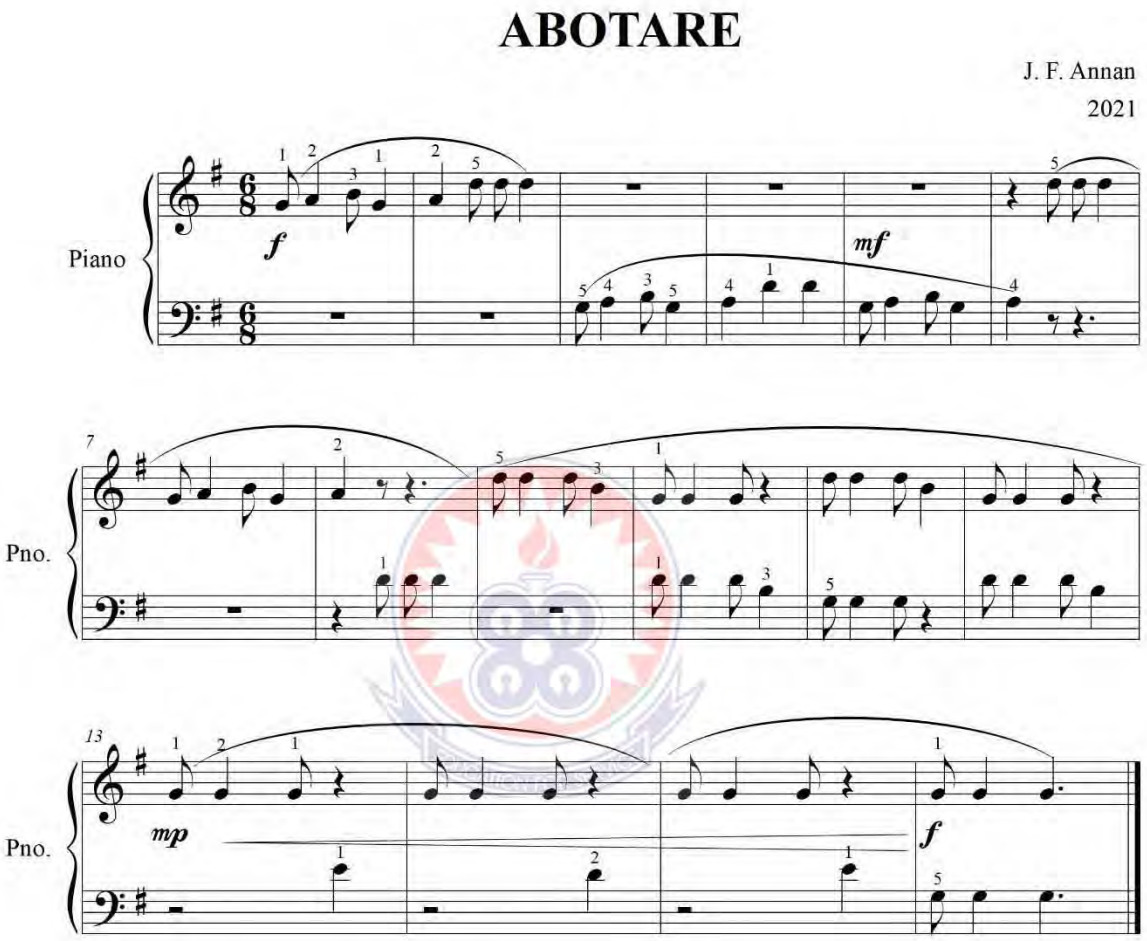
4.3 Creative African Scholarly Original Pedagogic Compositions

4.3.0 Pedagogical Compositions (Beginners)

4.3.1 Abotare



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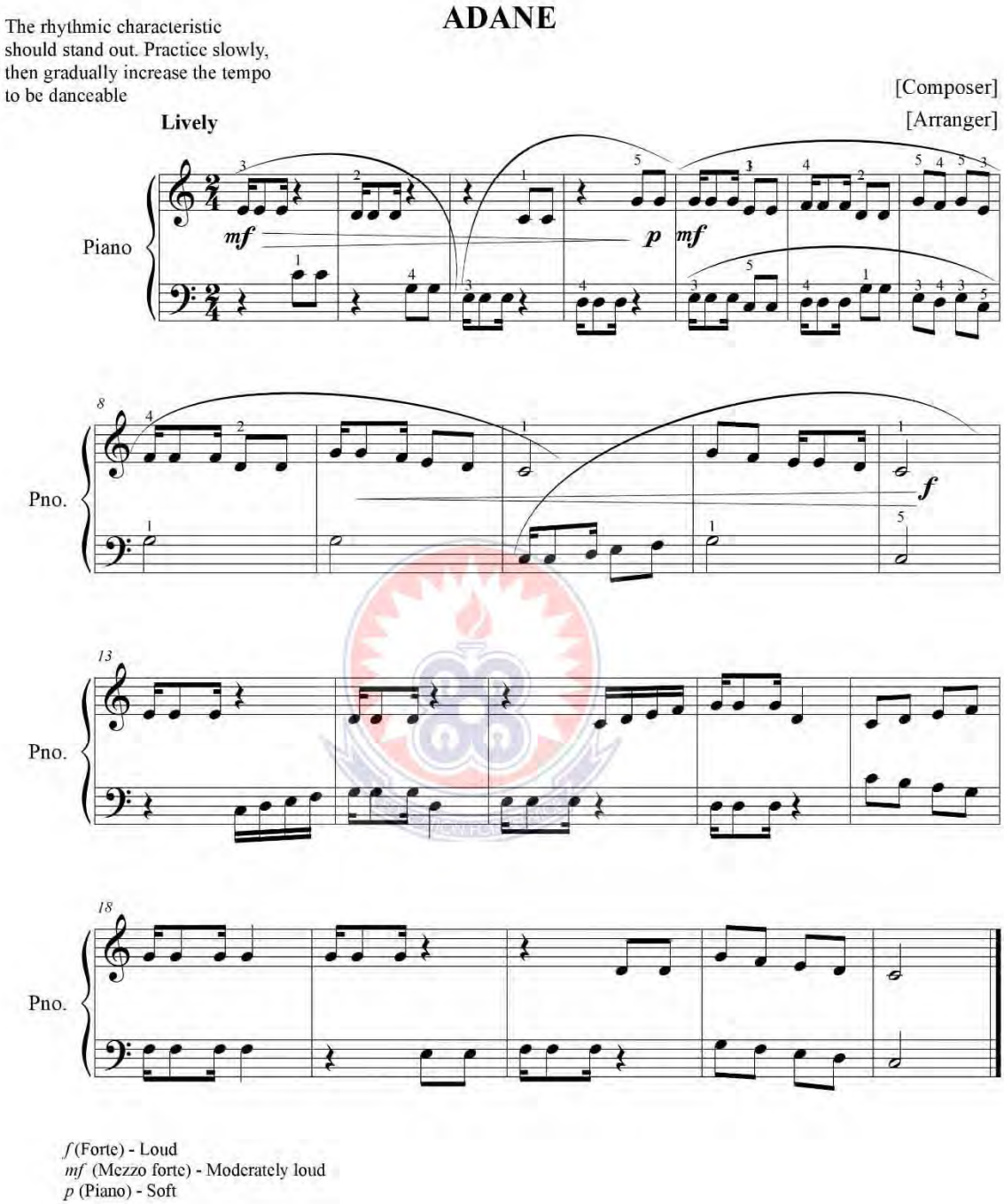
4.3.2 Adane



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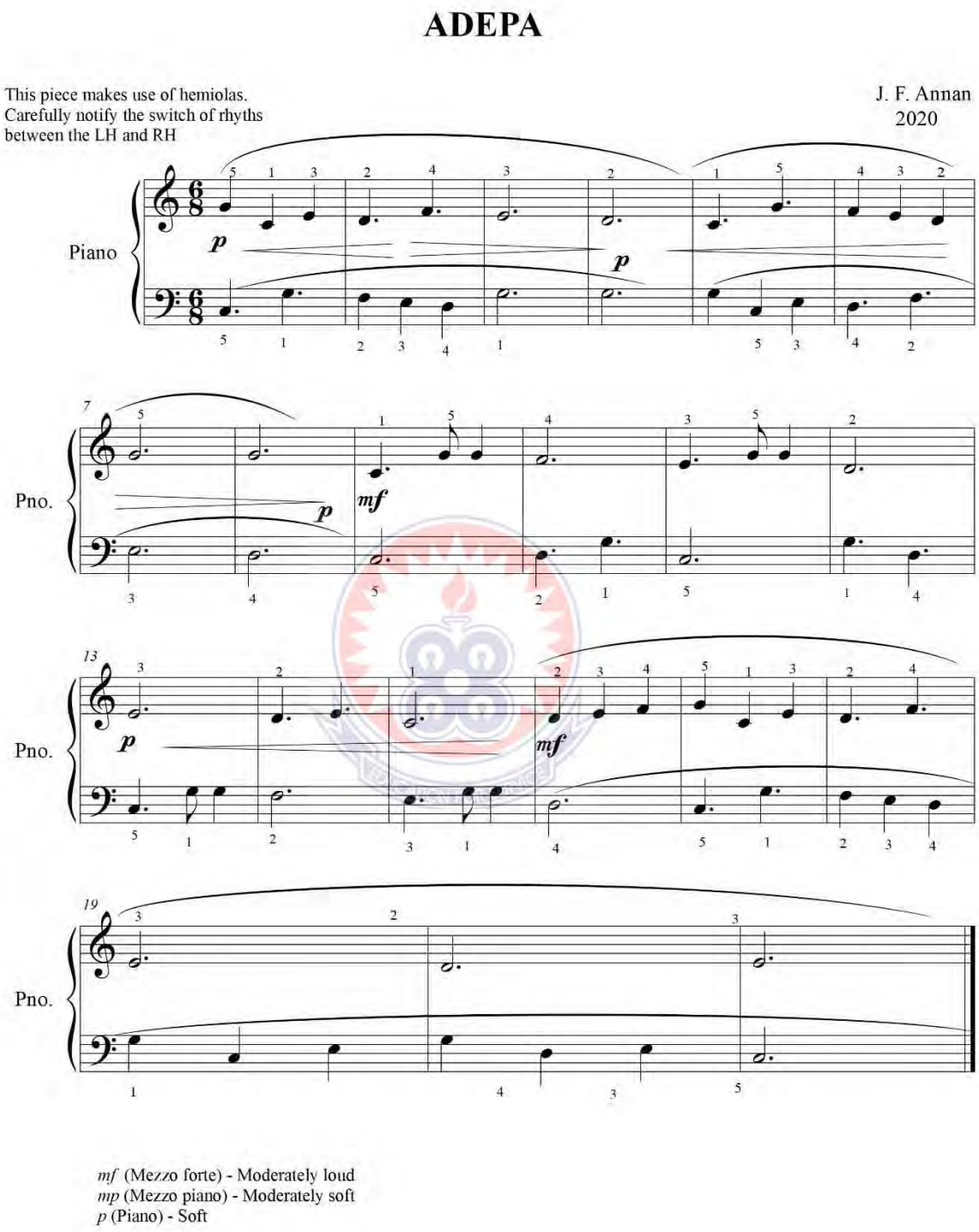
4.3.3 Adepa



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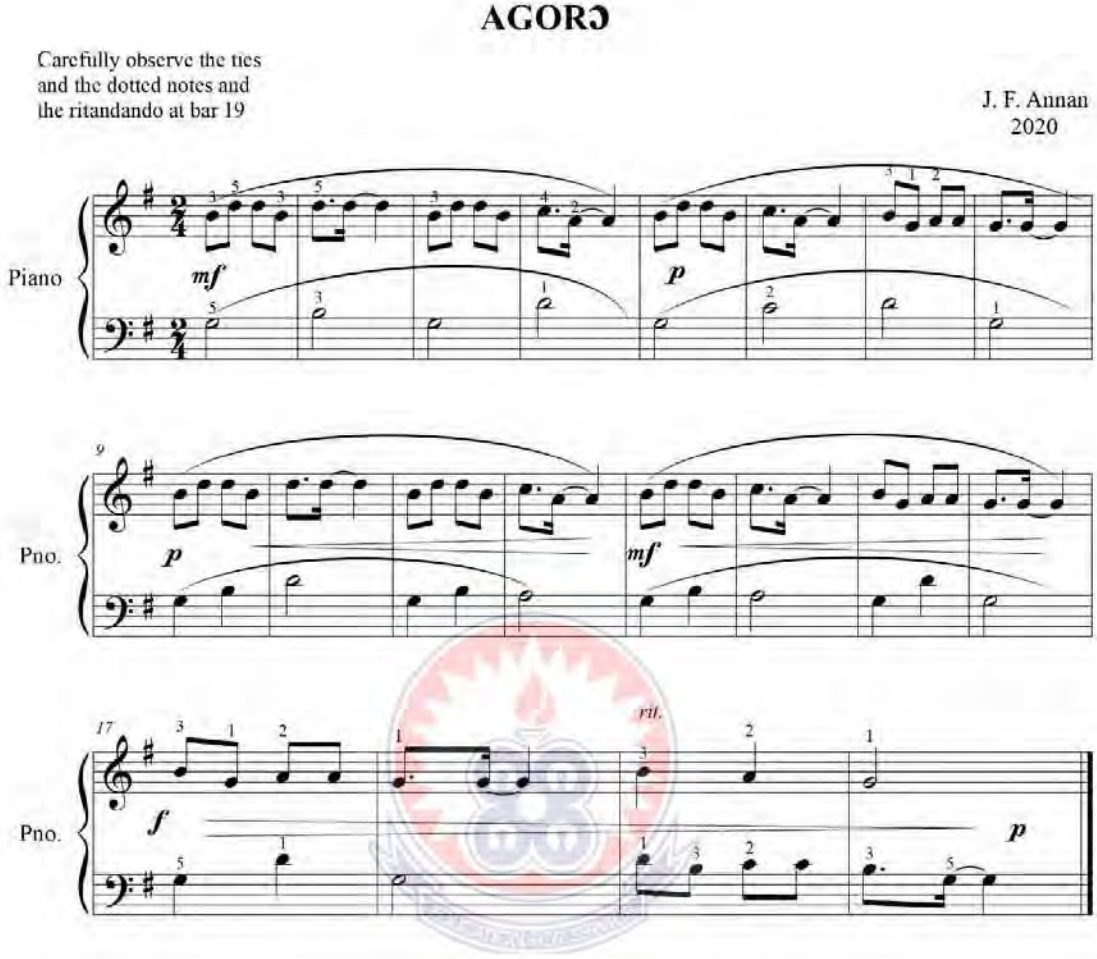
4.3.4 Agoro



rit. (Gradually decreasing the tempo)
f (Forte) - Loud
mf (Mezzo forte) - Moderately loud
mp (Mezzo piano) - Moderately soft
p (Piano) - Soft

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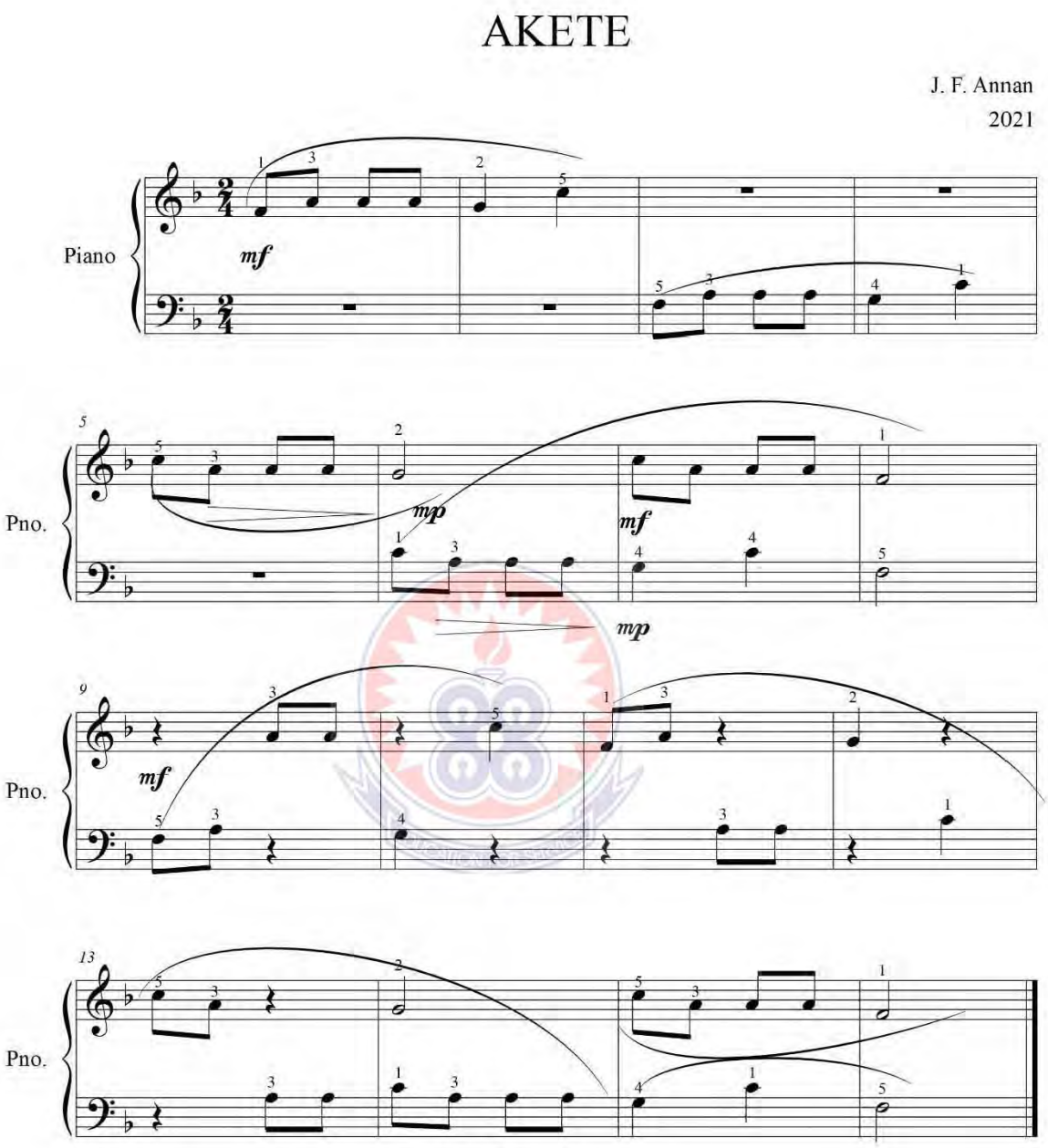
4.3.5 Akekte



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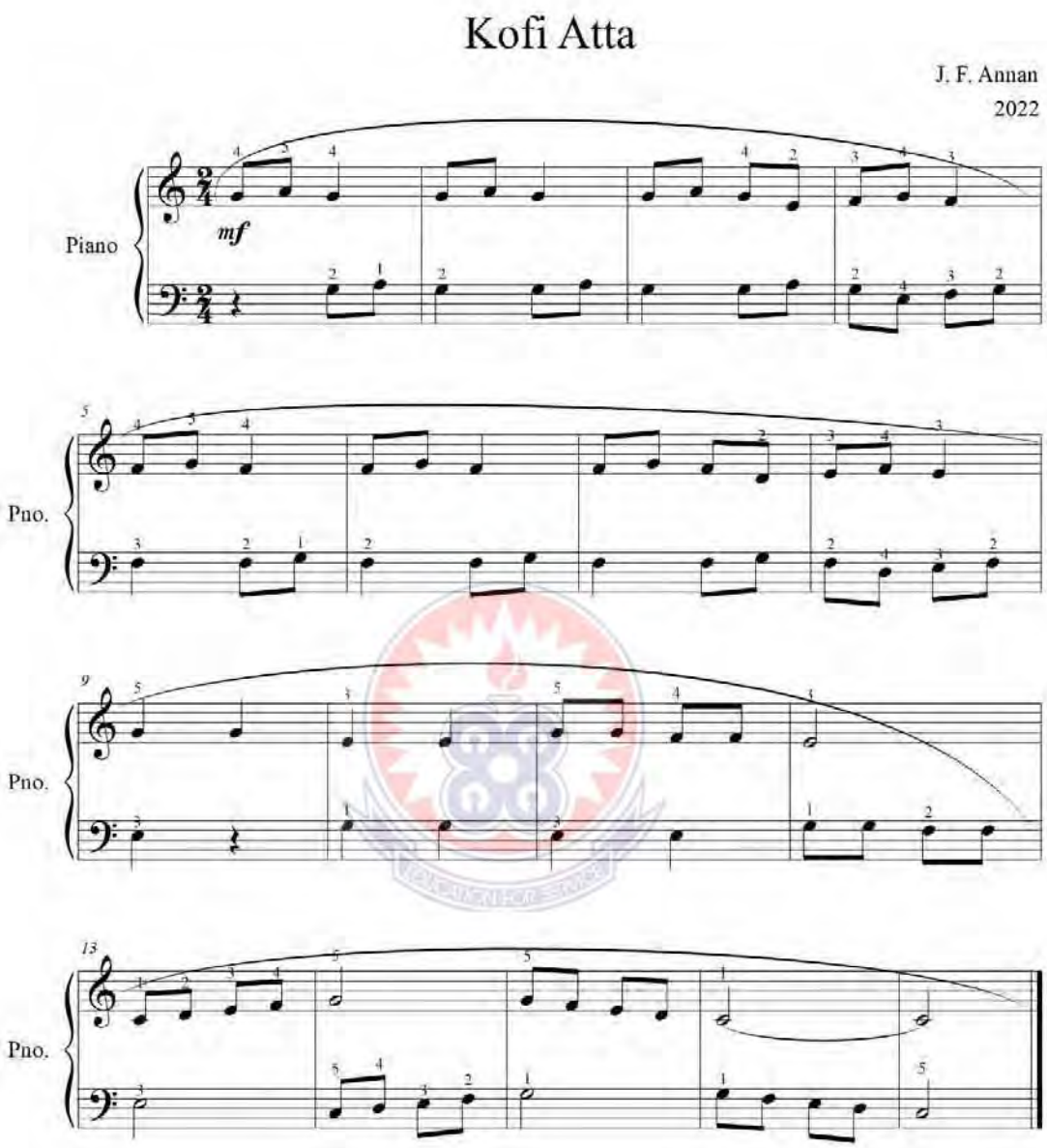
4.3.6 Kofi Atta



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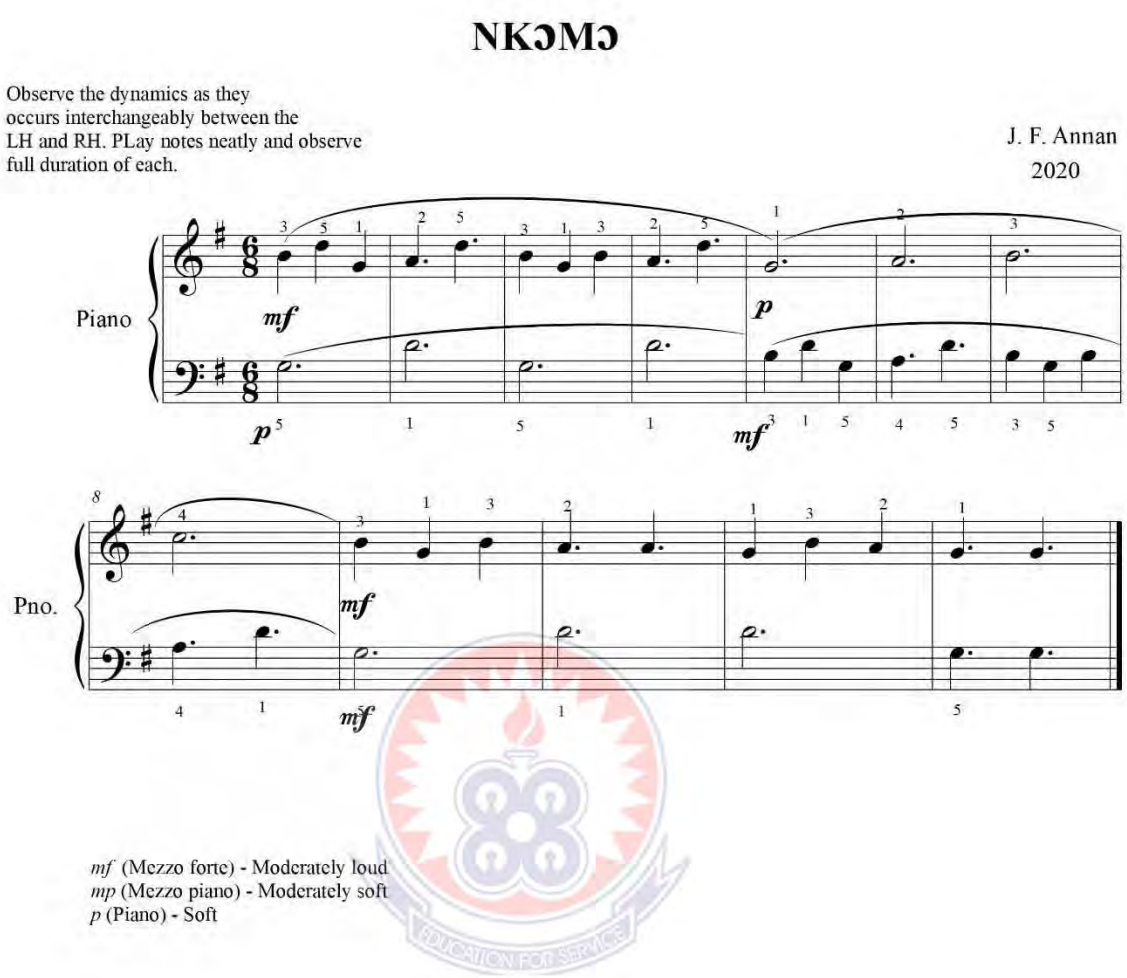
4.3.7 Nkomo



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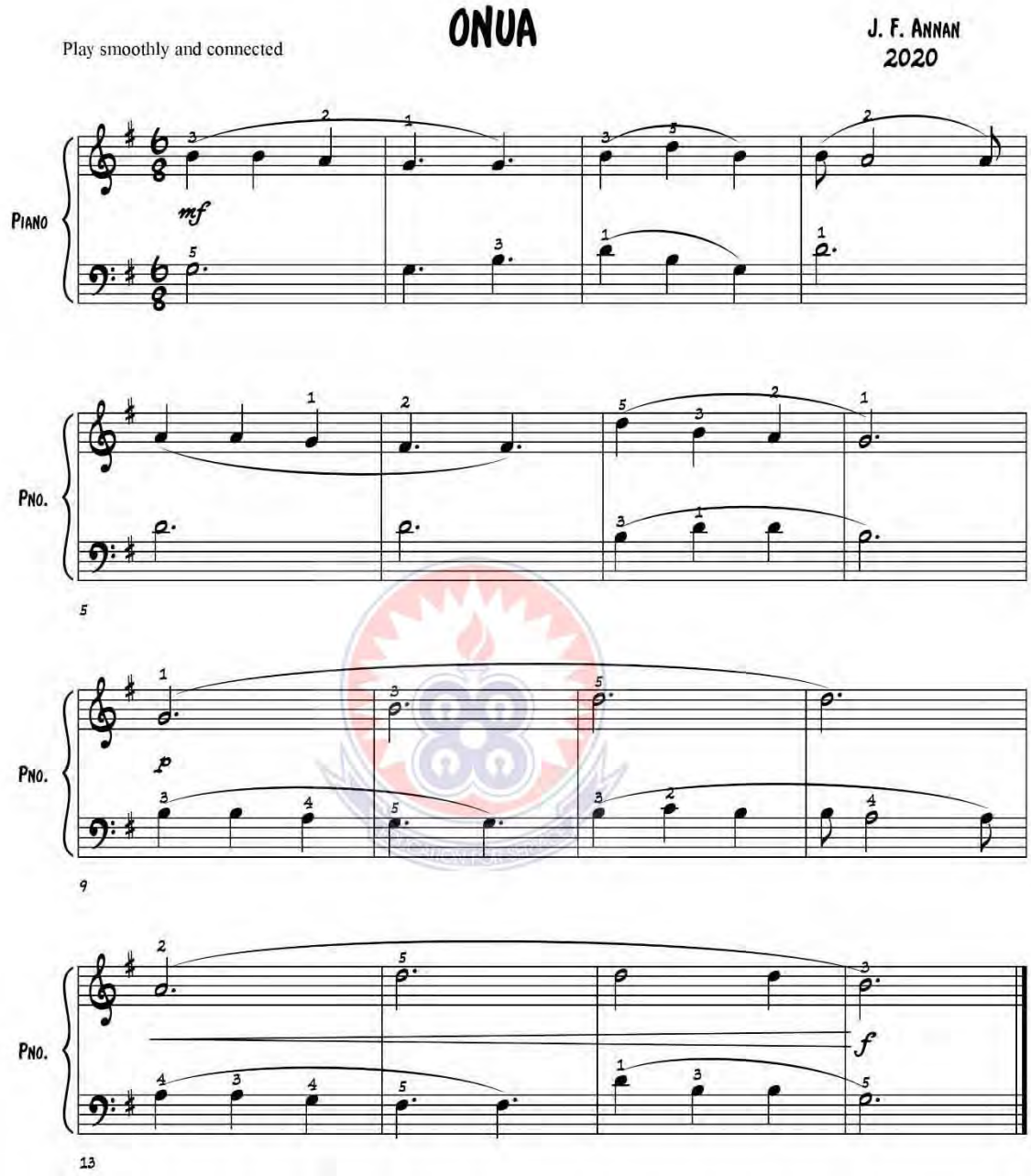
4.3.8 Onua



f (Forte) - Loud
mf (Mezzo forte) - Moderately loud
p (Piano) - Soft

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4.3.9 Taataa

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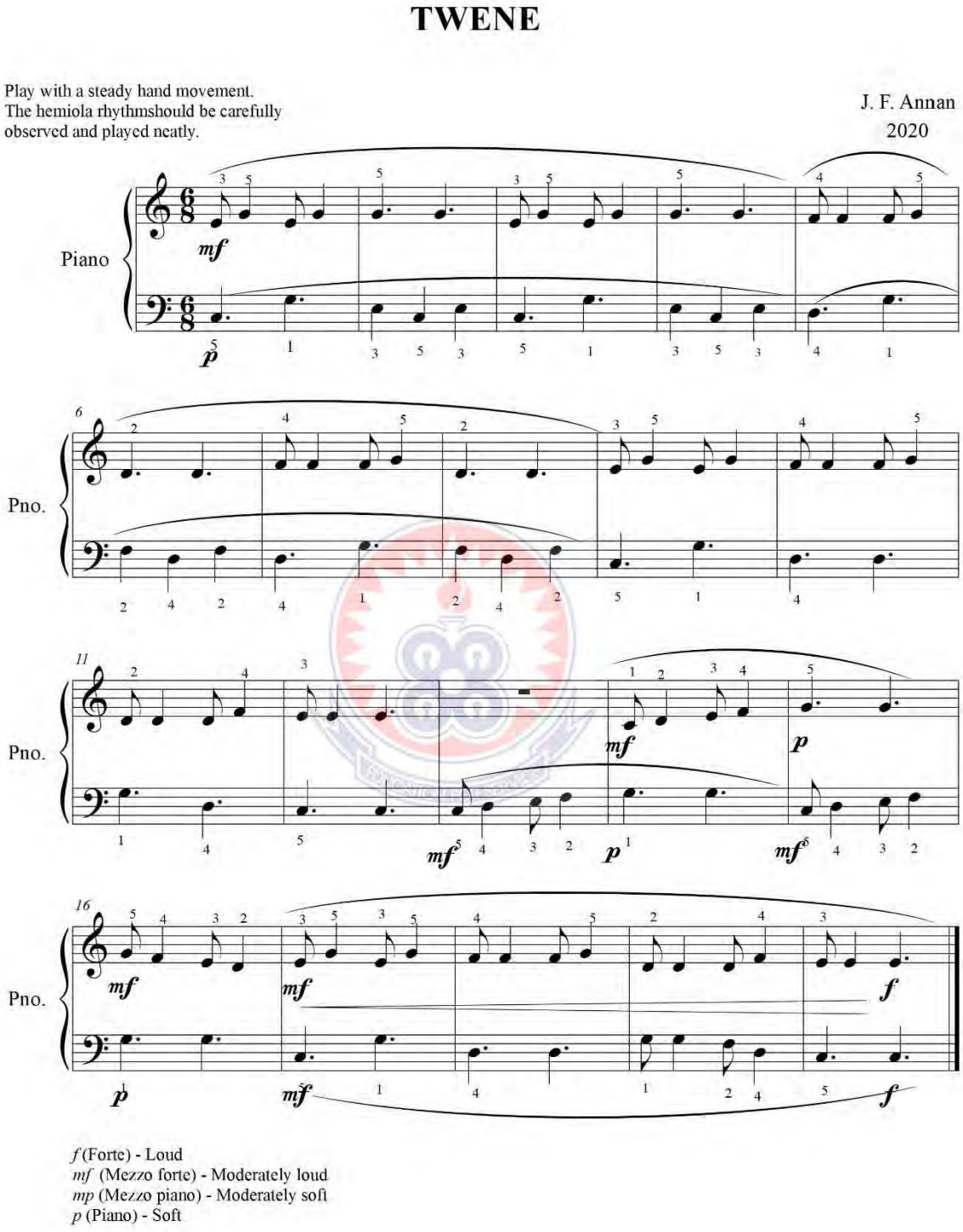
4.3.10 Twene



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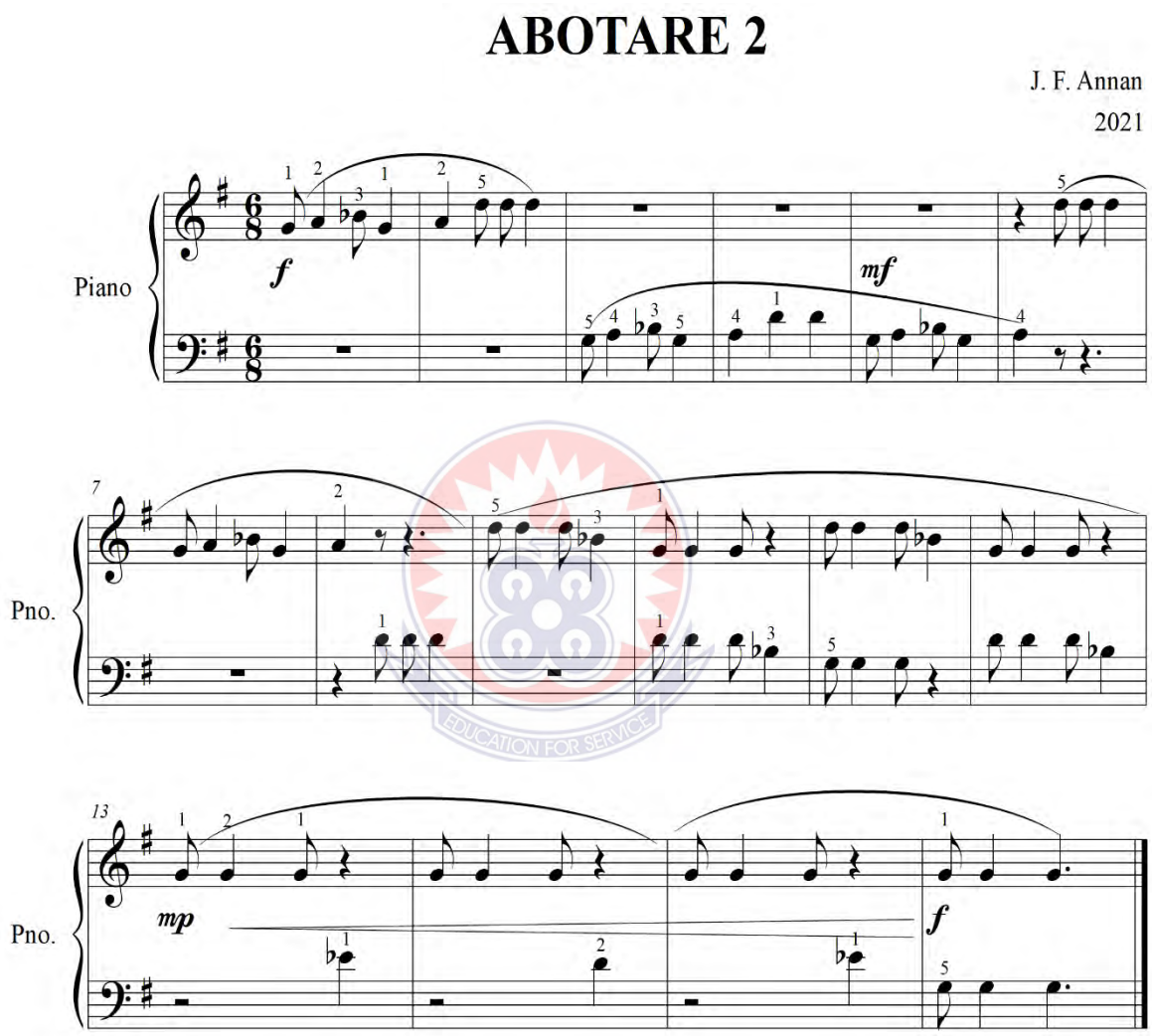
BEGINNERS IN MINOR KEYS

4.3.11 Abotare 2



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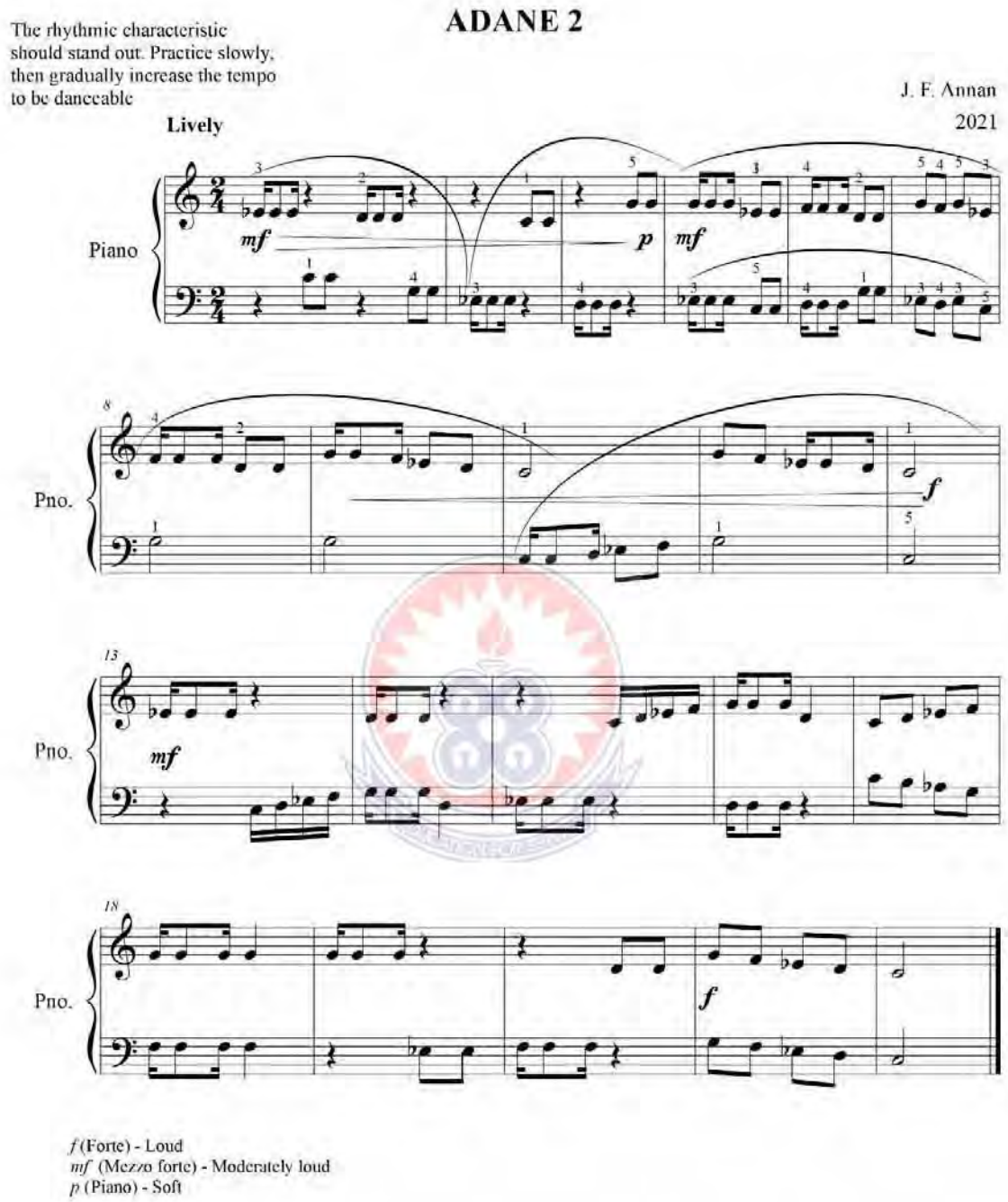
4.3.12 Adane 2



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4.3.13 Adepa 2

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4.3.14 Agorɔ 2

rit. (Gradually decreasing the tempo)
f (Forte) - Loud
mf (Mezzo forte) - Moderately loud
mp (Mezzo piano) - Moderately soft
p (Piano) - Soft

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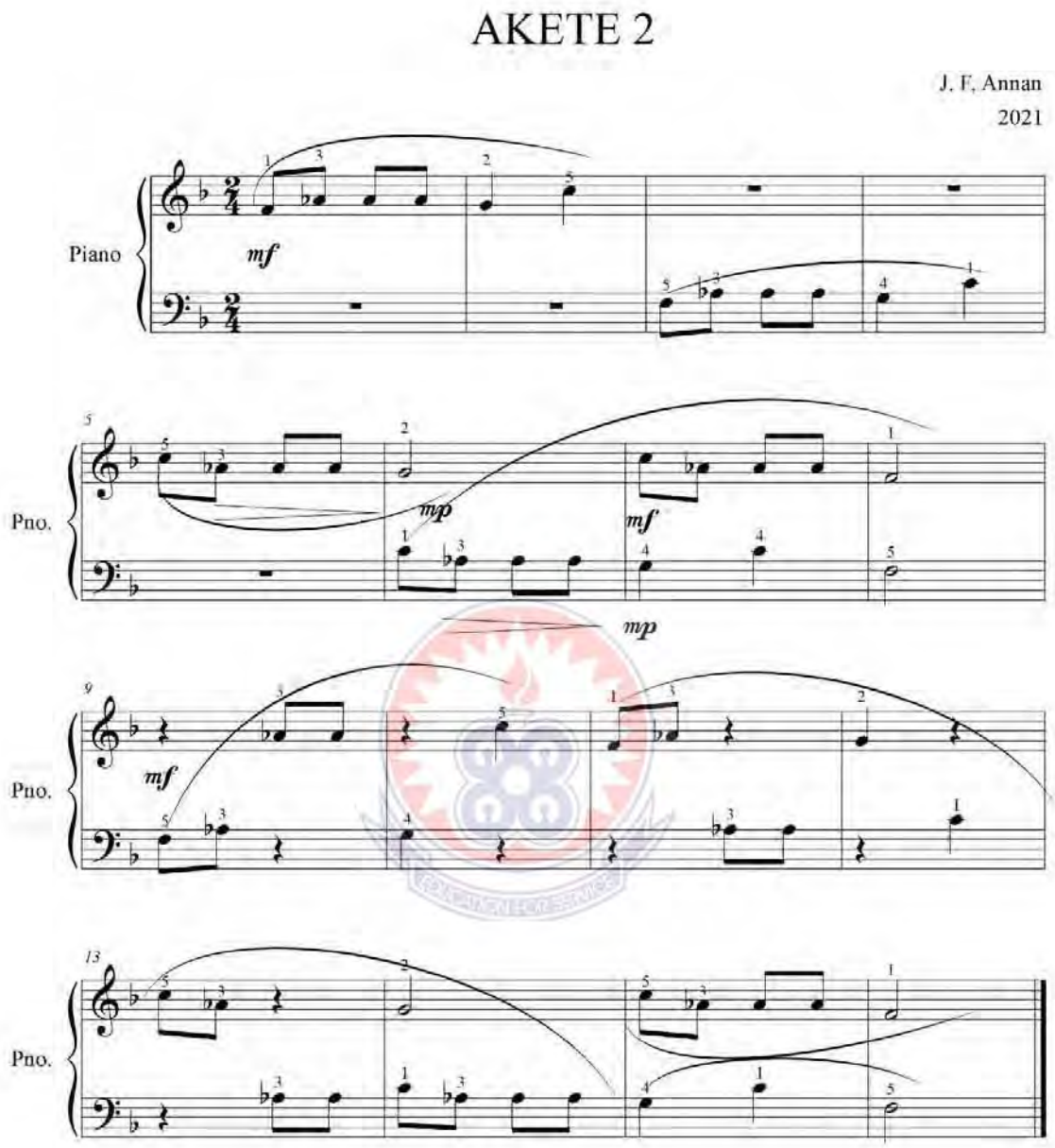
4.3.15 Akete 2



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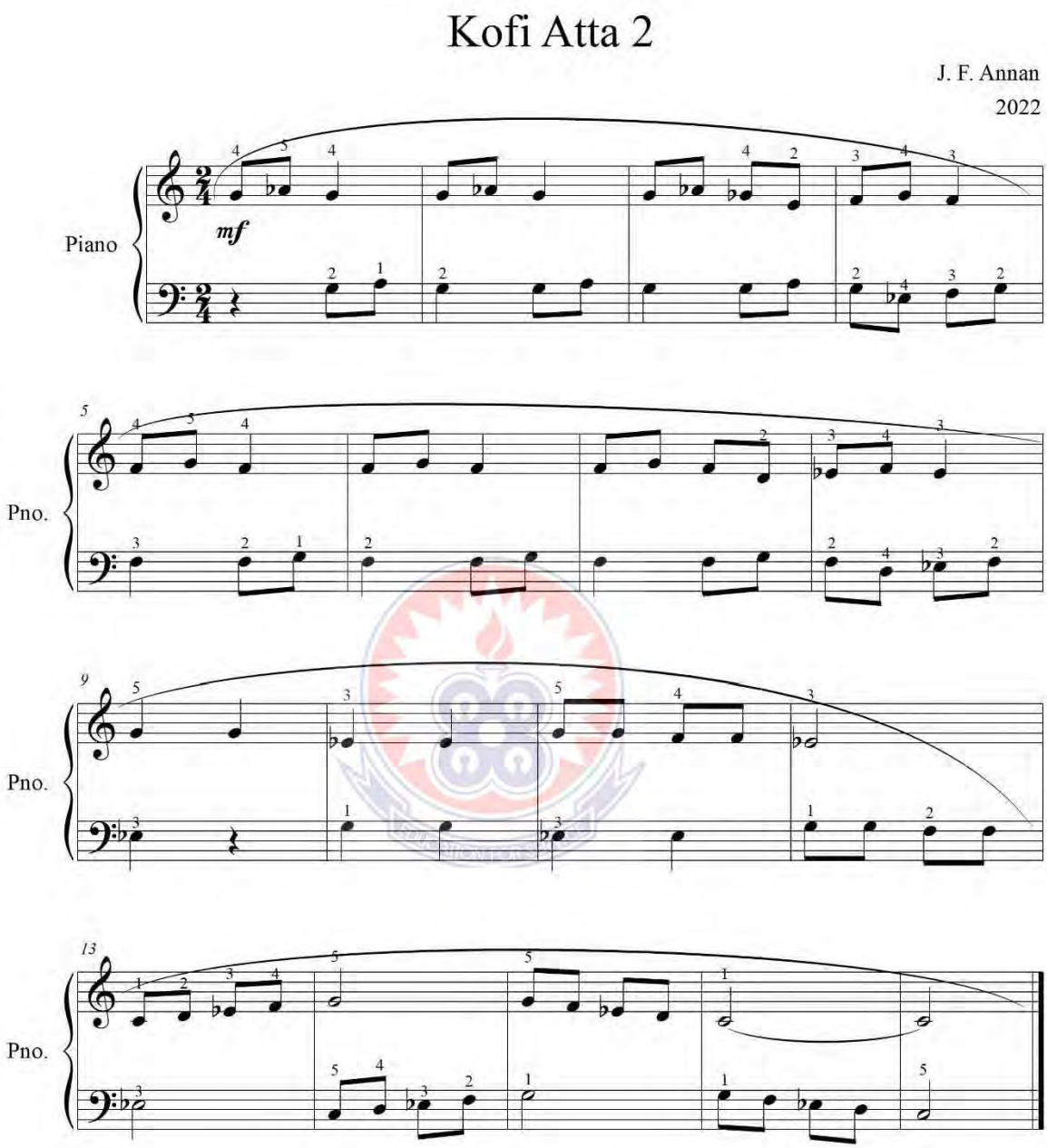
4.3.16 Kofi Atta 2



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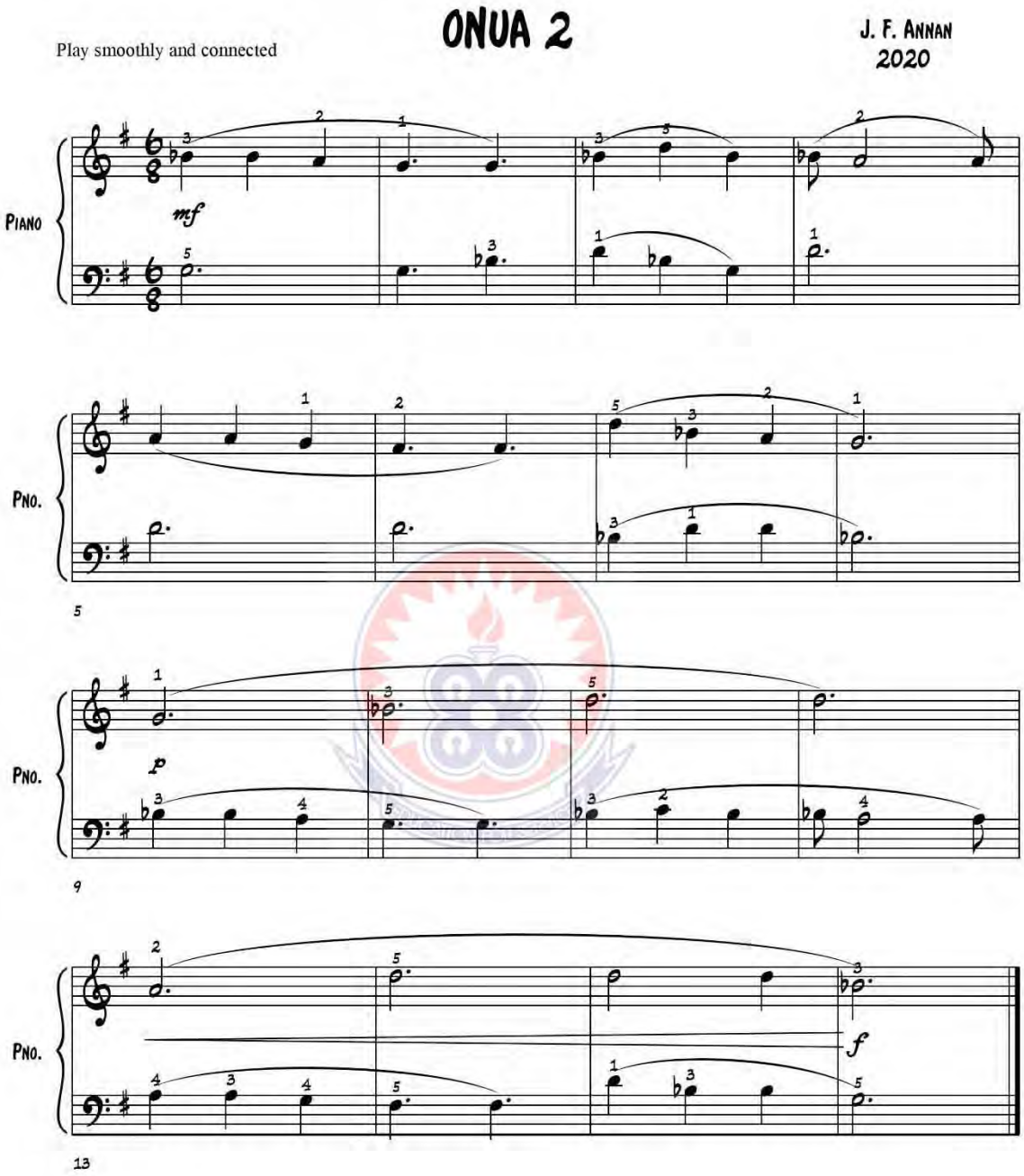
4.3.17 Onua 2



f (Forte) - Loud
mf (Mezzo forte) - Moderately loud
p (Piano) - Soft

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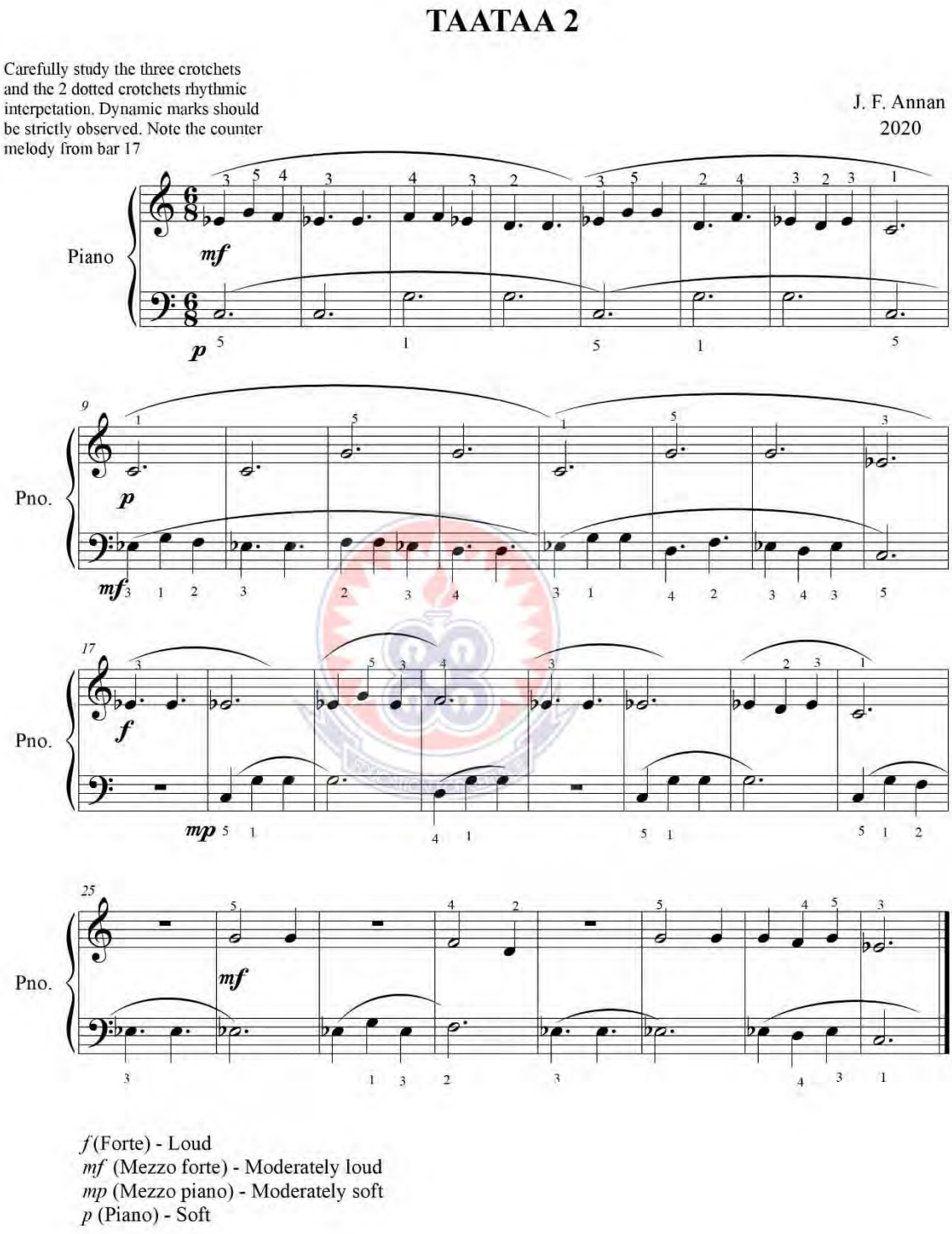
4.3.18 Taataa 2



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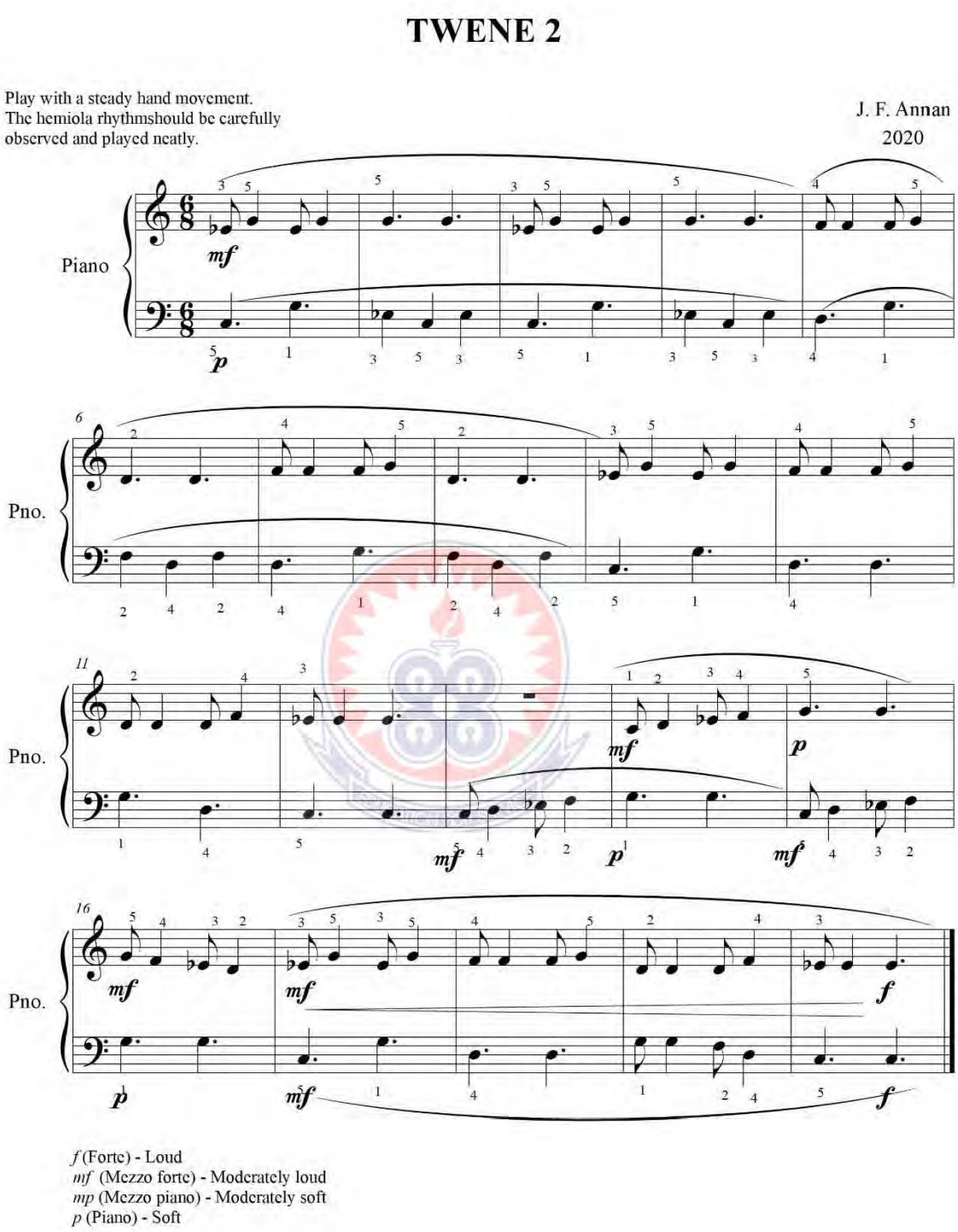
4.3.19 Twene 2



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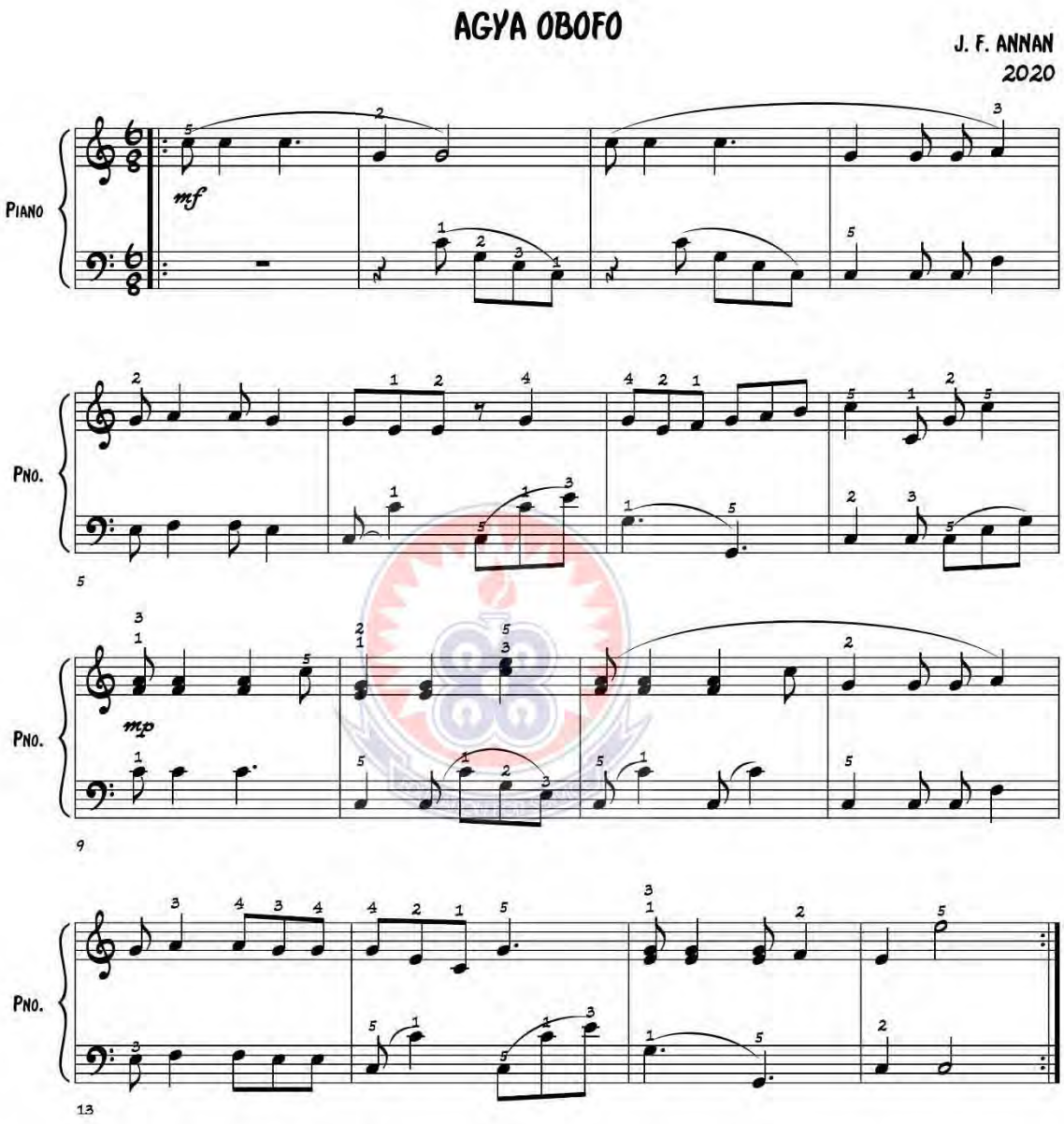
4.4.0 Intermediate Original Compositions

4.4.1 Agya Obofo



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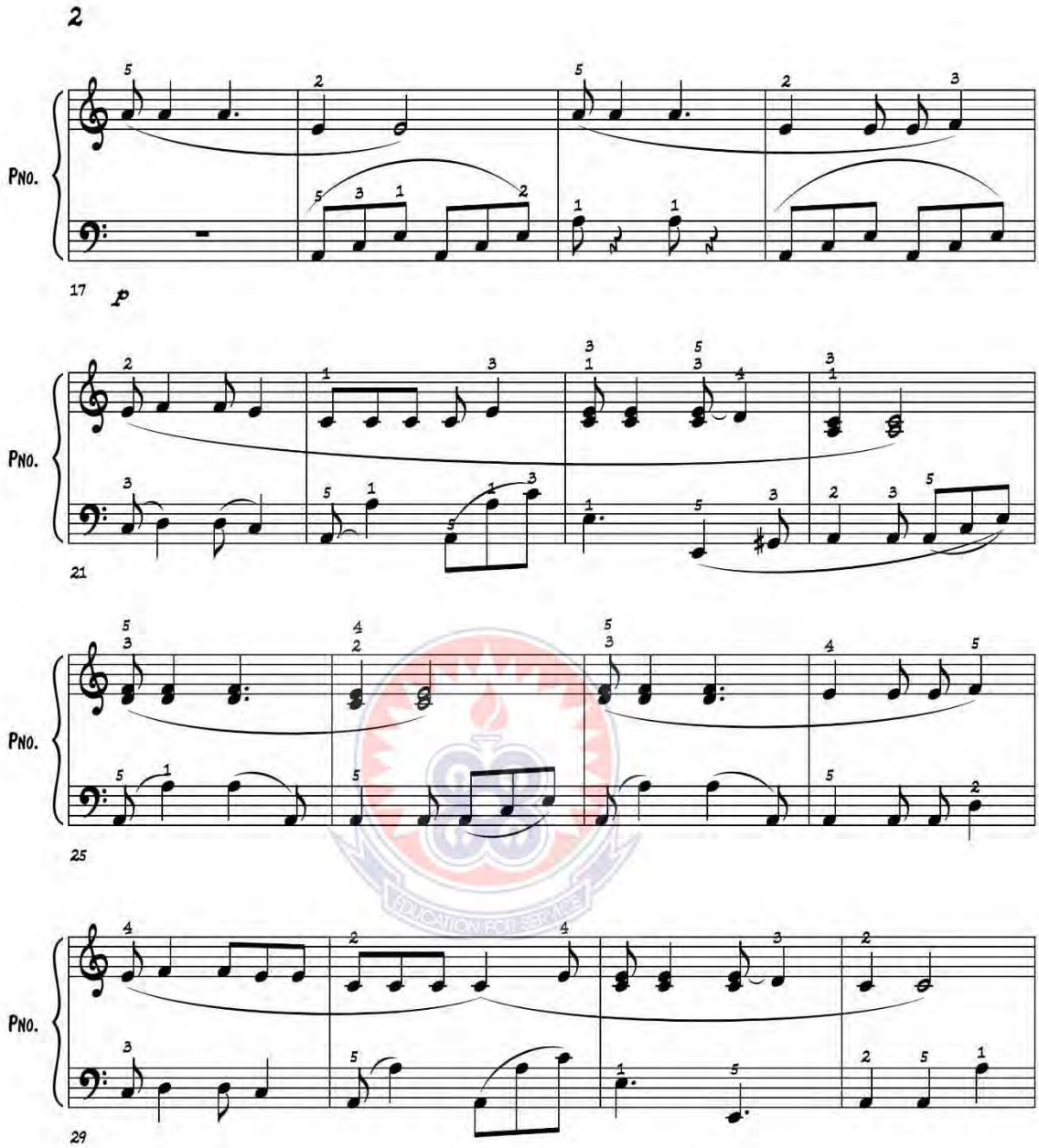

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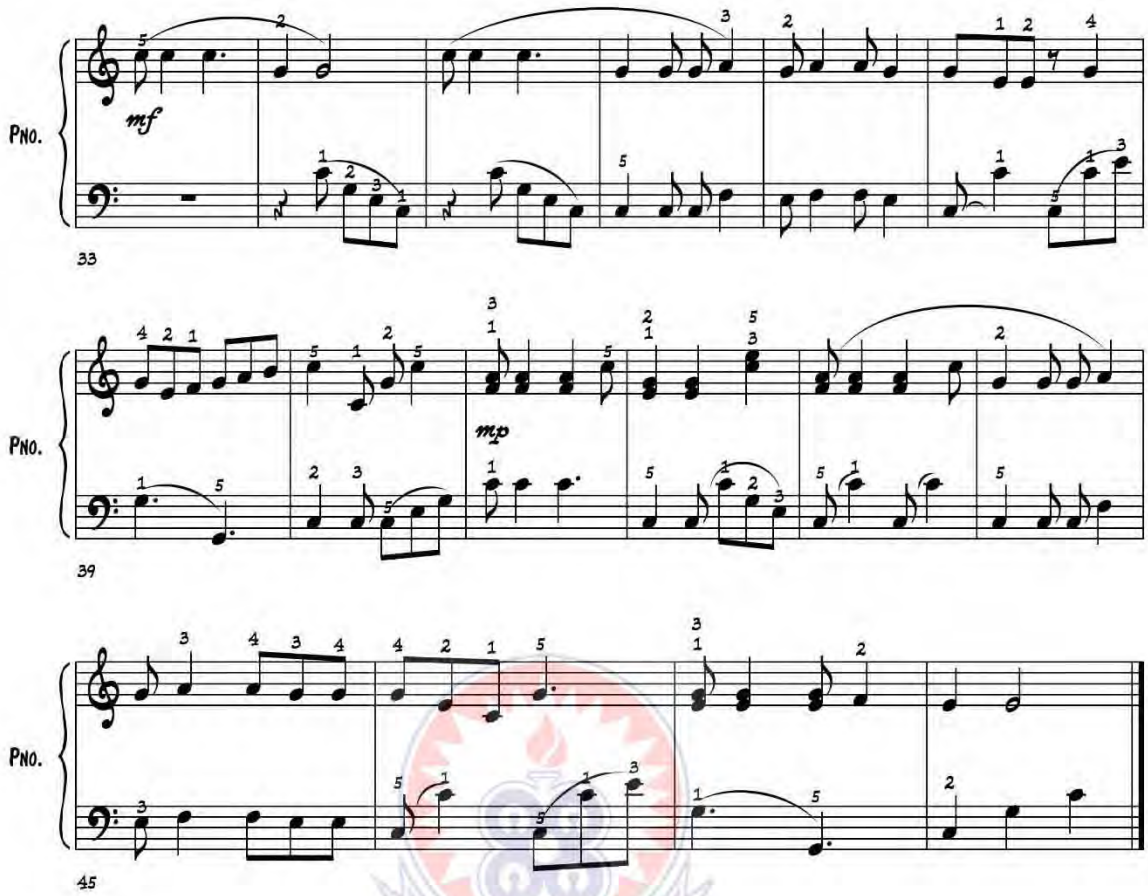

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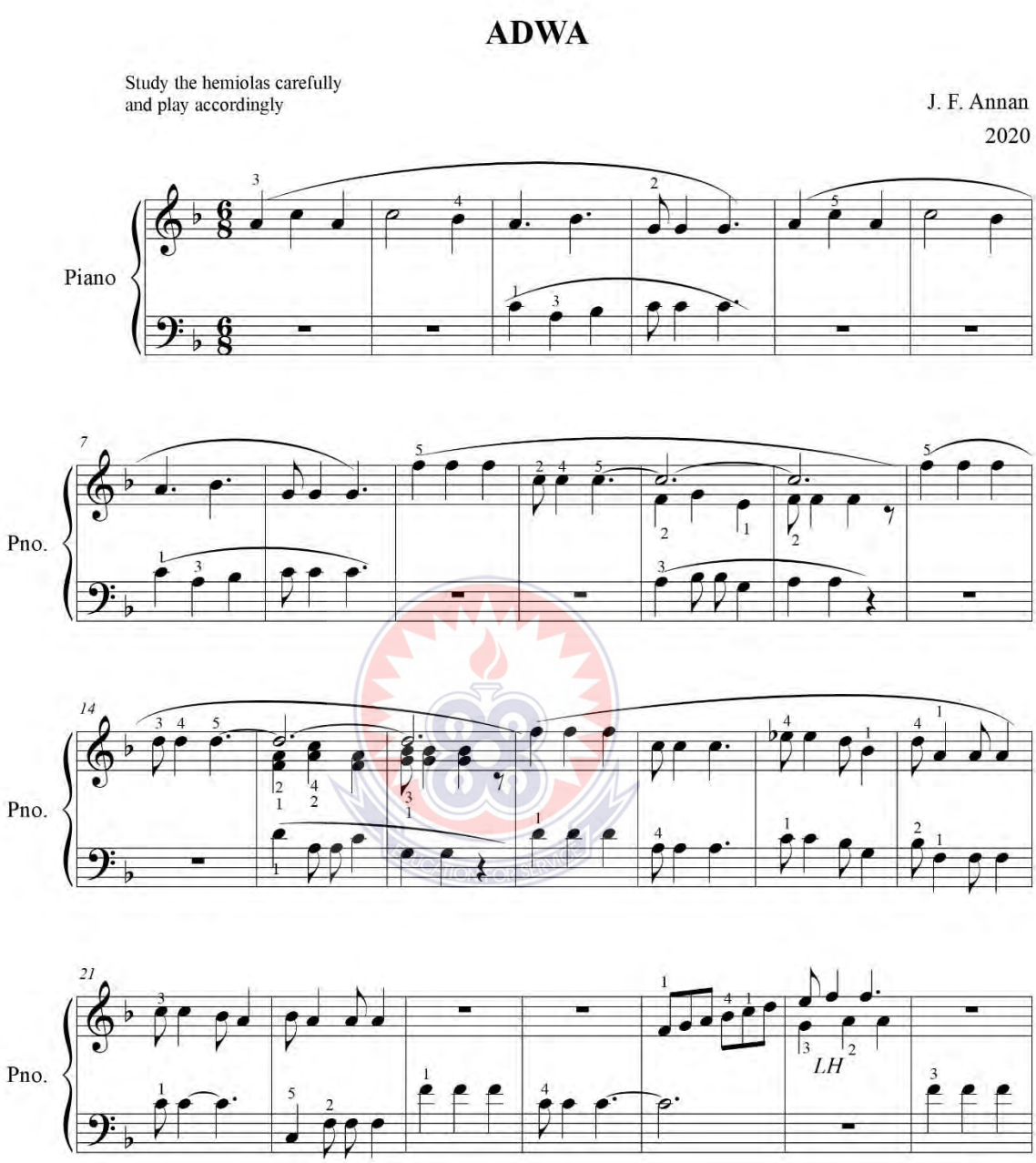
4.4.2 Adwa



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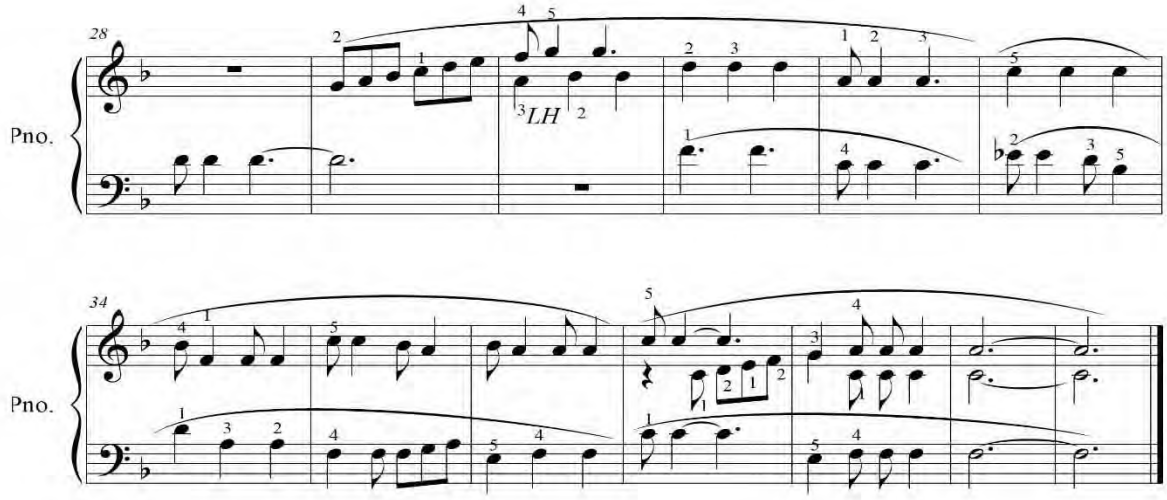

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4.4.3 Courtesy

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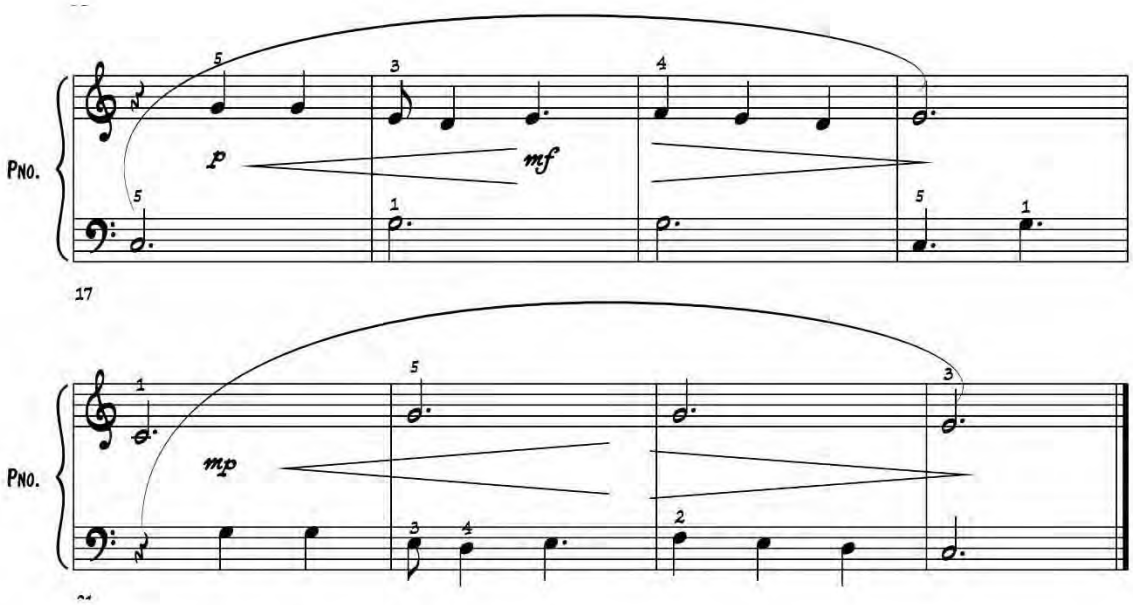

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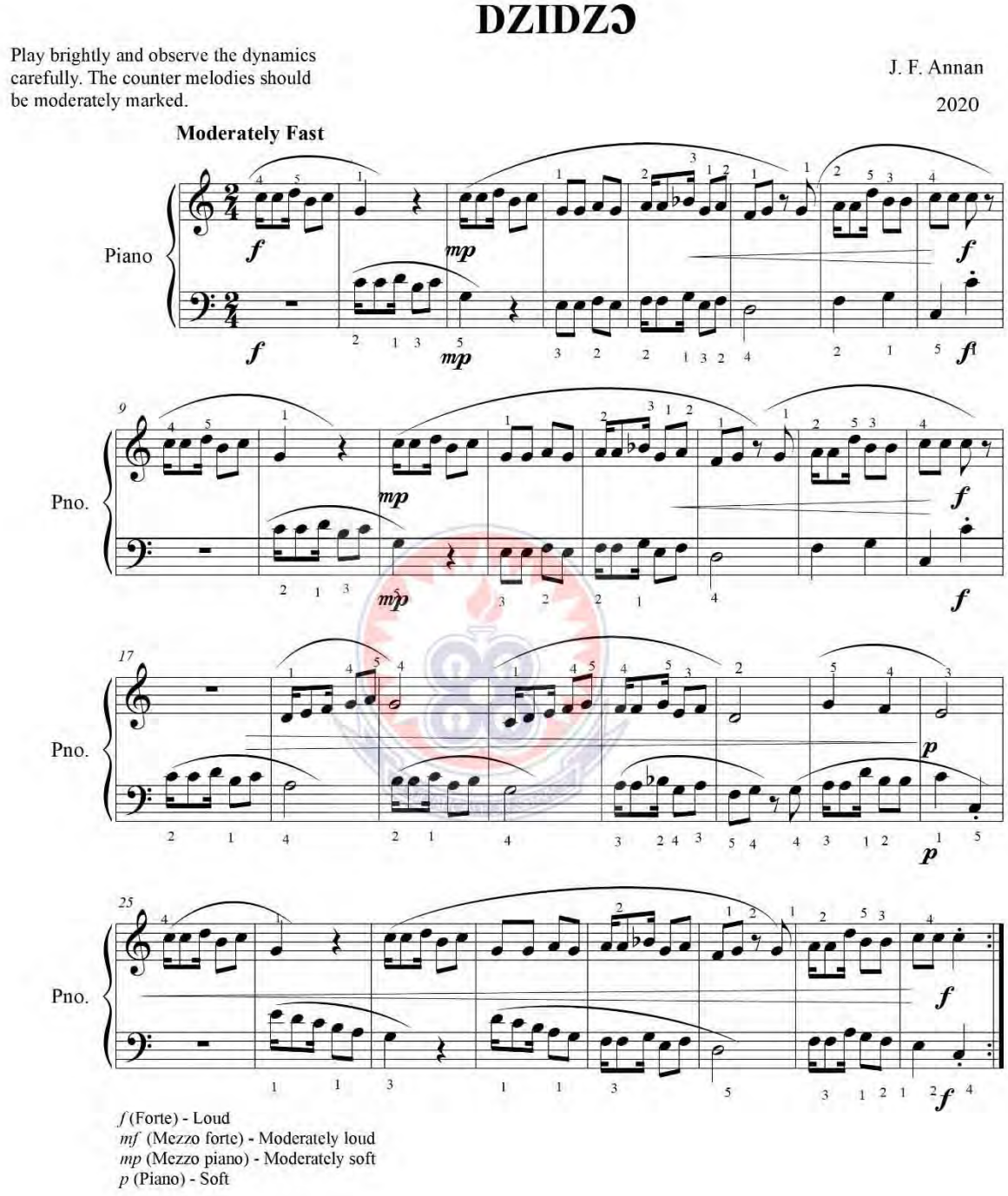
4.4.4 Dzidzɔ



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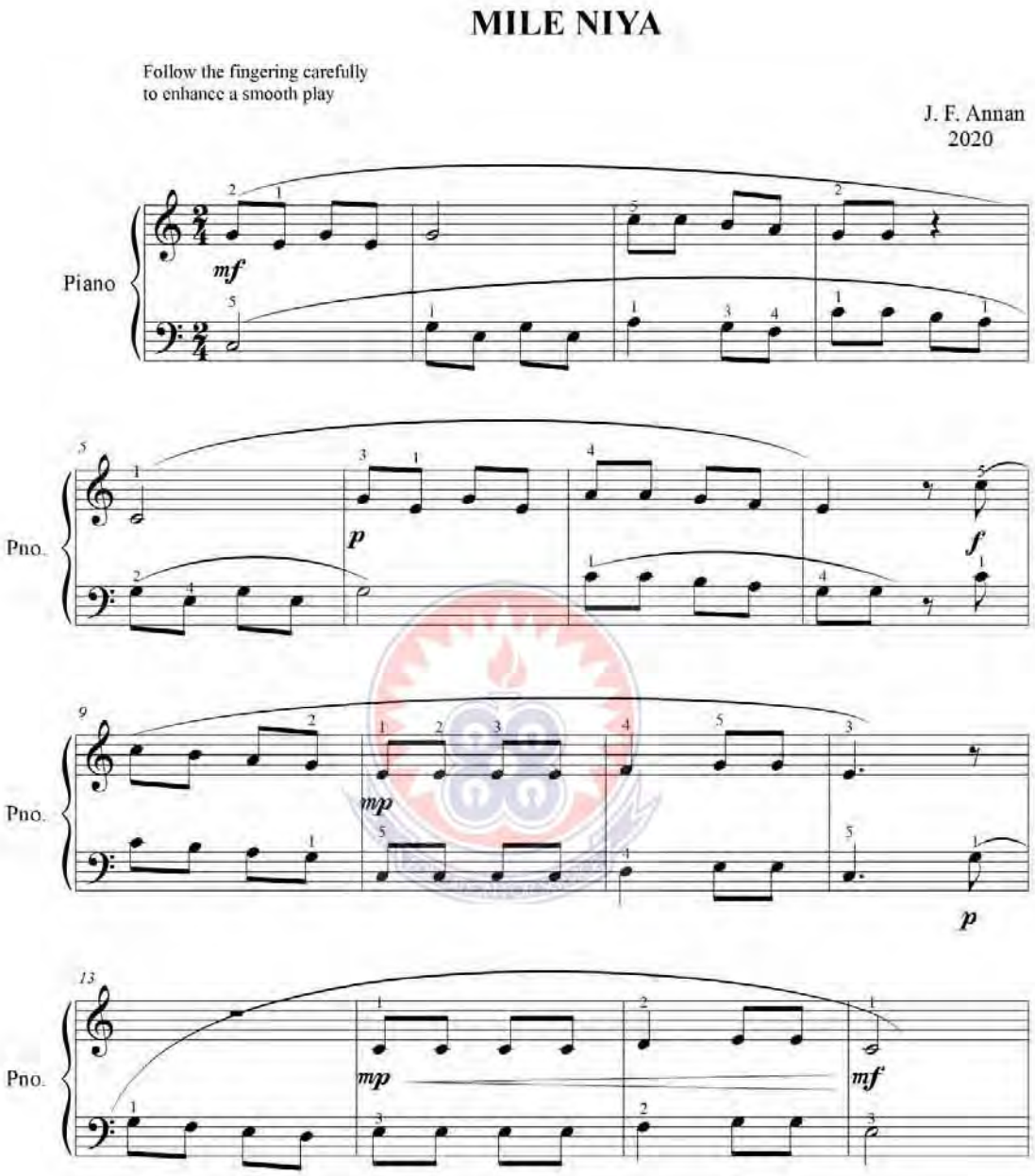
4.4.5 Mile Niya



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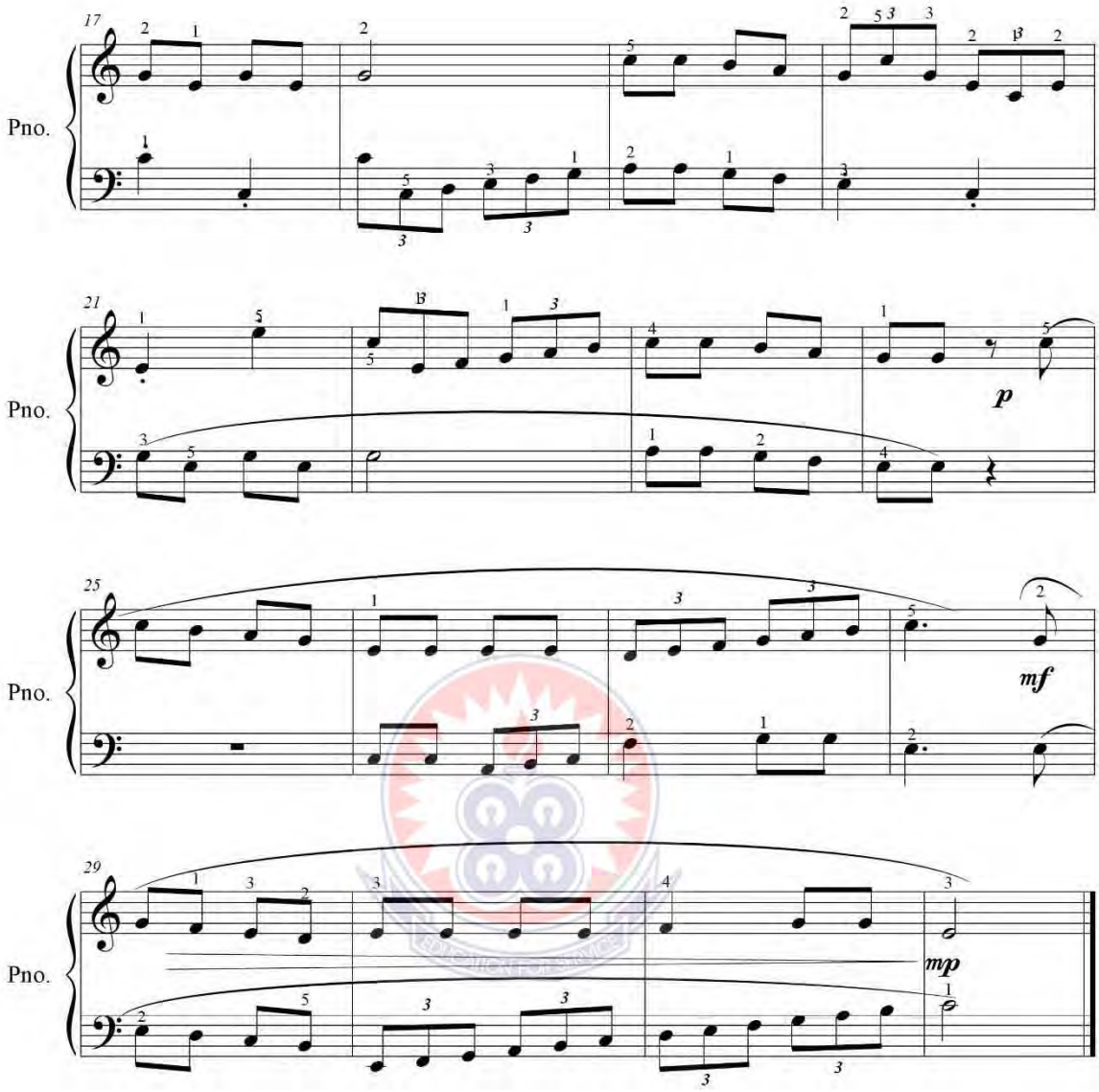

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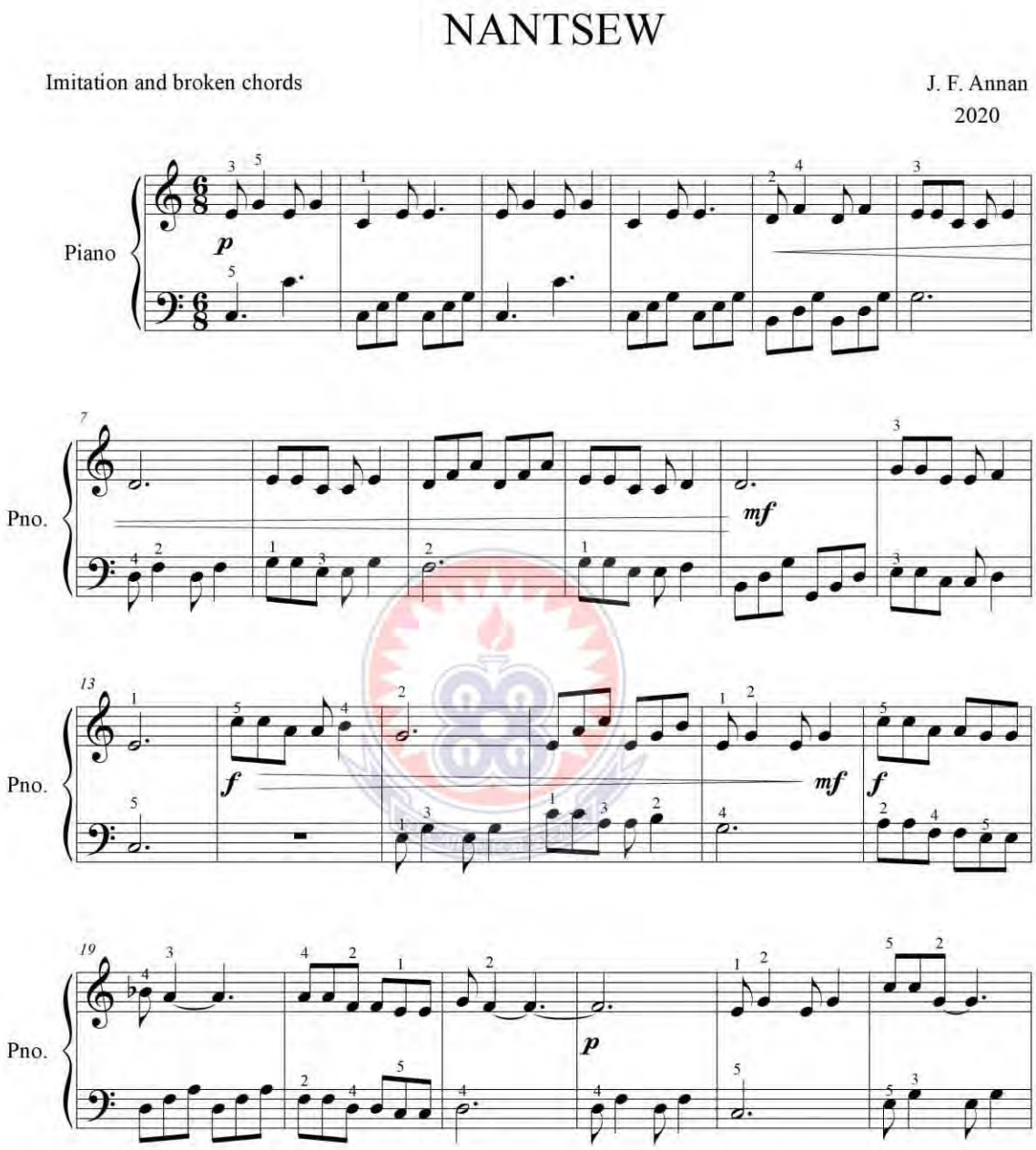
4.4.6 Nantsew



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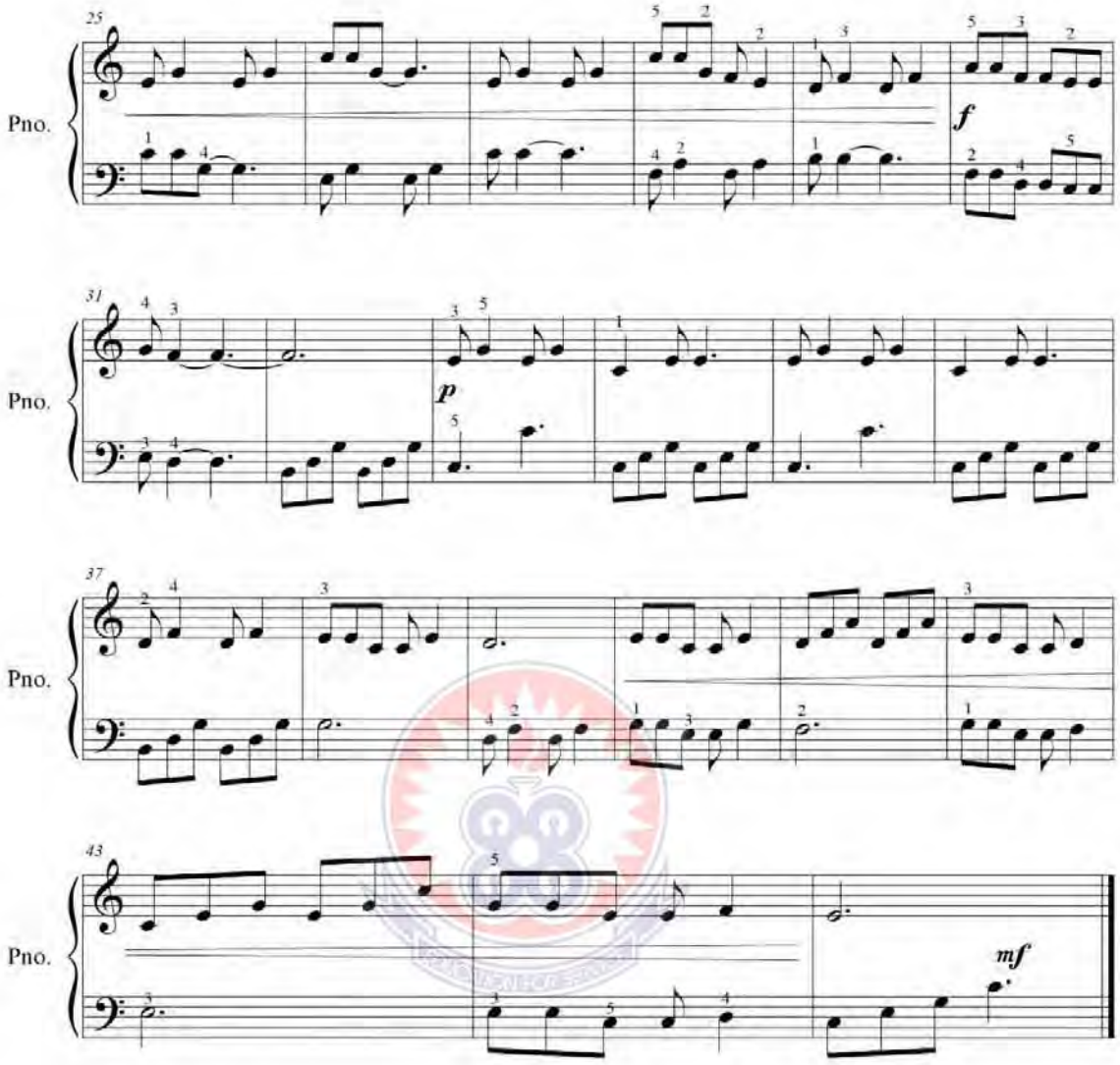

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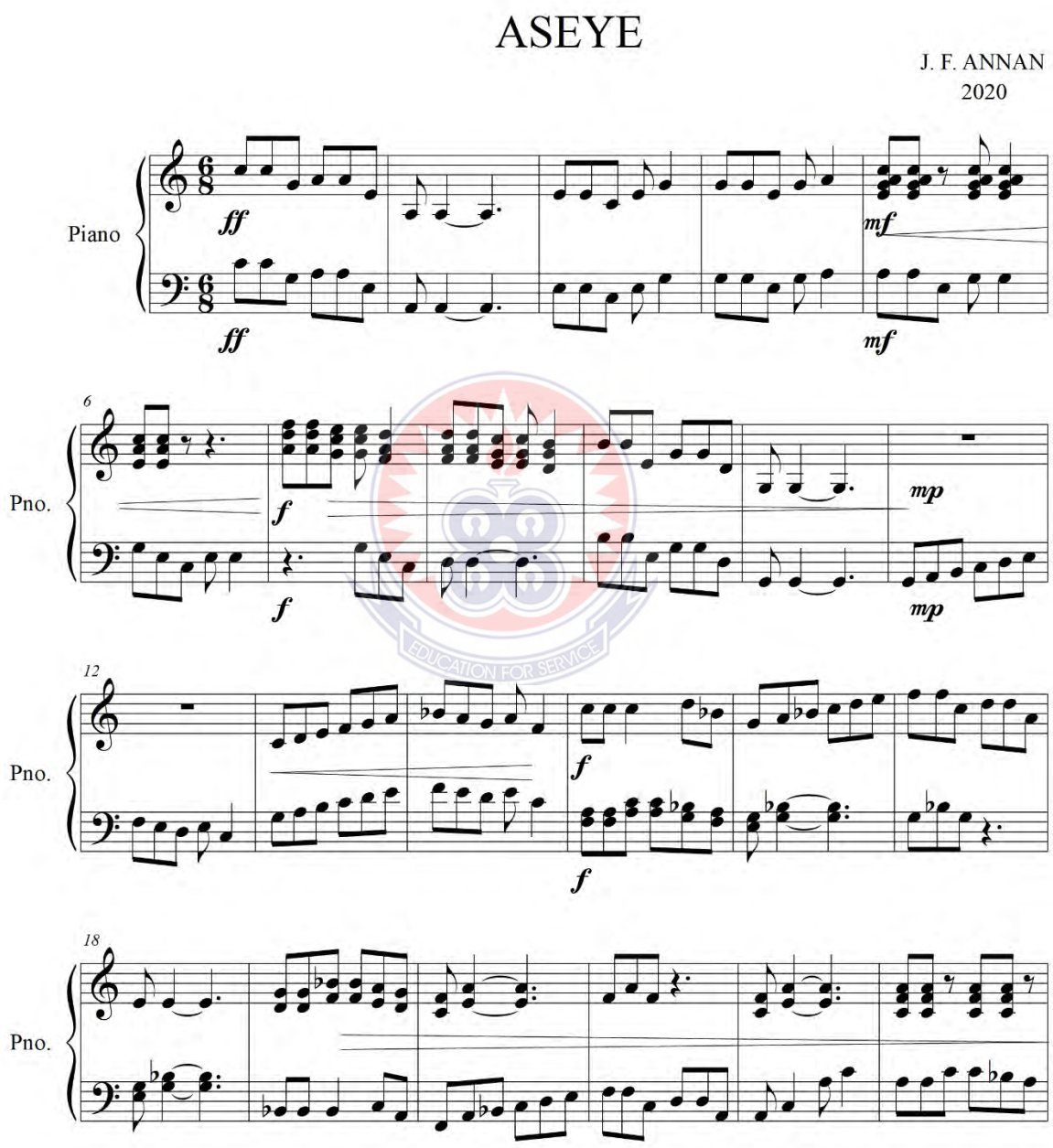
4.5.0 Advanced Original Compositions

4.5.1 Aseye



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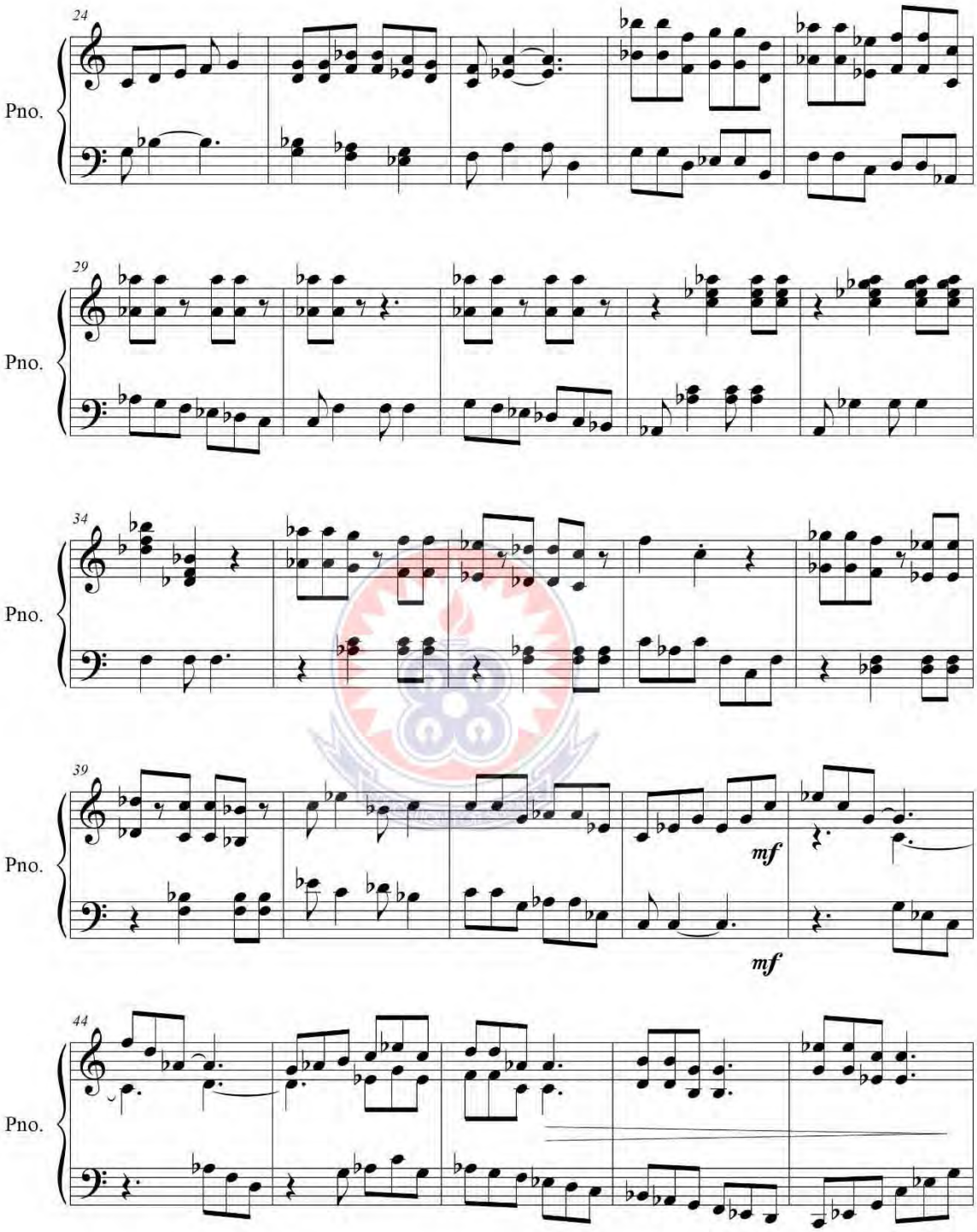

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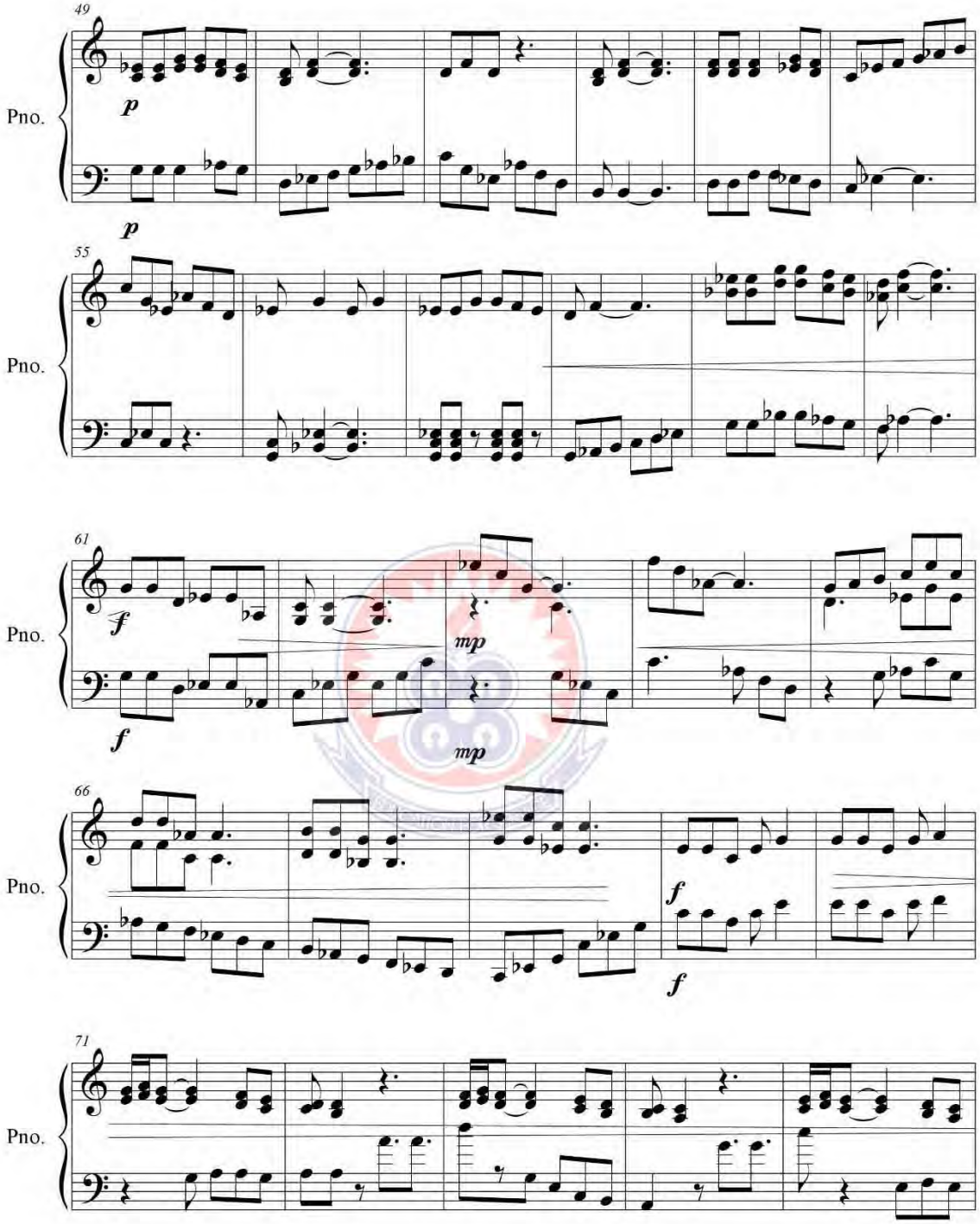

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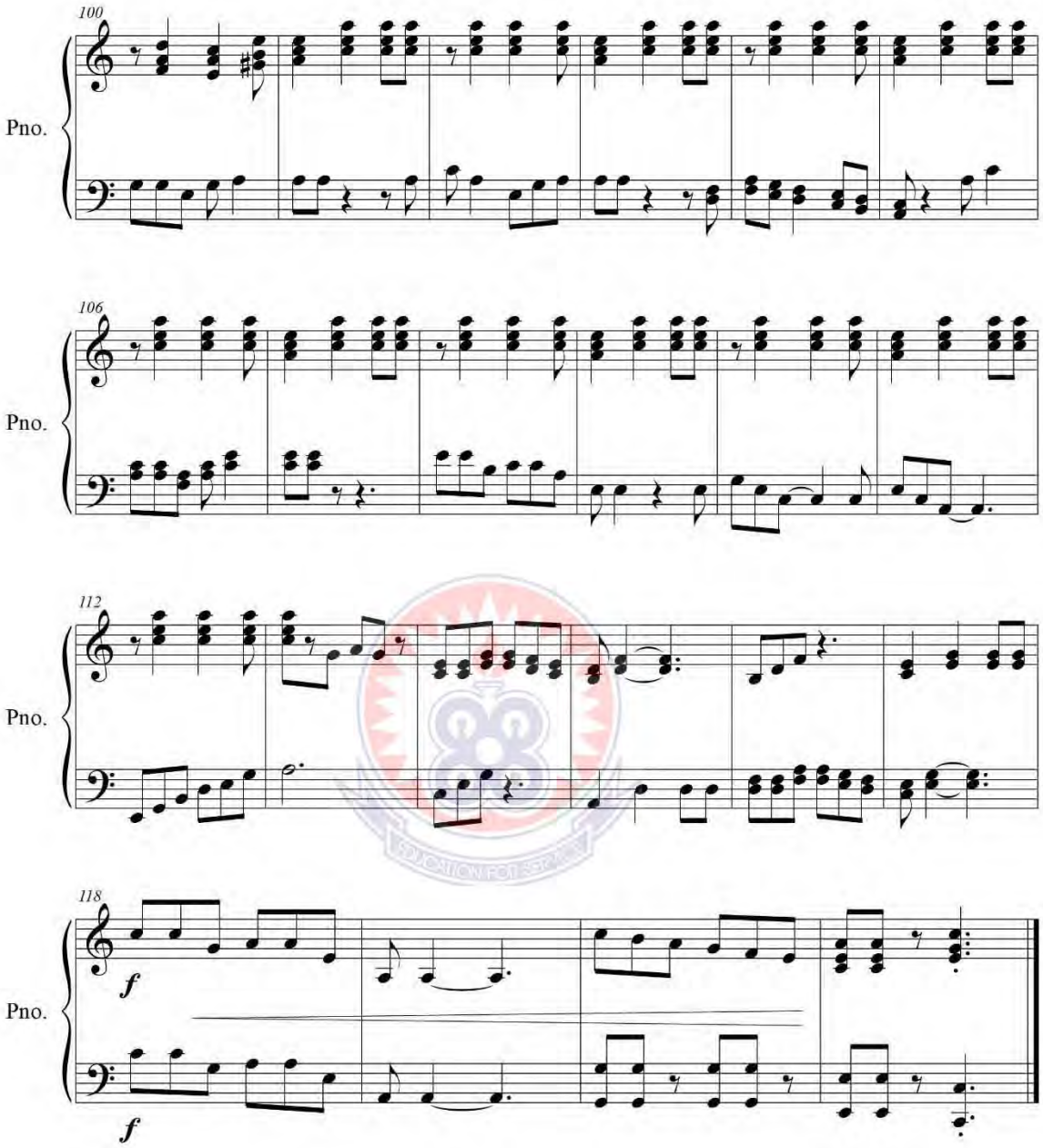

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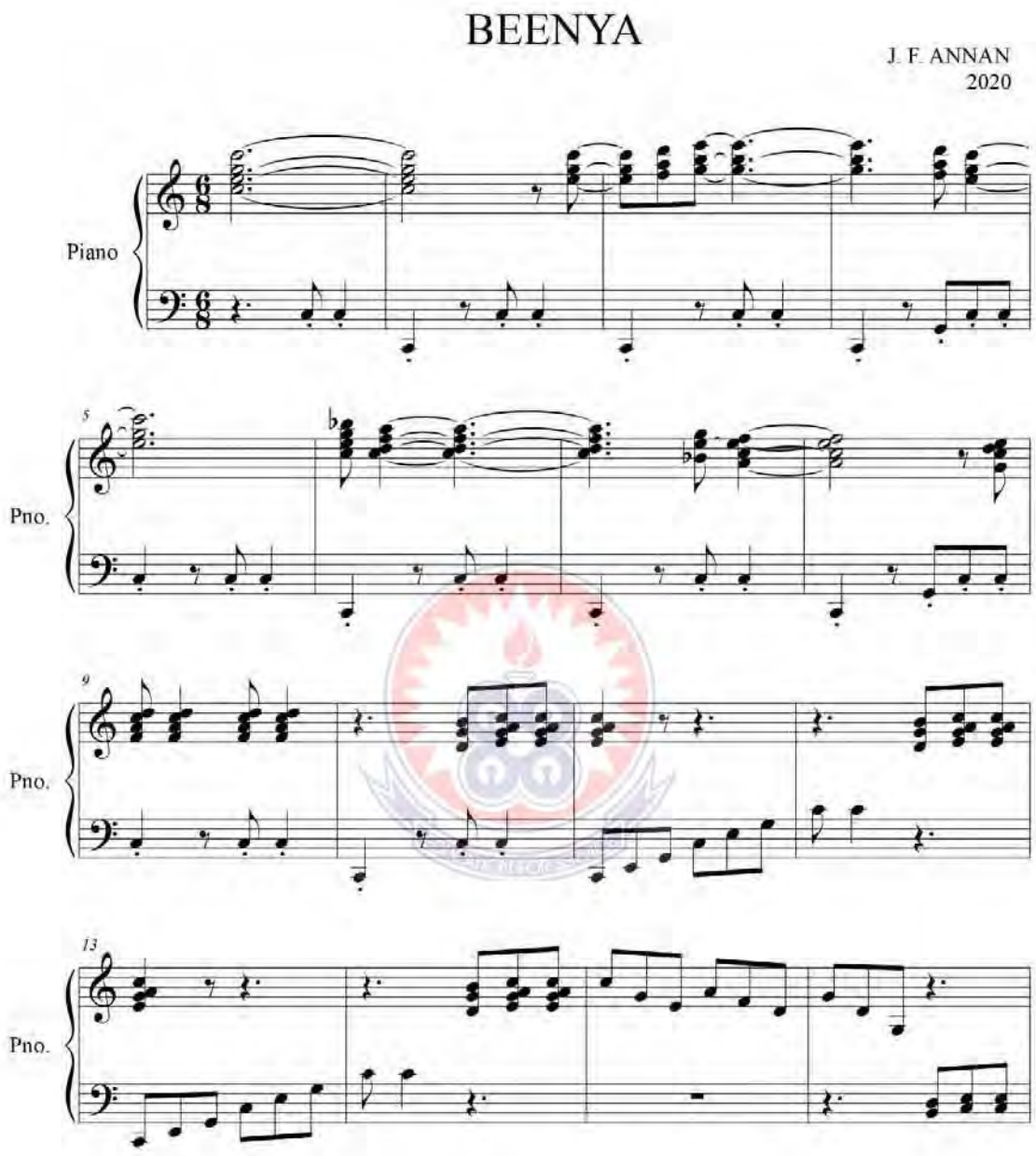

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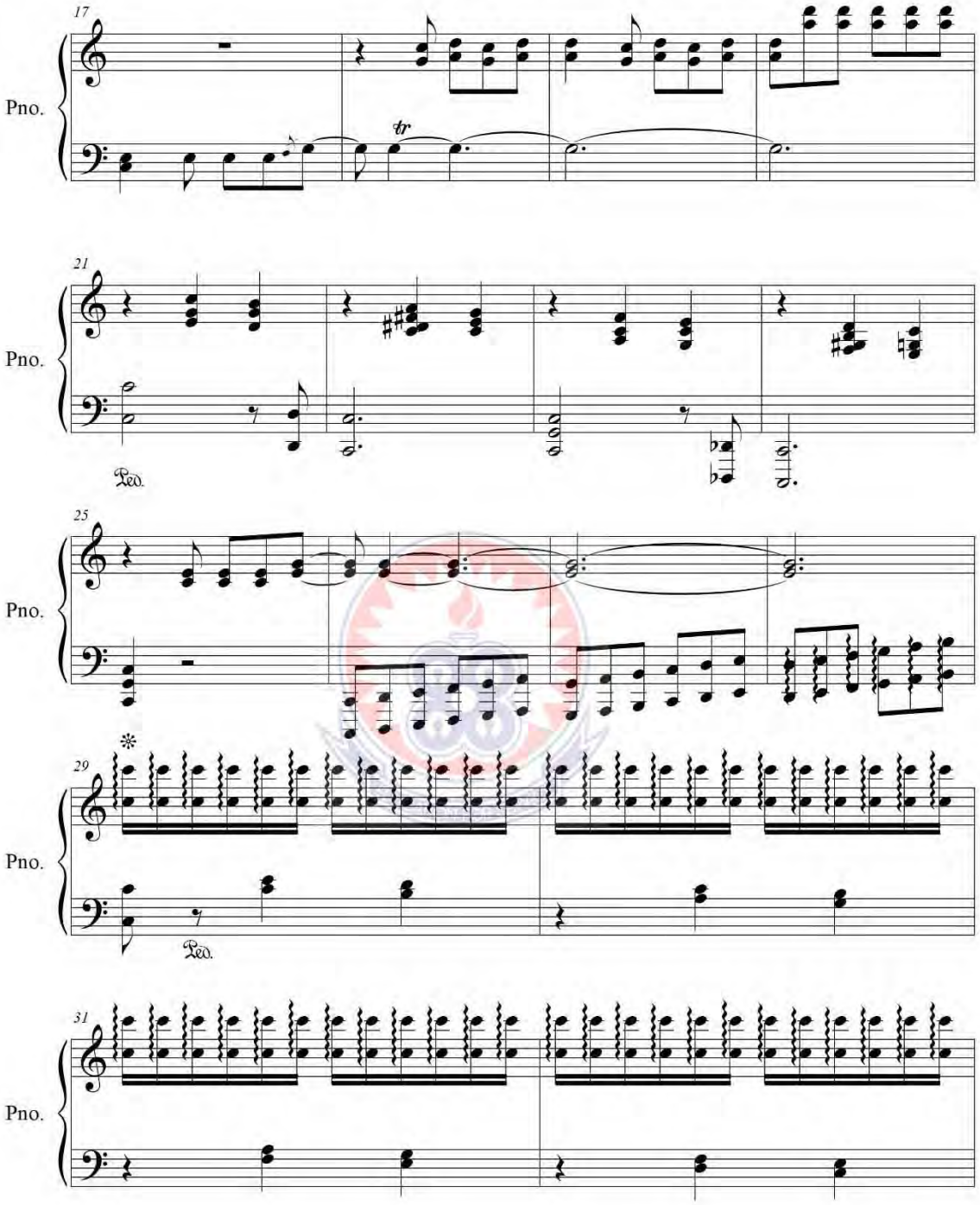

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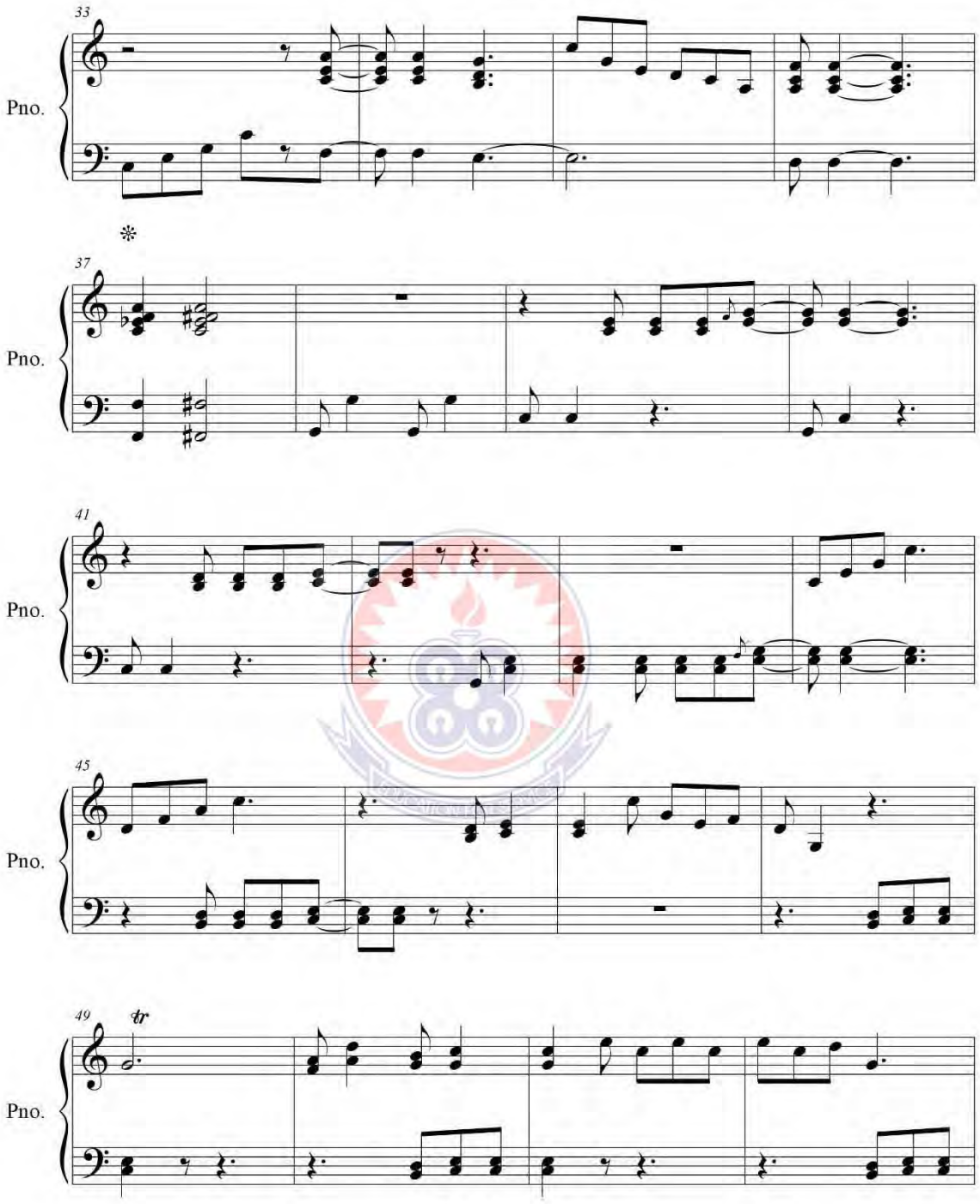

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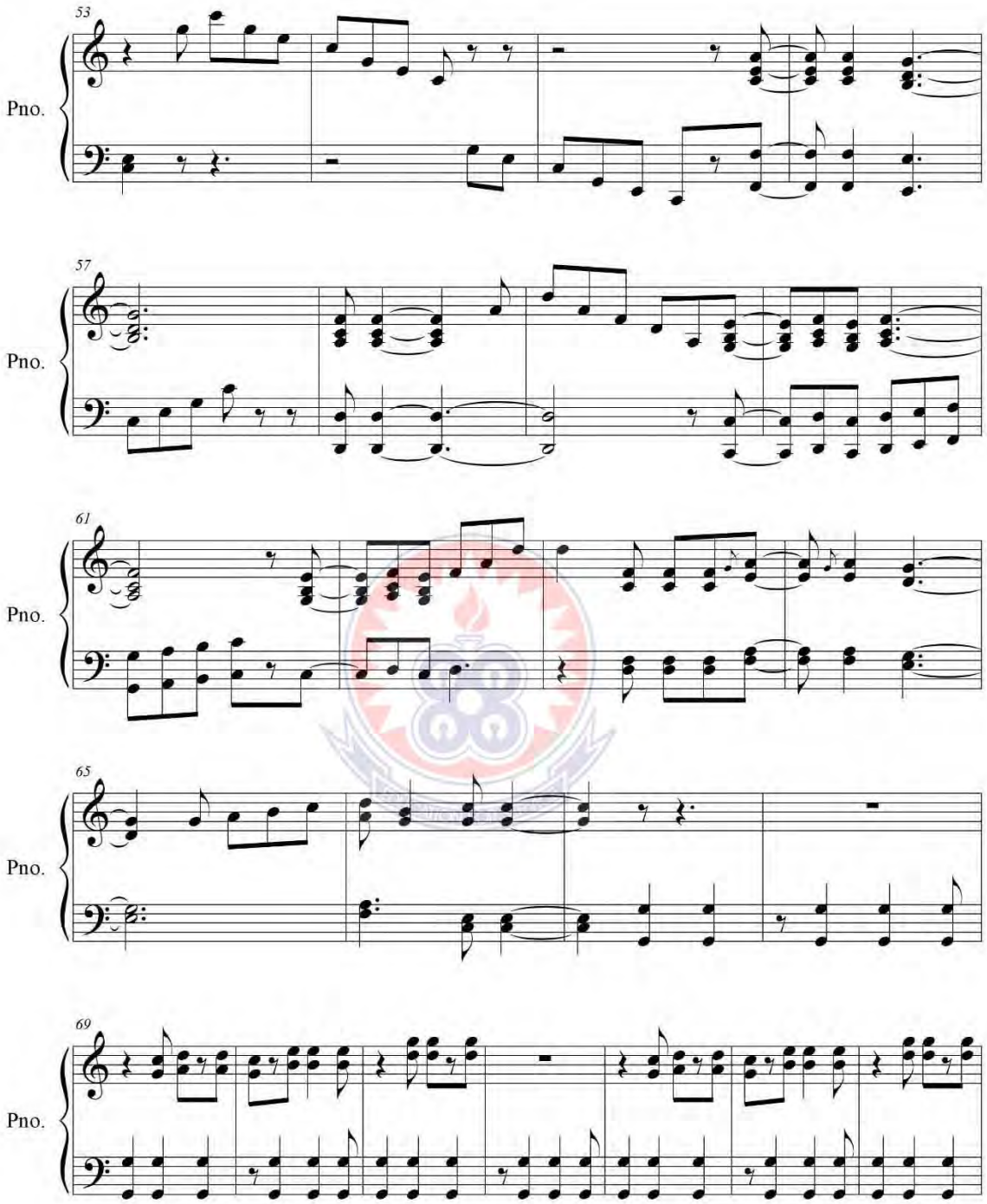

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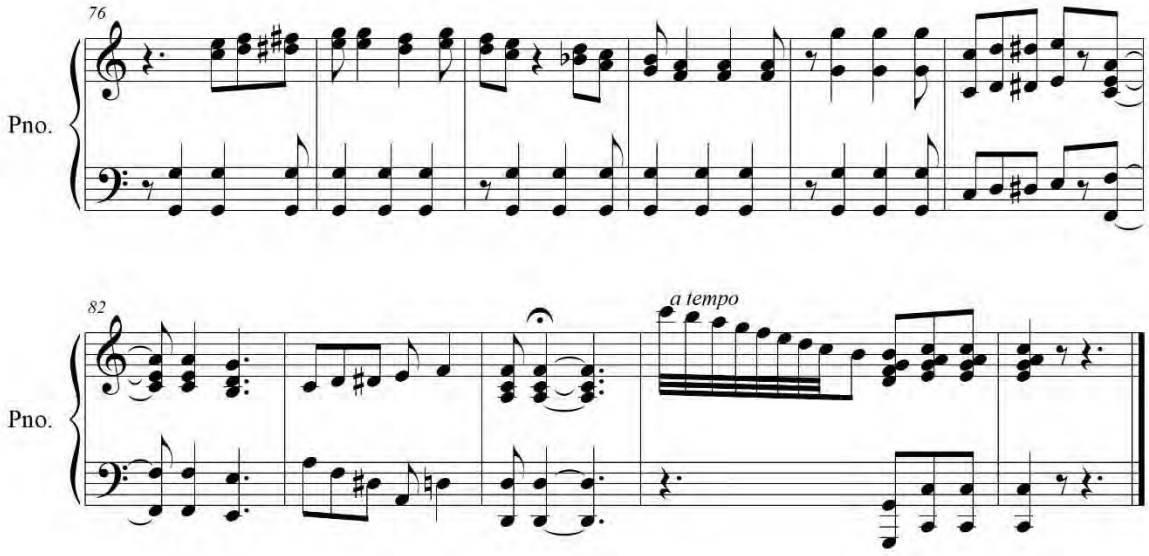

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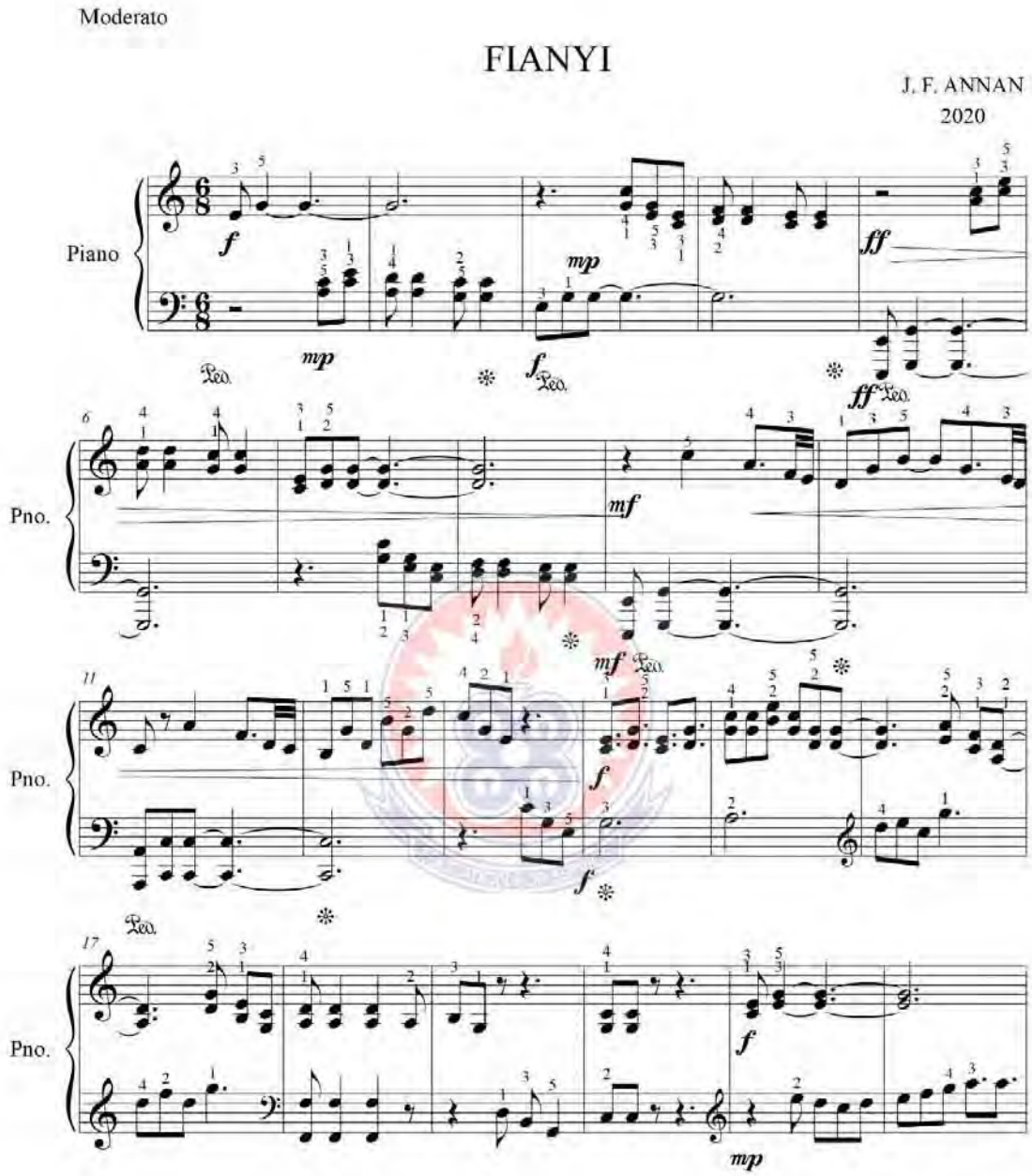

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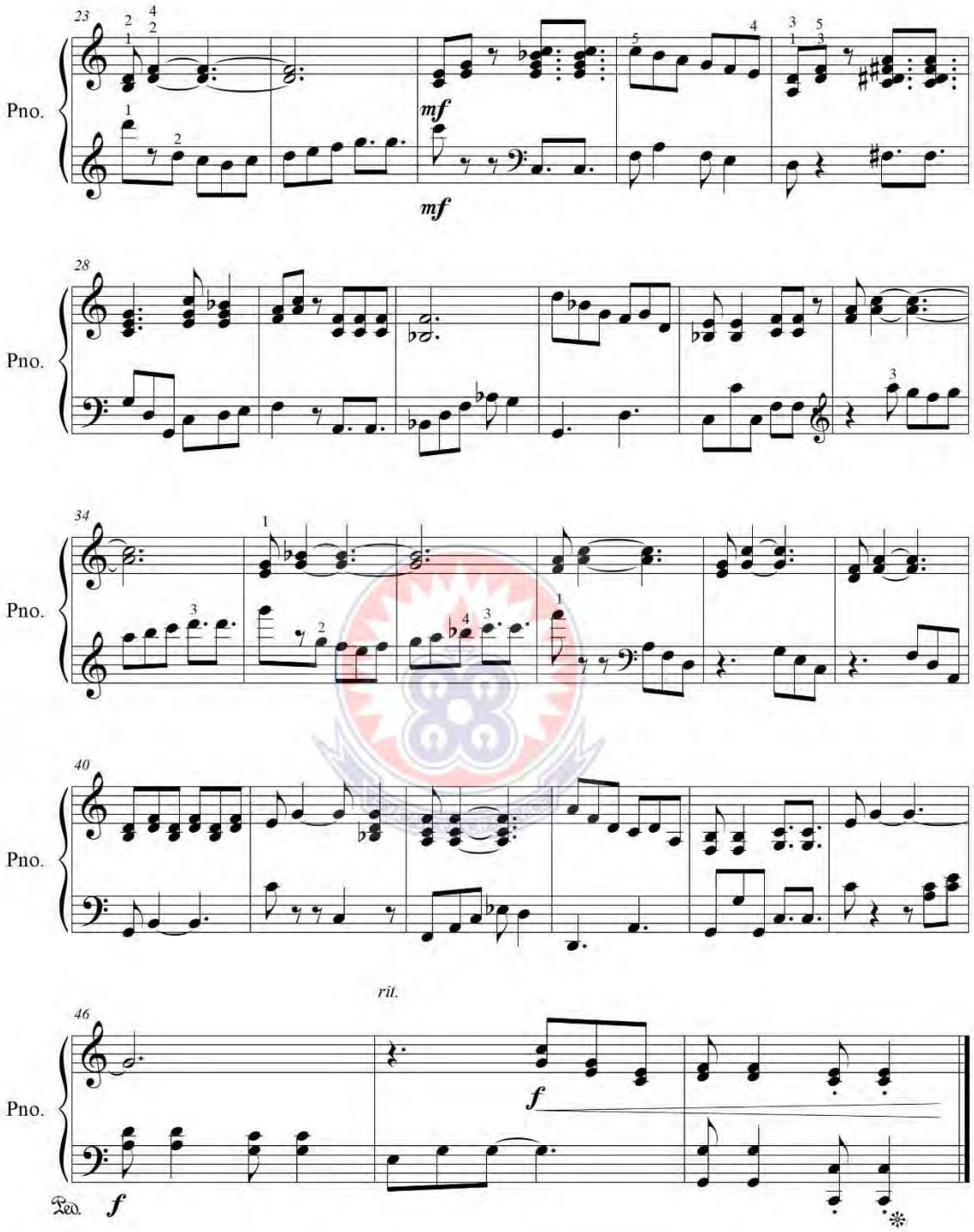

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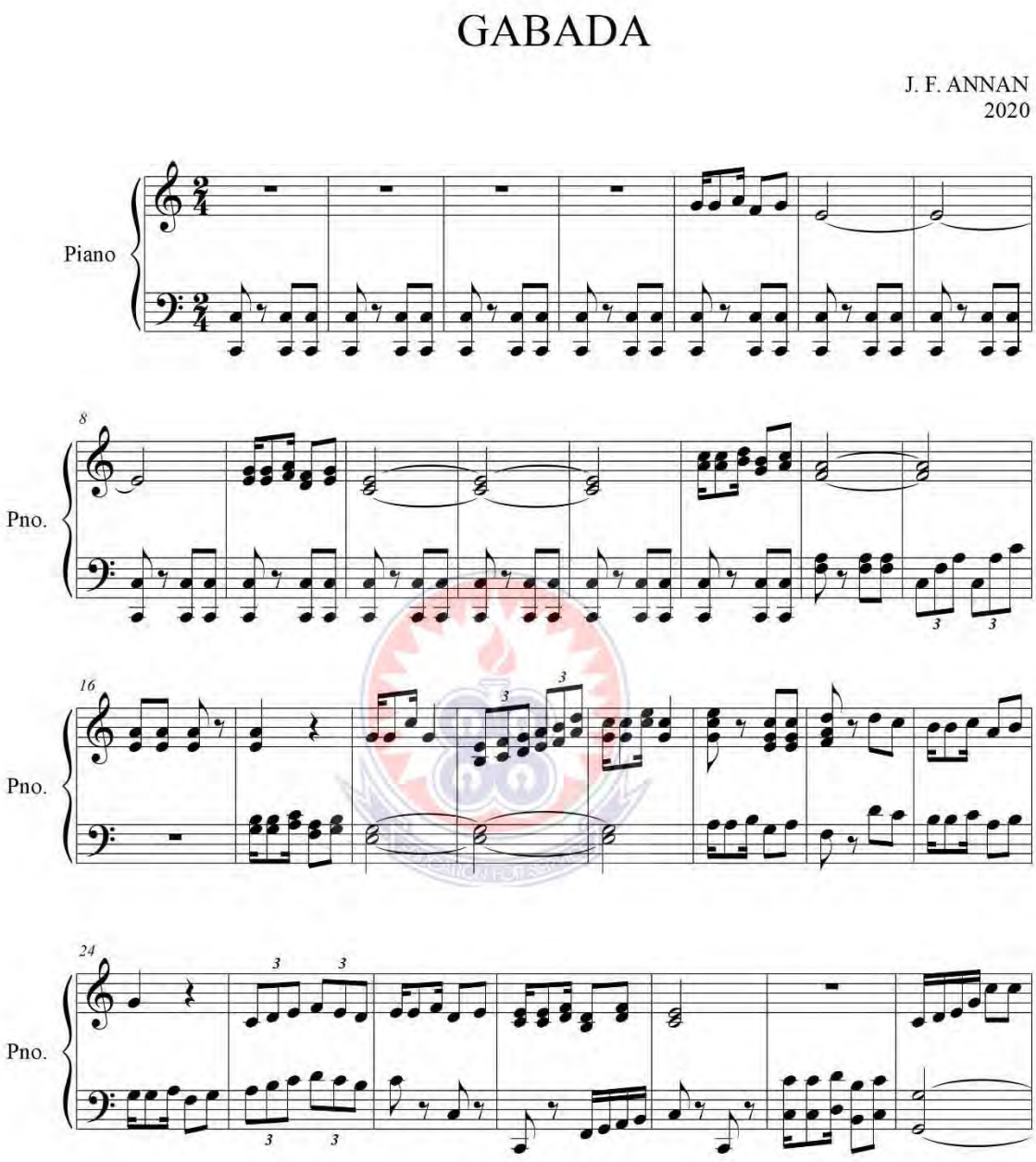

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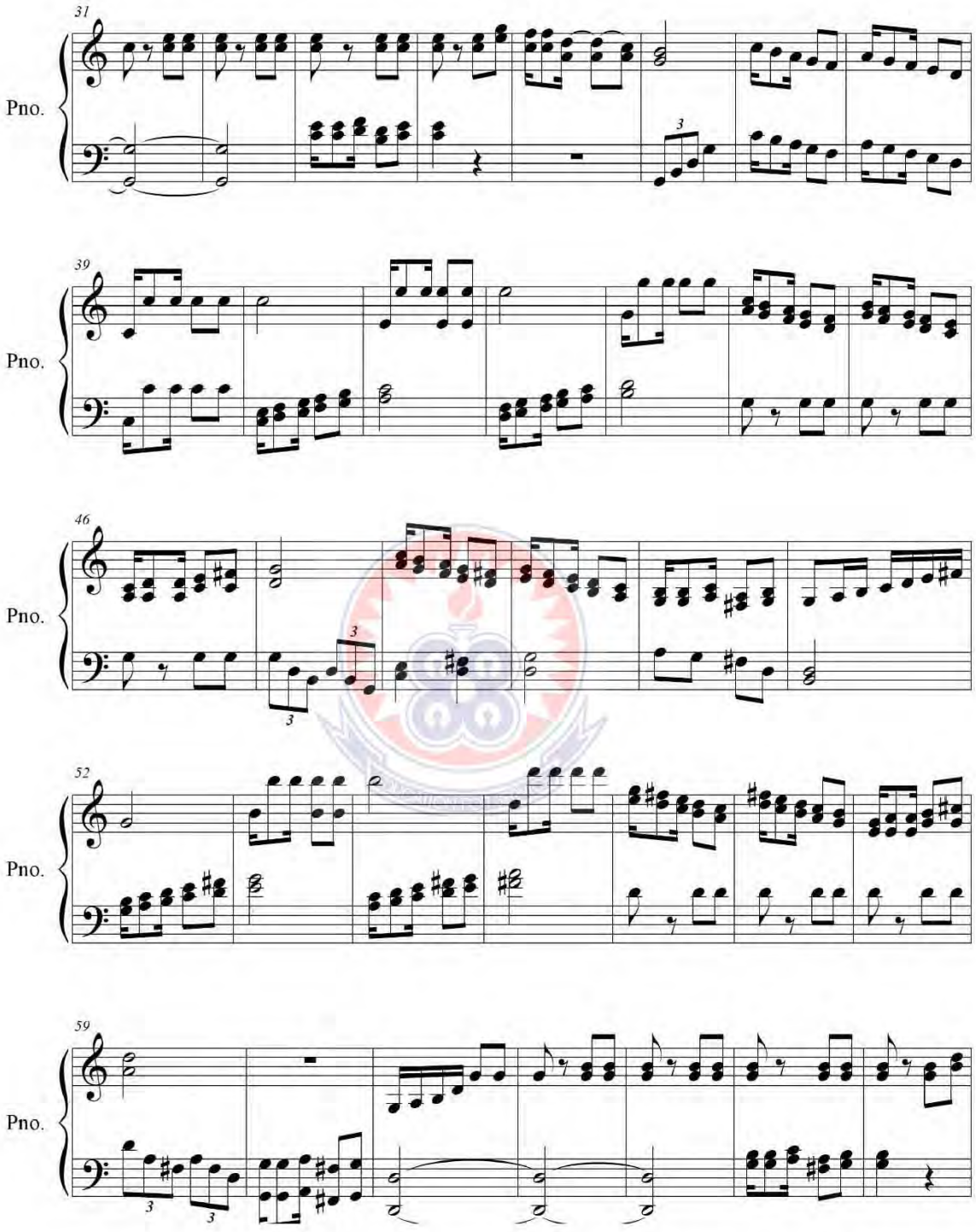

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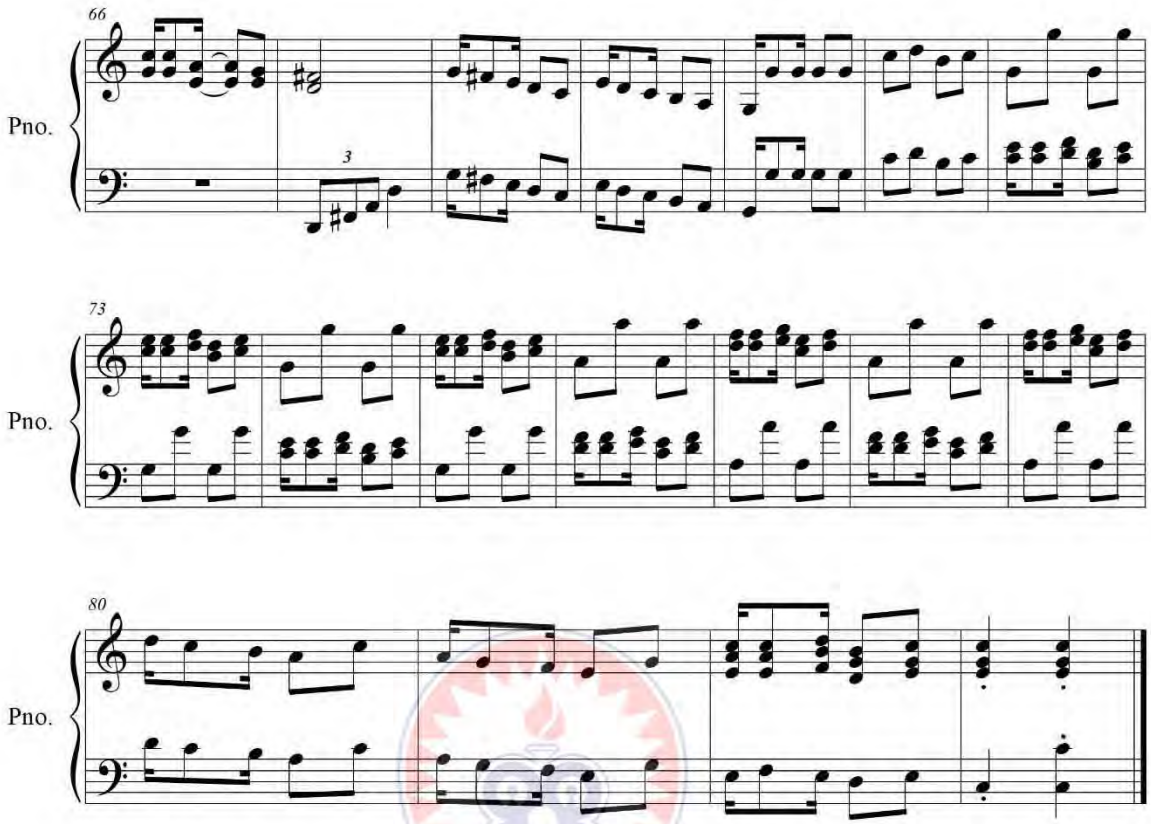

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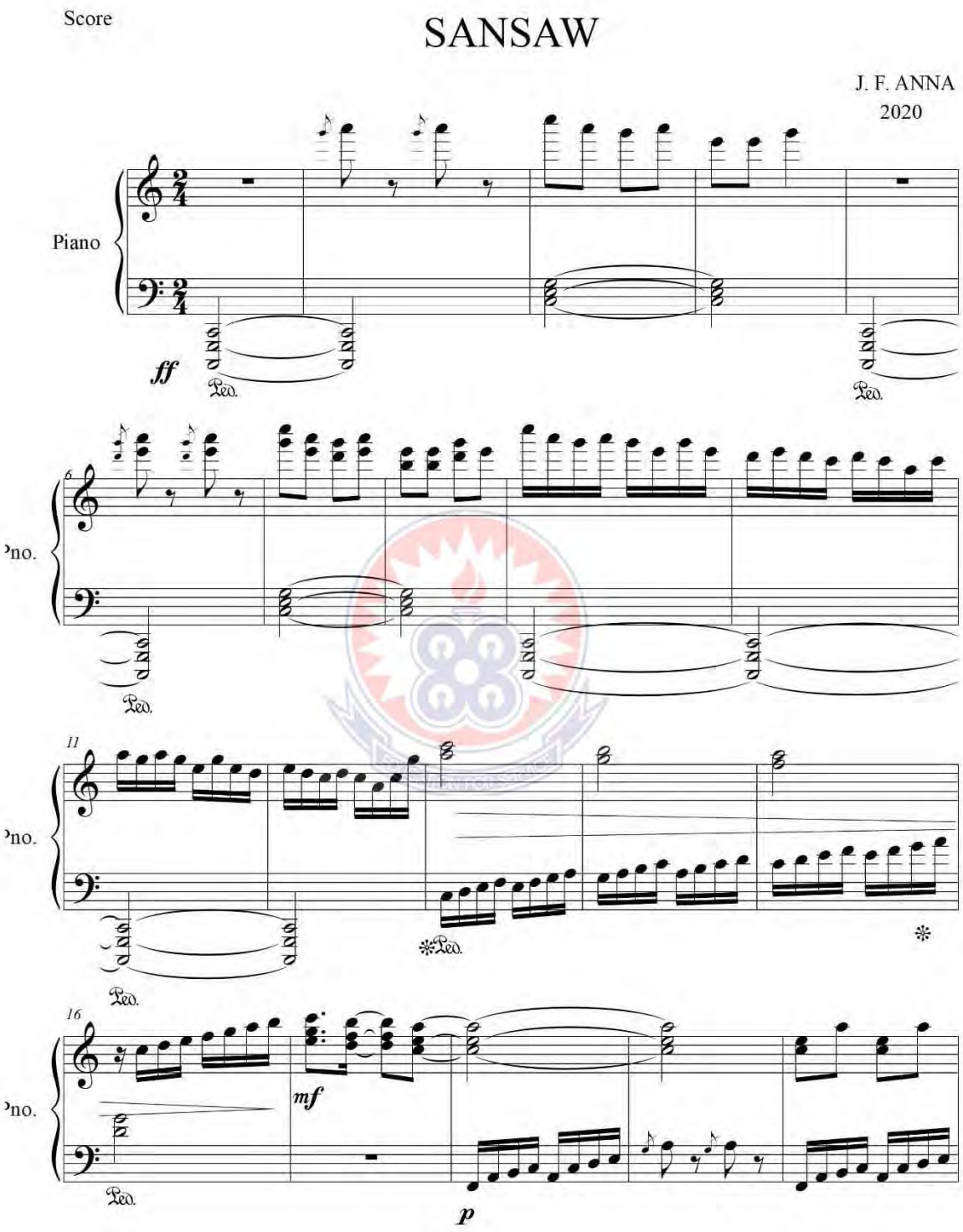

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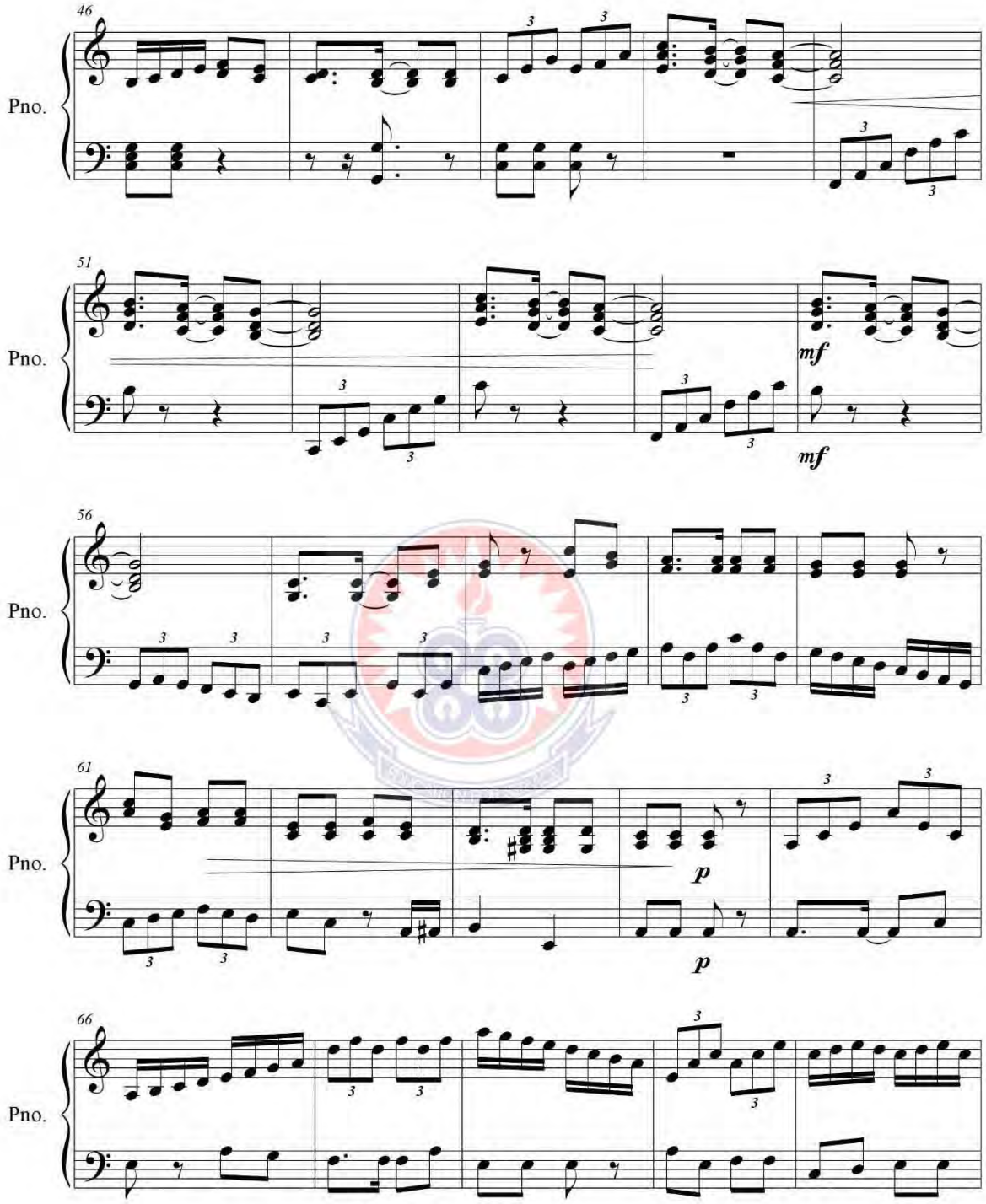

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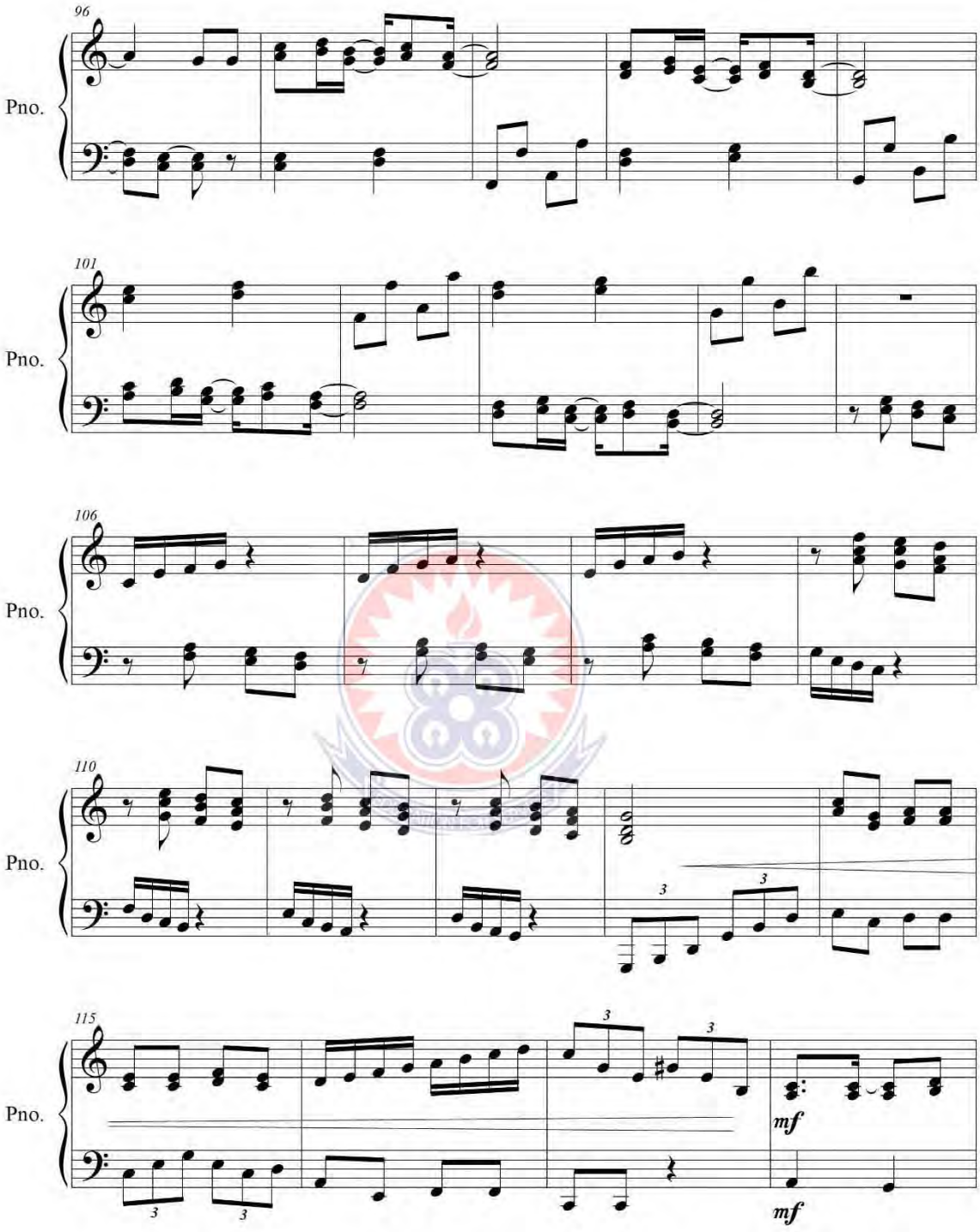

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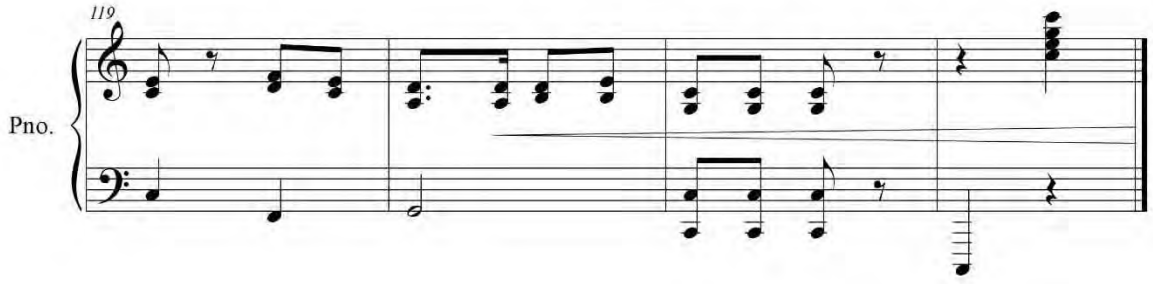

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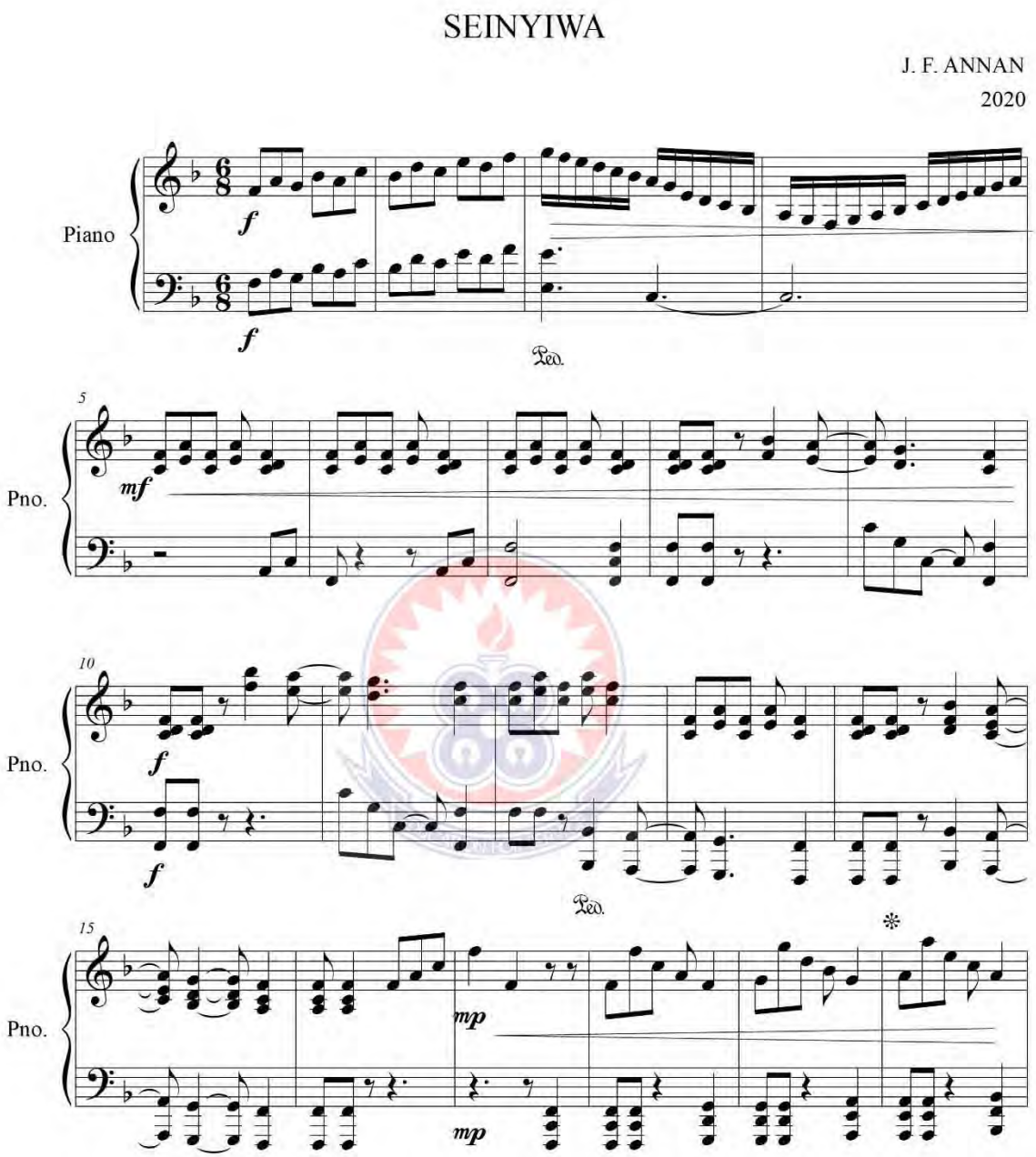

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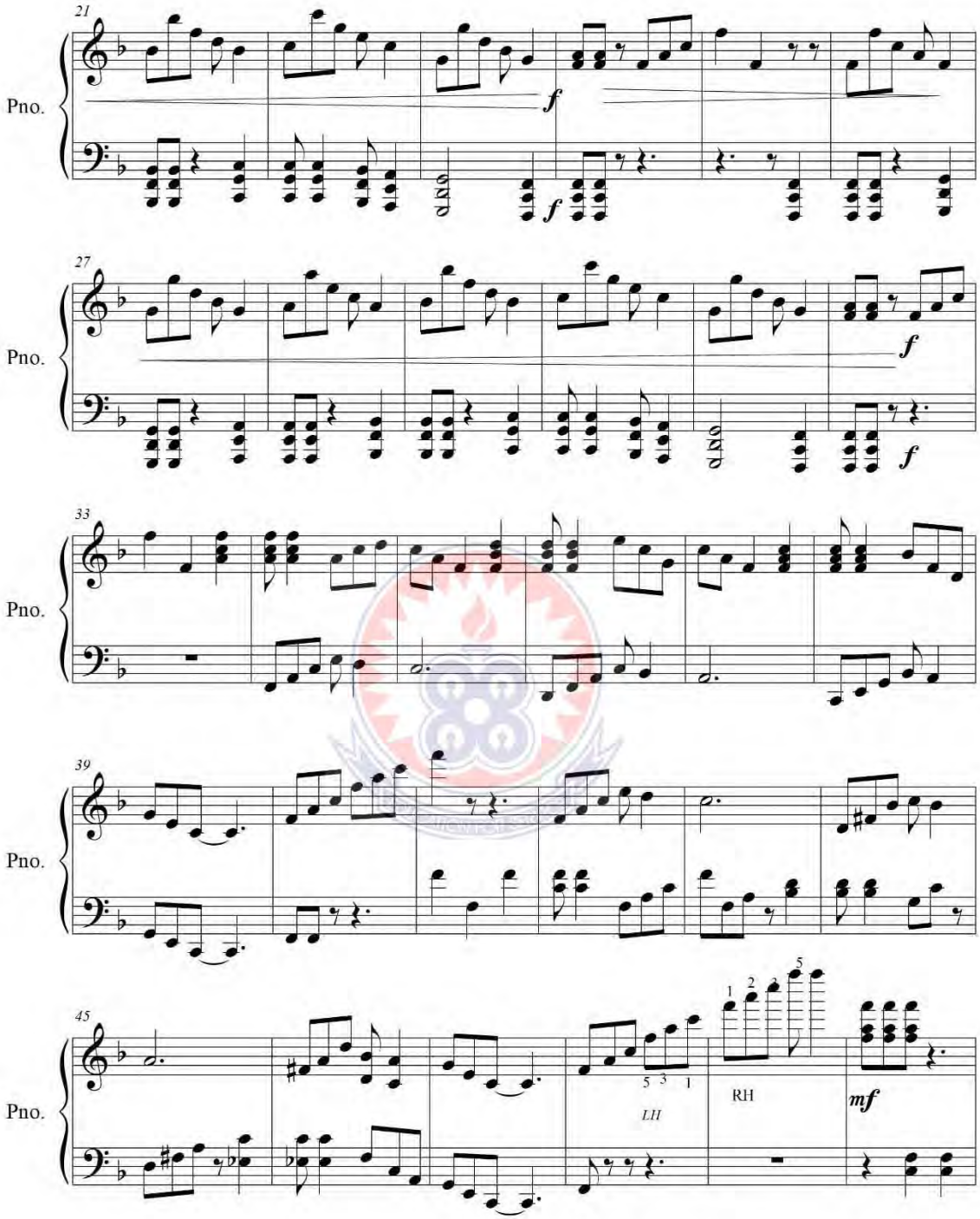

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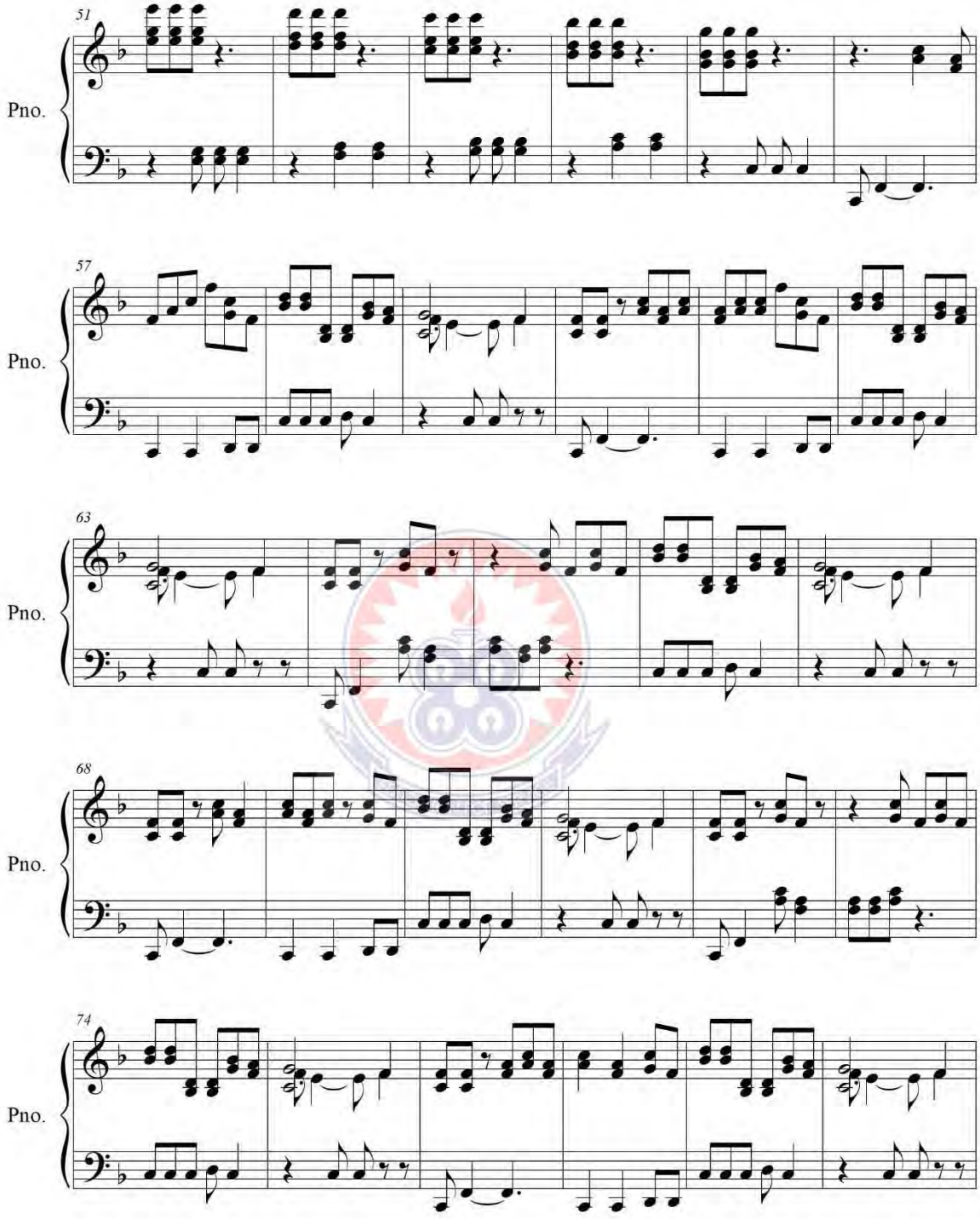

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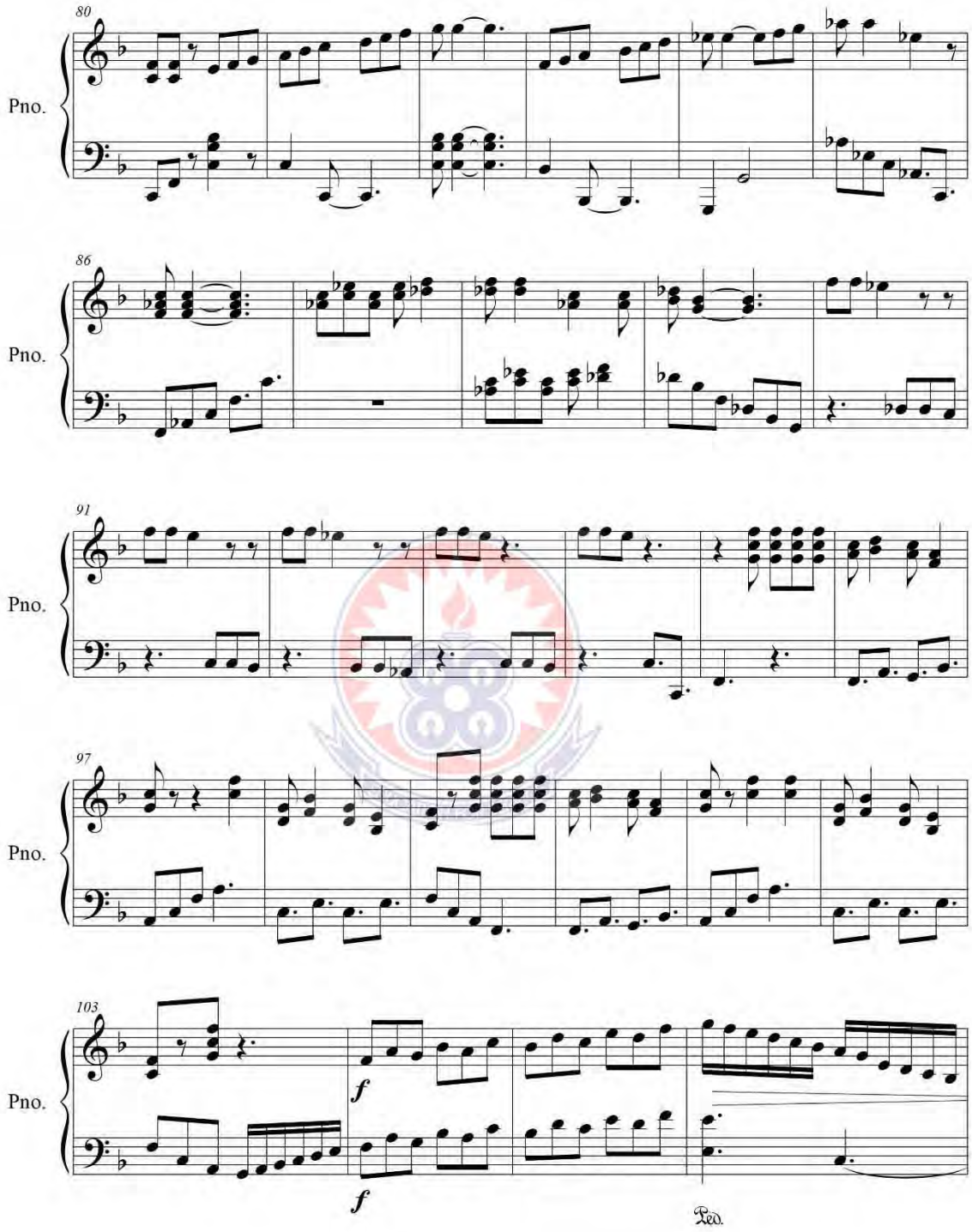

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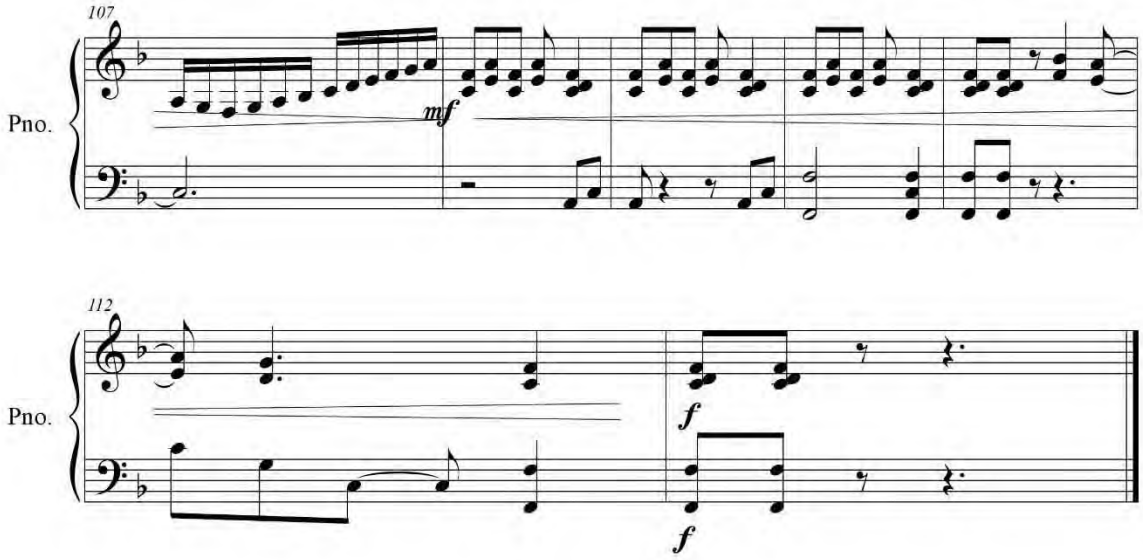

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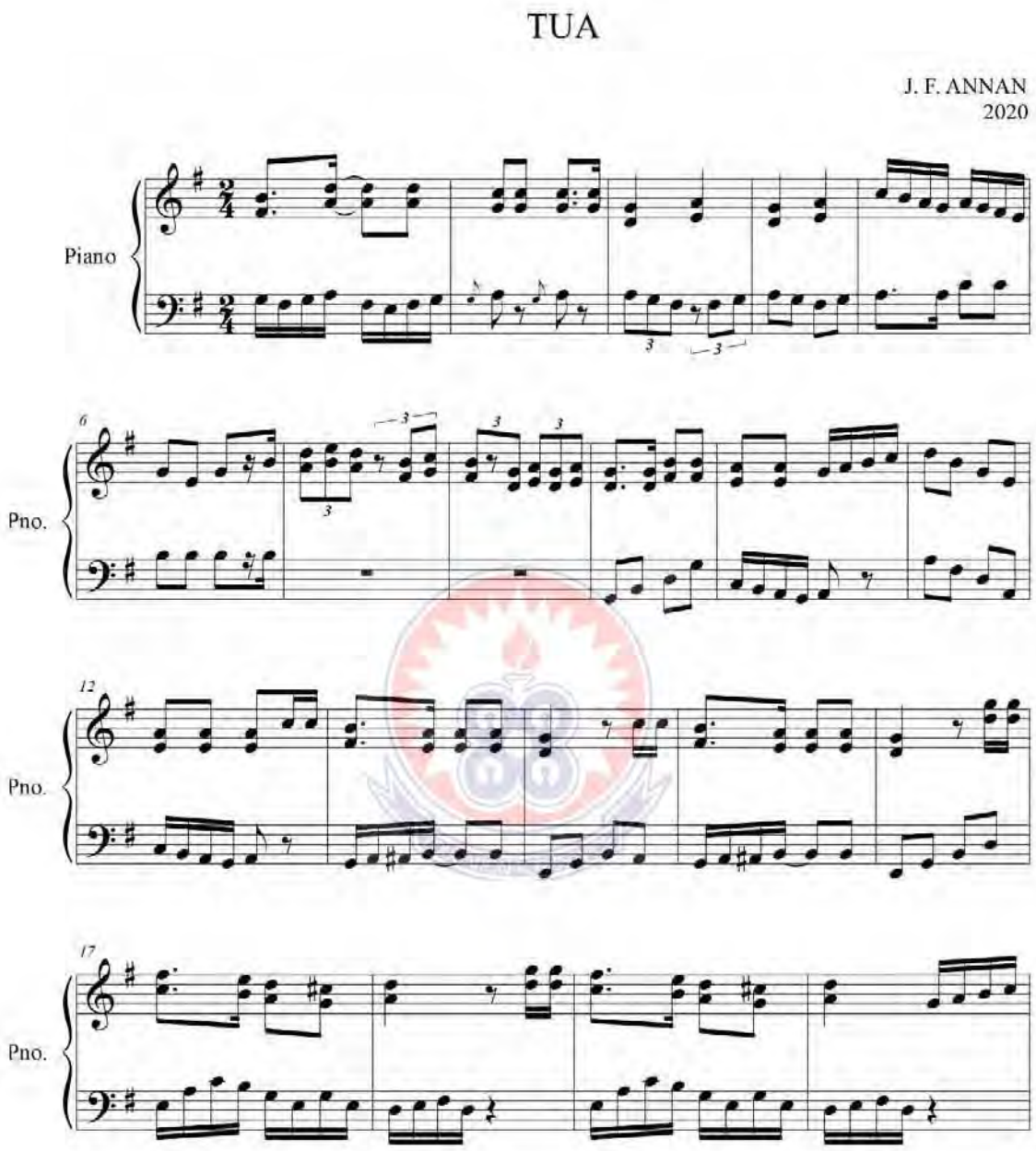

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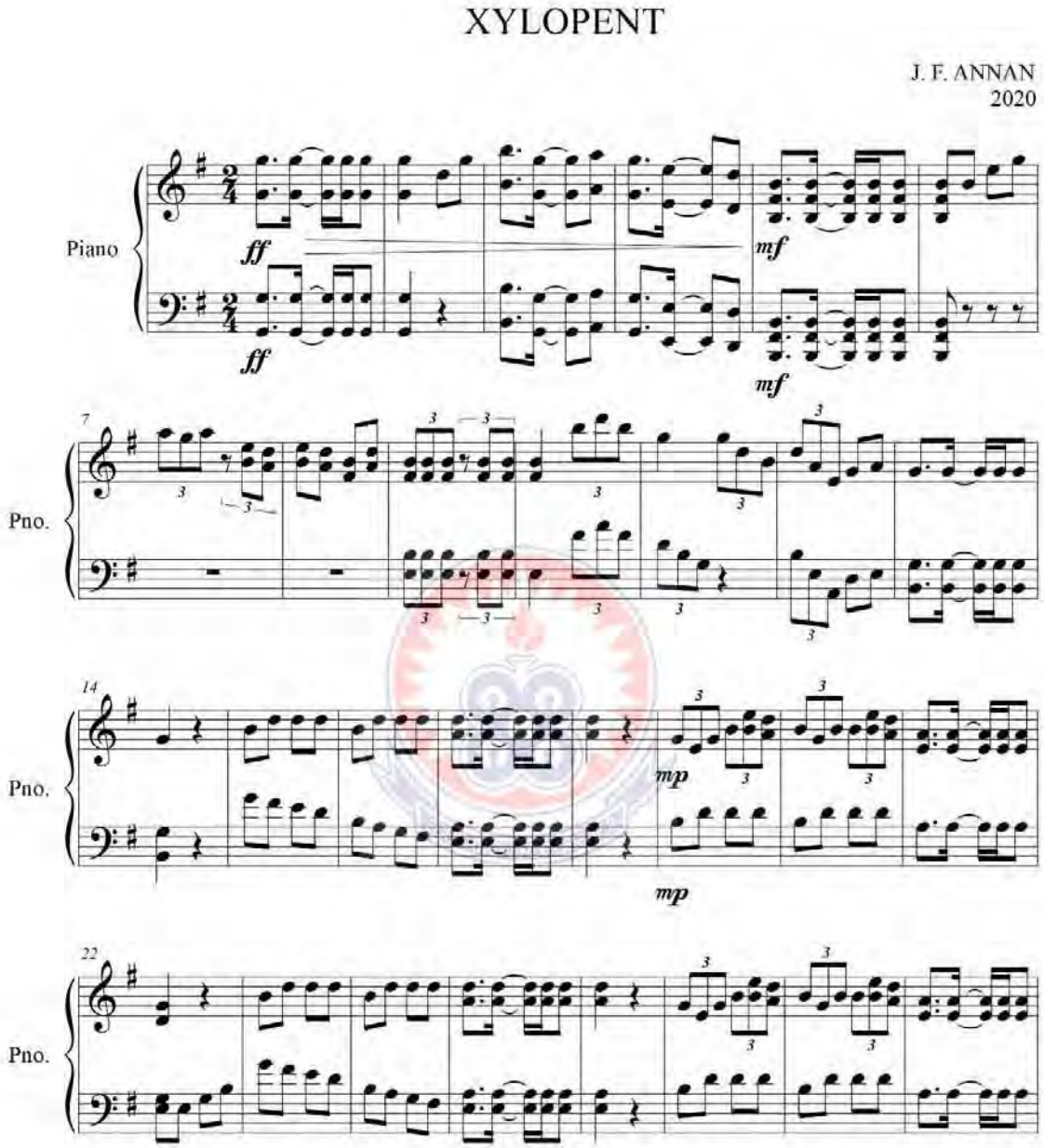

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CHAPTER FIVE

DESCRIPTIVE ANALYSIS

5.0 Overview

This chapter is the presentation of the descriptive analysis of the 23 selected existing African-scholarly piano compositions of which 3 were re-arranged into abridged versions by the researcher. The three selected works are shown in the table below:

Table 6: Abridged Compositions

S/N	Title	Composer	Country	Suggested Categorization
1.	Play Time	J.H.K. Nketia	Ghana	Advanced
2.	Volta Fantasy	J.H.K. Nketia	Ghana	
3.	Dialect 4	Gyimah Labi	Ghana	

5.1 Categorization Summary

Beginning	
Intermediate	
Advanced	

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5.2 Analytical Reduction Strategy

5.2.1 African Scholarly Abridged Works

Webster (1996) gives us a clear and unambiguous picture of the cognitive processes that a person engages in when generating a musical product – product intention, thinking process, leading up to the creative product. These processes provide the composer with a spectrum of musical elements that synthesize into a 'pregnant' whole. Musical products (compositions) are therefore perceived as having multi-levelled structures which are carefully woven together (Bent, 1994).

Similarly, the process of interpreting a musical phenomenon for the performer or listener also requires the identification of the various structural elements and their functions In support of Bent's views on musical products, and Schenker's theory of tonality. Morgan (1978), identified a musical phenomenon as having a "multi-levelled structure in which surface complexities conceal more basic underlying pattern" (p.72). In Western music circles analysts have developed means of making very complex musical works look simple and more accessible (abridged) for those who yearn to play them. For example, the ever-popular 'Hallelujah Chorus' by G.F. Handel, 'Jesu Joy of man's Desiring, by J.S. Bach, 'The Joy of Mozart' (a graded repertory of selected keyboard works in the easy-to-intermediate levels and arrangements of best-loved themes from Mozart's piano concertos, opera, and orchestral works) edited by Denes Agay. These are all abridged versions, or reductions, of great works, arranged for the playing pleasure of beginner and intermediate keyboard students. Bent (1994), commented in his 'The New Grove Handbooks in Music Analysis' that, Carl Czerny employed a different type of reduction for Bach's first prelude in book 1, Chopin's Etude op.10 no.1, the introduction to a sonata by Clementi, and a study by Cramer

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to its basic writing by stripping away the surface configuration and leaving only the underlying harmonies (p.24). Similar examples scattered all over exist in manuscripts to encourage piano, as well as other musical instrument players who wish to play these pieces but for their proficiency level. This technique of reduction was invented by Schenker. Morgan (ibid), again posits that "Schenker's insistence on reducing complex musical phenomenon to simpler foundations has had the most widespread effect upon recent theoretical conceptions" (p.72). Sloboda (2011) also had this to say on this analytical technique, "Schenker analysis proceeds by a recursive 'reduction' of a finished composition, eliminating subsidiary prolongations to reveal a harmonic and contrapuntal 'skeleton'. The skeleton is then further reduced by the very same methods over and again until the simplest and most fundamental structure is revealed" (p.15).

In seeking, therefore, to bring these complex African piano pieces to a level intended to be accessible to players of varying backgrounds and levels of proficiency, the researcher relied on Schenker's reduction technique. A musical composition could be likened to the human being - at the surface level of every human being one identifies a lot of artificial projections and prolongations which conceal either of the inherited body types (ectomorph, mesomorph, and endomorph), i. e the physical structure of our body physique. Further behind the physical body physique comes what we are made of – our skeletal frame. Bent (1987) affirmed that Schenker's unique view of a musical composition is that works that are tonal and exhibit mastery are 'projections' in time of a single element: the tonic triad". He continued, "The projection of this triad comprises two processes, its transformation into a two-part 'fundamental structure. That is to say that, every musical phenomenon grows out of a triad which is then transformed by means of projections into a complex whole. These projections

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can be described as non-harmonic or non-chord tones – made up of Passing Tones (tones used to fill in melodic skips between preceding and proceeding sonorities) and Neighbouring Tones (used for embellishment).

5.2.2 Overview of the Works Selected for Analysis

Five (5) of the pieces in this category are analysed using formal analytical parameters such as scale, melody, harmony and tonality, compositional techniques, rhythm and meter, texture, form and dynamics. The first piano piece, made of 32 bars, starts on a strong beat introducing the central theme. It is through this motif that the composer generated further ideas to expand the piece. Observing critically, the themes were used to mirror each other as a way of giving both hands equal prominence at any given time and also to bring out the reflectional alternations of nature – the vicissitudes of life. For instance, the melodic phrase from bars 1-8 is restated in the left hand from bars 9-16 and further repeated therefore opening up the passage for further development.

5.2.3 Scale

Scale is defined as a series of pitches arranged in order from low to high or high to low (Kwami, 2011). The first piece, however, made use of two contrasting scales, even though they seem to have some common characteristics in pitch. The major scale, as in *Musical Excerpt 1* [Mus Ex.] which has half steps between the mediant and the subdominant leading note and the octave to clearly define a tonal center was adopted and creatively interspersed with the minor scale *Mus Ex. 2*. The minor scale has the minor third from the tonic, which

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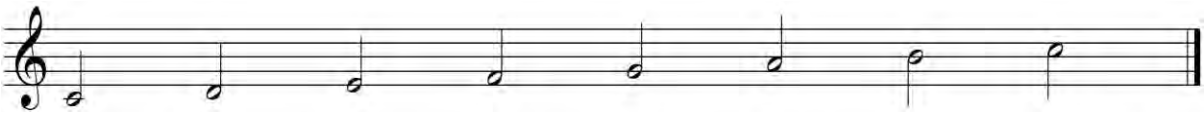
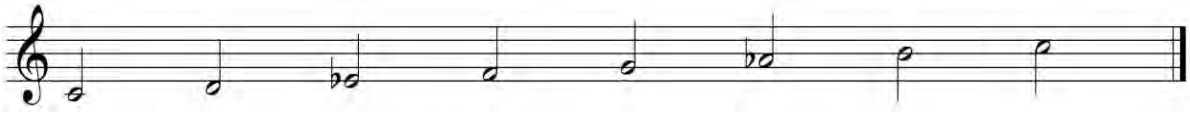
is the mediant. The examples below are illustrations of the two scales. The piece also made use of the first five pitches of both the major and minor scales as a way of introducing the learner to the two modes and also helping their aural consciousness and perception.

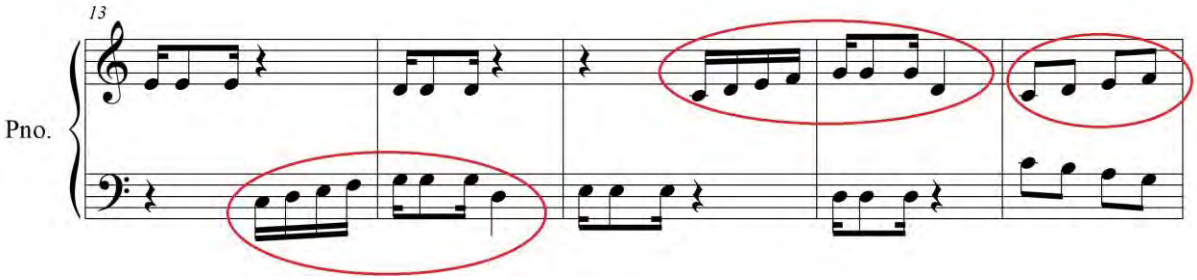


Musical Excerpt 1. Major scale



Musical Excerpt 2. Minor scale

Similarly, as can be seen in *Mus Ex. 3*, all the pieces in this category employ the same number of pitches, i.e., five (5) from the various scales, having not more than two (2) key signatures. The example below illustrates how the two scales were used in one of the excerpts.



Musical Excerpt 3. The use of scales in the composition process from "Adane"

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5.2.4 Melodic Organisation

Melody is defined by Mereku (2005) as a succession of notes varying in pitch, which has an organized and recognizable shape. The organization of melody in these pieces accounts for African compositional techniques with regard to musical statements as units of structure or perceptual units (phrases, themes and motifs) combining or juxtaposing "statements" within a defined framework marked by periodic closures (sometimes called cycles), use of expressive or syntactic devices such as prolongations, interpolations, extensions, and the relationship between compositional forms and performance procedures (Amuah & Acquah, 2014; Kongo, 2011; Nketia, 1966). The organization of the melodies here can be described as a series of simple phrases made up of predominantly stepwise movements (both ascending and descending) with few skips and making use of the two predominant diatonic scales (heptatonic & and and pentatonic) found among Ghanaian, as well as Subsaharan African musical circles. However, the level 1 pieces in this category were created using mainly the heptatonic scale, for the purposes of introducing the beginner student to pieces that do not extend beyond the five-finger position (Pentachord). The melodies made up of two phrases of equal measures are craftily created and based on basic African musical practices. For example, the use of resultant patterns which are always rearrangements of the basic patterns and therefore clearly distinguishable – a very recognizable African musical feature (Nketia, 1963). This is important because, at this stage, everything must be done to encourage the player to enjoy playing the keyboard hence, the use of a narrow range where melodies vacillate between three to four pitches. Therefore, the melodies created are very simple, short but very tuneful reflecting the concept. A typical feature of African music compositional form is utilised here where the melody alternates between the left and right hands. See illustrations:

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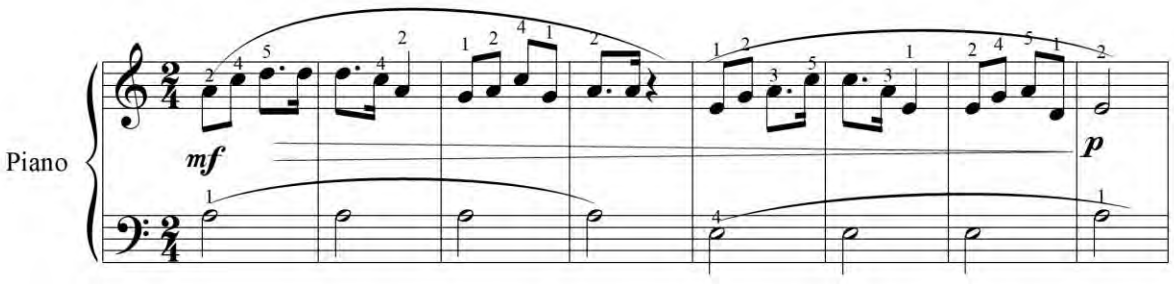
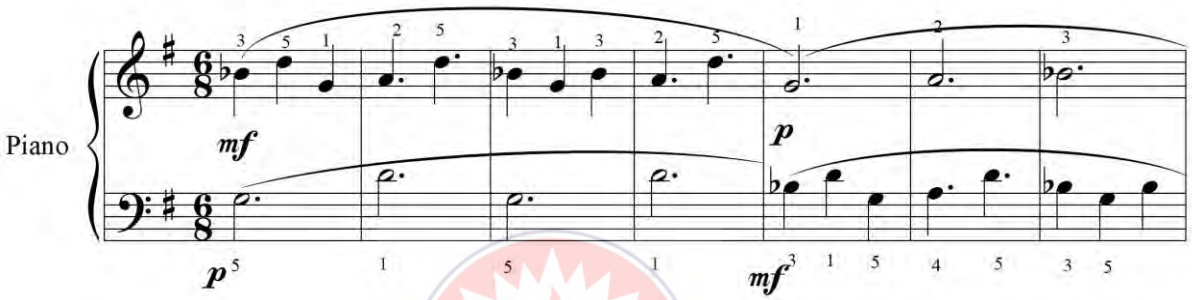
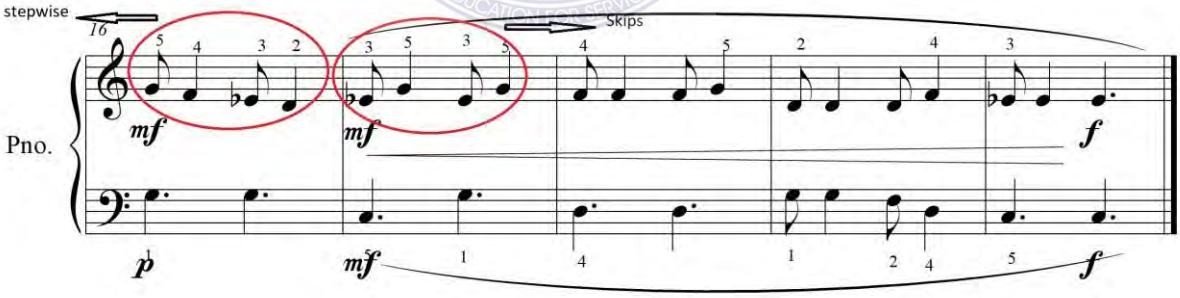


Musical Excerpt 4: Pentatonic scale to create melody. From "Atta"



Musical Excerpt 5: Heptatonic scale in melody organization. From Nkɔmɔ



Musical Excerpt 6: Stepwise movements and skips. From "Twene 2"

5.2.5 Harmony And Tonality

Harmonically, the pieces employ a simple combination of notes relying mostly, on the principles of melodic progressions in African vocal singing. A cursory look at African

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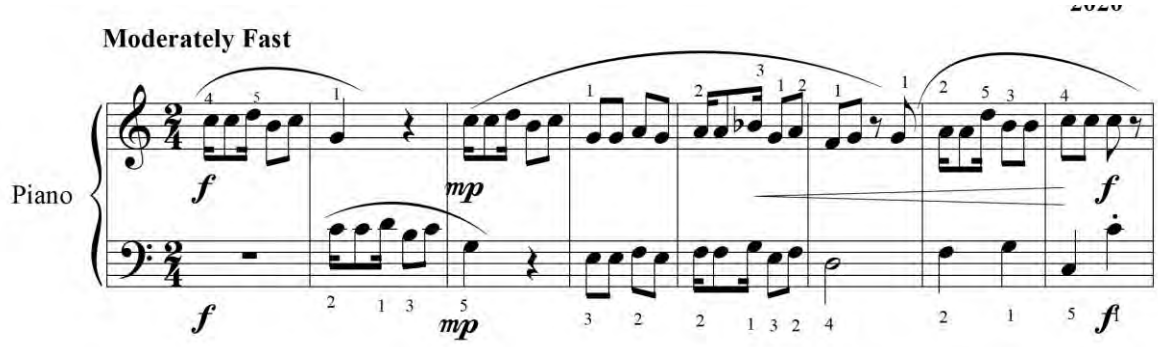
musical structures reveals that harmonic sonorities are mostly based on scales or modal types, as well as melodic movements, which are also dependent on the society or culture (Nketia 1978). This is a complete shift from Western harmonic principles which are based on more sophisticated chordal structures. The harmonic processes used here are, therefore, aligned with the modal types. Harmonies borne out of the heptatonic scale make use of thirds, and their inversions, while pieces that employ the pentatonic scale also make use of parallel fourths and fifths. Three (3) harmonic progressions are explicitly identified to express the vertical sonorities of indigenous African musical traditions. Singing in unison and thirds have been identified as some of the vocal organizational renditions of many African traditions. The pieces in this category, therefore, make use of basic scale patterns and intervals (unisons and parallel thirds) that are characteristic of African traditions that emphasize them. Similarly, the application of Western harmonic progressions can also be identified in some of the pieces. The vertical organization of the pieces are characterized by tertian harmonies. See illustrations below



Musical Excerpt 7: Harmony in thirds. From "Dzidzɔ"

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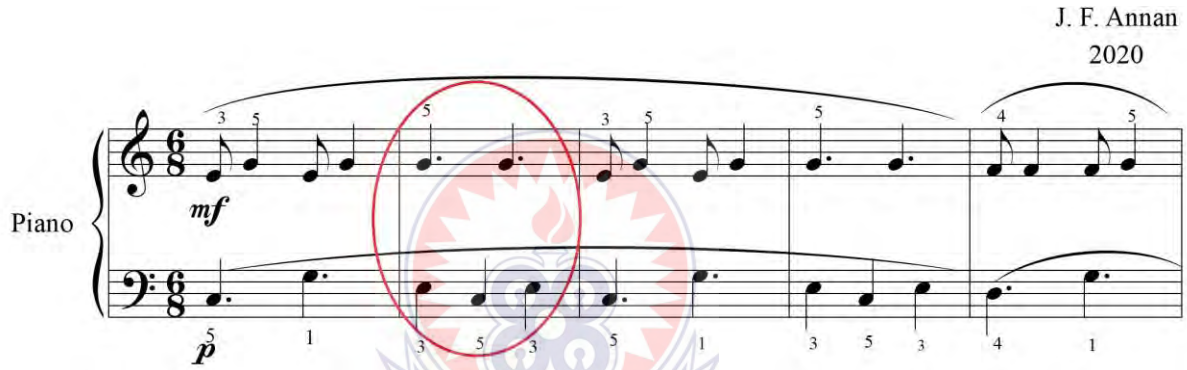
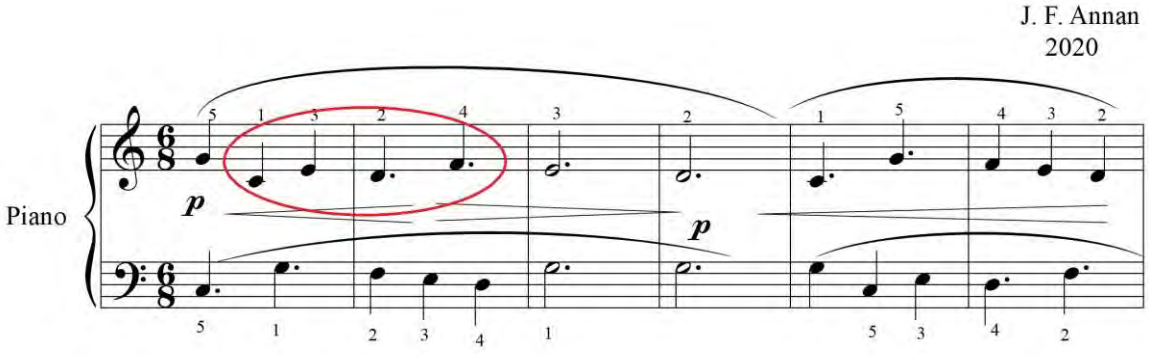
5.2.6 Rhythm

Simple rhythms involving long and short durational combinations have been used at this level.

Rhythm according to Mcauley (2010) is the serial pattern of durations marked by sounds (notes) and silences (rests), as cited by Acquah, et al, (2022). The researcher mainly relies on two basic rhythmic types employed in traditional songs – duple and triple rhythmic motifs and their subdivisions in this category of pieces.



Musical Excerpt 8: The use of Hemiola From "Twene"



Musical Excerpt 9: Interlocking rhythms. From "Adepa"

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5.2.7 Annotated viewpoints on the Beginner Pieces.

The pieces in this category are carefully designed for the musical development of beginner levels 1 & and 2, where beginner level 2 has a proficiency a little higher than level 1. These pieces are short and quite easy with interesting melodies accompanied by simple harmonization for the playing enjoyment of the learner. Practically, the pieces are rooted in the five-finger position

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PIANO PIECE ONE

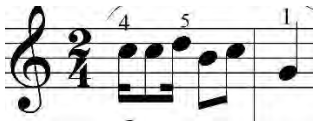
5.3 Musical Analysis of Dzidzɔ

For the development of the musical piece, some elements of music were waxed together into a unified whole. Below is the thematic analysis of the piano piece.

5.3.1 Anatomic Preview of Dzidzɔ

The table below shows the preview of Dzidzɔ. It contains the summary of the entire piece thus, the number of bars and thematic motif, the dynamic trends, modal modulations, the ranges, and the estimated running time of the music as well as the technique to aid in the execution of the piece.

Table 7: General Analysis of Dzidzɔ

No. of Bars	*1-32*
Thematic motif	
Dynamic Trends	*f – mp – cresc – f – mp – cresc – f – decresc – p – cresc – f*
Meter	*Simple Duple*
Modal Modulation	***None***
Range	*C_3- D_5*
Running Time	**00:01 – 00:42**

***N/B**: *The technique employed for the pianist to achieve success is to play brightly and observe the dynamics carefully. The counter melodies should also be moderately marked.*

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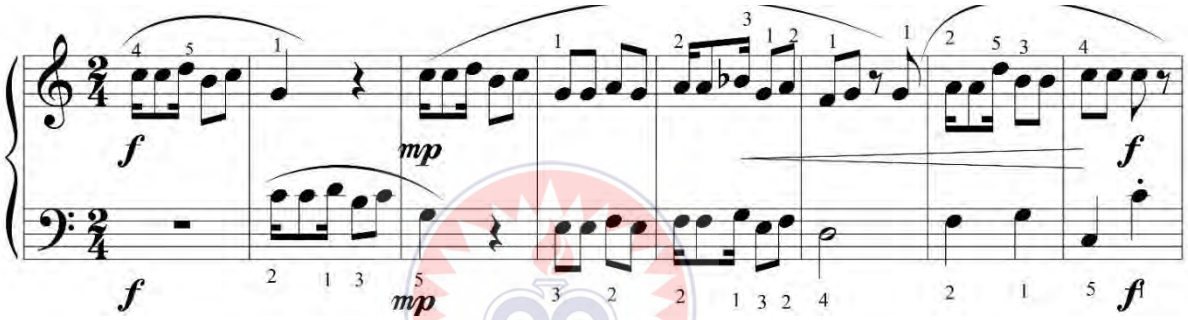
5.3.2 General Overview

The piano piece, Dzidzɔ, starts on a strong beat introducing the main and central theme. It is through this motif that the composer generated further ideas to expand the piece. Observing critically, the themes were used to mirror each other to bring out the reflectional emotions portrayed by the composer. For instance, bar 1 of the piece, the motif in bar 1 was restated in the left hand in bar 2 and further repeated therefore opening up the passage for the development and finally introducing the cadential point in bar 8.



Musical Excerpt 10: The central motif with the expansion ending with a perfect cadence

The musical sentence was repeated to make an emphasis on the first sentence from bars 9 to 16. The theme was then introduced again from bar 17 but this time around there was an introduction of a short sequential pattern that was complemented by both the right and left hands. There was also the use of scaly passages to fill in the gaps that were being complemented bringing the piece to an end in bar 32.

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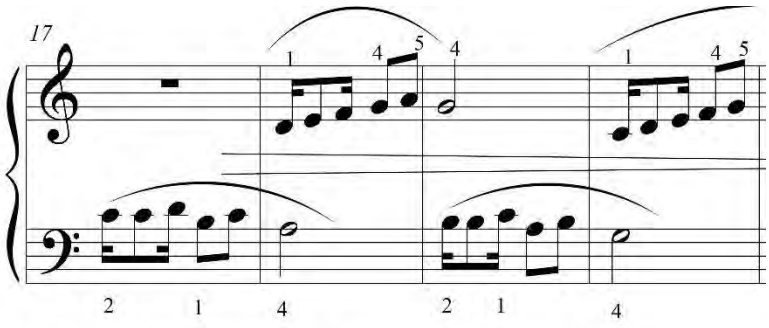
Musical Excerpt 11: Sequential movement



5.3.3 Scale and Key Signature

Dzidzɔ is a piano piece that uses the diatonic scale of C major. The foundational scale is heptatonic and it is established alternatively to depict dispositions and chronological concepts that are represented in the music.

5.3.4 Harmony

The blend of major and minor harmonic 3rds was used to produce unique harmonic progressions. Dyad harmony was also employed to give the melody a unique reflection and building a new sound.

5.3.5 Dynamic and Tempo Markings

This piece contains *piano* (*p*), *mezzo-piano* (*mp*), *forte* (*f*), dynamic markings which are arranged to show a gradual rise and fall in volume.

Portions with the sudden loud sound make an emphasis to thematic passages. Passages with soft dynamism re-echo themes that are already established. These markings are to direct the entertainer in communicating the concept conceived by the composer.

The tempo marking *Moderately fast* is used to indicate the playing speed of the piece in order to capture the idea inculcated in the piece. The use of the slurs also indicate the

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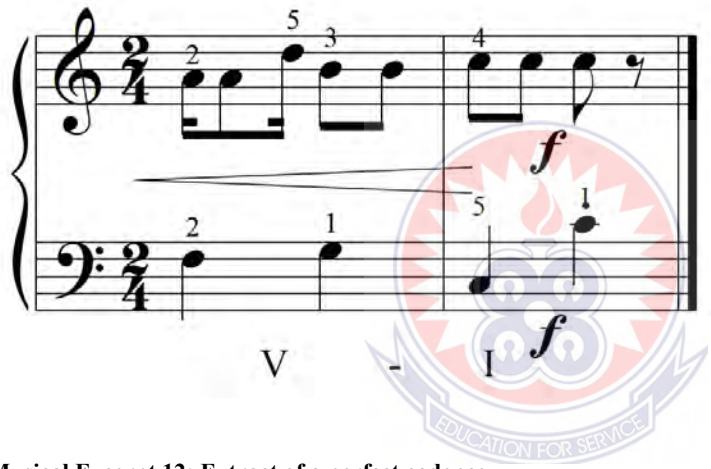
melodic shifts between the two hands which must be clearly and distinctively executed as such.

5.3.6 Cadences

Generally, the cadences used in this piece are relative to the tonic scale. There are cadences in this piece that do not consist of chords but rather a two-part cadence. These cadences make use of techniques that are imitating and repetitive. In bars 7-8, 15-16, and 31-32 a perfect two-part cadence.



Musical Excerpt 12: Extract of a perfect cadence

5.3.7 Compositional Devices

The primary procedure or device used is the call and response which is synonymous to Ghanaian conventional melodic sorts. This is used in bar 1 to bar 2 and being responded by the left hand in bar 3 to bar 4. It also manifests itself in bar 17 and bar 18.

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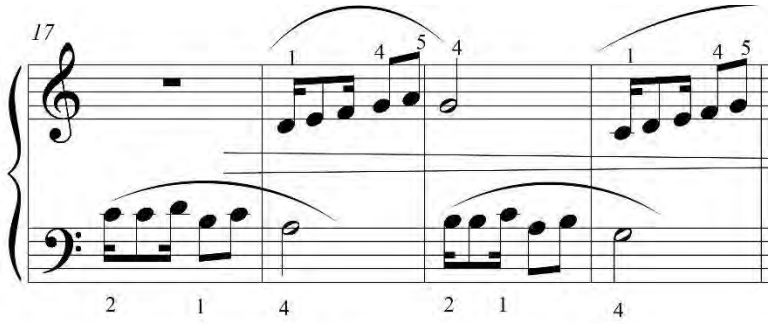
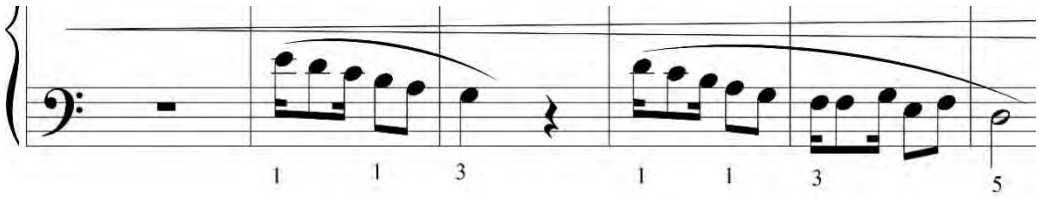


Musical Excerpt13: Extract of call and response

The second technique is imitation which is used to restate some passages in the piece. The imitation is normally done by the left hand in a contrasting tone.

The use of repetition is also prominent in this piece as is a major characteristic of African music. The musical sentence in bar 1 through to bar 8 repeats itself from bar 9 through to bar 16. The last device used is the scalic passage which is an anchor to piano pedagogy. There are fragments of ascending scales to be found in bar 20 and descending scales in bars 26 and 28 respectively.



Musical Excerpt 14: Descending scale from bar 26 and bar 28

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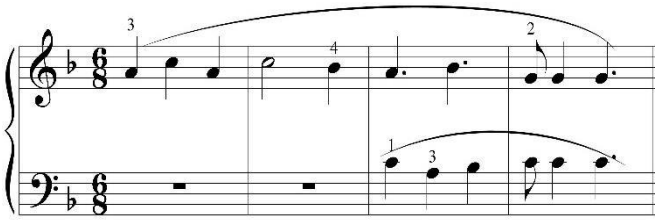
5.4 ADWA

5.4.1 Anatomic Preview of Adwa

Table 8: General Analysis of Adwa

No. of Bars	*1-40*
Thematic motif	
Dynamic Trends	*mf – mp – f – mp – mf – f – mp – f – mp – f*
Meter	*Compound Duple*
Modal Modulation	***F major – E flat major***
Mode	***Phrygian mode on A***
Range	F_2- G_5
Running Time	**00:01 – 01:00**

***N/B**: *The technique employed for the pianist is to study the hemiolas carefully and play accordingly*

The table above shows the preview of the Adwa. It contains the summary of the entire music thus, the number of bars and thematic motif, the dynamic trends, modal modulations,

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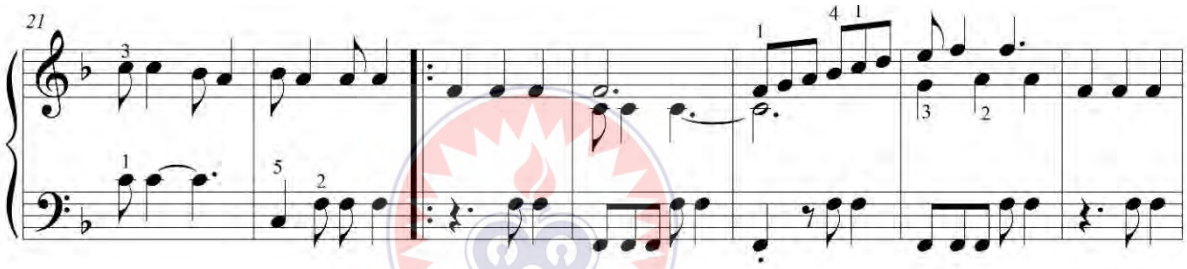
the range, and the estimated running time of the music as well as the technique to aid in the smooth plays of the piece.

5.4.2 General Overview

The piano piece starts on a strong beat with an unaccented beat introducing the main motif. The composer explored these ideas to expand the piece using different rhythmic patterns to create a hemiola. The motif was repeated to make an emphasis on the first sentence. The composer also used the ascending scale of the key to fill in the gaps left by the counter melodies as illustrated below.

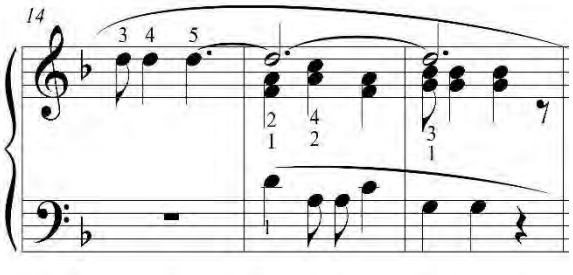


Musical Excerpt **15 Scaly passage in bar 25**

The composer also made use of some cadential establishment at phrasal ends. The use of imperfect cadence was very vital to aid the listener in perceiving what is coming next in bars 3-4, perfect cadence in bars 11-12, and imperfect cadence in bars 15-16.

Some primary and secondary chords were also used to harmonize the melodies.

Below are some of the chords used to complement the melodies.



Musical Excerpt 16: Some chords used to complement the melodies

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5.4.3 Scale and Key Signature

The piano piece uses the Phrygian mode on A. The foundational scale is heptatonic in the key of F major and it is being established alternatively to portray miens and chronological concepts that are spoken to within the music.

5.4.4 Harmony

The blend of primary chords, as well as secondary chords, was used to produce unique harmonic progressions. Minor and major3rds were also employed to give the melody a unique reflection and build a new sound.

5.4.5 Dynamic and Tempo Markings

This piece contains *piano* (*p*), *mezzo-piano* (*mp*), *mezzo-forte* (*mf*), *forte* (*f*), and dynamic markings which were arranged to show a gradual rise and fall in volume. The composer because of alternating rhythmic patterns further stressed on it to be played precisely and consider the opposing rhythms.

5.4.6 Cadence

By and large, the cadences utilized in this piece are relative to the tonic scale. This cadence makes use of techniques that are imitating and repetitive. In bars 15-16, the composer used an inverted cadence to depict the mood of a stressed note as exemplified below

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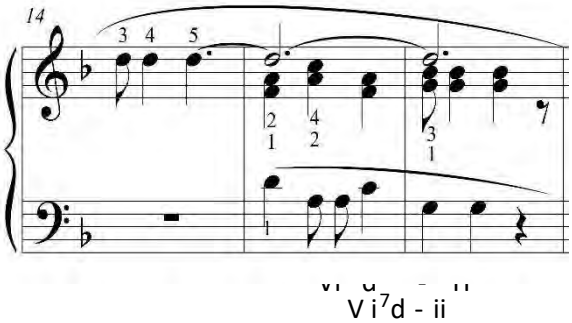
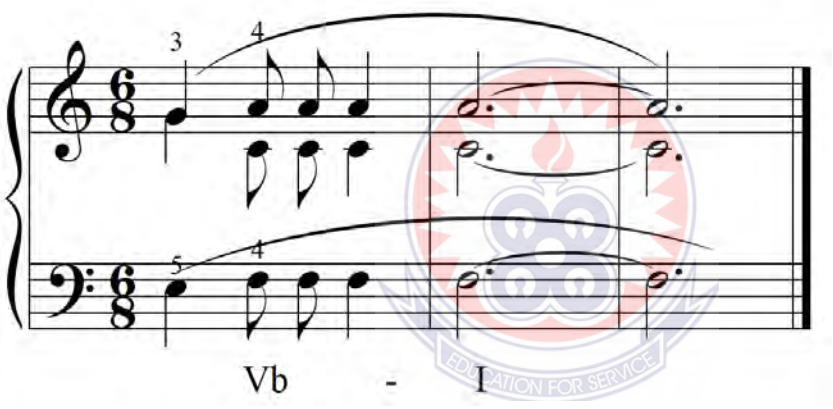


Musical Excerpt 17: Inverted Cadence

Also, from bar 38 to bar 39, the composer employed perfect cadence to bring the piece back home.



Musical Excerpt 17: Perfect Cadence

5.4.7 Compositional Devices

Repetition is one of the techniques used by the composer. The musical sentence in bar 1 through to bar 4 repeats itself from bar 5 through to bar 8. The use of compound intervals also shows the range at which a pianist can exhibit his skills on the piano. For instance, in bars 17 to 18, the composer employed a compound 3rd to bring contrast and amplification to the harmony.

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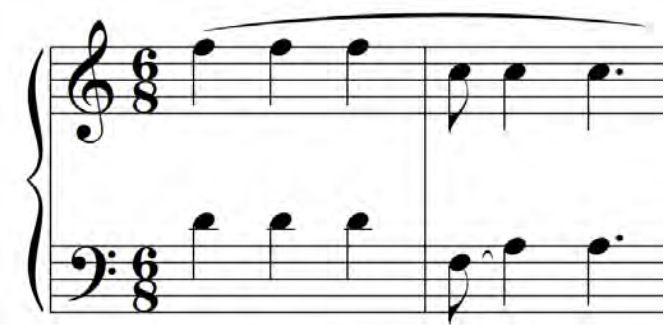
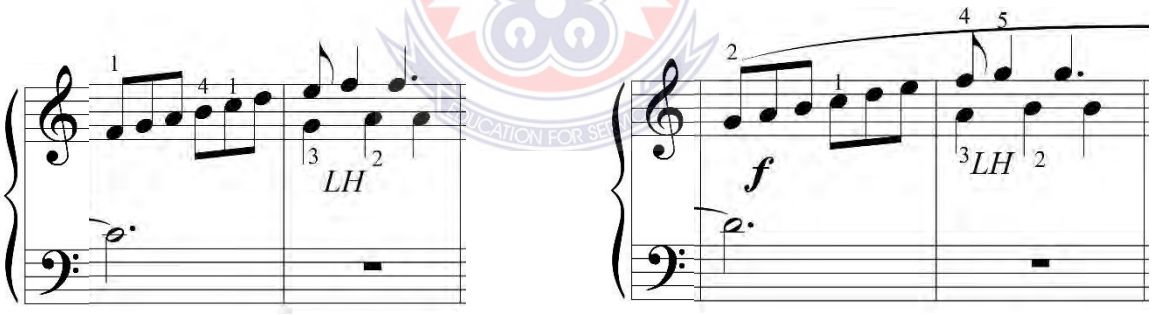


Musical Excerpt 18 An extract showing a compound 3rd. An interval of an eleventh

The final device utilized is the scalic section which is a stay to a piano instructional method. In bars 25 to 26, the composer used an ascending diatonic scale to link up the left hand to the right hand. Also, in bars 29 through to 30, the scale starts on the supertonic degree of the diatonic scale. Finally, in bar 37, the scalic passage starts on the dominant of the home key



Musical Excerpt 19: Scalic passage built on the tonic note and the supertonic note respectively

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PIANO PIECE THREE

5.5 Musical Analysis of Courtesy

For the advancement of the melodic piece, a few components of music were put together into one piece.

5.5.1 Anatomic Preview of Courtesy

Table 9: General Analysis of Courtesy

The table above shows the preview of courtesy. It contains the summary of the entire music thus, the number of bars and thematic motif, the dynamic trends, modal modulations, the ranges, and the estimated running time of the music as well as the technique to aid in the success of the piece.

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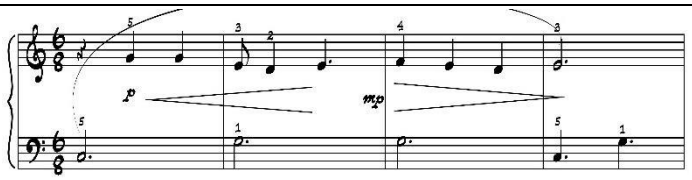
No. of Bars	*1-24*
Thematic motif	
Dynamic Trends	*p – cresc – mp – decresc – mp – cresc – decresc – mf – decresc – cresc - decresc – cresc - p – cresc – mf – decresc – mp – cresc – decresc*
Meter	*Compound Duple*
Modal Modulation	***None***
Form	***Ternary (A-B-A)***
Range	A_3- G_4
Running Time	**00:01 – 00:45**

***N/B**: *The technique employed for the pianist to achieve success is to play brightly and observe the dynamics carefully. The counter melodies should also be moderately marked.*

5.5.2 General Overview

Courtesy starts on a strong beat from the left hand and it is taken up by the right hand following a weak beat.

In bars 1 through to 4, the composer introduce the thematic idea to be inculcated into the musical piece using an incomplete question in the form of an imperfect cadence which was then answered with the same motif in the left-hand just with the

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introduction of a perfect cadence in bar 8. There is a shift in mode from the major to the minor and returning back to the home mode from bars 17 through to 24. This brings the form of the music to Ternary form (A-B-A).

Simple melodies with simple harmonies are used in order to bring clarity to the musical piece. The use of dynamism *piano* (*p*), *mezzo-piano* (*mp*), and *forte* (*f*), crescendo and decrescendo are arranged to show a gradual rise and fall in volume.

Portions with the sudden loud sound make an emphasis to thematic passages. Passages with soft dynamism re-ech themes that are already established. These markings are to direct the entertainer in communicating the concept conceived by the composer. Generally, the cadences used in this piece are relative to the tonic scale. There are cadences in this piece that do not consist of chords but rather a two-part cadence. These cadences make use of techniques that are imitating and repetitive.

PIANO PIECE FOUR

5.6 Anatomic Preview of Piece Four (Mile Niya)

The table below shows the preview of piano piece 4. It contains the summary of the entire music thus, the number of bars and thematic motif, the dynamic trends, modal modulations, the ranges, and the estimated running time of the music as well as the technique to aid in the success of the piece.

Table 10: General Analysis of piano piece four

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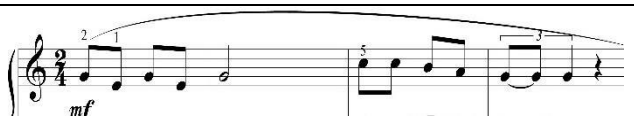
No. of Bars	*1-32*
Thematic motif	
Dynamic Trends	*mf – p – f – p – mp – mf – p – mf - mp*
Meter	*Simple Duple*
Mode	***Phrygian mode on E***
Range	*E_2- E_5*
Running Time	**00:01 – 00:48**

***N/B**: *The technique employed for the pianist to achieve success is follow the fingering carefully to enhance a smooth play*

5.6.1 General Overview

The musical piece starts on a strong beat introducing the main and central theme in bars 1 through to 4. It is through this theme that the composer created encouraged thoughts to grow the piece. The themes were used to show reflection on each hand to bring out the reflectional emotions portrayed by the composer. For instance, bar 2 of the left-hand mirrors bar 1 of the right hand. Likewise, bar 4 of the left hand shows a reflection of bar 3 in the right hand. This give a contrasting idea for more development using major and minor 3rds

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which are prominent in African music to harmonize the given theme. The musical sentence is repeated with improvisation to make emphasis on the first sentence from bars 17 to 32. The use of scalic passages and conjunct movement are to help link up play between both hands. Some other conventional devices are also used to bring out the African pianism concept as postulated by Euba (1995). These devices bring out the percussive nature of the piano thus the inculcation of the African polyrhythmic features of the African instrumental music.

5.6.2 Scale and Key Signature

The piano piece employs the Phrygian mode on E. The foundational scale is heptatonic within the key of C major and it is built up then again to depict miens and chronological concepts that are talked to within the music.

5.6.3 Harmony

There was a blend of primary chords, as well as secondary chords, to produce unique harmonic progressions. Minor and major 3rd are also employed to give the melody a unique reflection and build a new sound. Interval of a 6th are also prominent.

5.6.4 Dynamic and Tempo Markings

This piece contains *piano* (*p*), *mezzo-piano* (*mp*), *mezzo-forte* (*mf*), *forte* (*f*), and dynamic markings which are arranged to show a gradual rise and fall in volume. The composer because of alternating musical designs, emphasizes on playing accurately to consider the restricting rhythms.

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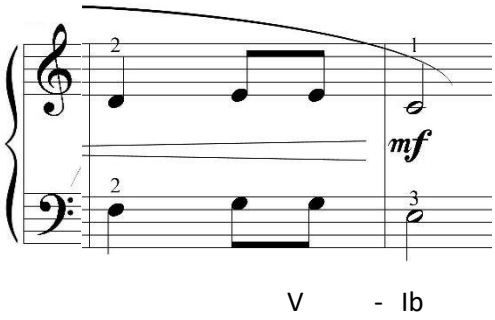
5.6.5 Cadence

By and large, the cadences utilized in this piece are relative to the tonic scale. This cadence makes use of techniques that are imitating and repetitive. In bars 15-16, the composer used an inverted cadence.



Musical Excerpt 20: Inverted Cadence

5.6.6 Compositional Devices

The use of restatement or question and answer is one of the techniques used by the composer. The musical sentence in bar 5 answers the question posed by the sentence in bar 3. The musical piece imitates the right hand of bar 3 in the left hand of bar 7 and 8 itself.

Polyrhythmic feature is also employed to bring contrasting passages between the left and the right hand. This clearly shows in bar 10 of the music and some other bars as the music evolves.

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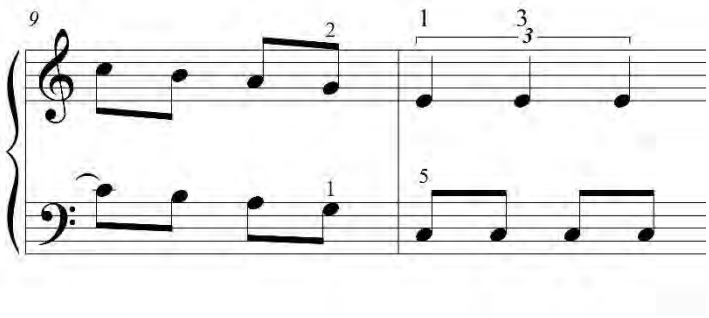
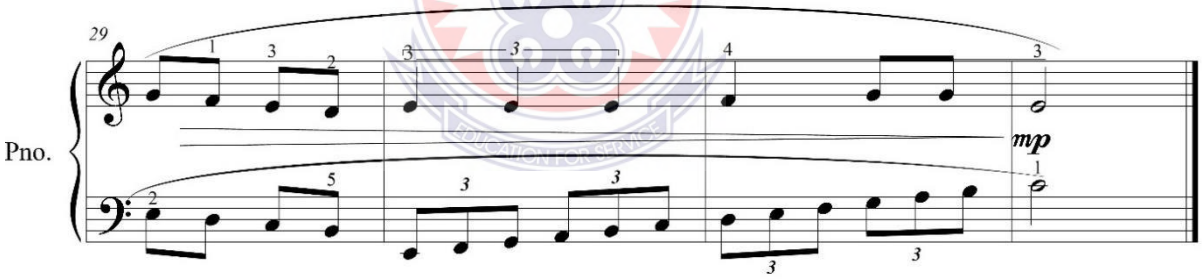


Musical Excerpt 21: Polyrhythmic features employed in bar 10

The use of an ascending two-octave scale was also employed by the composer to show proximity between the hands. This goes to experiment with how wide the range of the piano can be and also the contrasting effect the composer wants to portray. This clearly shows in bars 30 through to 32.



Musical Excerpt 22: Scalic passage

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5.7 Musical Analysis of Agya Obofo

For the development of the musical piece, some elements of music were waxed together into a unified whole. Below is the thematic analysis of the piano piece.

5.7.1 Anatomic Preview of Agya Obofo

The table below shows the preview of Agya Obofo. It contains the summary of the entire music thus, the number of bars, form, the dynamic trends, modal modulations, the ranges, and the estimated running time of the music as well as the technique to aid in the success of the piece.

Table 11: General Analysis of Agya Obofo

No. of Bars	*1-48*
Thematic motif	
Dynamic Trends	*mf – p – mf – mp*
Meter	*Compound Duple*
Modal Modulation	***C major – a minor***
Mode	***Phrygian mode on E***
Form	***Ternary (A – B – A)***
Range	*E_2 - E_5*
Running Time	**00:01 – 01:40**

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***N/B**: *The technique employed for the pianist to achieve success is to play brightly and observe the dynamics carefully. The counter melodies should also be moderately marked. Also, Stressed notes should be taken into consideration to bring ambiance. Arpeggios should be played with a soft touch to link up play smoothly to the counter-melodies*

5.7.2 General Overview

Agya Obofo starts on a strong beat from the right hand with a question and it is been complemented by the left hand with arpeggios and octave play.

In bars 1 through to 3, the right hand asks a question and answers itself in the following bars. There is a perfect cadence in bar 8 note 1 to end the first statement. There is a shift in mode from the major of the home key to the minor and returning back to the home key from bars 33 through to 48. This brings the form of the music to Ternary form (A-B-A).

Simple melodies with simple harmonies are used in order to bring clarity to the musical piece.

The harmonization is also done using simple 3rds and 5ths. The use of dynamism *piano* (*p*), *mezzo-piano* (*mp*), and *forte* (*f*), is arranged to show a gradual rise and fall in volume.

Portions with the sudden loud sound make an emphasis to thematic passages. Passages with soft dynamism re-echo themes that are already established. These markings are to direct the entertainer in communicating the concept conceived by the composer. Generally, the cadences used in this piece are relative to the tonic scale. There are cadences in this piece that do not consist of chords but rather a two-part cadence. This cadence makes use of techniques that are imitating and repetitive.

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5.7.3 Scale and Key Signature

Agya Obofo is a piano piece that uses the diatonic scale of C major and shifts to the relative minor to bring contrast to the main idea. The foundational scale is heptatonic and it is being established alternatively to depict dispositions and chronological concepts that are represented in the music.

5.7.4 Harmony

The blend of major and minor harmonic 3rds was used to produce unique harmonic progressions. Dyad harmony was also employed to give the melody a unique reflection and build a new sound.

5.7.5 Dynamic and Tempo Markings

This piece contains *piano* (*p*), *mezzo-piano* (*mp*), *forte* (*f*), and dynamic markings which are arranged to show a gradual rise and fall in volume.

Moderato is used to indicate the running speed of the piece in order to capture the idea inculcated in the piece. The use of the slurs is further stressed to brightly counter the opposing melodies thus taking into consideration the counter melodies that is to be marked moderately against each other. Also, the use of arpeggios to fill the gap left by the counter-melodies.

5.7.6 Compositional Devices

The primary procedure or device to talk about is the call and response which is synonymous with Ghanaian conventional melodic sorts. This is used in bar 1 to bar 8 and is responded by both hands from bar 9 to bar 16. It also manifests itself in the subsequent bars.

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The second technique to talk about is imitation which is used to restate some passages in the piece. The imitation is normally done by both hands in a contrasting tone.

The use of repetition is also prominent in this piece as is a major characteristic of African music. The entire music is repeated but then goes through a modal change in the relative minor of the tonic key. The musical sentence in bar 1 through to bar 16 is restated from bar 33 through to bar 48. The last device used is the scalic passage which is an anchor to piano pedagogy. There are fragments of ascending scales to be found in bar 39 and conjunct and some disjunct movements which all come together to make a unified whole. An ostinato is played in octaves to make the left hand heavy and also helps in harmonizing the passing melodies. Where there are traces of gaps left by the opposing melodies, arpeggios are used to fill in to make it smooth in the play.

Nantsew

5.8 Musical Analysis of Nantsew

For the development of the Nantsew, some elements of music were waxed together into a unified whole. Below is the thematic analysis of the piano piece.

5.8.1 Anatomic Preview of Nantsew

The analysis of *Nantsew* contains the summary of the entire music thus, the number of bars, form, dynamic trends, modal modulations, the ranges, and the estimated running time of the music as well as the technique to aid in the success of the piece

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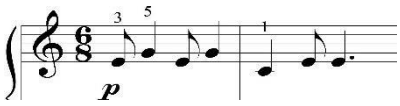
Table 12: General Analysis of Nantsew

No. of Bars	*1-45*
Thematic motif	
Dynamic Trends	*p – cresc – mf – f – decresc – mf – f – p – cresc – f – p – cresc – mf*
Meter	*Compound Duple*
Modal Modulation	***C major***
Mode	***Phrygian mode on E***
Form	***Ternary (A – B – A)***
Range	*G_2 – C_4*
Running Time	**00:01 – 01:07**

***N/B**: *The technique employed for the pianist to achieve success is to play brightly and observe the dynamics carefully. The counter melodies should also be moderately marked. Also, Stressed notes should be taken into consideration to bring ambiance. Arpeggios and broken chords are relevant to this extract since it shows the chords used in harmonization and being played with a soft touch to link up play smoothly to the counter-melodies*

5.8.2 General Overview

Nantsew starts on a strong beat from the right hand with a question and it i complemented by the left hand using the tonic chord in octave play and broken chords.

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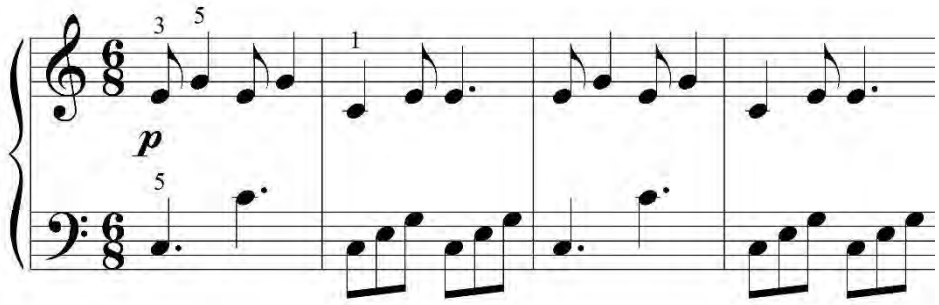
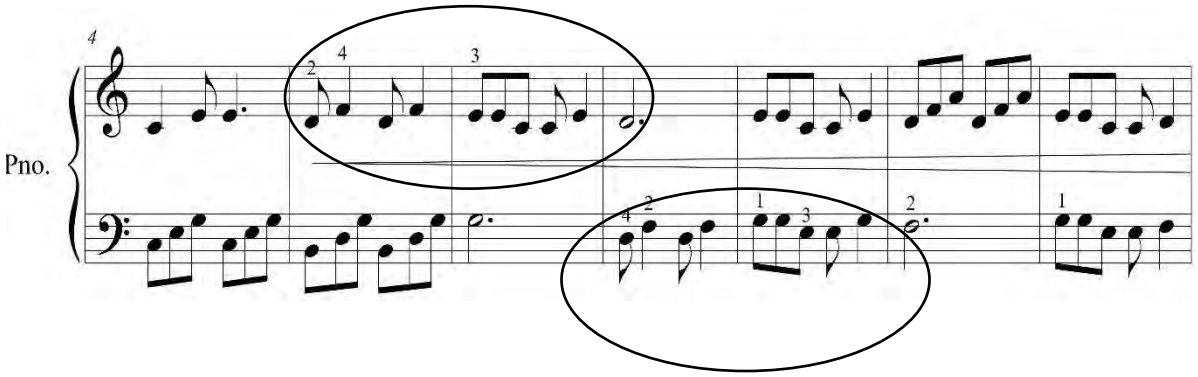


Musical Excerpt 23: Main theme complemented with broken tonic chord

In bars 1 through to 4, the theme is established by the composer using a strong tonic chord and experimented using broken chords by the left hand to complement the melody by the right hand in the diatonic scale. There is a kind of an incomplete sentence waiting to be answered but the composer tickles the ear by using another chord but the same thematic rhythm to extend the idea. The alternation of the cadential six-four chord with the first inversion of the supertonic chord also brings in some effect to sustain the melody and prepare it into another mode for the section B of the music. The composer uses repetition to restate the thematic ideas already established to give more room for improvisation. The first section ends on a perfect cadence, as illustrated below.



Musical Excerpt 24: Alternation between both hands being complemented by the broken chords

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There is a thematic development leading the listener into section B. Here, the composer uses sequential play to open up new ideas away from the central idea but the melody is still found in the left hand of the piece. Every thematic idea is refurbished using broken chords to bring contrast between the first idea and the second idea. This brings the form of the music to Ternary form (A-B-A). The main idea is introduced again from bar 33 to bring the music to an end in bar 45.

Simple harmonies especially the major chords were used and improvised using the octave play and broken chords. This brings a lot of contrast and variety into the musical piece. The harmonization is also done using simple harmonic 3rds. Conjunct and disjunct movements are used to reflect and mirror each other with an inter-chordal relationship to link the melodies into smooth transitions. The use of dynamism *piano* (*p*), *mezzo-piano* (*mp*), and *forte* (*f*), crescendos and decrescendos were arranged to show a gradual rise and fall in volume.

Portions with the sudden loud sound make an emphasis to thematic passages. Passages with soft dynamism are re-echo themes that are already established. These markings are to direct the entertainer in communicating the concept conceived by the composer. Generally, the cadences used in this piece are relative to the tonic scale. There are cadences in this piece that do not consist of chords but rather a two-part cadence. This cadence makes use of techniques that are imitating and repetitive.

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5.8.3 Scale and Key Signature

Nantsew uses the diatonic scale of C major, the foundational scale is heptatonic and it is established alternatively to depict dispositions and chronological concepts that are represented in the music.

5.8.4 Harmony

The blend of major and minor harmonic 3rds as well as broken primary chords are all used to produce unique harmonic progressions. Dyad harmony is also employed to give the melody a unique reflection and build a new sound.

5.8.5 Dynamic and Tempo Markings

The composer used *Moderately* precisely a metronome mark of 120bpm to indicate the running speed of the piece in order to capture the idea inculcated in the piece. The composer further stressed on the use of the slurs to brightly counter the opposing melodies thus taking into consideration the counter melodies that is to be marked moderately against each other. Also, the use of broken chords was used to fill the gaps to create variation in the melodies.

5.8.6 Compositional Devices

The primary procedure or device to talk about is the use of broken chords which is prominent with piano conventional melodic sorts. Broken chords are very useful technical exercise pattern on the piano which aids in the familiarity of chord progressions. It also

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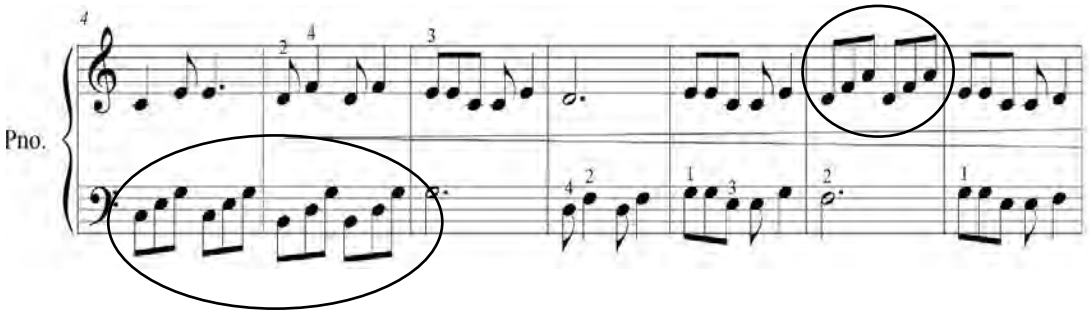
helps to keep the fingering position. This is used in bars 2, 4 and bar 5 in the opening passage of the left hand. The right hand responds to it by taking it from bar 9.

It also manifests itself in the subsequent bars. See from the illustration below.



Musical Excerpt25: Some broken chords employed

The second technique to talk about is imitation which is used to restate some passages in the piece. The imitation is normally done by both hands in a contrasting tone. The use of repetition is also prominent in this piece as is a major characteristic of African music. The entire music and themes are repeated interchangeably. The musical phrase in bar 1 and 2 repeats itself from bar 3 and 4. Likewise the Section C is a direct replica of the passage in section A. The last device used is the sequential passage which is also an anchor to piano pedagogy. There are fragments of ascending and descending sequences found in the pieces. Also, conjunct and some disjunct movements which all come together to make a unified whole are employed to create a variety. The use of octave play is used as a stampede to create and build a broken chord out of it using it as a base note which helps in harmonizing the passing melodies. Where there are traces of gaps left by the opposing melodies, the composer used broken chords to fill in to make a smooth transitional play.

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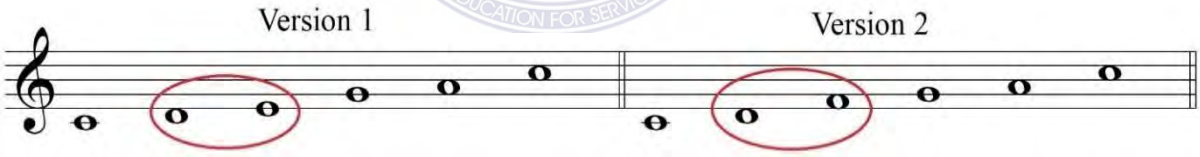
5.9 ANALYSIS OF FIANYI

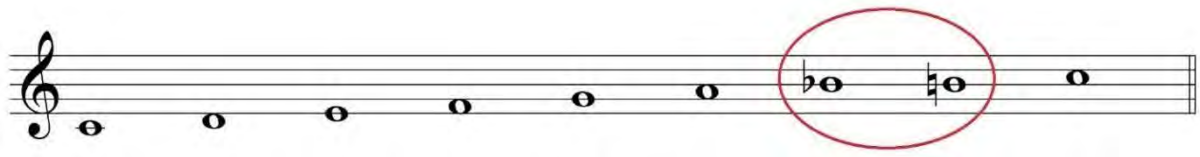
Analysis of *Fianyi* is done using musical analytical parameters such as scale, melody, harmony and tonality, compositional techniques, rhythm and meter, texture, form and dynamics.

5.9.1 SCALE

Scale can be defined as series of pitches arranged in order from low to high or high to low (Kwami, 2011). In *Fianyi* however, two contrasting scales were utilised, even though they seem to be having some common characteristics in pitch. The pentatonic scale, which has no half step and a leading note to clearly define a tonal centre was adopted, and creatively interspersed with the hemitonic-heptatonic scale. The hemitonic-heptatonic scale has the minor seventh from the tonic being interchangeably used with the major seventh, making the scale practically identical to the major scale. The following exerpts are illustrations of the two scales.



Musical Excerpt 28: Pentatonic scale



Musical Excerpt 29: Hemitonic-heptatonic

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In the illustrations above, Exerpt 28 has both versions of the pentatonic scale, with version 1 having a major second interval between the second and third degrees whilst version 2 has a minor third interval between the second and third degrees. Both versions of the pentatonic scale together with the hemitonic-heptatonic scale were explicitly used in *Fianyi* to depict the main tonality of the language of the compositional title.

5.9.2 MELODIC ORGANISATION

Melody is defined by Mereku (2005) as a succession of notes varying in pitch, which have an organized and recognizable shape. Obviously, the organization of melody in *Fianyi* accounts for African compositional techniques with regard to musical statements as units of structure or perceptual units (phrases, themes and motifs) combining or juxtaposing "statements" within a defined framework marked by periodic closures (sometimes called cycles), use of expressive or syntactic devices such as prolongations, interpolations, extensions, and relationship between compositional forms and performance procedures (Amuah & Acquah, 2014; Kongo, 2011; Nketia, 1966). The melody of *Fianyi* can be described as series of simple phrases made up of predominantly skips and leaps with few steps and scales woven into arpeggios, sequences and scaly movements. For instance, the first four bars of the melody of the composition are made up of arpeggios and steps. That is, the melody commenced with E4-G4-C5-G4-E4 which suggests an arpeggio of C tonic chord in first inversion with a step up to F4, and then to E4.

See illustration.

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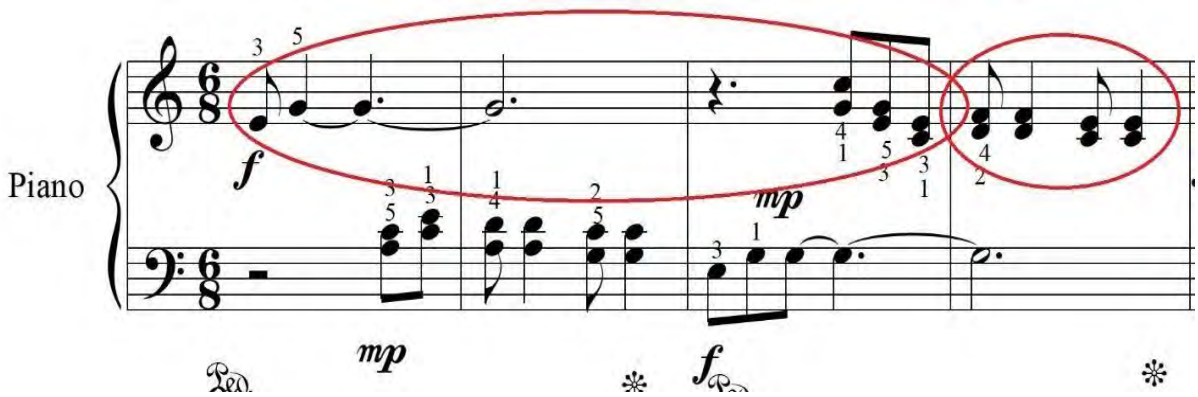
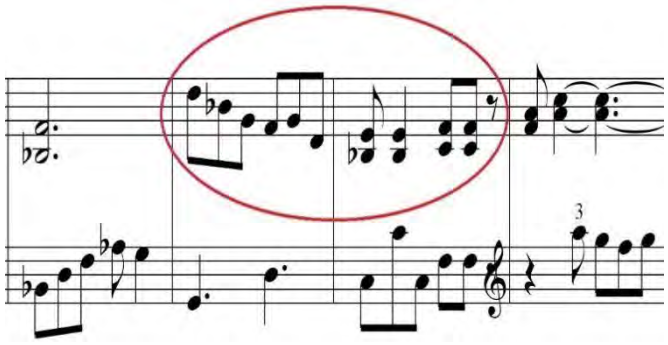


Musical Excerpt 30:Arpeggio in C tonic chord

In the illustration above, the melodic line in the first three bars as indicated with the bigger circle described the arpeggio built predominantly in thirds whilst the smaller circle described the movement in steps with the intervallic structure of seconds. This concept is seen in different contexts throughout the composition. For instance, in bars 31 and 32, an arpeggiation of the supertonic chord in F major interspersed with some stepwise movement is rightly stated. In bars 43 and 44 respectively, the movement in bars 31 and 32 is however transposed to C major.

This is indicated with a circle in the musical exerpt below.



Musical Excerpt 31:Arpeggio of the supertonic chord in F major

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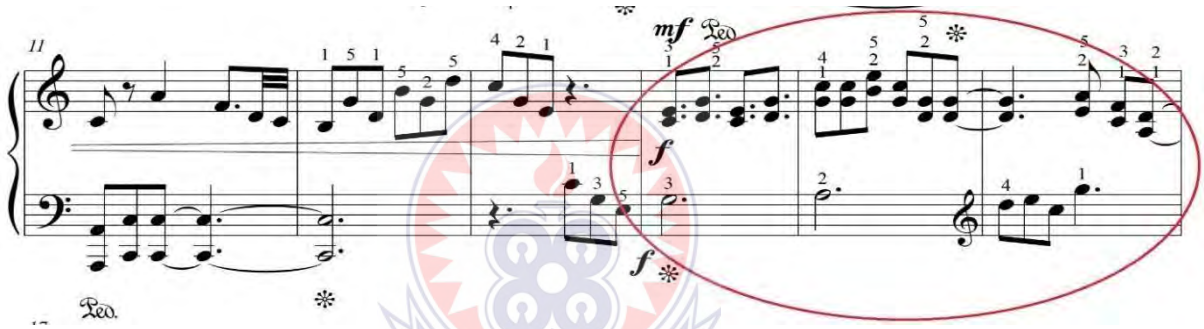
5.9.3 HARMONY AND TONALITY

The harmonic vocabulary of *Fianyi* can be described primarily as the fusion of tertian harmony and quartal harmony respectively. In other words, the chordal progression in *Fianyi* is the predominant use of parallel thirds and fourths. The two harmonic progressions are explicitly used to express the composer's creative thinking in accordance with the vertical sonority of indigenous tunes of the Northern Ewe tradition. Musical exerpt 32 shows the creative expression of quartal harmonic progression in C major.



Musical Excerpt 32: Quartal harmony

As indicated with the circle, the harmonic progression of the piece from bar 15 to 16 is predominantly made up of parallel fourths. Apart from the interval between C4 and E4 in bar 14, which is a major third, the intervallic structure of the harmonic progression from bar 15 to bar 16 is made up of fourths. That is, G4 and C5, B4 and E5, G4 and C5, D4 and G4, E4 and A4, C4 and F4, and A3 and D4 are either perfect fourth or diminished fourth. Similar harmonic progressions which are made of either thirds or fourths are found throughout the composition.

For instance, in bars 1 to 5, bars 21 and 22, bars 35 to 40 are predominantly made up of thirds. See illustratin in musical exerpt 33

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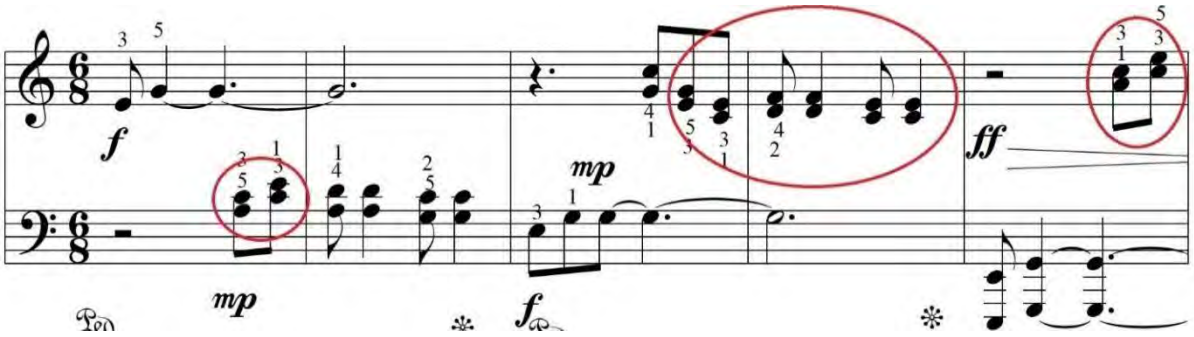
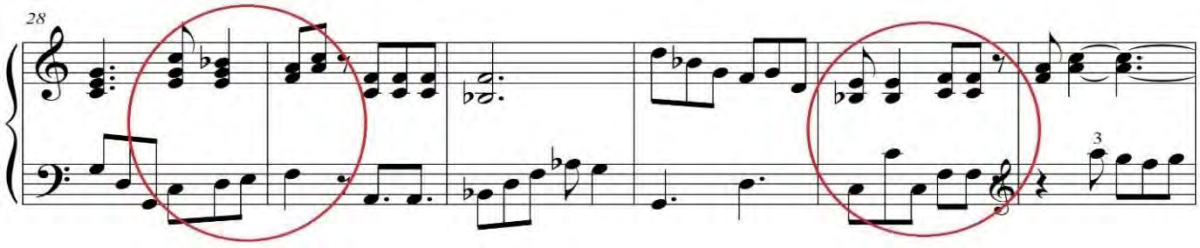


Musical Excerpt 33: Tertian harmony

From the illustration above, all the progressions indicated with circles are either minor third or major third.

Furthermore, it is imperative to state that *Fianyi* has a dual tonality. That is, C major and F major respectively. The piano piece commenced with C major from bar 1 to the first beat of bar 28. The piece continued from the second beat of bar 28 in F major, using the tonic chord of C major as a pivot. Of course, the C tonic chord is also the dominant chord of F major, hence, the modulatory technique is a common chord modulation. A seventh was added to the dominant chord, and then to the F tonic chord in bar 29. Even though the suggestion to F major began from bar 28, the actual tonicization of F major is seen in bar 32. Musical exerpt 34 below is an illustration of the passage.



Musical Excerpt 34: Tonicizing F

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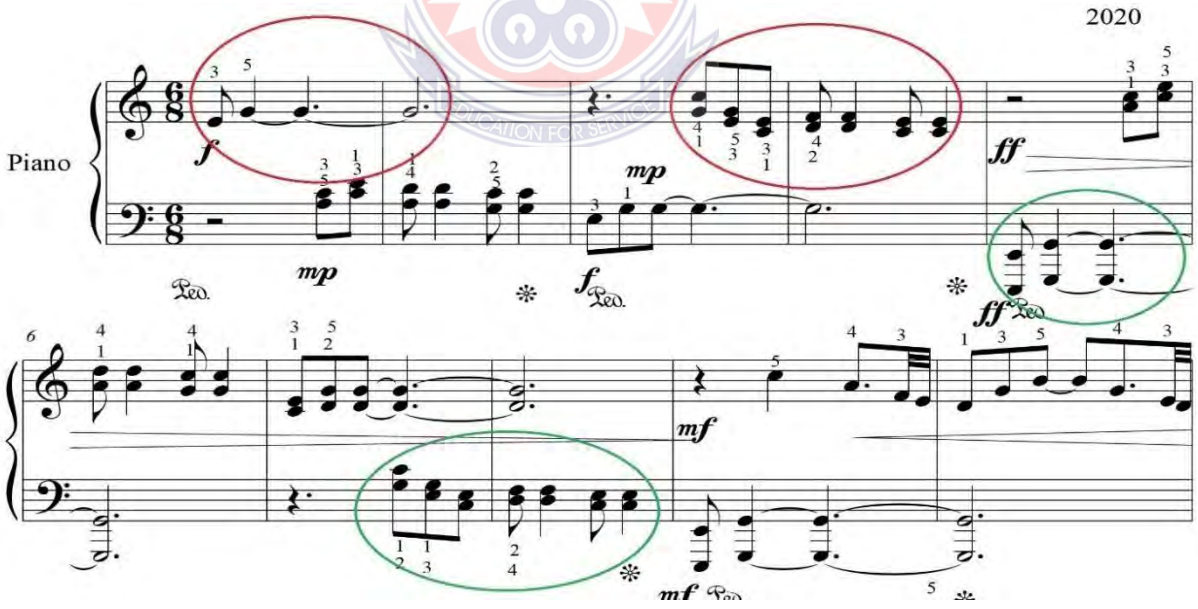
The composition continued in F major through to bar 39, and then directly modulated to C major from bar 40 through to bar 48.

5.9.4 COMPOSITIONAL TECHNIQUES

The composer utilised compositional techniques such as call and response, sequences, imitations and transposition to express the creativity in his creative product situated in the context of the African art music. For instance, the first twelve bars are the combination of call and response and imitation. The composition began with a series of call and response in the first four bars, and an imitation of the movement is stated in bar 5 to 8. It is important to state that both the treble and bass staves did both call and response. See illustration in musical excerpt 35.



Musical Excerpt 34: Call and response with imitations

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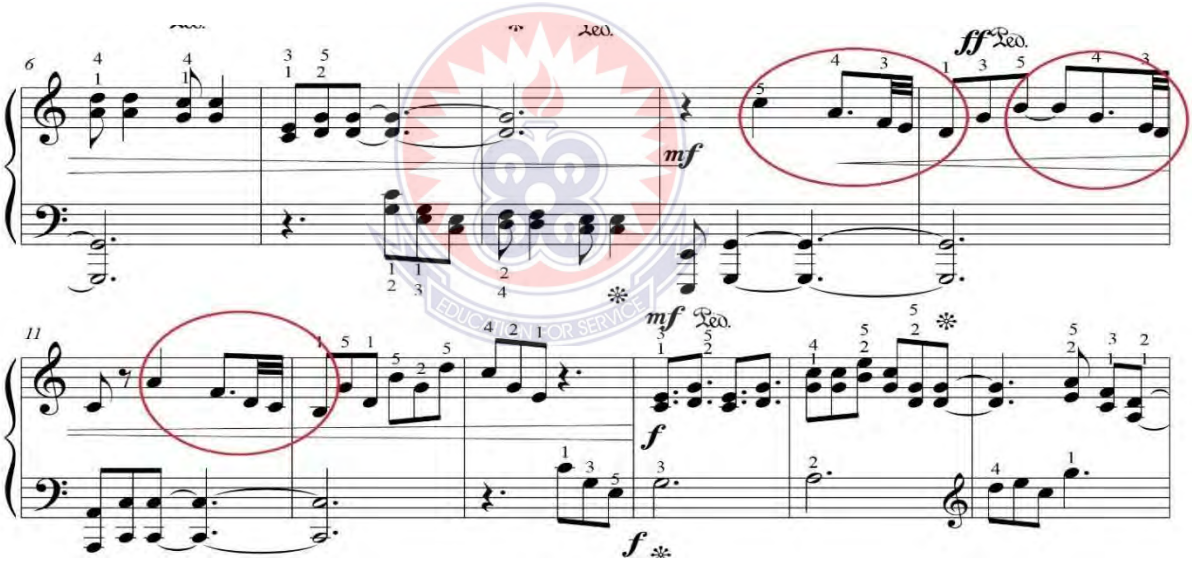
From the illustration above, it is observed that the call by the treble staff in bars 1 and 2, as indicated with a red circle is imitated by the bass staff in bars 5 and 6, as indicated with a green circle. Likewise, the response by the treble staff in bars 3 and 4, as indicated with a red circle is imitated by the bass staff in bars 7 and 8, as indicated with a green circle.

The continuation of the composition from bar 9 to bar 12 is a sequential movement in the treble staff accompanied with basso polarity in the bass staff. The sequential movement, which is developed with arpeggiation has the melodic intervallic structure of predominantly thirds. For instance, in bars 9 and 10, the sequence stated as C5-A4-F4-E4-D4-G4-B4-G4-E4-D4. It continued from bars 11 with C4-A4-F4-D4-C4-B3. See illustration.



Musical Excerpt 35: Sequence

From the illustration above, it is observed that the sequential movement, as indicated with circles is made up of arpeggios of ii7, Vc, I7 and vii7 which are built in thirds, even though there are a few tones used as embellishment.

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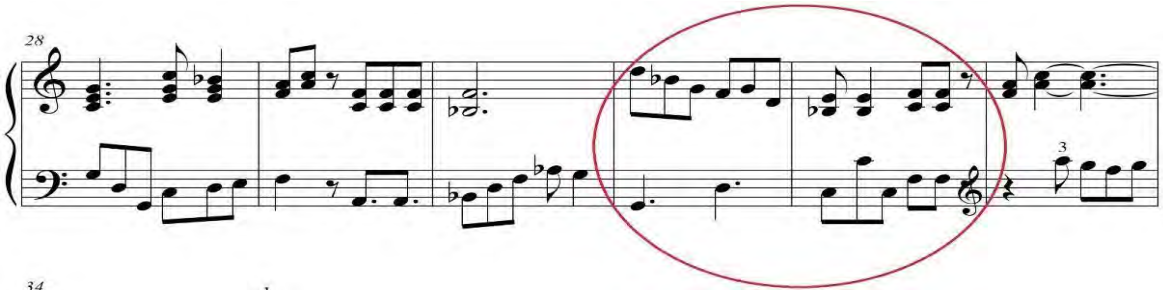
Furthermore, some phrases of the composition are transposed from one tonal centre to another. For instance, the phrase at bars 32 and 33 respectively in F major is transposed to C major in bars 43 and 44 respectively ending with a perfect cadence. The perfect cadence was used at the end of some sentences. Musical excerpt 37 shows the transposition described.



Musical Excerpt 37: Transposition from F major to C major

The phrase circled is an arpeggiation of the supertonic chord of F major to its dominant seventh chord, and then to the tonic chord.

5.9.5 RHYTHM AND METER

Fianyi is written entirely in the compound duple time. The rhythmic pattern can be described as percussive depicting some drum patterns of the *Agbadza* dance of the Ewe tradition. The background rhythmic pattern could be seen as quaver to crotchet, followed by three successive quavers in the framework of the compound duple time. See illustration in musical excerpt 38.

Musical Excerpt 38: Background rhythmic pattern

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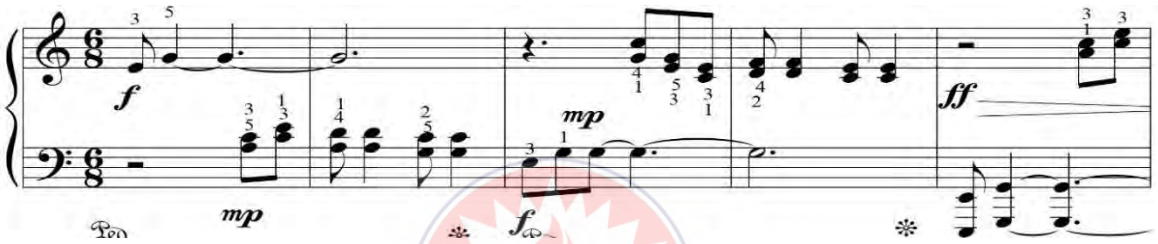
All other rhythmic patterns of *Fianyi* are written in the framework of the above illustration. For instance, the rhythmic pattern in the first four bars describes how other rhythms are developed from the background rhythmic pattern. The combination of rhythms of both treble and bass staves explicitly demonstrates the order and succession of basic durational units in linear structures, on the characterization of the piece through the use of recurrent and percussive patterns, and their variations. Excerpt 39 is an illustration of the rhythmic patterns.



Musical Excerpt 38: Background Rhythmic pattern of Fianyi

5.9.6 TEXTURE, FORM AND DYNAMICS

Texture in music expresses the possibility of how many different sounds in layers are heard at once, either vertically or horizontally, and how they are related to each other. The texture of *Fianyi* is largely homophonic interspersed with monophony and counterpoint. The composition explicitly demonstrates the predominant use of two-part harmony and monophonic movement in the treble staff, in a dialogue with the bass staff providing some melodic lines, and two-part harmonic progression. For instance, in bars 11 to 16, there is a combination of single melodic line and two-part harmony in the treble staff with the bass staff providing some melodic interactions. This is illustrated in excerpt 40.

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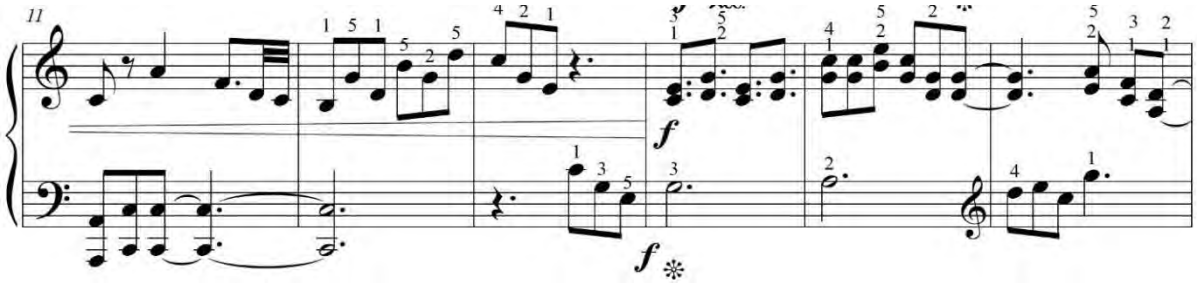

Musical Excerpt 40: Homophonic texture of FIanyi

The form of a composition is its structure or design. The design of *Fianyi* can be described as through-composed with contrasting musical themes even though there are obvious imitations of phrases at different contexts. The form scheme ABCD. The first theme starts from bar 1 to bar 8 with series of call and response. This is immediately followed with a contrasting theme, B, from bar 9 to bar 20 made up of melodic sequence and quartal harmonic progression. The third theme from bar 21 to bar 32 is also a contrasting theme of two-part harmony with some imitations of the first theme. This is also followed by another contrasting theme from bars 33 to 48 with obvious imitations of the third theme.

In terms of dynamics, the composer employed dynamic markings such as mezzo piano at bar 1, 3 and 21, mezzo forte at bars 9, 14 and 25, forte at bars 1, 3, 14, 21, 46 and 47, and fortissimo at bar 5. Apart from these dynamic markings, crescendo, decrescendo and ritardando were used at various points of the composition as dynamics. For instance, from bar 5 to bar 8 is a decrescendo whilst bars 9 to 13 is crescendo. Excerpt 41 below is an illustration of the dynamics described.

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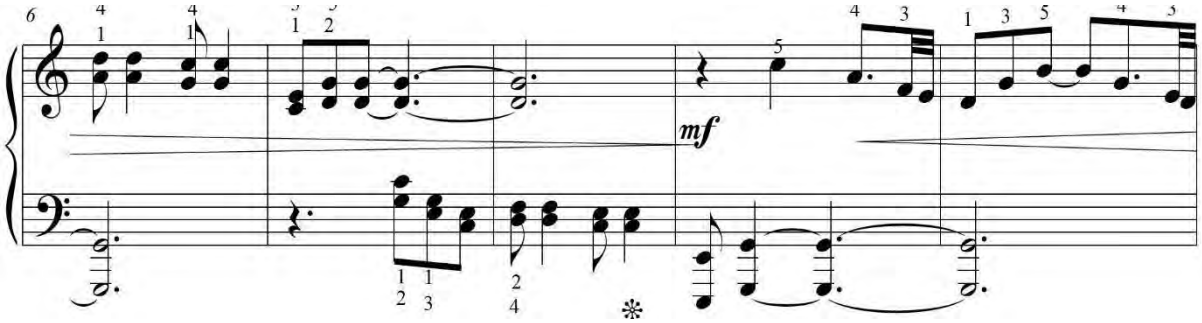

Musical Excerpt 10: Illustration of dynamics in Fianyi

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CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Preamble

Chapter six presents the summary and conclusions derived from the study. It also contains recommendations based on the conclusions drawn and suggests some areas for further research to assist or encourage scholar-composers as well as performers of African piano pieces to be mindful of principles of pedagogical approaches when writing such works.

6.1 Summary

The rationale behind this research was to contribute to the body of Piano pedagogy literature by exploring the fundamental constituents that provide step-by-step approaches to the playing of African pieces on the piano. It was set out to create graded pieces from existing ones which have been difficult to play over the years for examinations and performances. The stated objectives were prompted by the fact that such works are not graded to allow patronage among players. Perhaps, the non-existent of such pedagogical pieces is oblivious to the composers since creative endeavours leading such works are idiosyncratic. In this regard, the study, which was rooted within bibliographic analytic descriptive and creative designs, using within creative thinking framework and the theory of musical development brought into existence a model for creating step-by-step piano pieces for the beginner, intermediate and the Advance. Consequently it was categorized some of the already composed pieces into proficiency levels based on African music performance parameters.

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In furtherance to the conceptual model, the study sought to collect and analyze some difficult existing African Piano works by scholar composers and rearranged them into reductions based on the Schenkarian theory. Thus, analysis of these works gave birth to abridged forms of such works to be easily played and enjoyed by beginners and intermediate players. The analytical bent which incorporated traditional source materials within the frame of formal analysis were revealed for the creation of the reductions. These traditional source materials ranged from rhythms, harmonies, melodies and texture. Other elements taken into consideration embodied the length of the piece as well as the compositional devices embedded in the pieces. Eight pieces of scholar composers selected across Africa, which have hitherto, been three-part and four-part were reduced to two-part, and in some cases in a hocket manner to be enjoyed by beginners and intermediate players. Again, it was discovered during the analysis that, clearly, the pieces have been arranged in such a way that it is difficult to be attempted by beginners or intermediate players. However, the reduced versions created were appropriate, considering its nature, to be handled and played by both beginners and intermediate players with little or no difficulty.

It was revealed that the works are characterized with complex compositional elements with polyrhythms and harmonies of parallel 6ths, 4ths, 5ths and octaves and in some cases, compound intervals making them very difficult to handle. They are also characterized with predominant use of pedals outside the octave range of the common 5-octave keyboard available in Ghana. In some cases, crossing of hands is rampant with wide intervallic occurrences of "arppeggiatic" patterns.

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Furthermore, the analysis of the works and the creation of original ones to establish the pedagogical tendencies have brought new and original pieces. Eleven pieces for the Beginner, seven pieces for the Intermediate and eight pieces for the Advance. These pieces are model pieces which add to the repertoire of the already existing few African piano pieces used for performances and examinations in Africa. The melodies were selected from the folk tunes and crafted within the context of African pianistic themes. Indeed, analysis that the work is of aesthetic value which can lead the audience to a remarkable appreciation and satisfy their emotions.

6.2 Conclusions

The establishment of a conceptual model for creating step-by-step African pieces for the piano is indeed relevant in the current academic dispensation of musical practice in Africa. The created model is both directional and instructive that can be used to create works of focus and of performances and examinations based on levels of proficiency. Undeniably, it adds to the paucity of literature in indigenous art music compositions in Africa. The model contributes largely to music scholarship and debate, especially in music composition and music education. With the model as a guide, composers can use folk tunes that reflect African music performance and arrange them in a way to be enjoyed by players at all levels of proficiency.

Again, the technique of reduction is one way music composers can adapt to create further works. It is also substantial and possible to make reductions of difficult pieces for piano students even at the primary and the pre-tertiary education levels. The reductions are a major

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resource for expanding the number of piano players in many institutions offering Music. This is because, phrases used are shorter, rhythms are abridged, and harmonic textures have been reduced while maintaining the melodies. Intervallic movements of seconds and thirds with occasional leaps of fourths fifths and sixths have been employed. Indeed, the pieces portray an aesthetic presentation of African musical tradition of absolutism.

Furthermore, the created works which have been arranged from Beginner to Advance for the piano is an obvious thinking of how the African and Western music can be established inter-culturally without losing both musical identities. The composition is very consistent with the features of African indigenous music that has simple melodies based on both the pentatonic and the heptatonic scales. In most cases, tonal inflections of the melodies, including its rhythmic patterns are used to reflect African pianism. It is therefore worth concluding that, with the fast development of modern society, the cultural pattern appreciated by people also tends to be simple and quick because modern people pursue for a simple and refreshing mode of recreation, thus, such pieces can touch the emotions of modern audiences because it adapts the artistic expectations of the Ghanaian cultural heritage.

The upshot is an indication that the work expands and refreshes the current piano works by African composers, especially those that can be classed under African pianism such as Nketia, Euba, Uziogwe, Gyima Larbi, Kenn Kafui whose works have been a resource material for this study. Indeed, the study makes a rich, stylistic and technically diverse body of piano compositions accessible to general piano students and for school piano

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examinations. The development of a model in the work provides the opportunity for piano compositions that combine indigenous materials, musical and analytical understanding to inspire and guide future composers. Frantically, it contributes significantly toward decolonizing our school music curricula by focusing on indigenous African musical elements, beyond the immediate purpose of African pianism. Thus, the work provides a body of original materials from African perspectives to replace and complement the much Eurocentric or Western centered instructional materials and pedagogical practices. Finally, the thesis has not only explored works within the creative musicology paradigm, but privileges original insight, sensibility, and yet without sacrificing analytical understanding.

6.3 Recommendations

The study suggests options that will guide the creation of African Piano works using materials and techniques from indigenous materials in a contemporary society. It is, therefore, recommended that more pedagogical pieces are created using the pedagogical conceptual model for writing African Piano works for a level well thought of. This proposed conceptual model can receive debates and adapted to foster and encourage creativity among scholars of creative ethnomusicology who want to create works for the piano. Also, this study agrees to the feeling about African musicians who have used traditional tunes to create Piano works. However, it is recommended that the focus will only not be on Advanced players but also Beginning and Intermediate players too.

The work, has produced numerous musical pieces of proficiency levels that can be used in schools and colleges. Obviously, the work does not become complete if it is not used for performance or examinations. For the work to reach its significance for being created, it is

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important that it receives a performance attention where the Universities, Examination bodies as well as other music institutions use them for the training of piano players who may consequently become concert players to earn their living. The analysis of the work revealed a great deal of styles embedded in the works that can be used for musical analysis in schools and universities as teaching materials. It is therefore recommended that teachers and various instructors of piano who wish to select African piano works for the purpose of training will fall on the repertoire created in this study. Availability of these piano works should encourage examination bodies such as the West African Examinations Council (WAEC) to utilize such works as prescribed pieces. Of course, the work is also the beginning of strengthening performance of piano works in Ghana since most performances in Ghana are choral. It is envisioned that the style of writing piano works for the various proficiency levels is exposed to wide range of student piano performers as well as composers to enable them write more of such pieces for performance to make a lot of people enjoy the art of playing piano.

6.4 Suggestions for Further Research

It is suggested that more of such complex piano works by African composers are examined by other creative ethnomusicologists since this study did not address specific style of composition by the selected African composers. Thus, scholar composers of African pianism can be studied with some or all of their works analyzed to draw contextual conclusions.

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Appendices

Selected Piano Pieces

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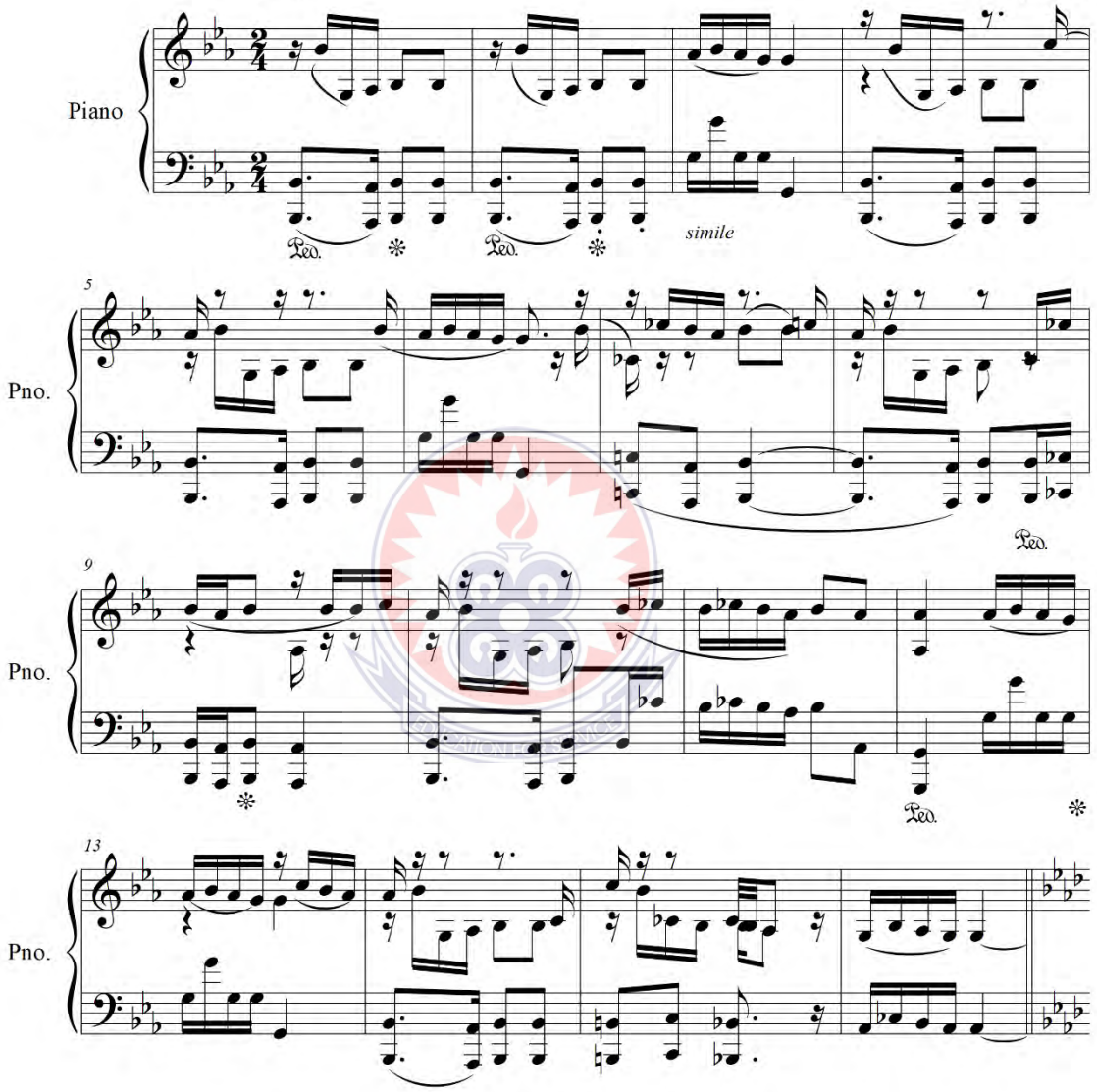
for Shadia

Basseet

From Mekta ' in the Art of Kita ' Book 3

HALIM - DABH (EGYPT)
(b. 1921)



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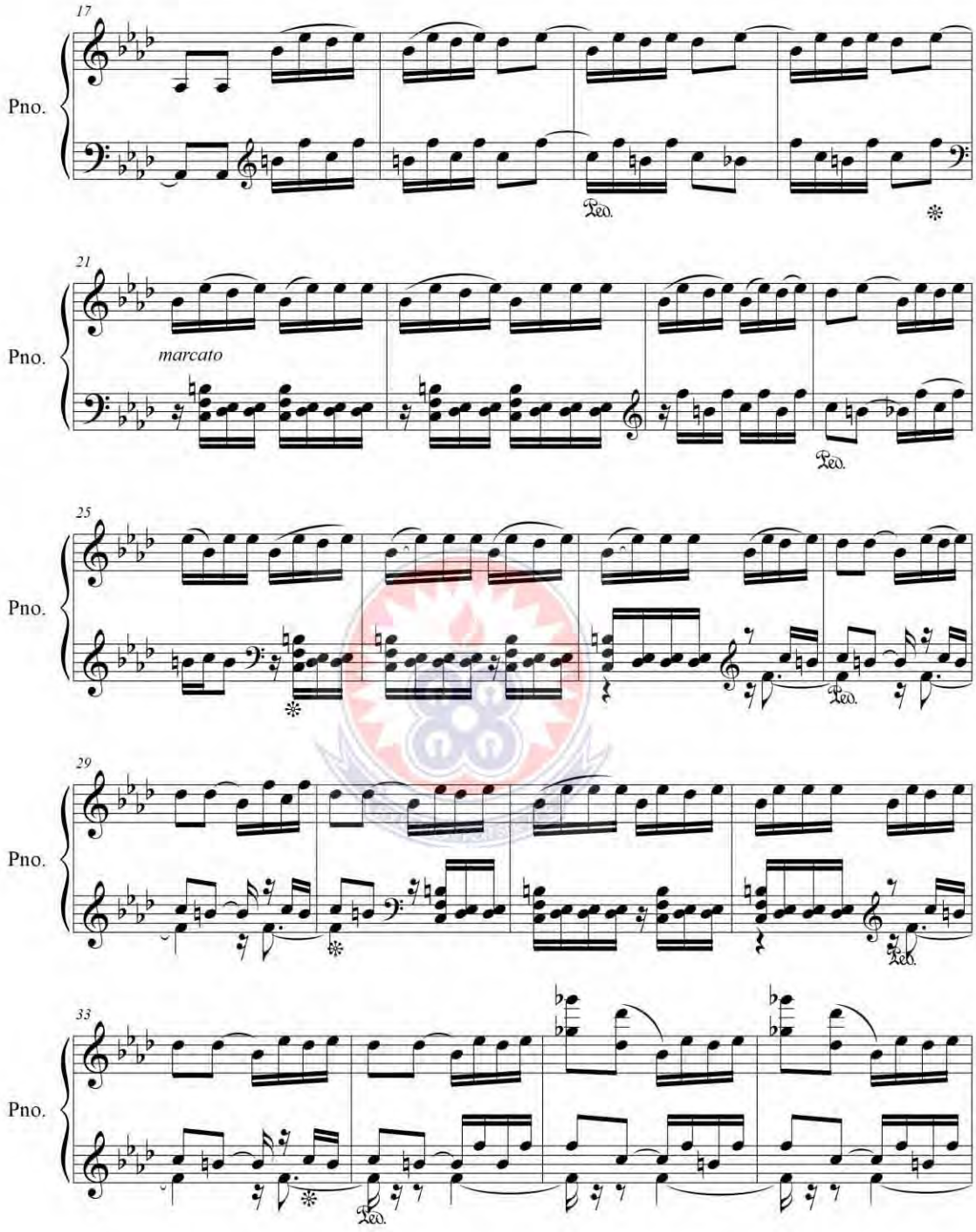

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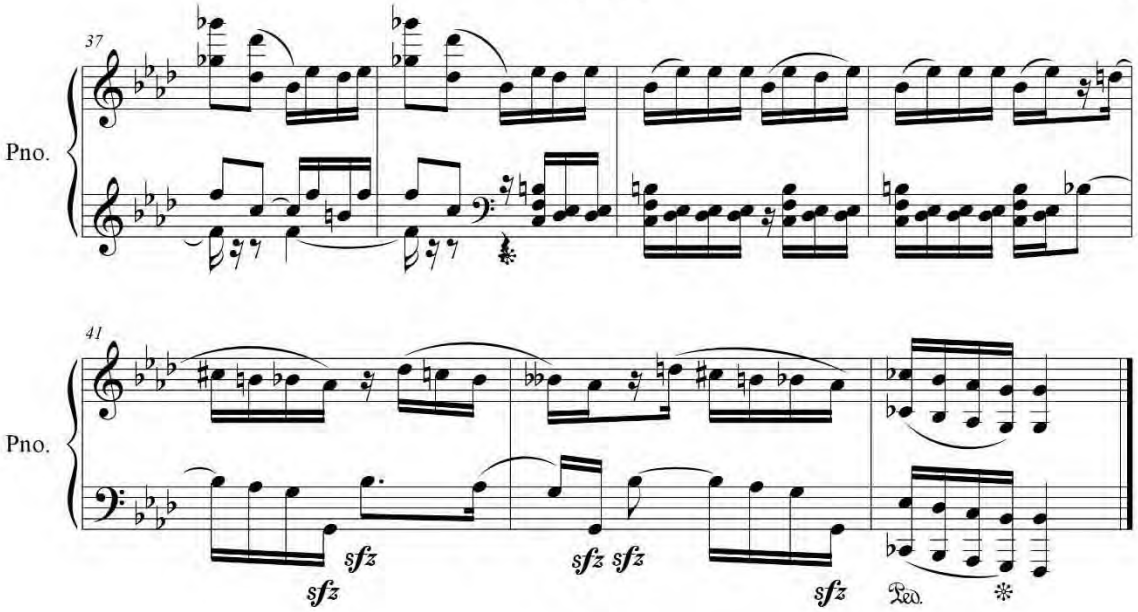

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Score

dedicated to Ethlena Chambers

5. Piano Piece No. 2,Call and Response

From Six Piano pieces

ROBERT MAWUENA KWAMI (GHANA)
(1954-2004)

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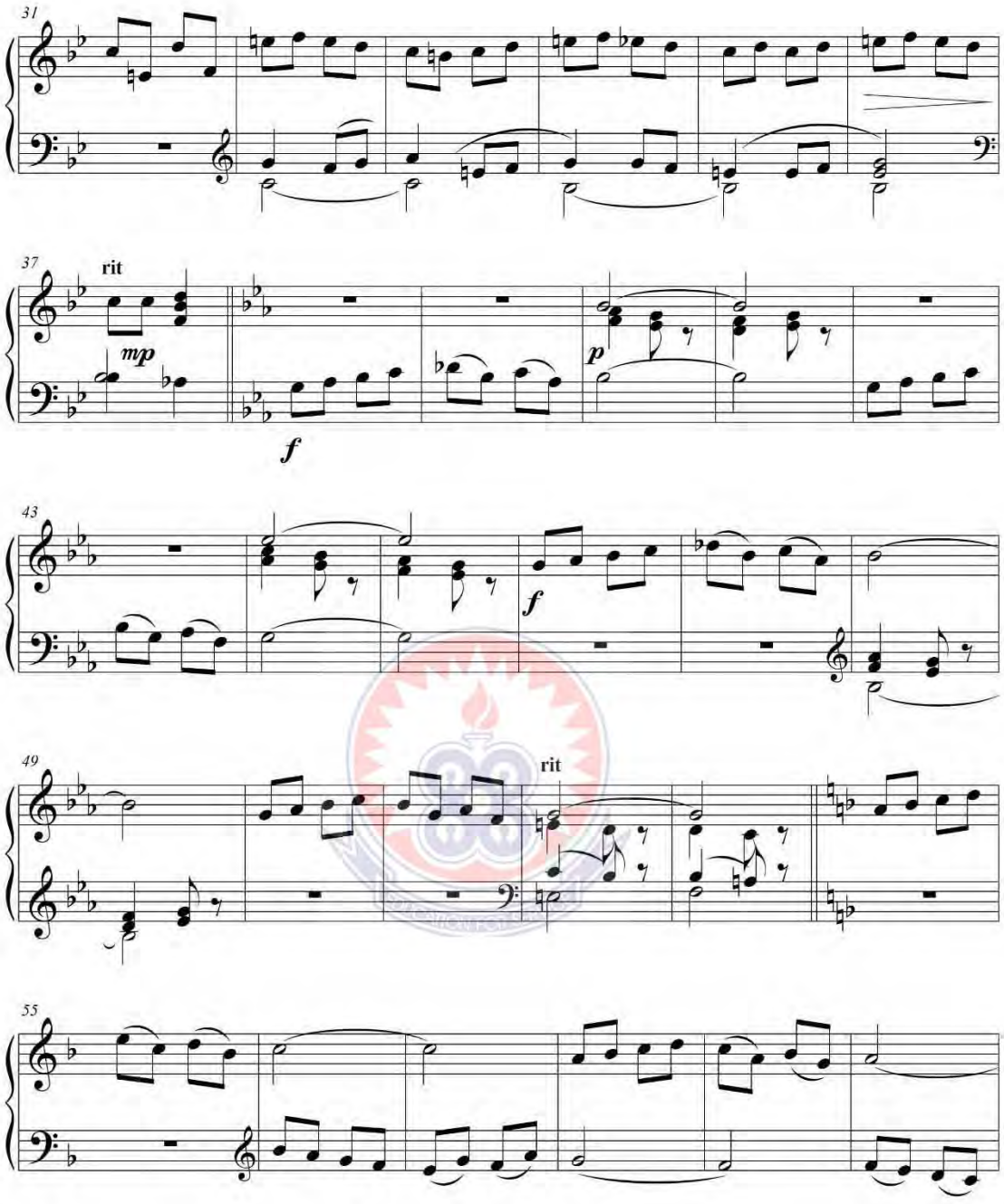

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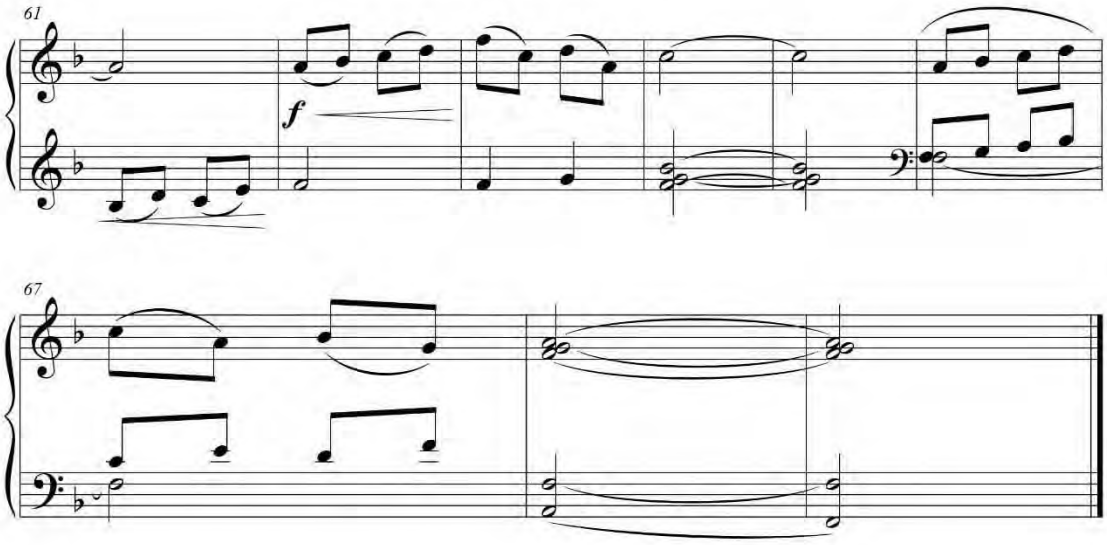

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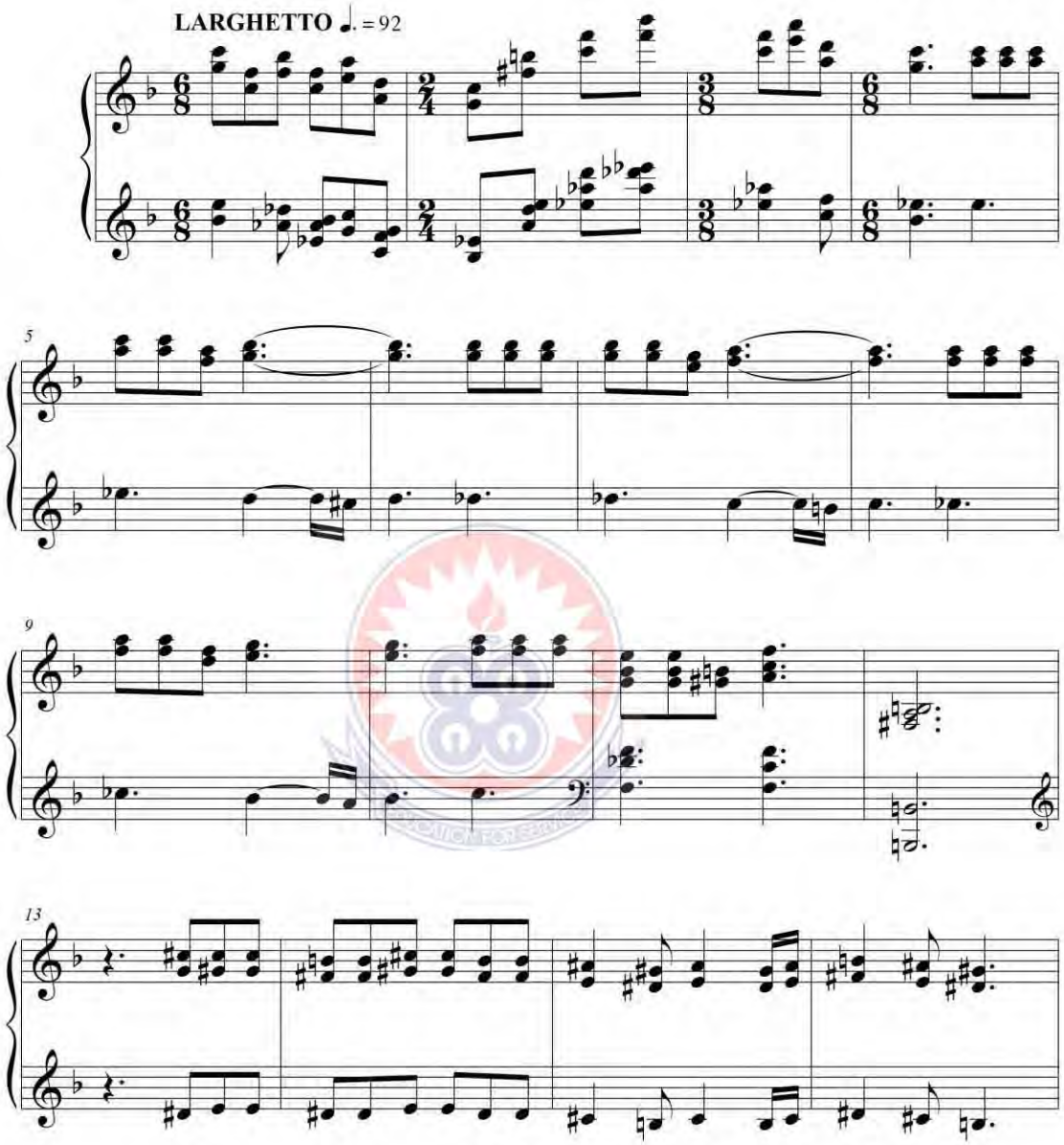
DIALECT 4

GYIMA LABI



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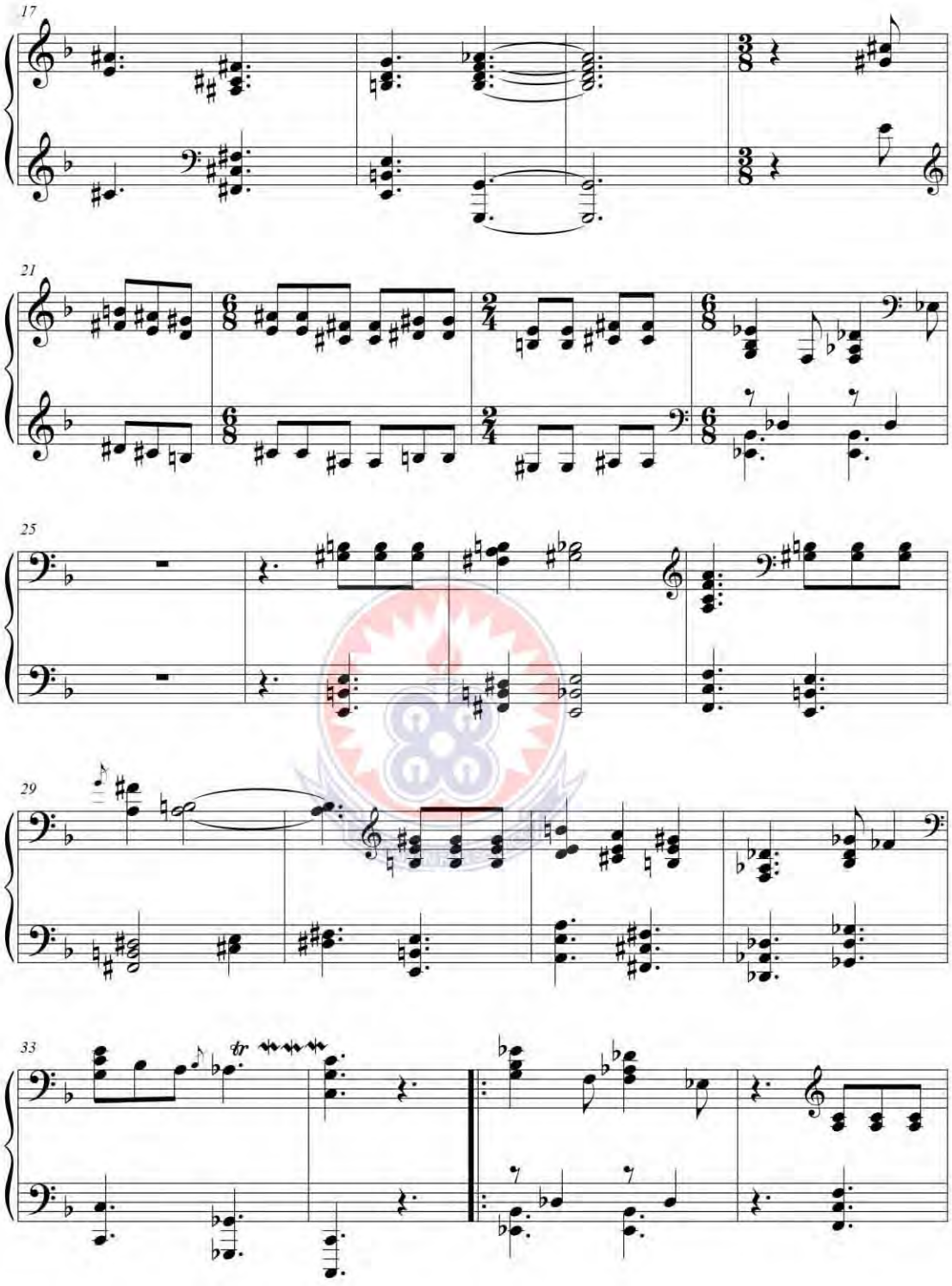

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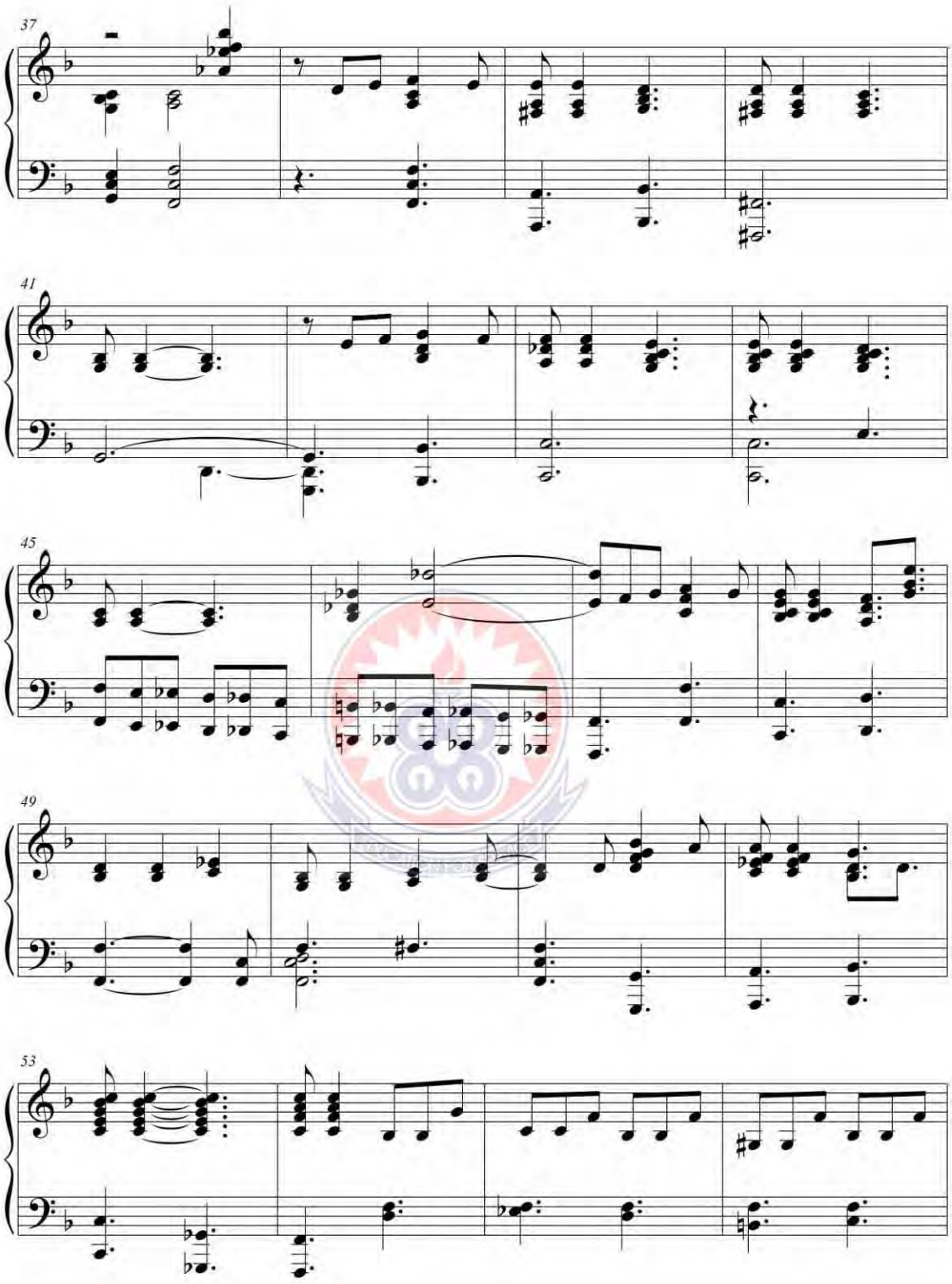

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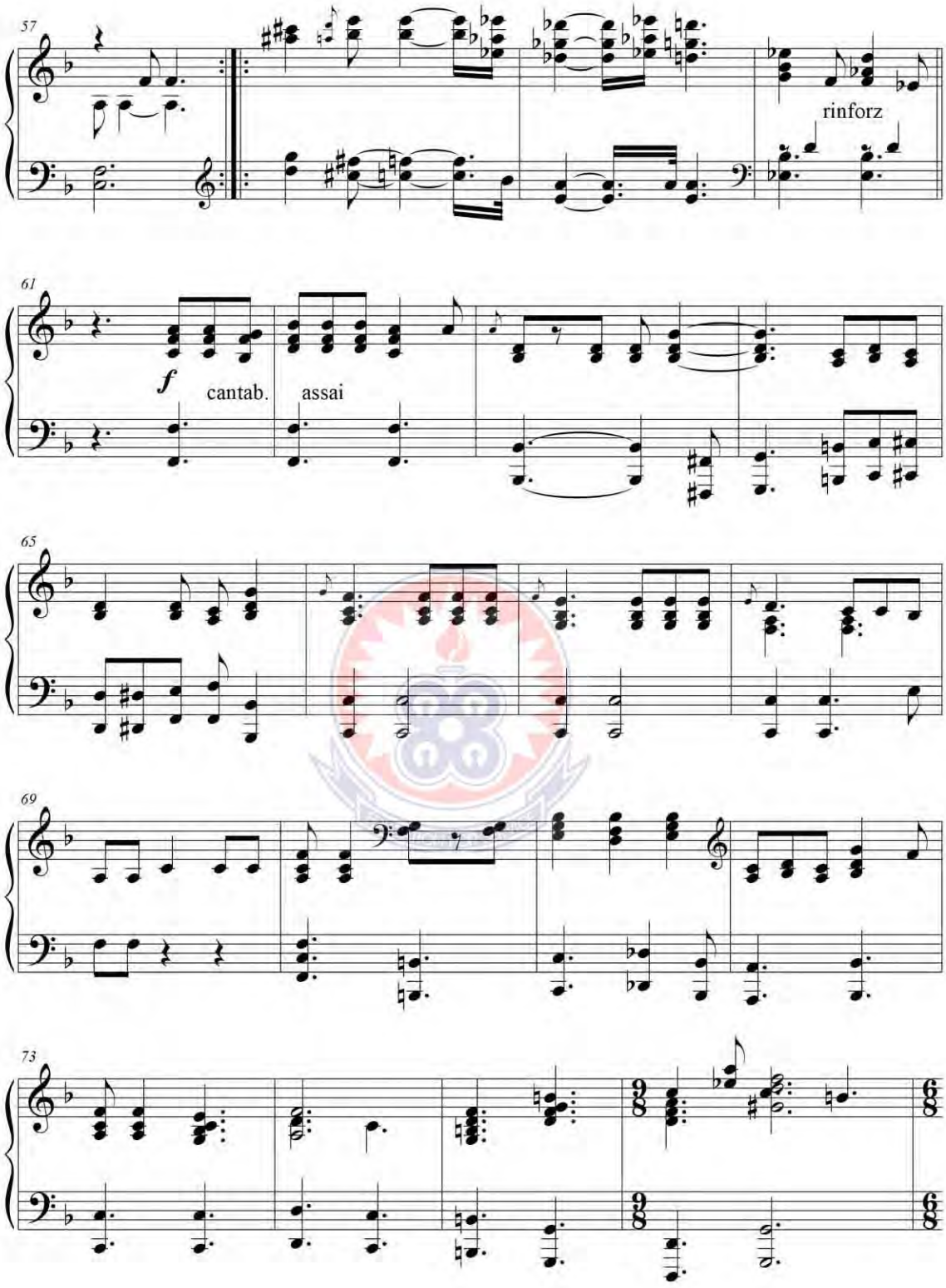

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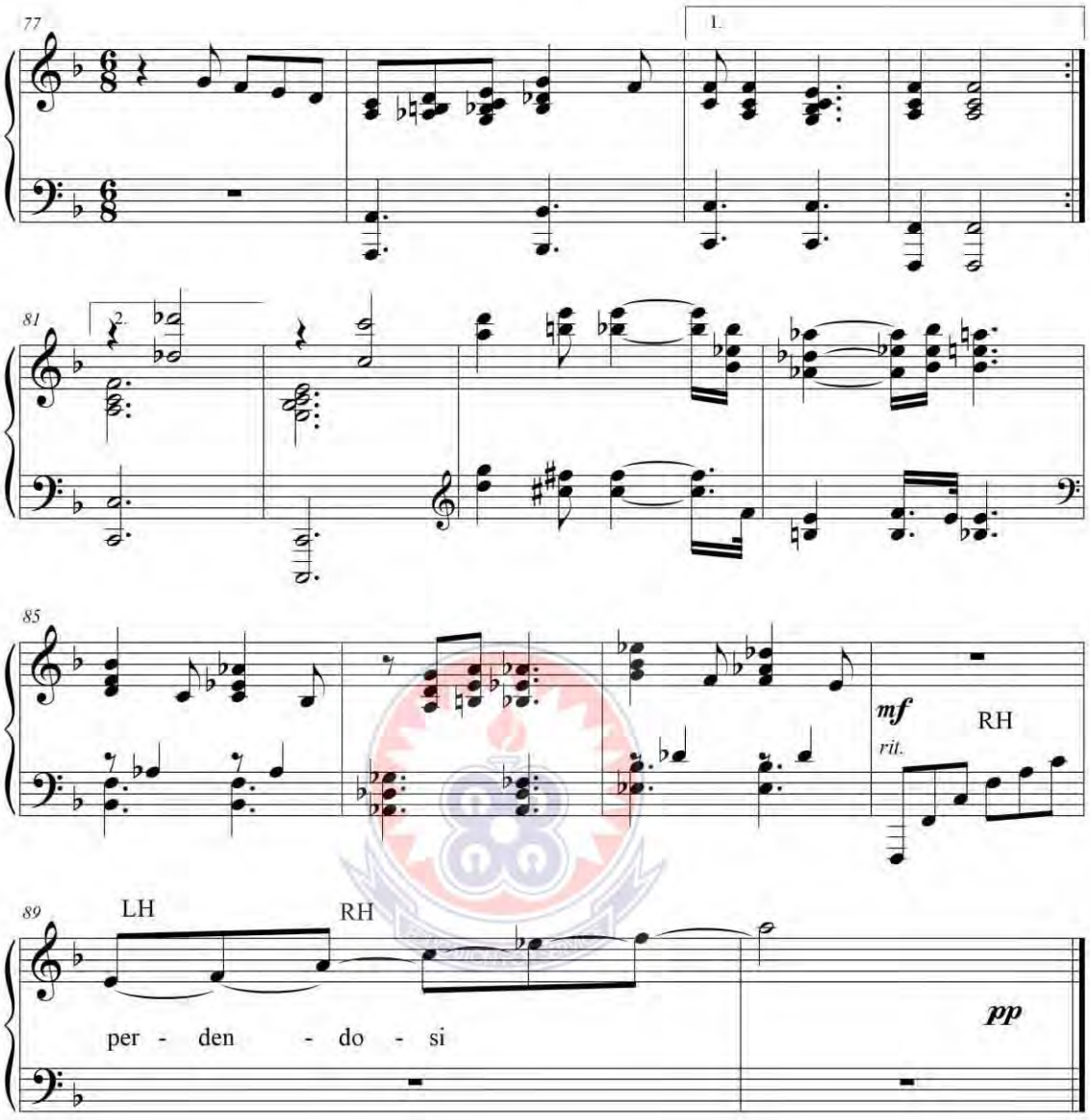

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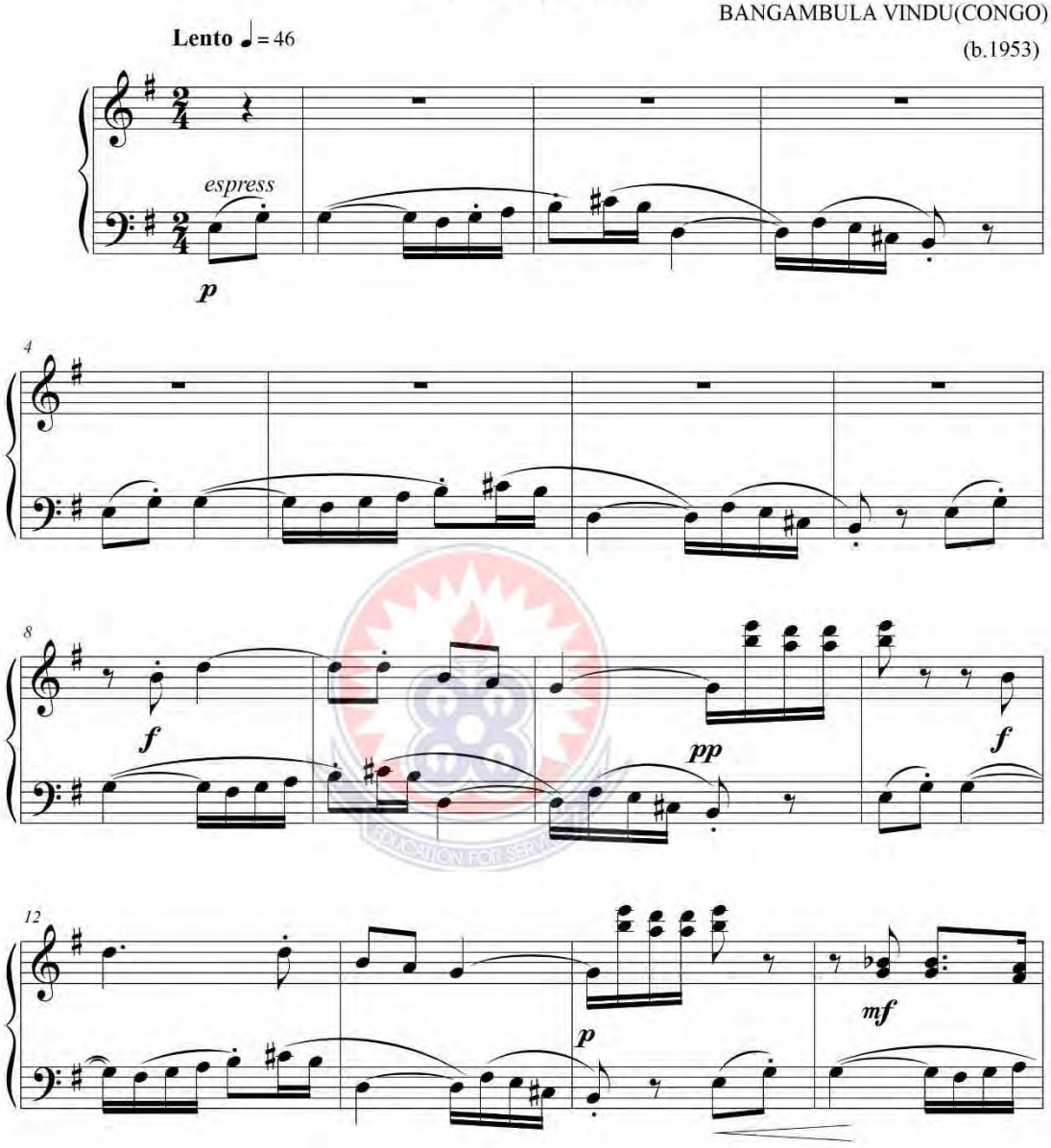
Lullaby

From *Suite for Piano*

BANGAMBULA VINDU(CONGO)
(b.1953)



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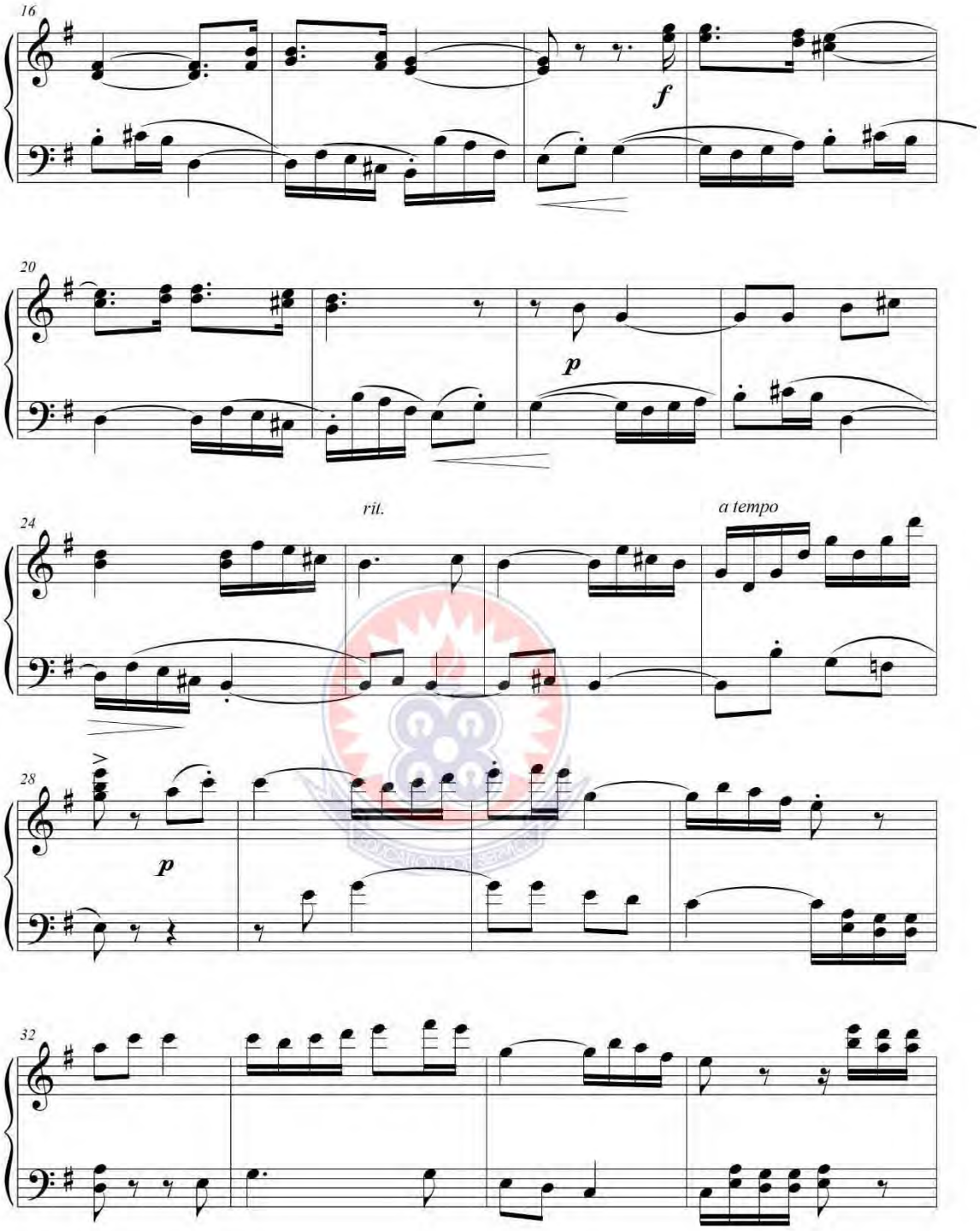

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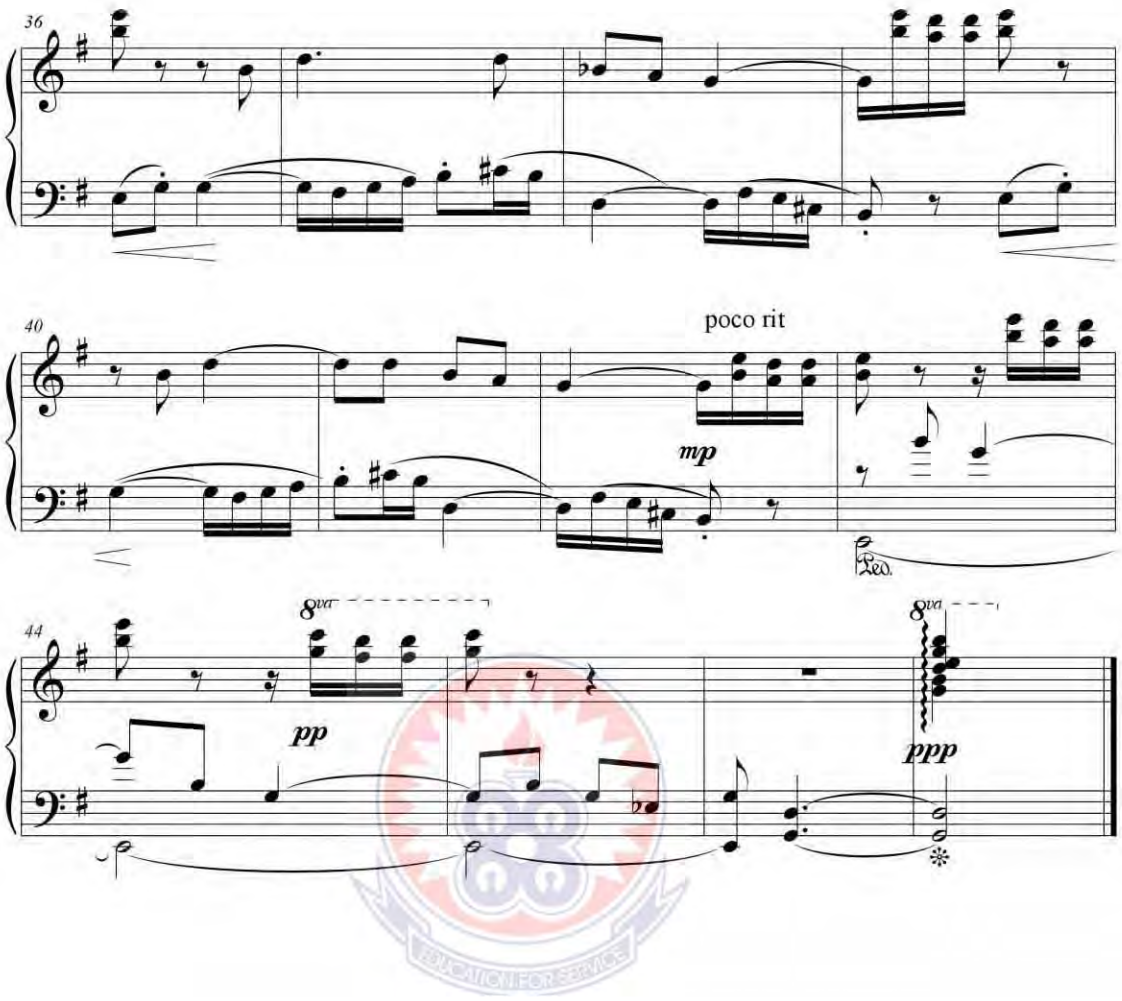

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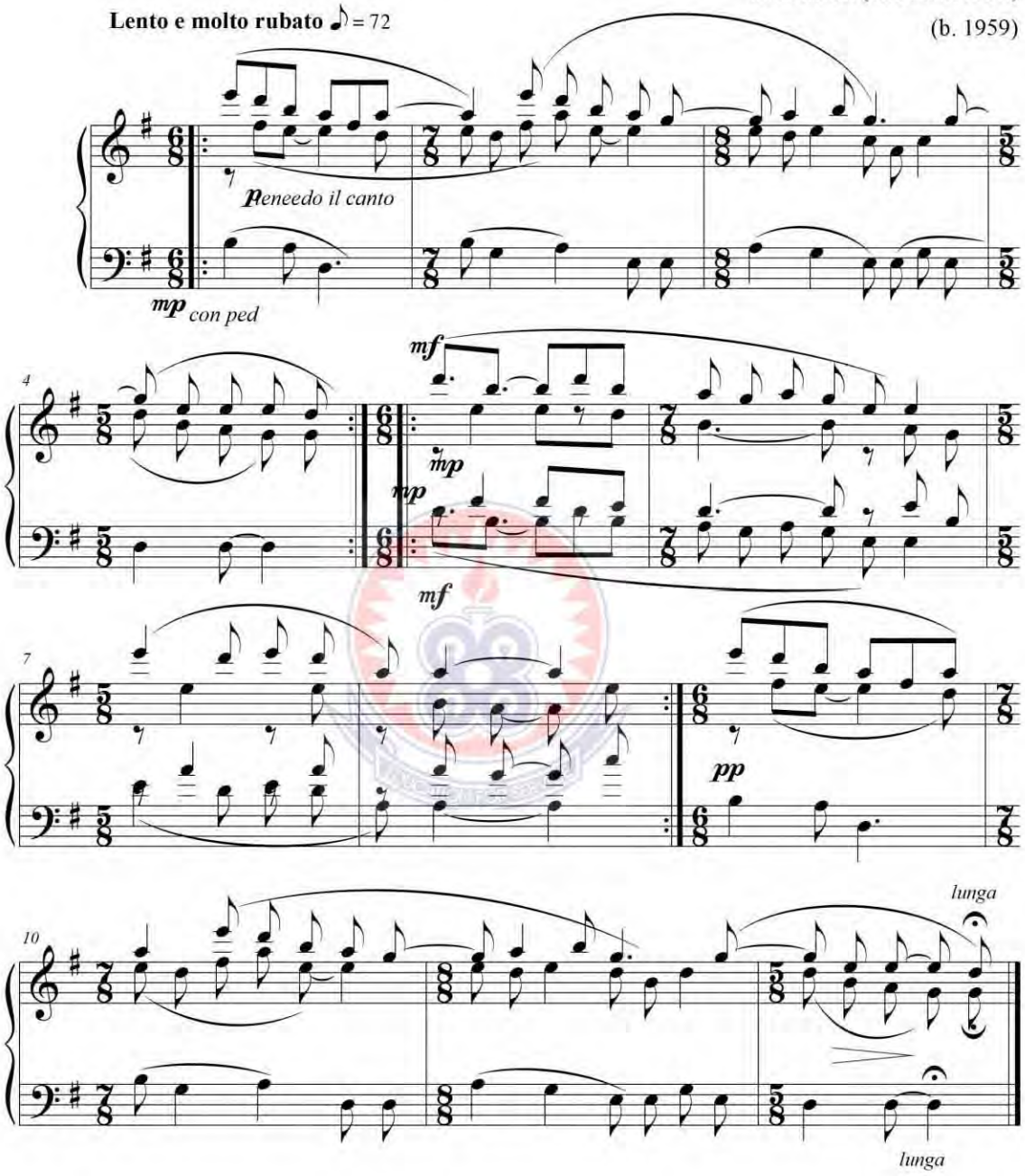
11. Lullaby

From *Preludes in African Rhythm*

ISAK ROUX (SOUTH AFRICA)
(b. 1959)



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NIGERIA DANCE

JOSHUA OZOIGWE

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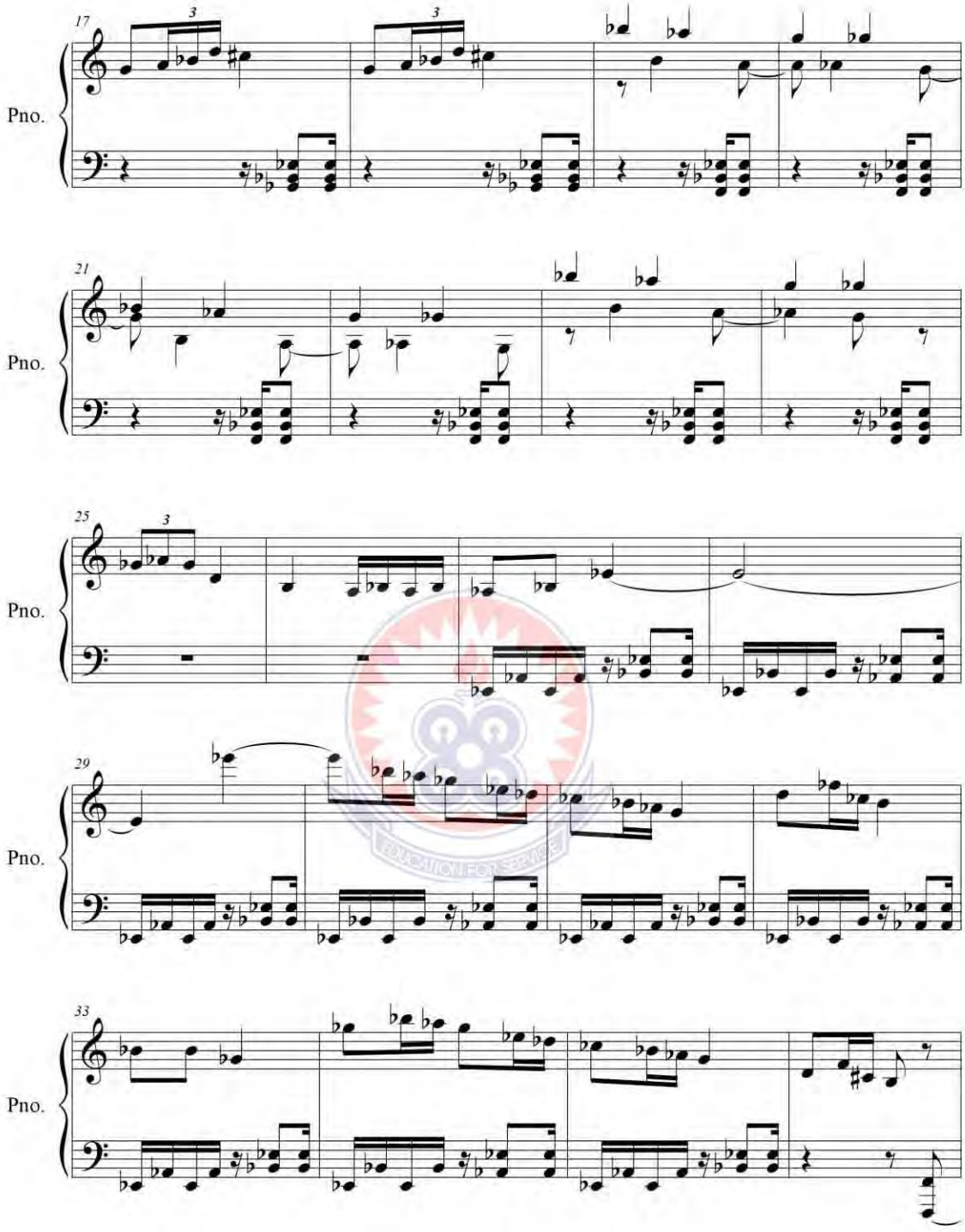

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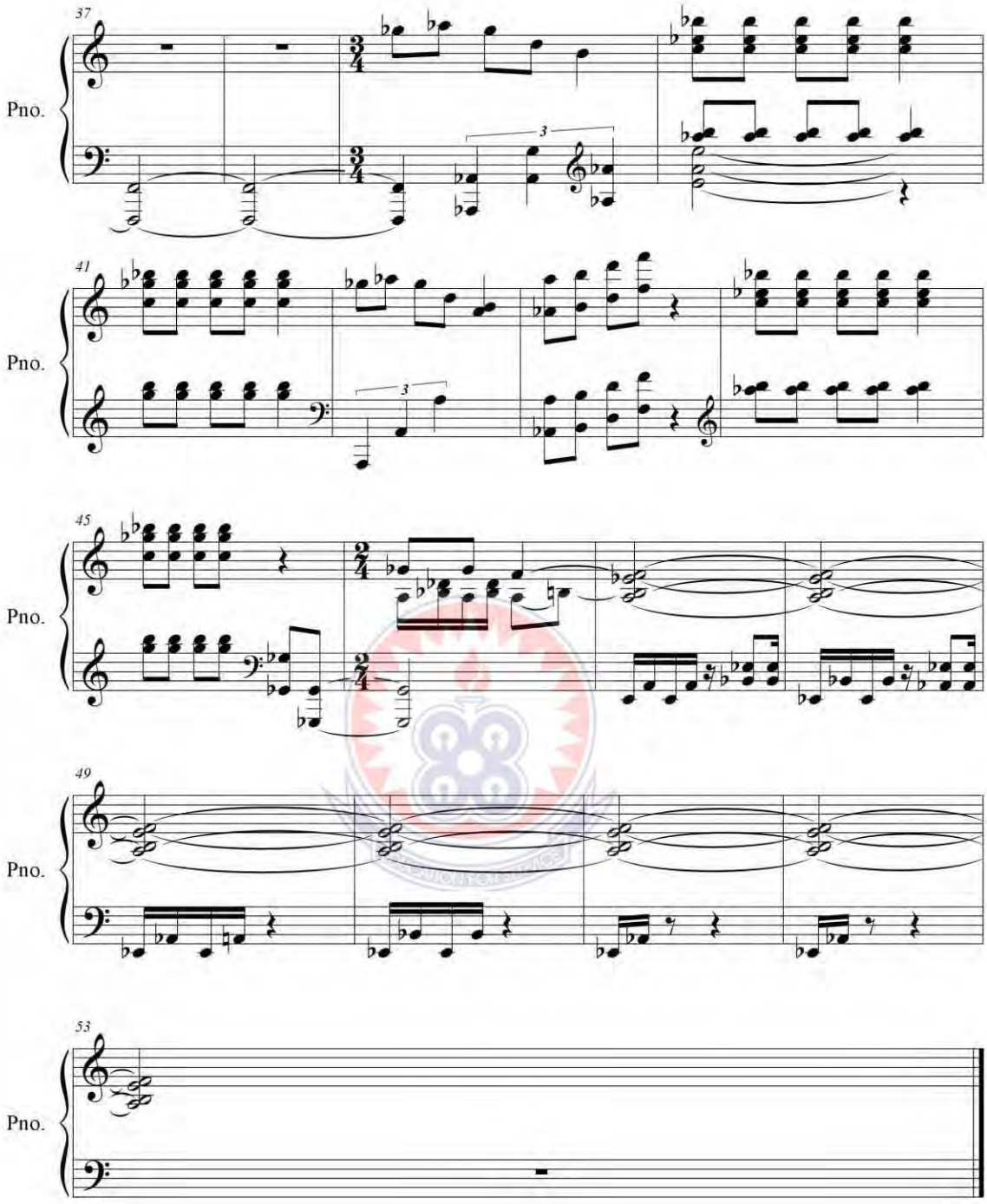

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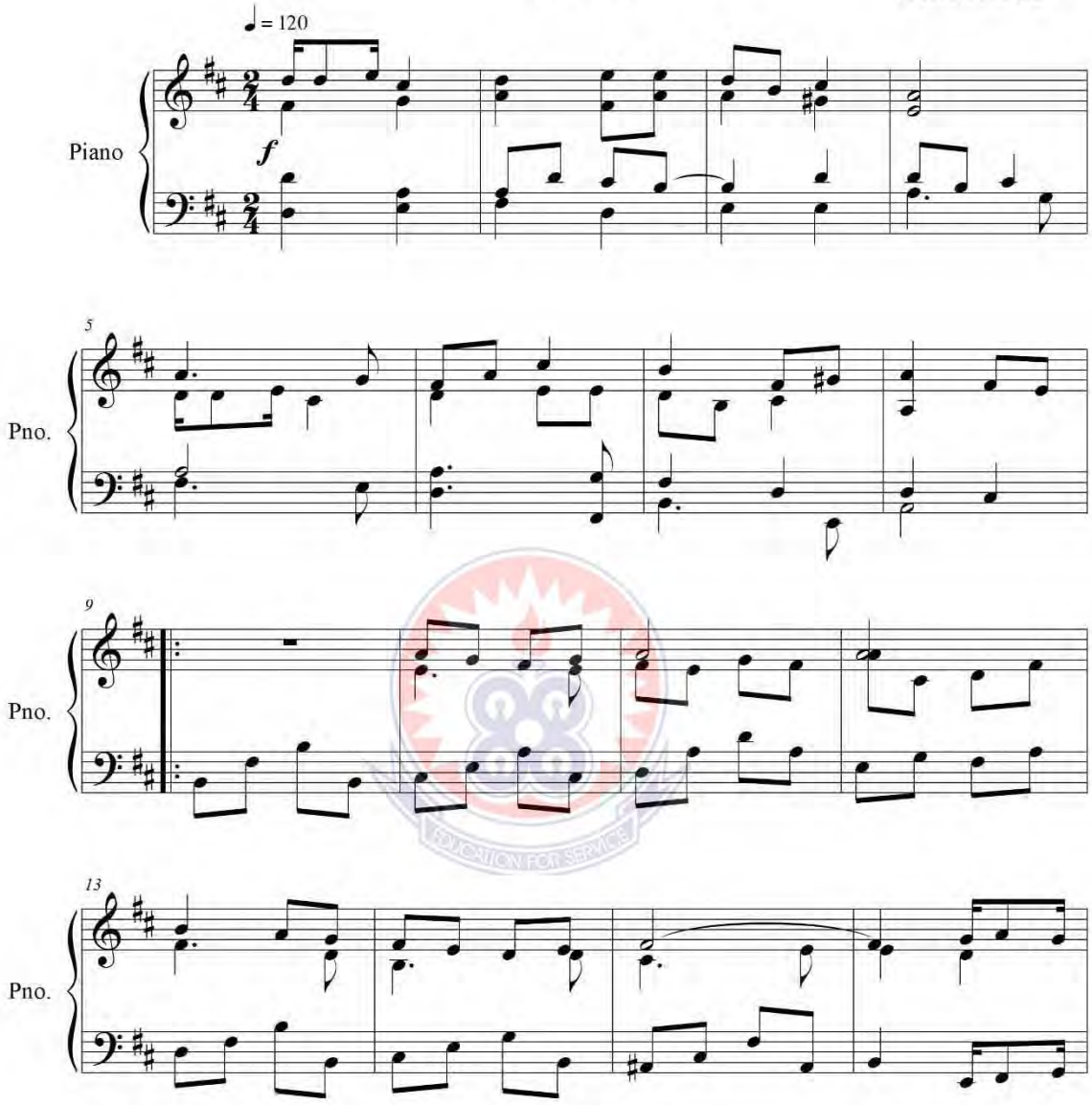
PLAY TIME

(C. 1957)

J. H. K. Nketia



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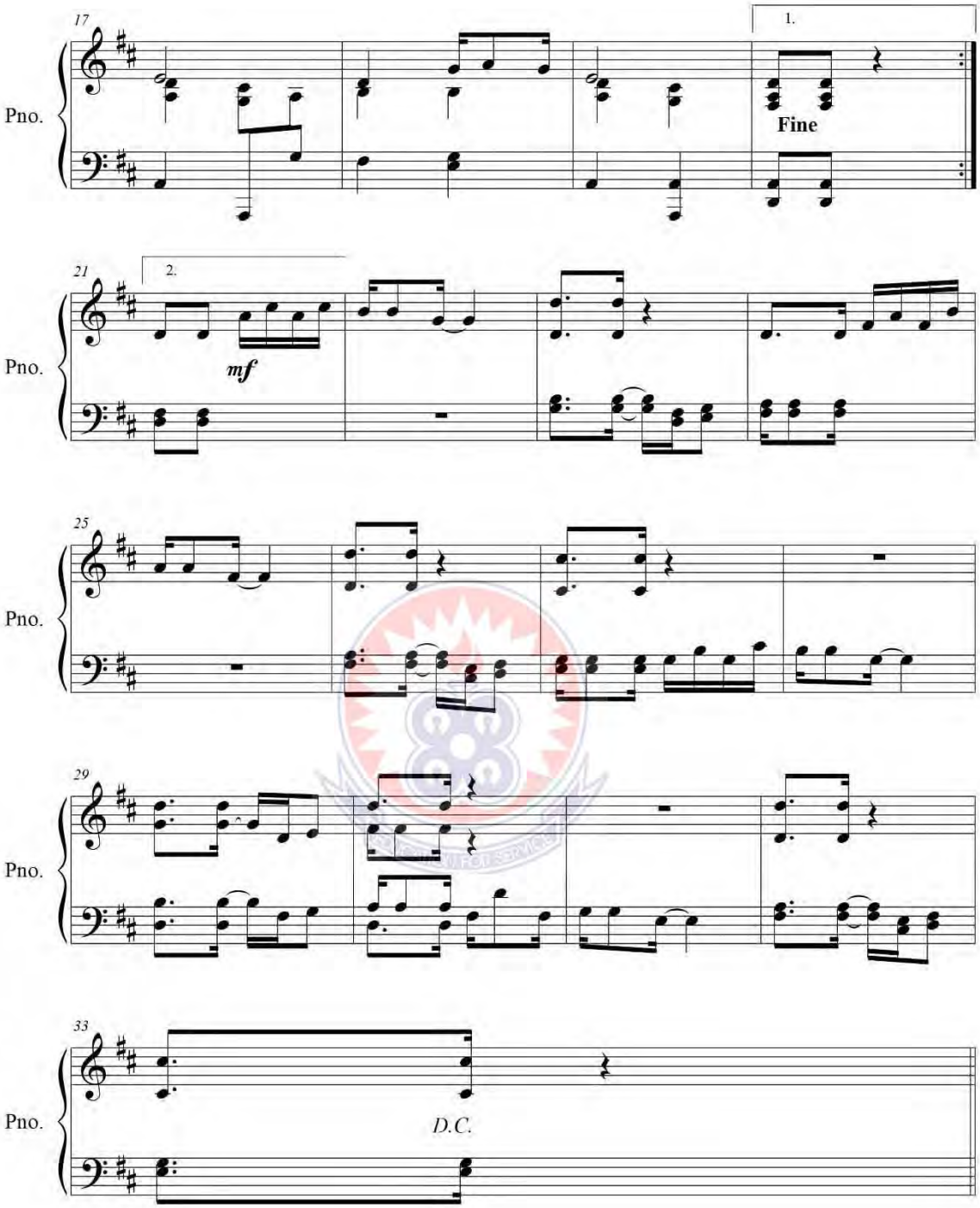
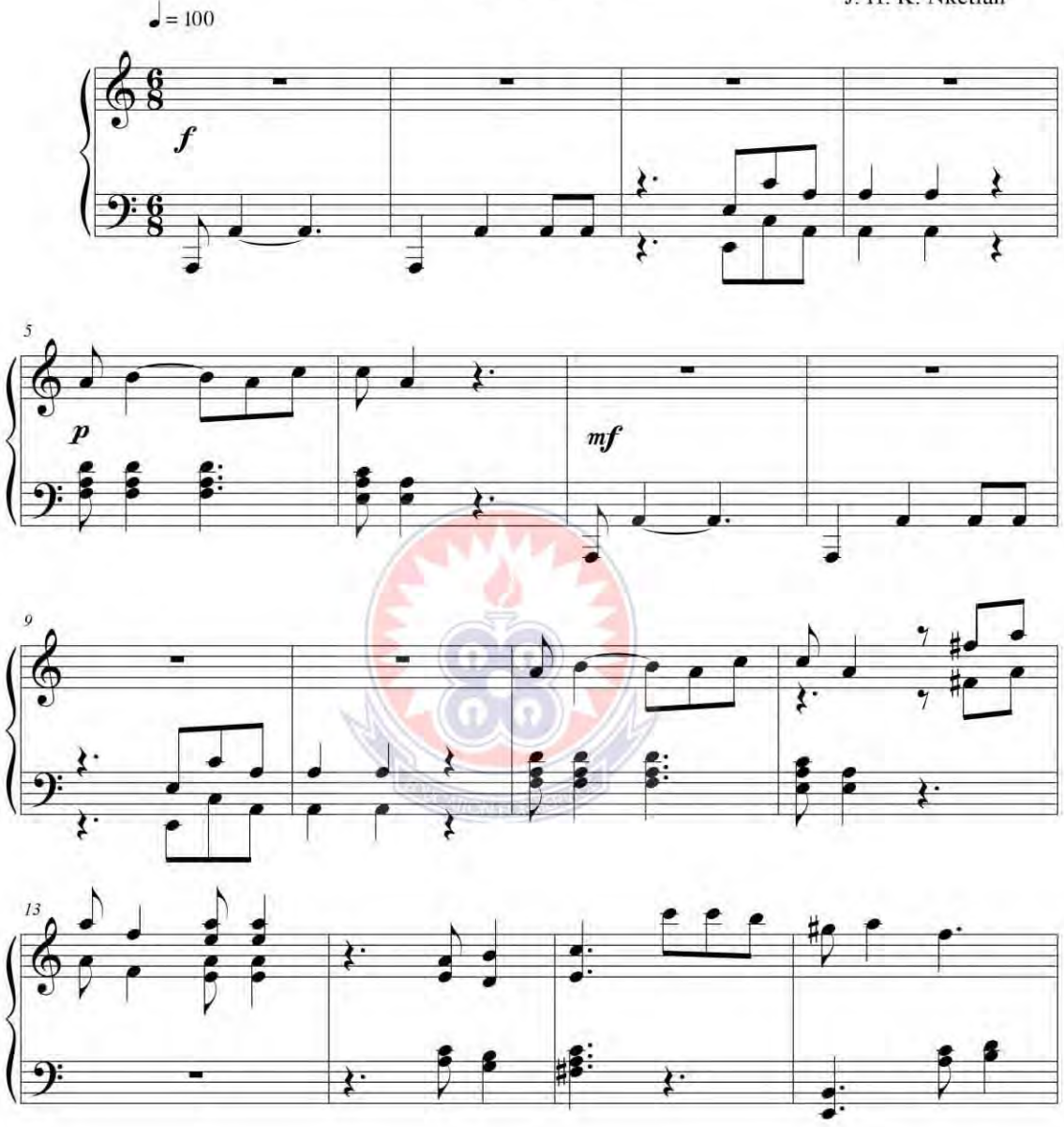


University of Education,Winneba http://ir.uew.edu.gh

VOLTA FANTASY

(c. 1967)

J. H. K. Nketiah



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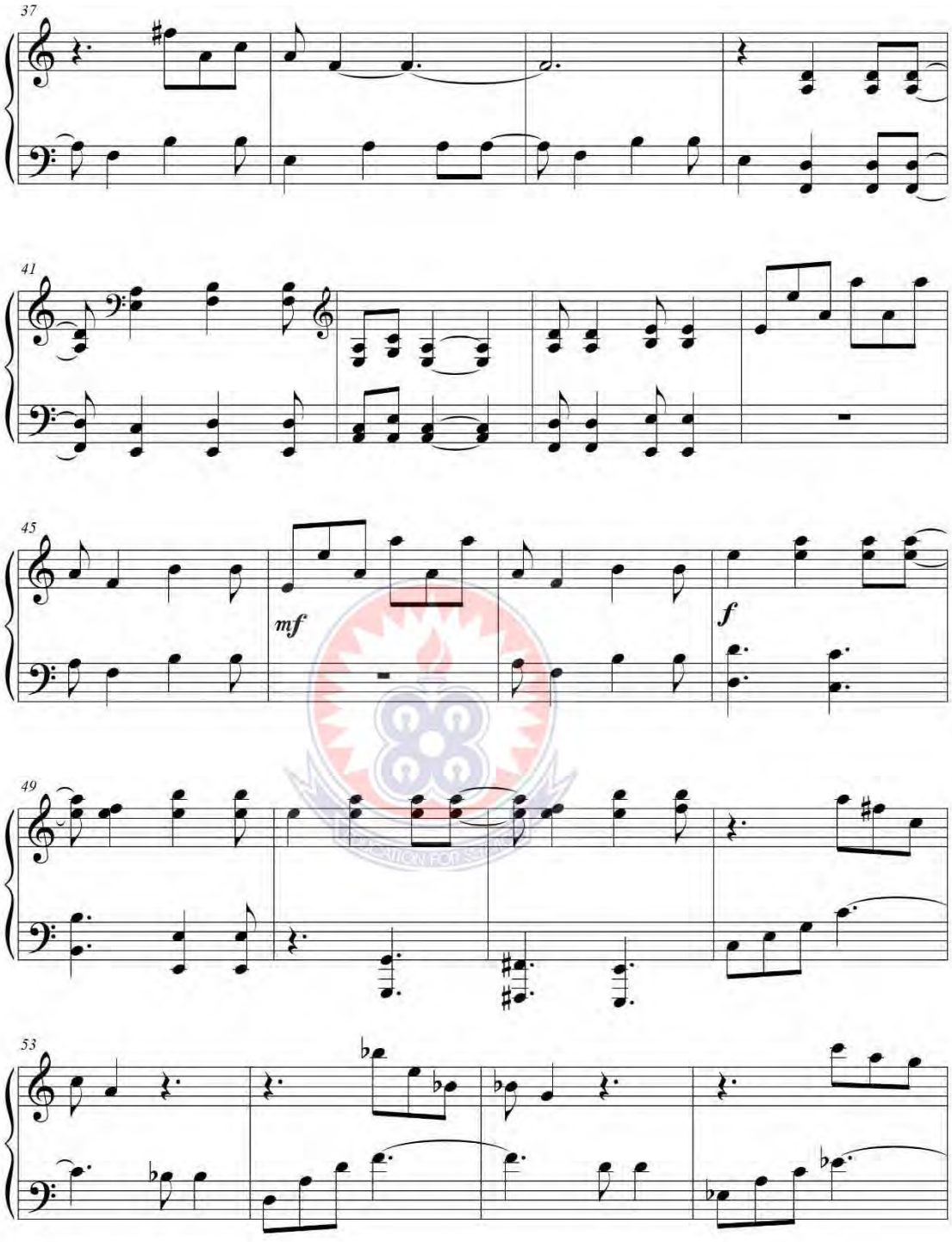

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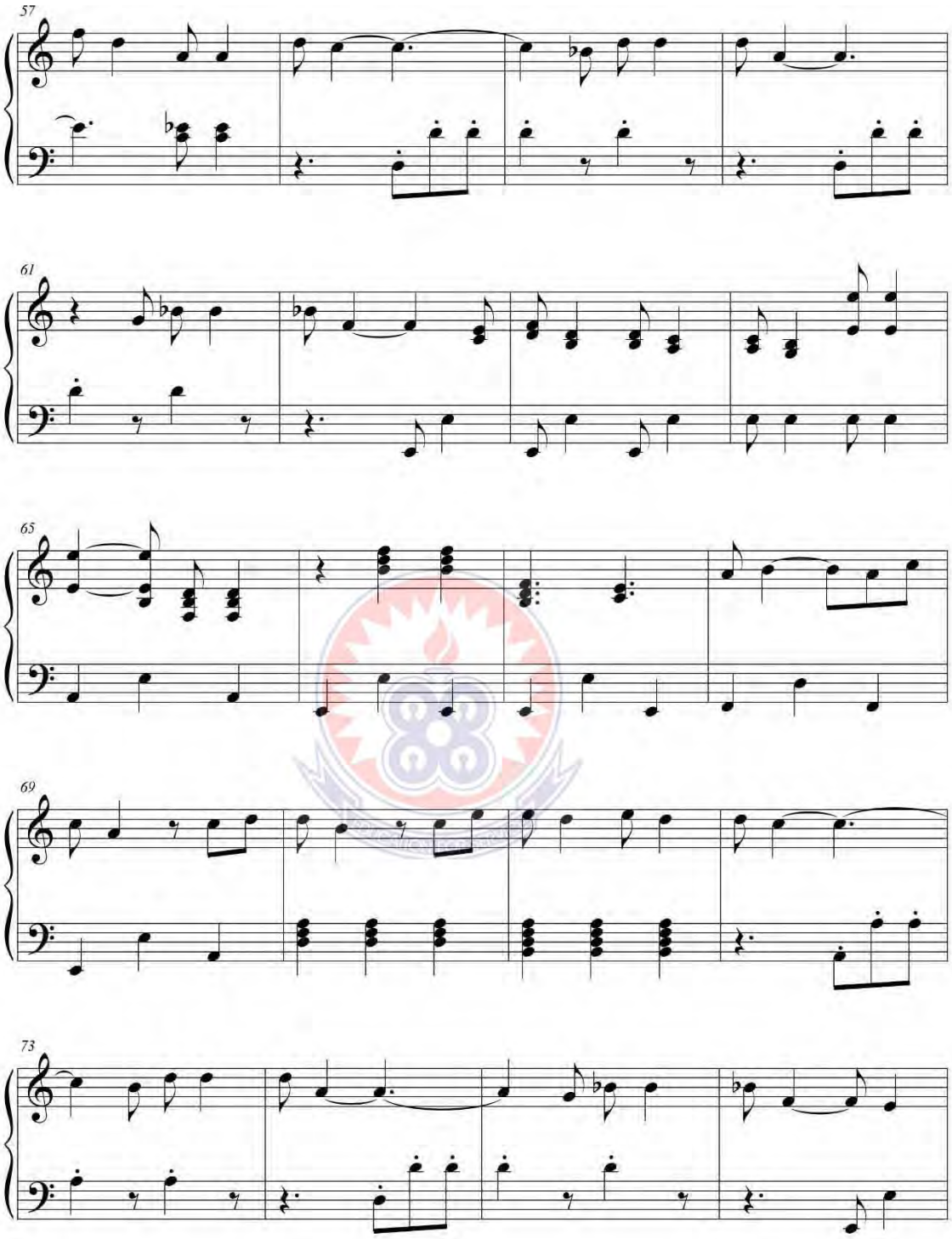

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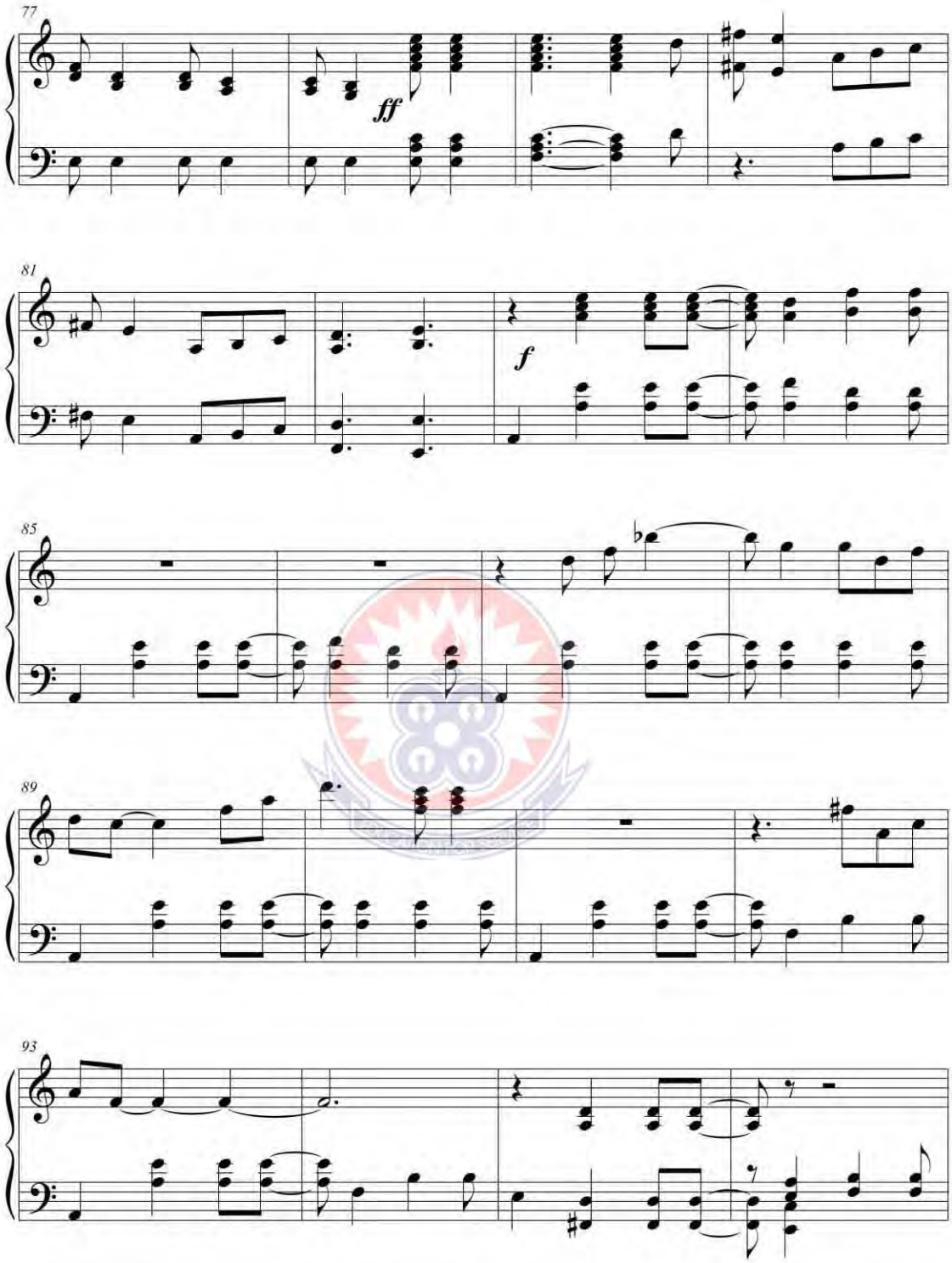

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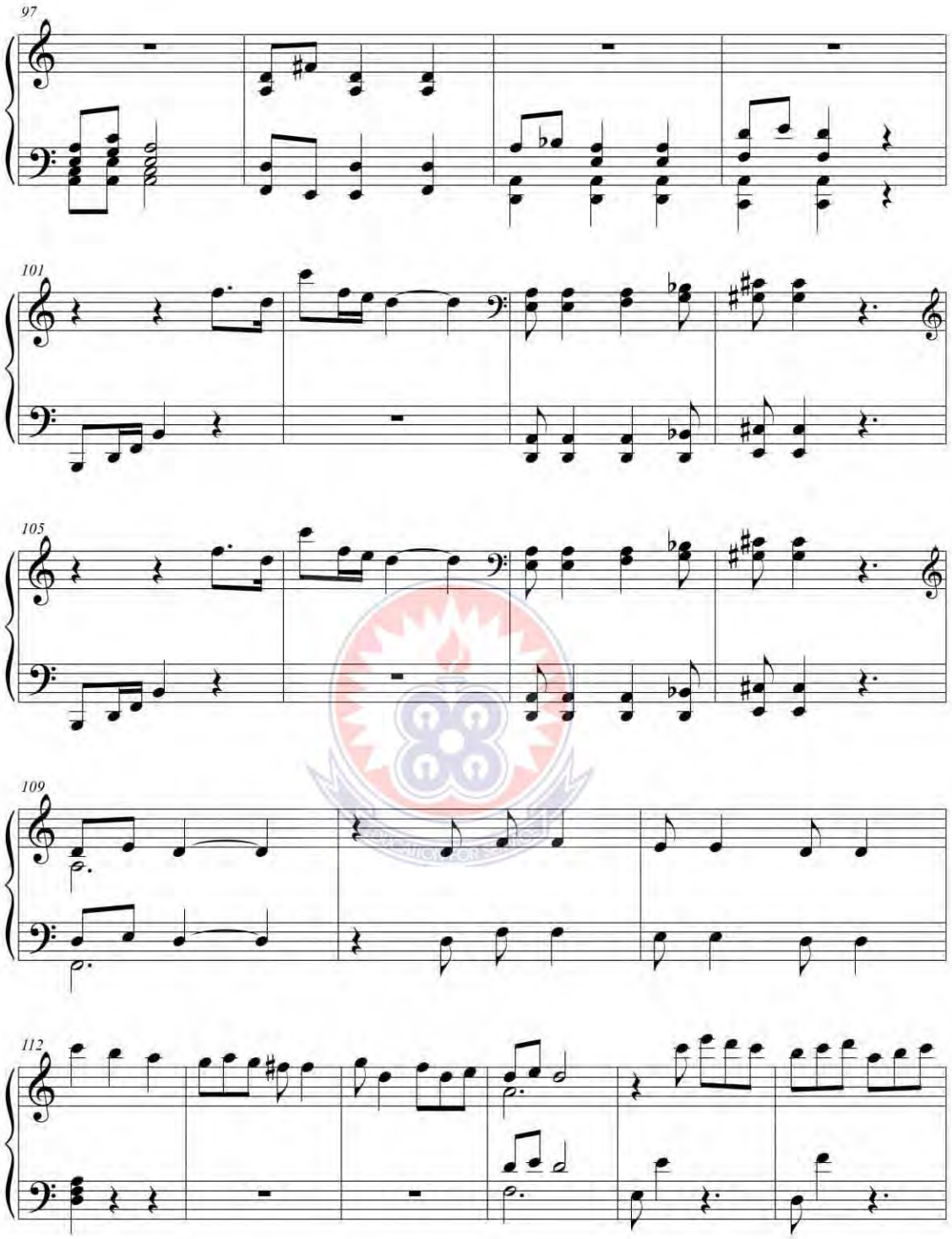

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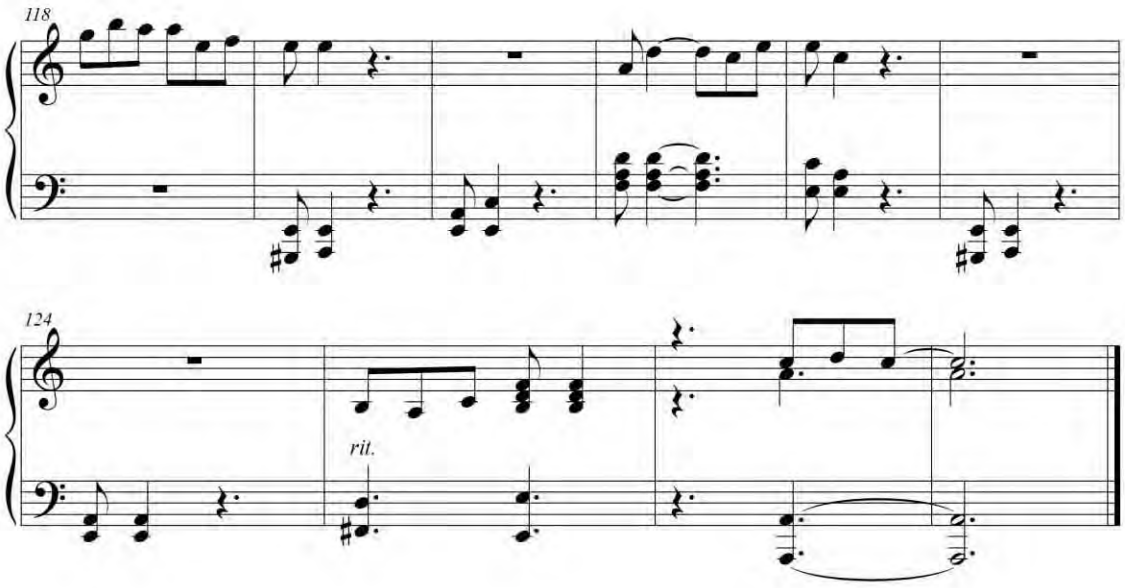

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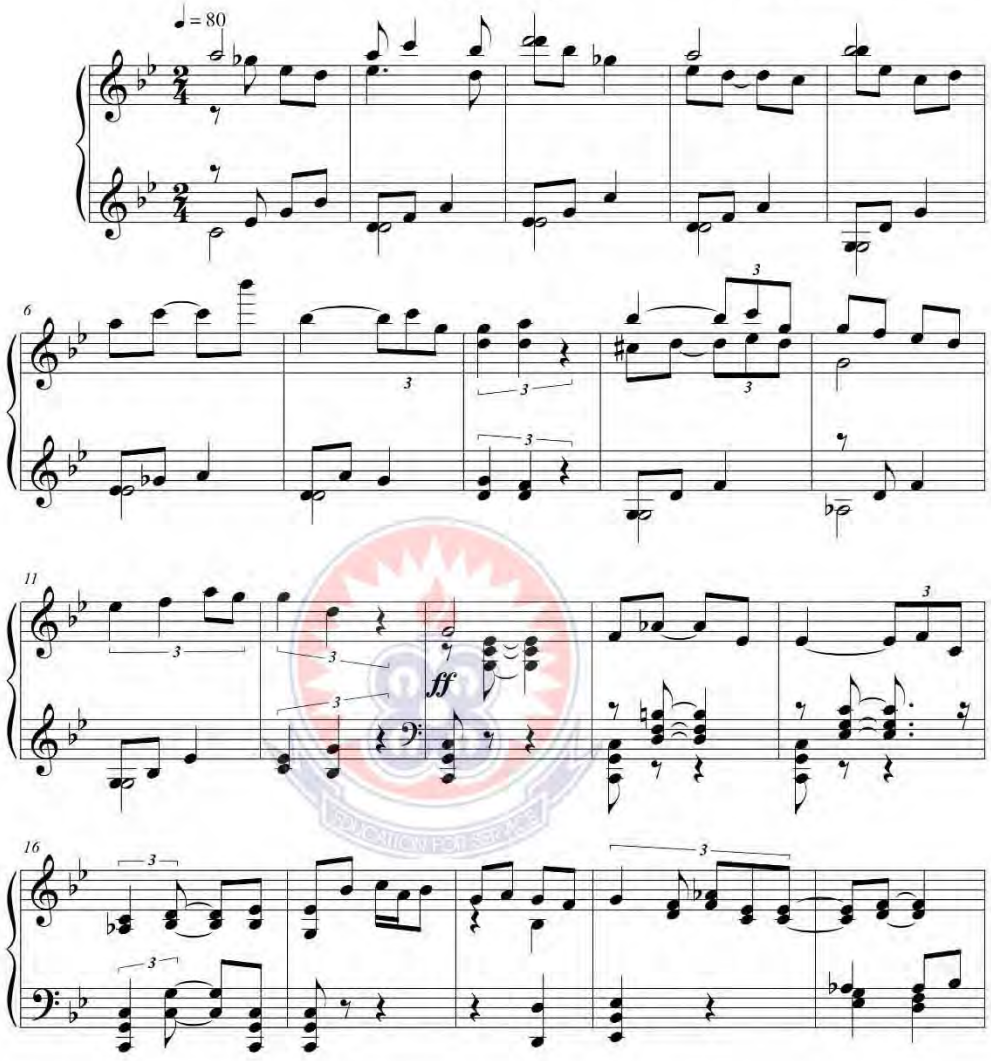
ABSENT FRIENDS

(c.1969)

J.H KWABENA NKETIA



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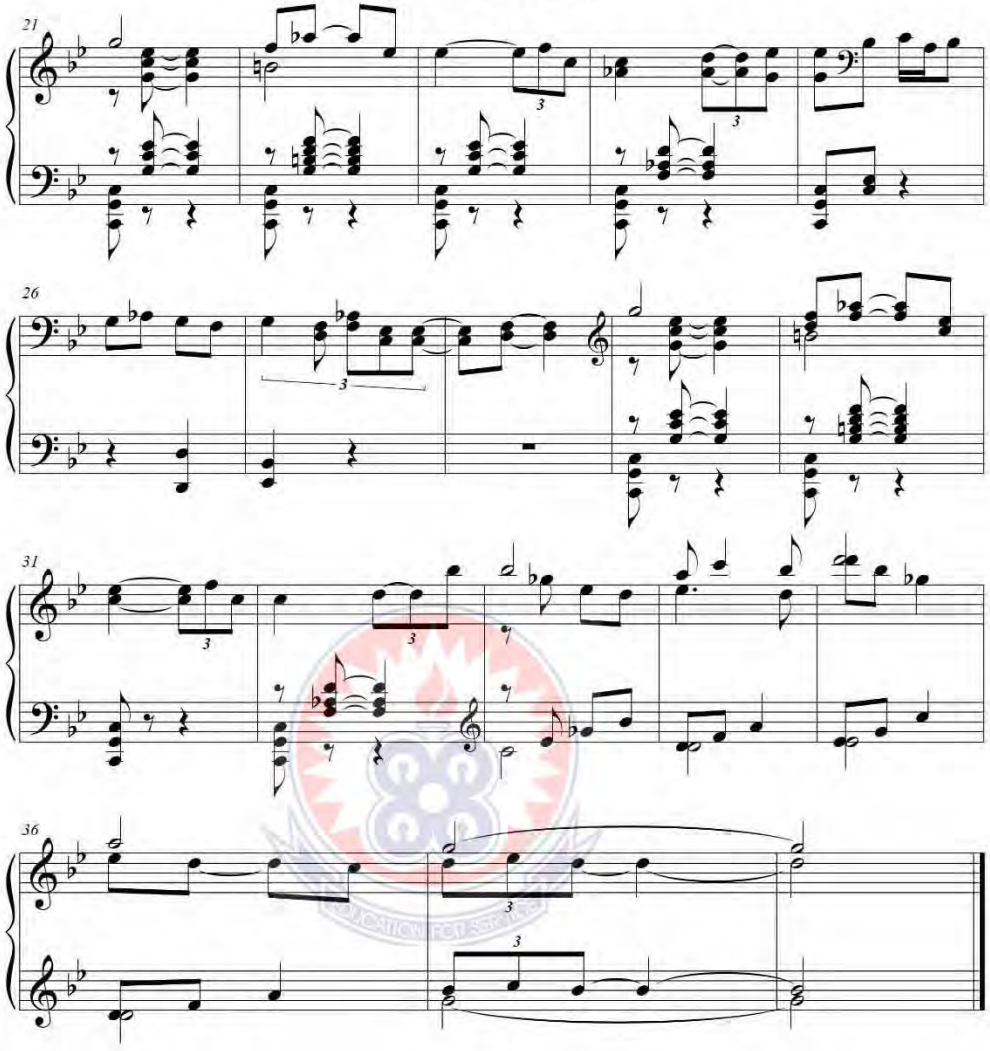
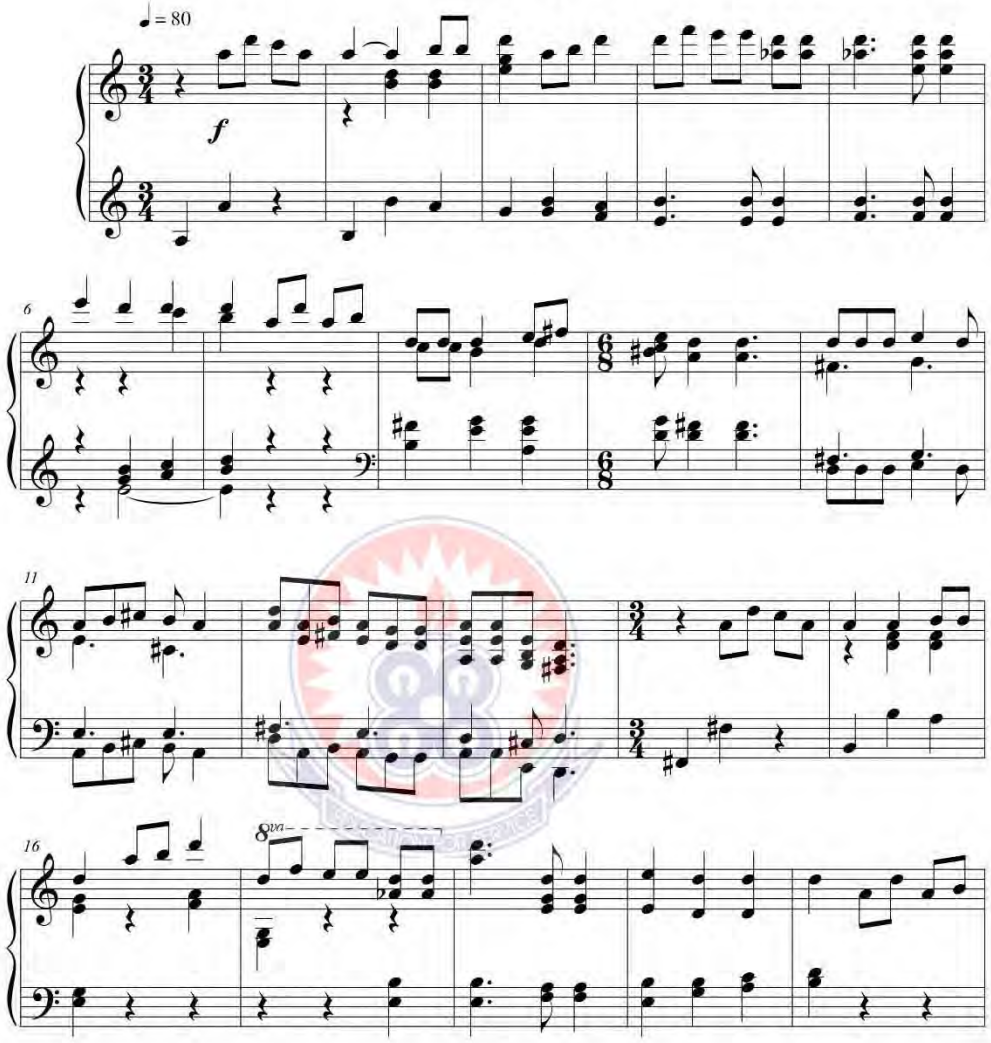


University of Education,Winneba http://ir.uew.edu.gh

AKPALU

(c. 1970)

J.H KWABENA NKETIA



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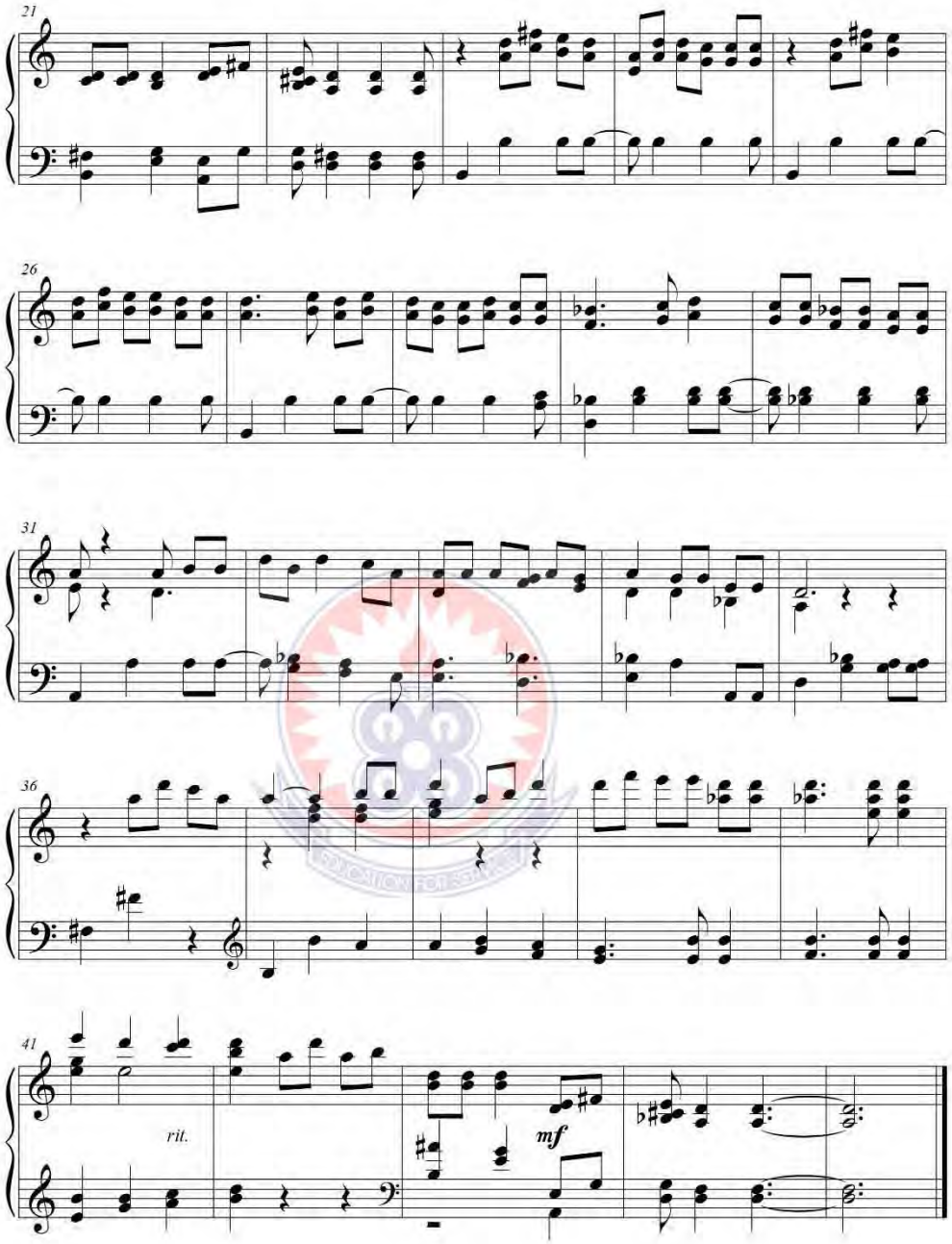
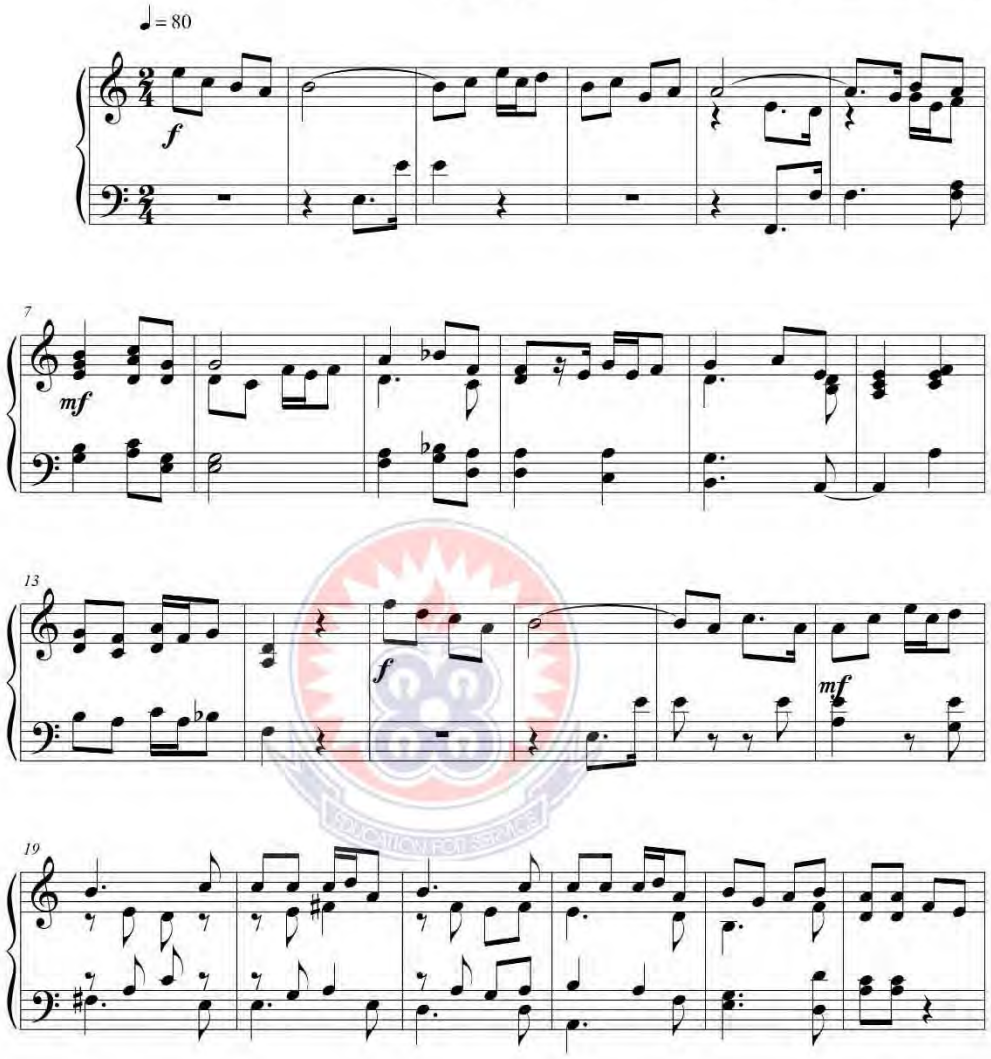


University of Education,Winneba http://ir.uew.edu.gh

AT THE CROSS ROAD

c. 1961

J.H. KWABENA NKETIA



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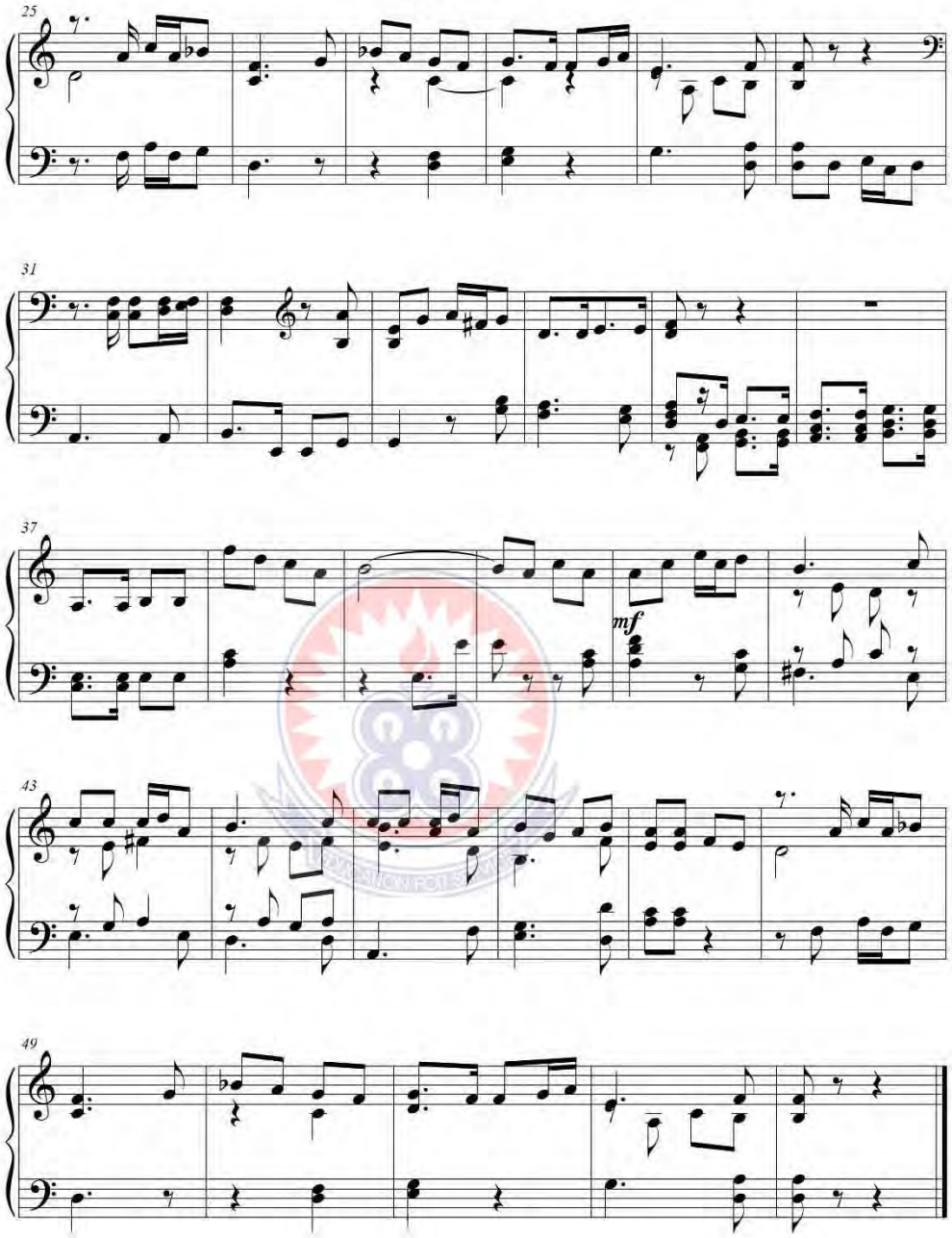
University of Education,Winneba http://ir.uew.edu.gh

At the Cross Road



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DAGOMBA

c. (1946)

J. H. K. Nketiah

©

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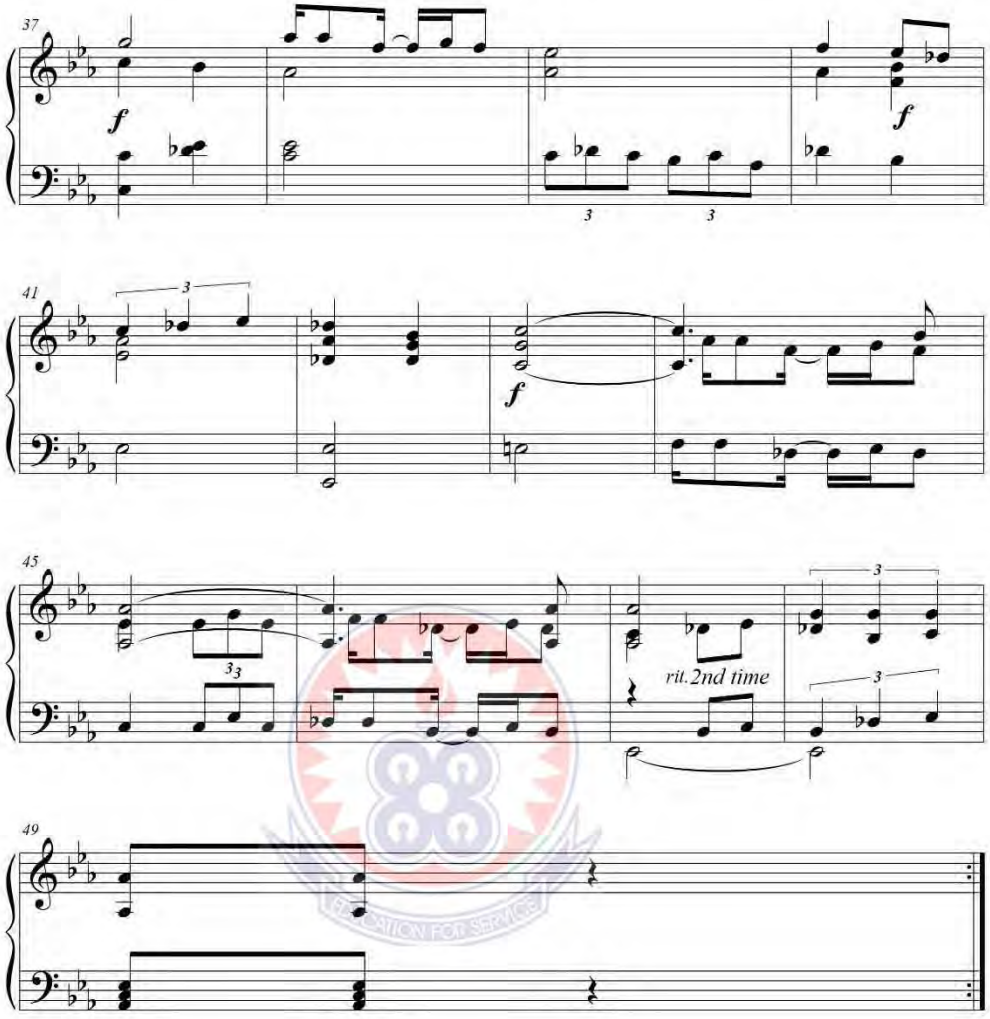
University of Education,Winneba http://ir.uew.edu.gh



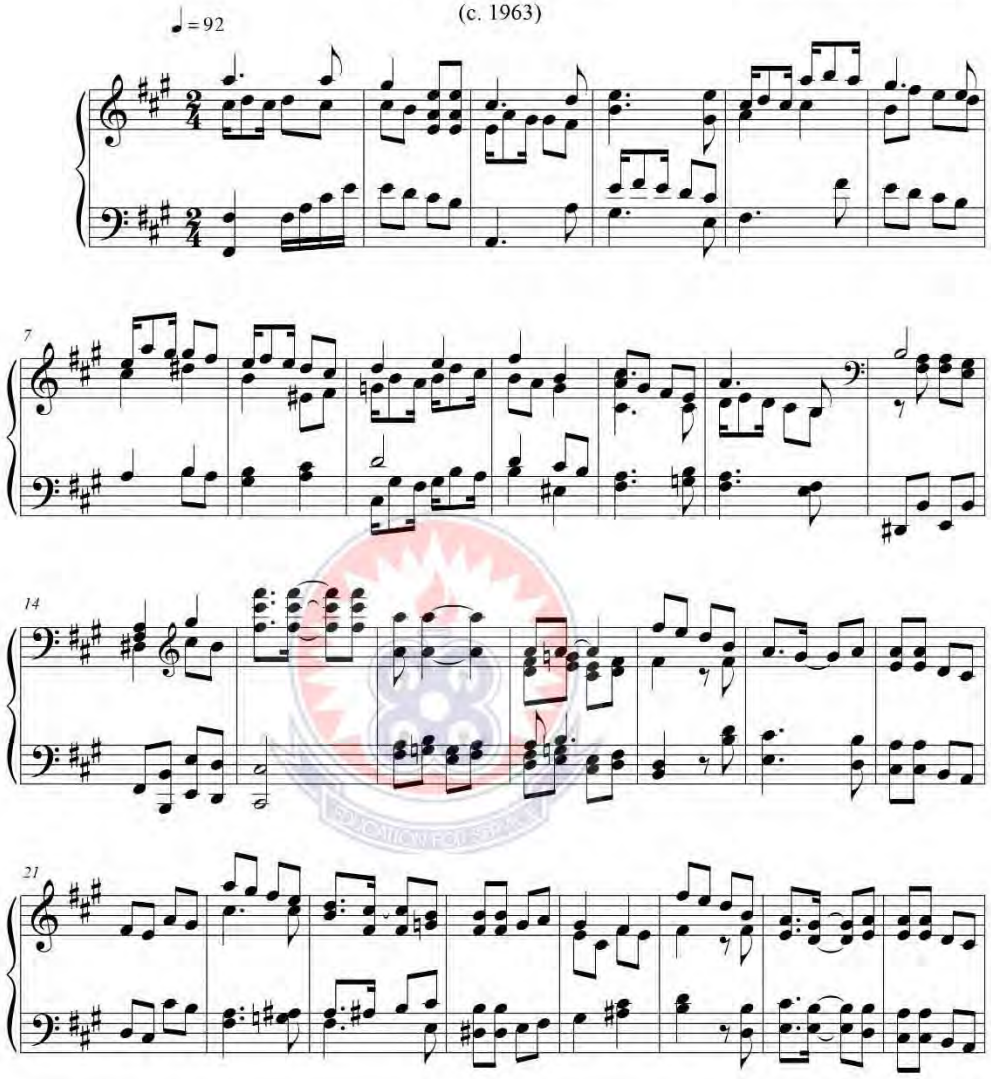
University of Education,Winneba http://ir.uew.edu.gh

RAYS OF HOPE

(After Kaakaiku)

J.H KWABENA NKETIA

(c. 1963)



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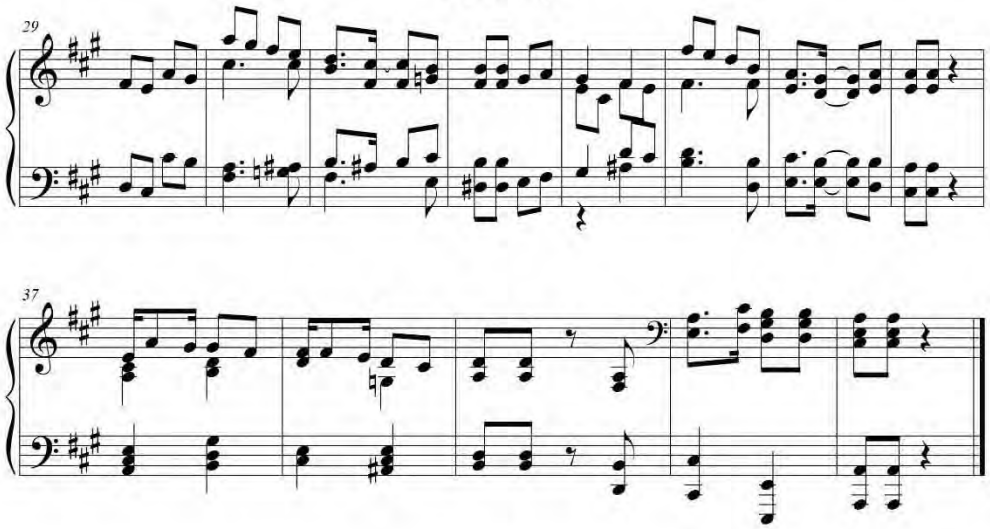
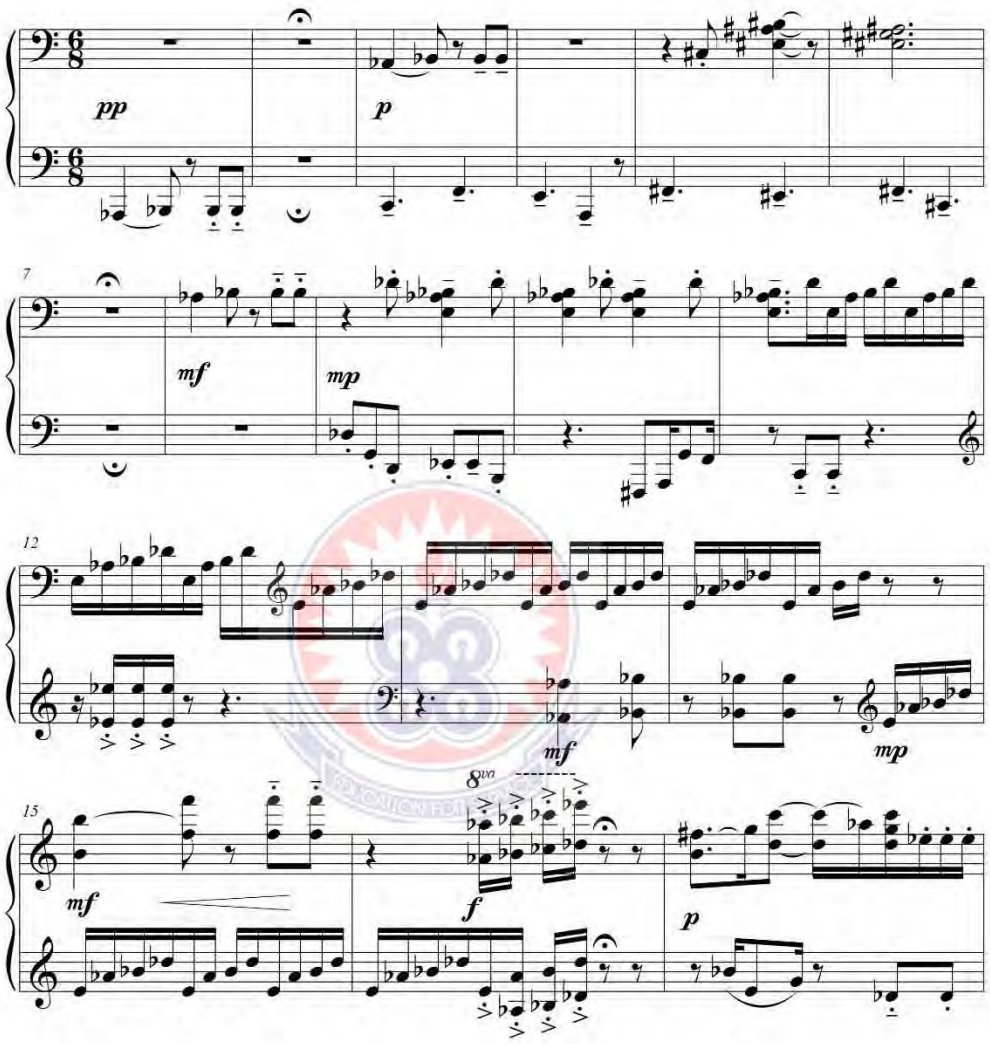
University of Education,Winneba http://ir.uew.edu.gh



University of Education,Winneba http://ir.uew.edu.gh

8. Scenes from Traditional Life No. 1

AKIN EUBA (NIGERIA)
b. 1935



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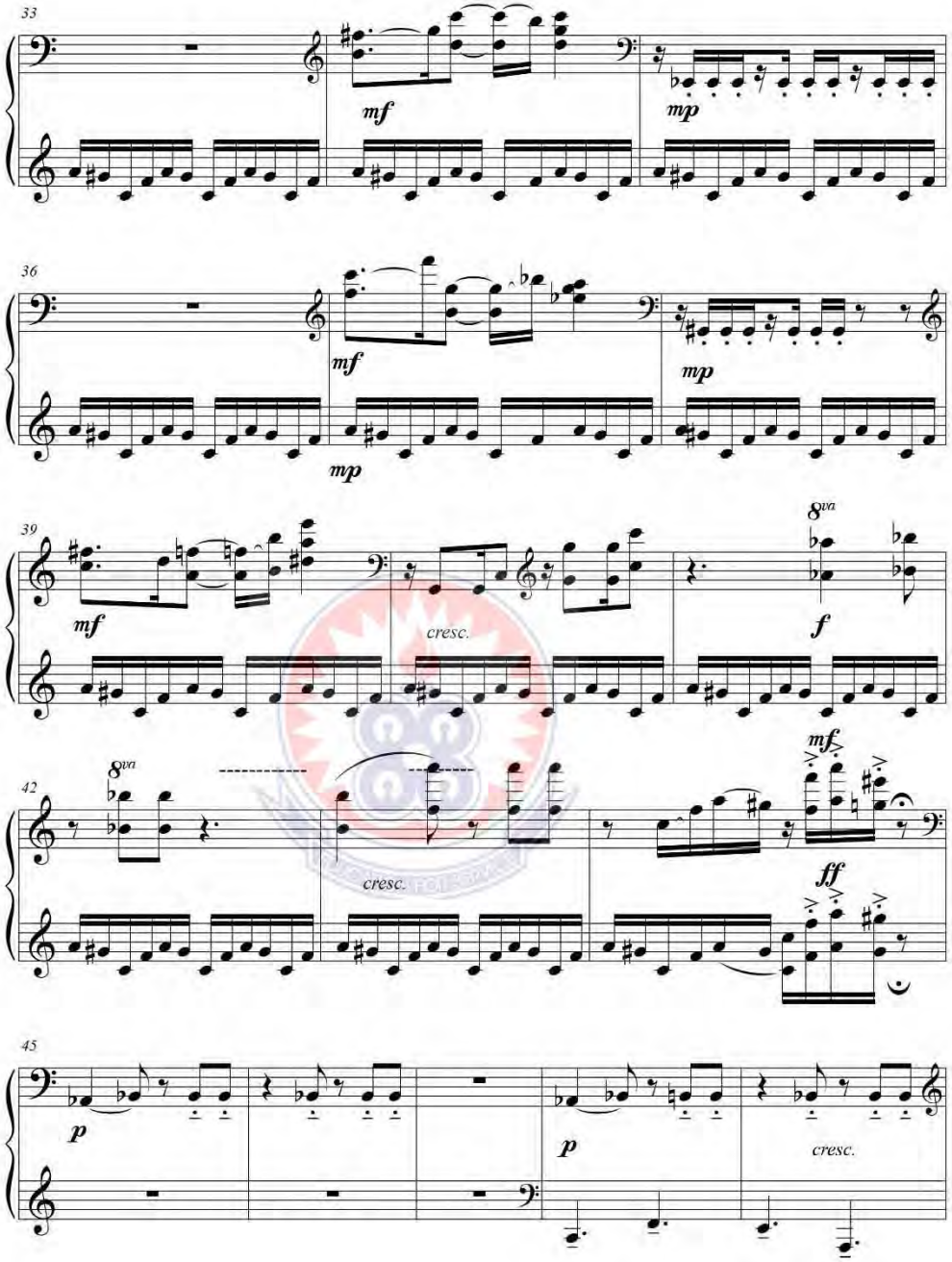
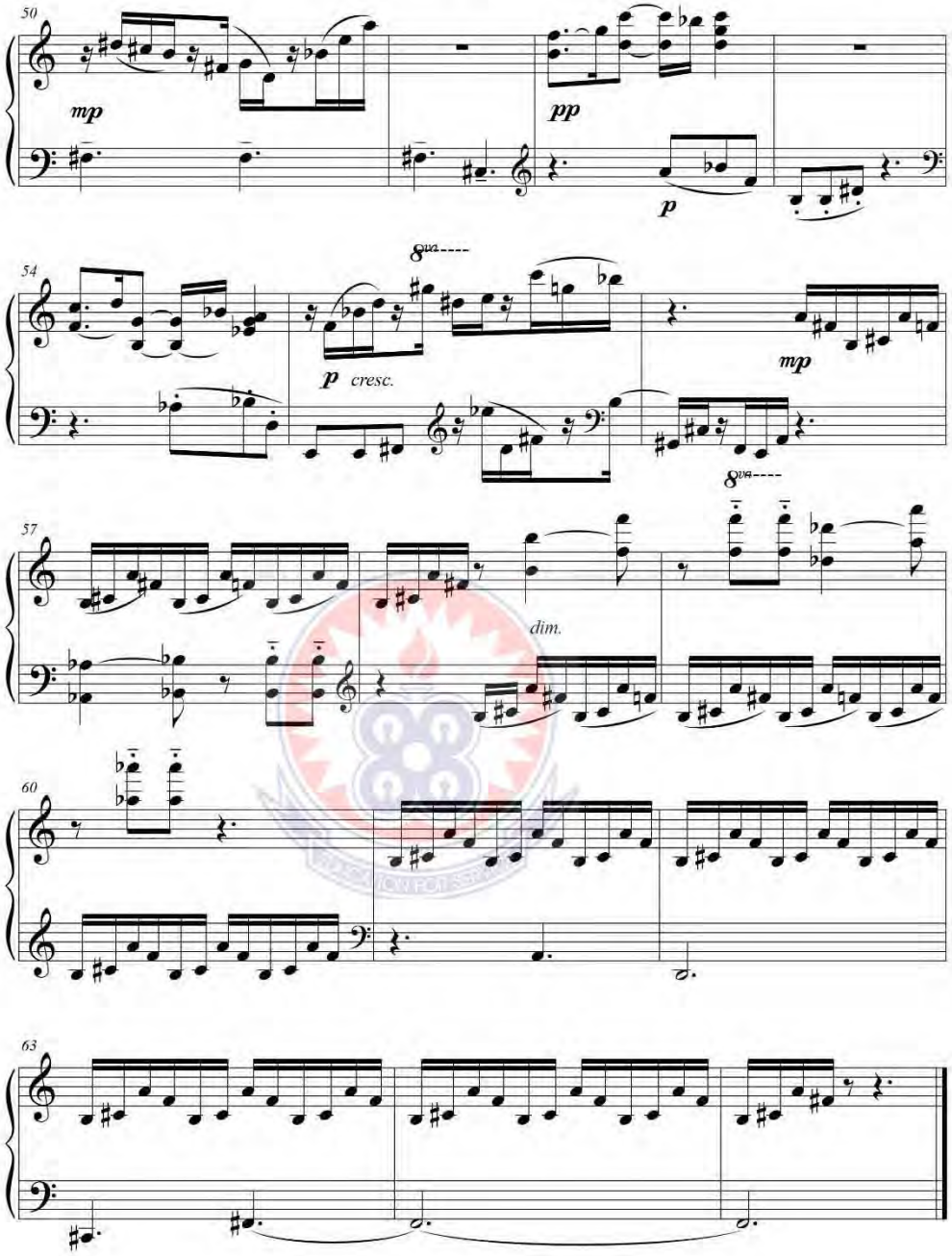
University of Education,Winneba http://ir.uew.edu.gh



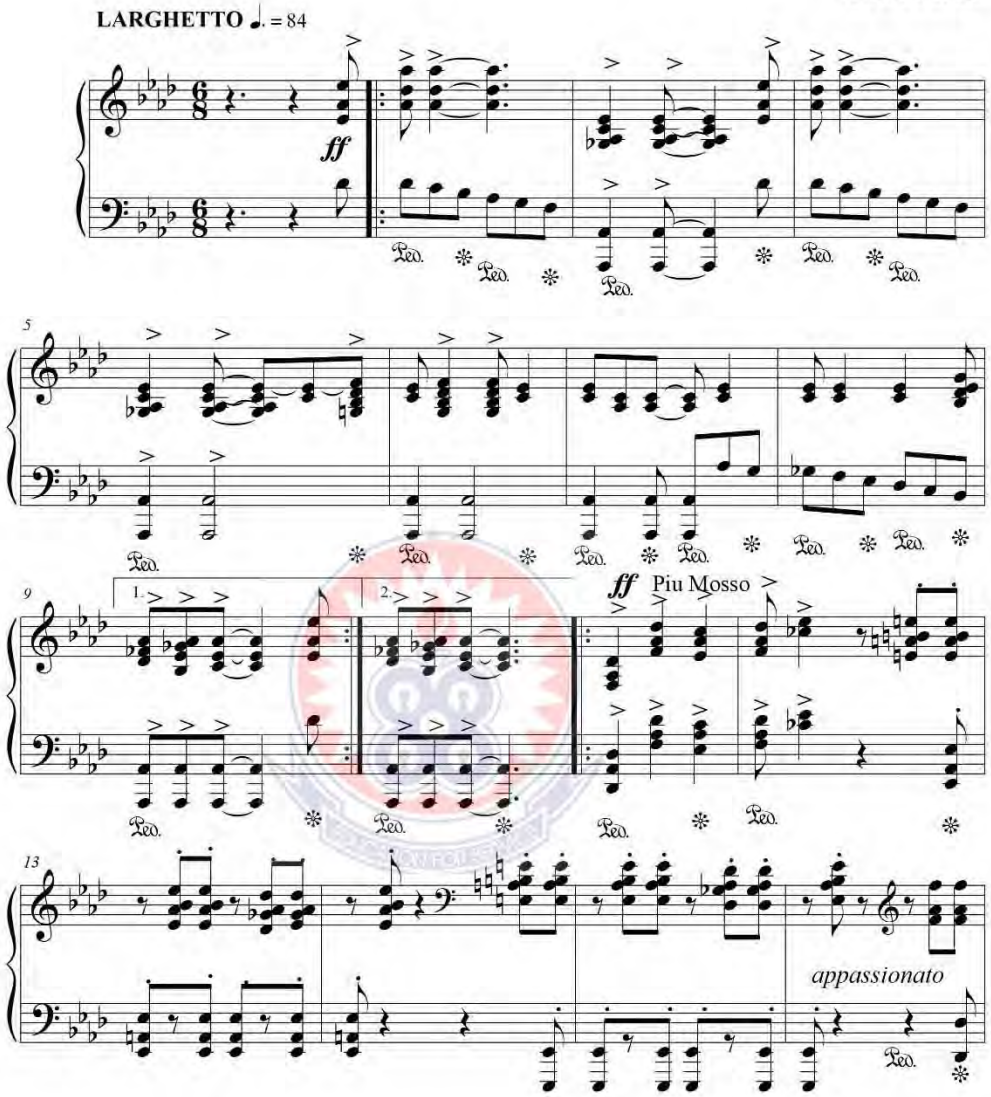
University of Education,Winneba http://ir.uew.edu.gh



University of Education,Winneba http://ir.uew.edu.gh

DIALECT 1

GYIMA LABI



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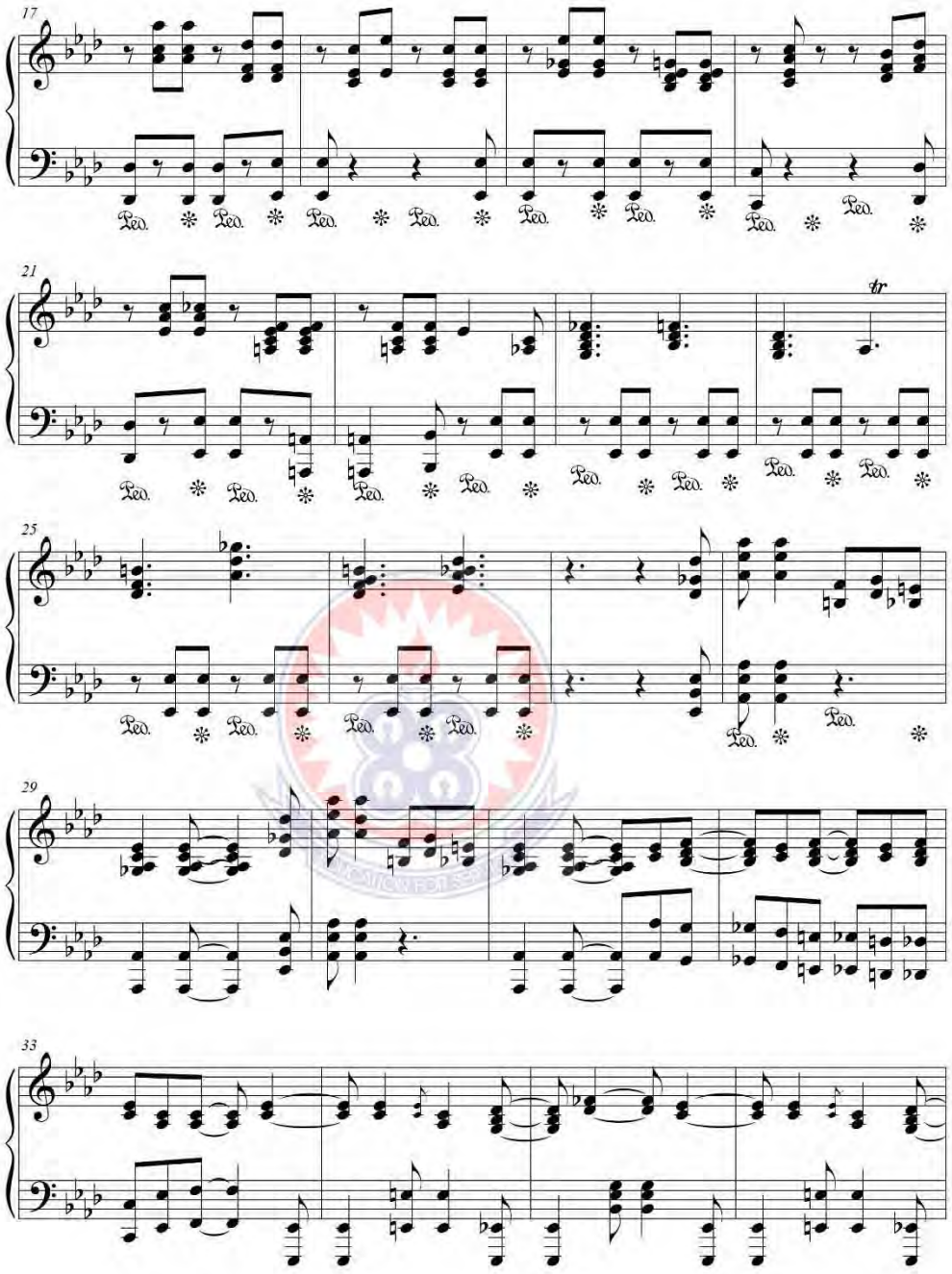
DIALECT 1



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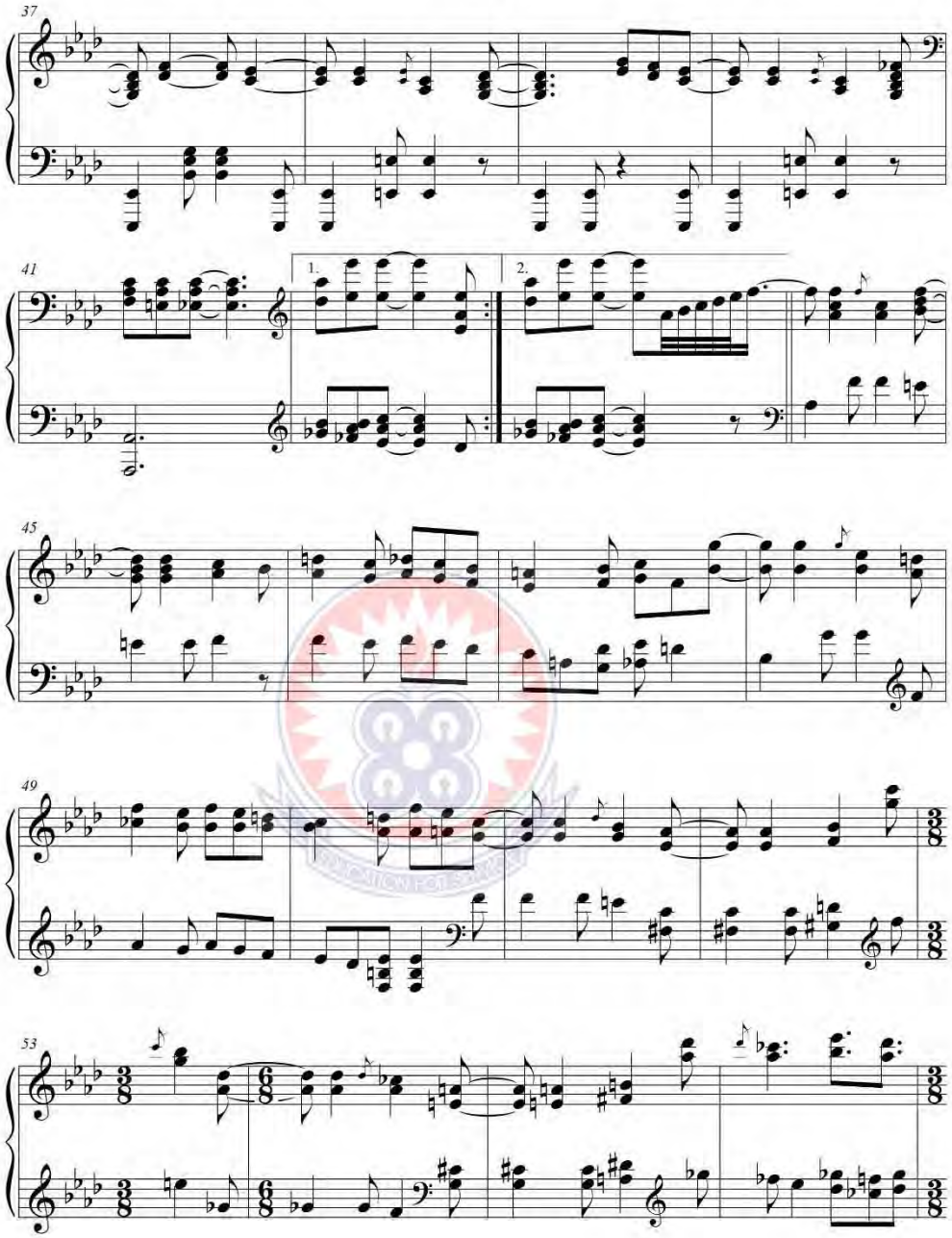
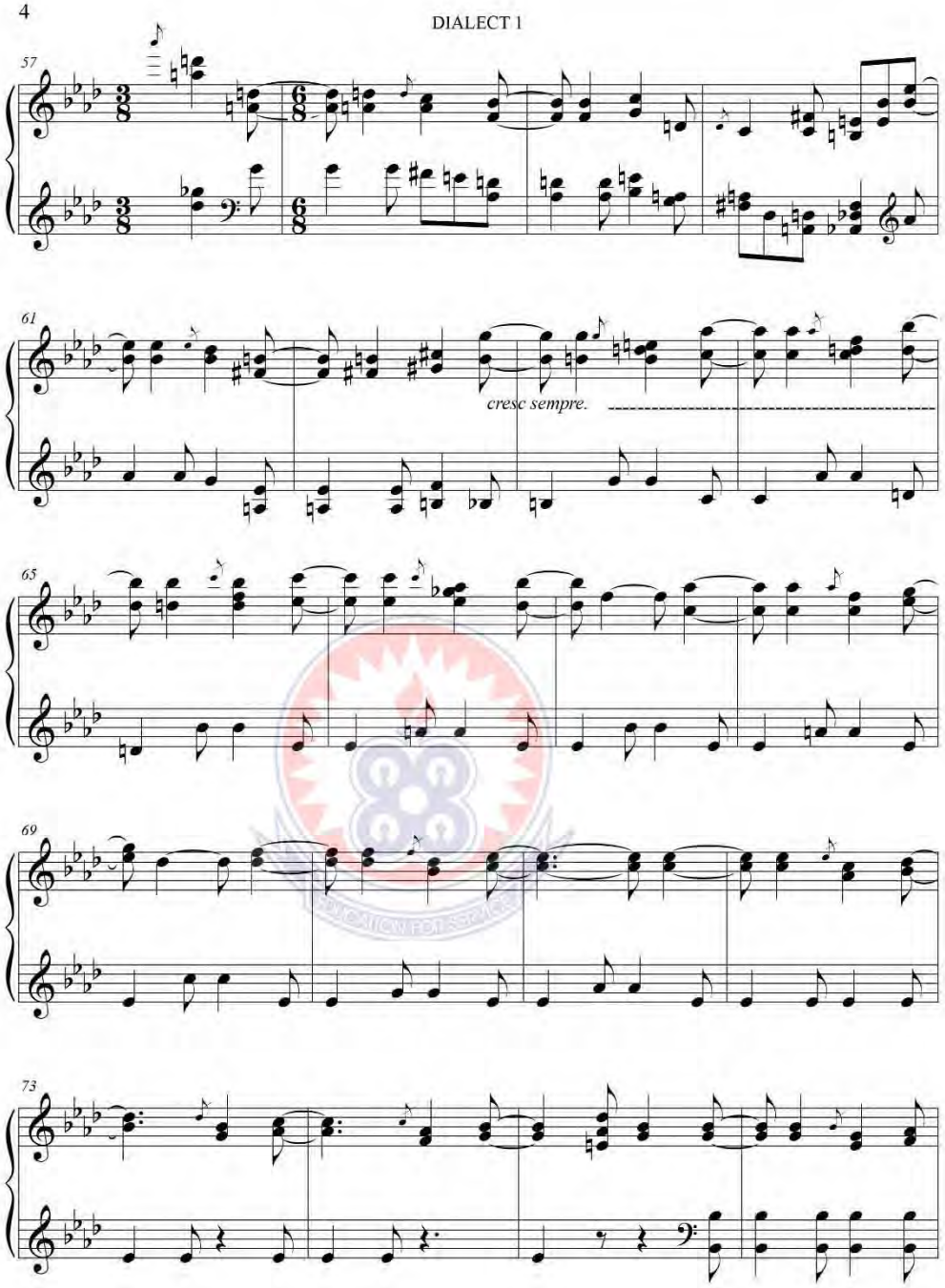


University of Education,Winneba http://ir.uew.edu.gh

DIALECT 1



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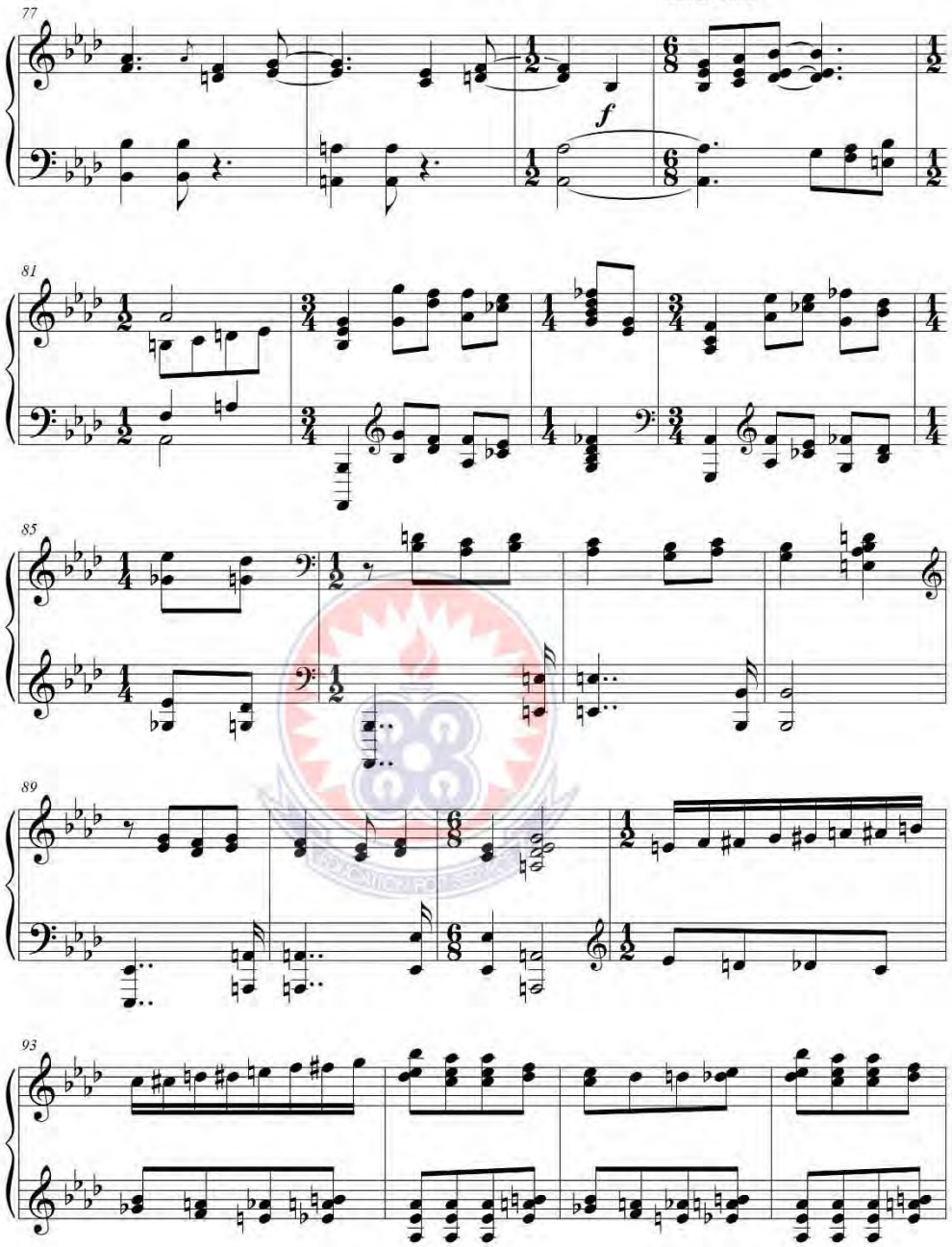
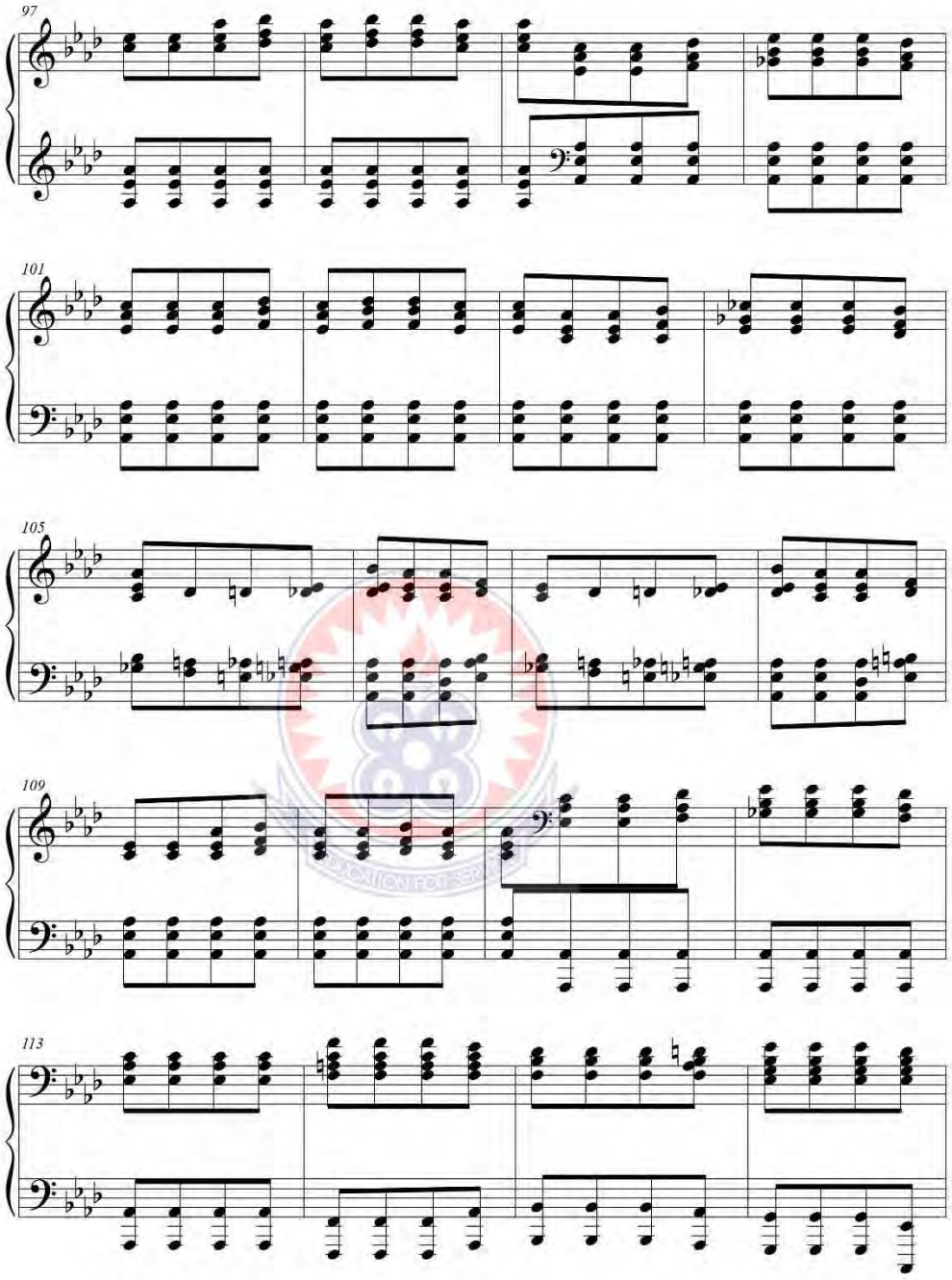


University of Education,Winneba http://ir.uew.edu.gh



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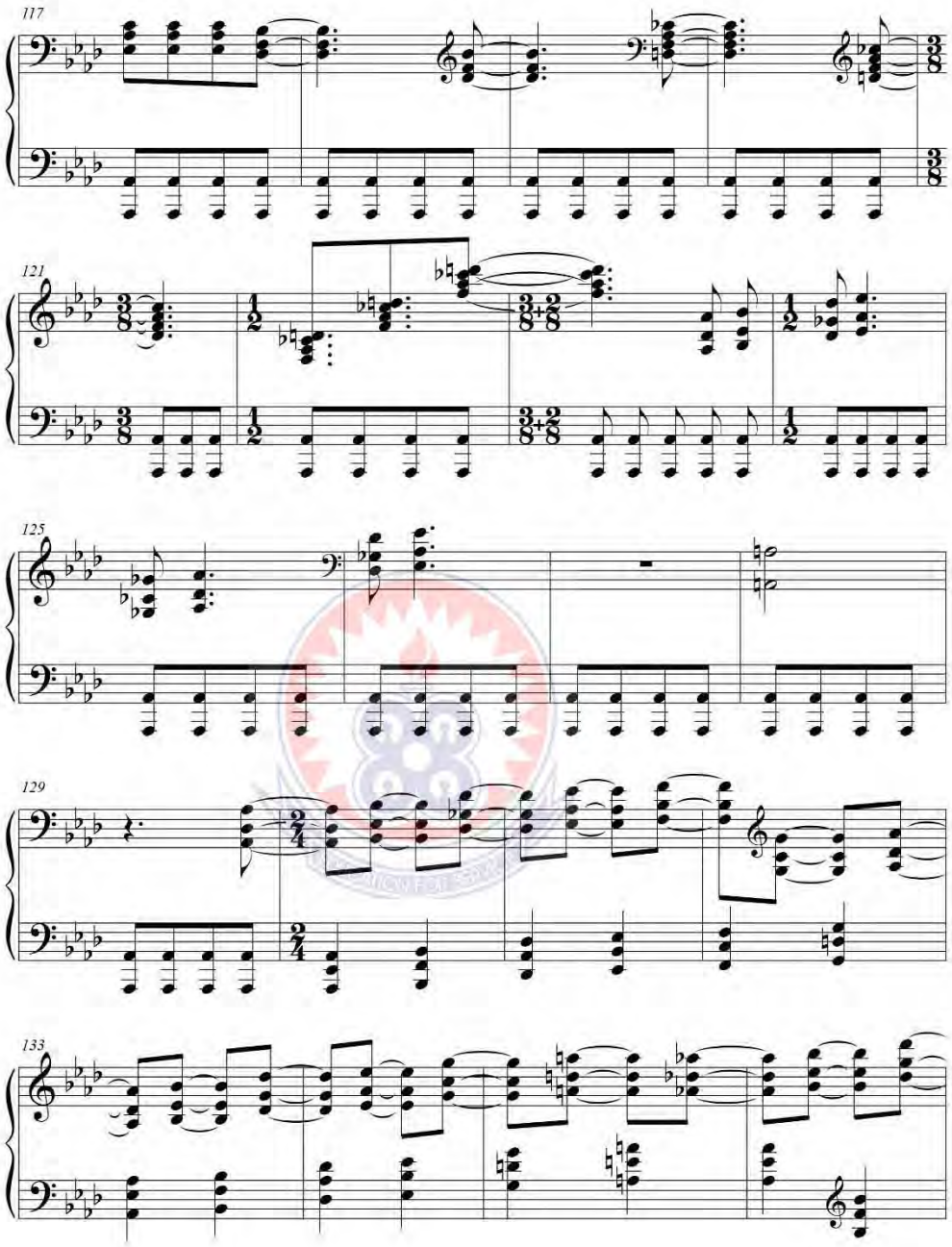

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DIALECT 1

University of Education,Winneba http://ir.uew.edu.gh

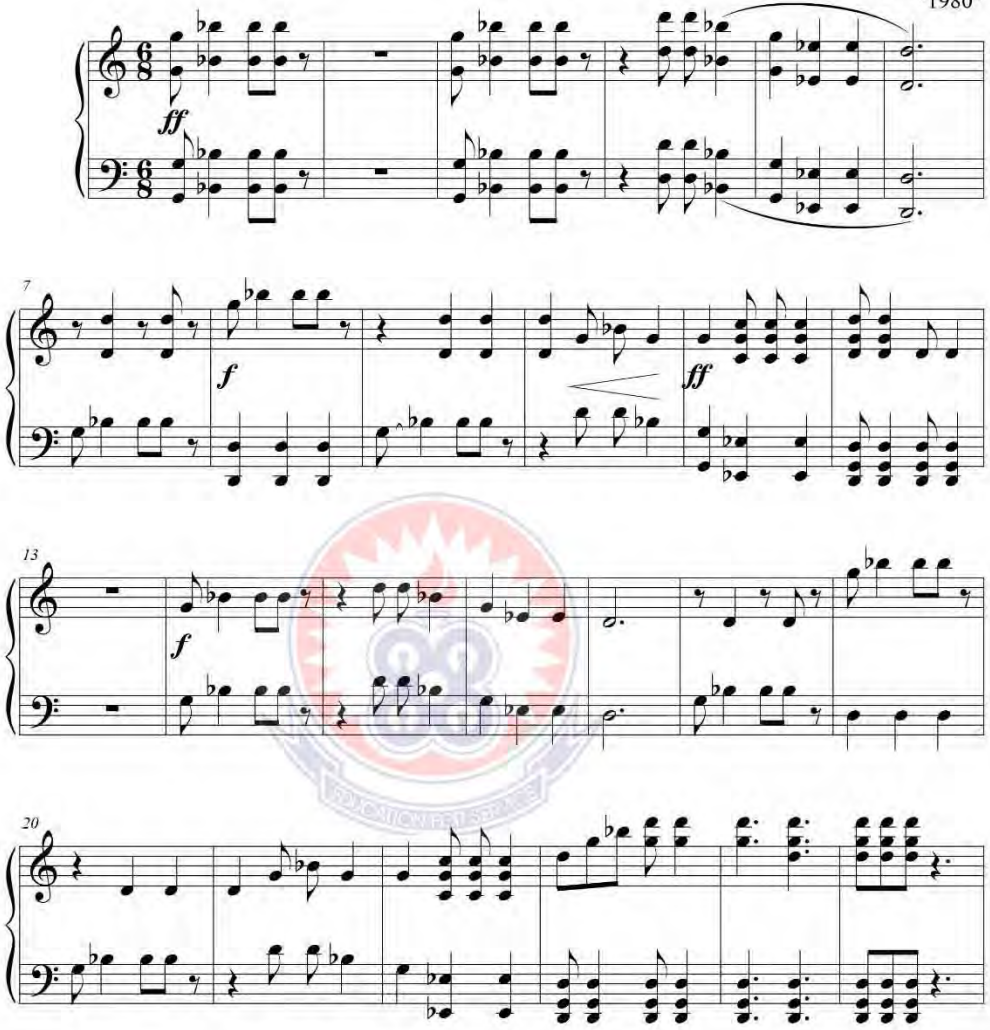
Score

PENTANATA

1

Anhemitonic - Hemitonic

Kenn Kafui
University of Ghana
[Arranger]
"1980"



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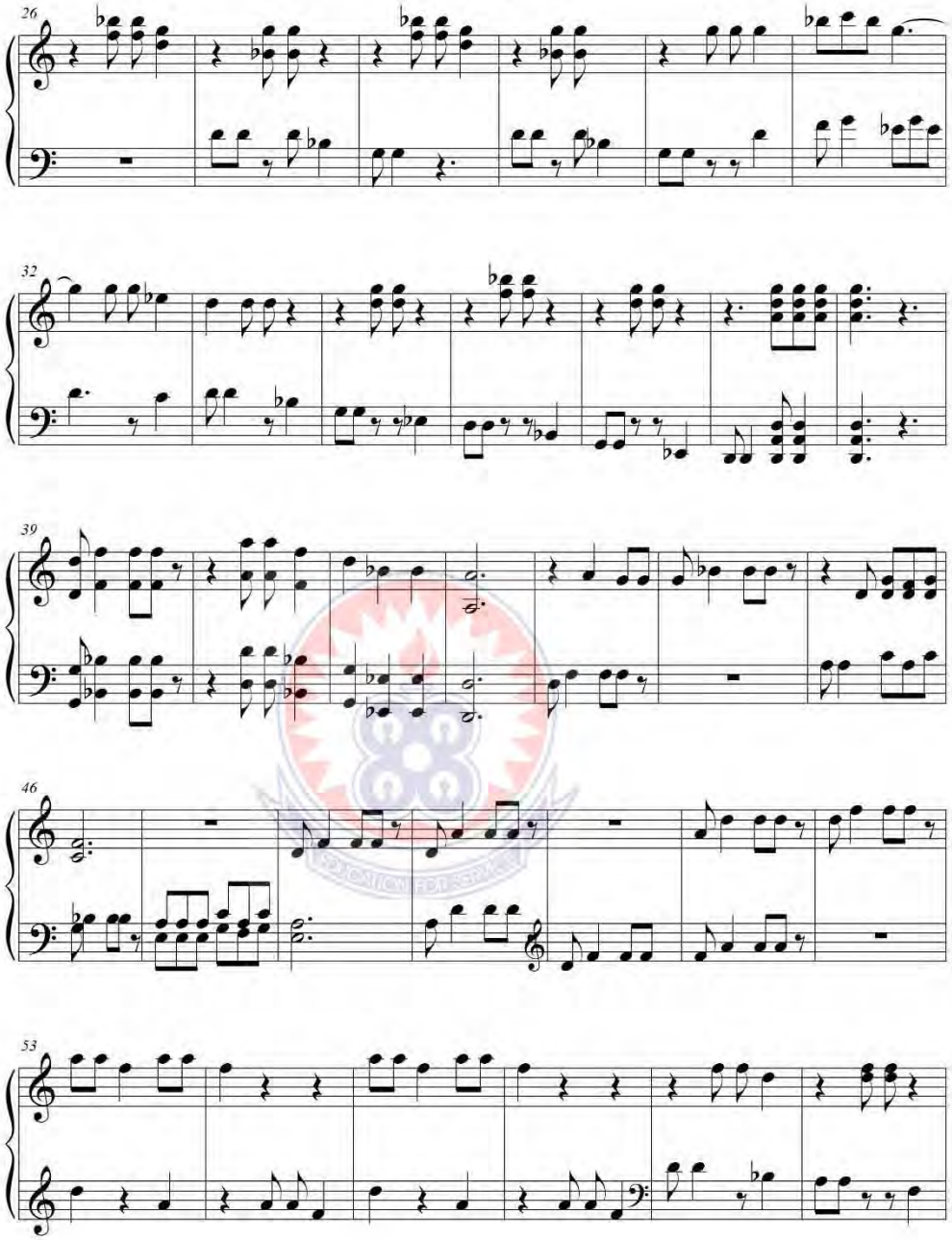
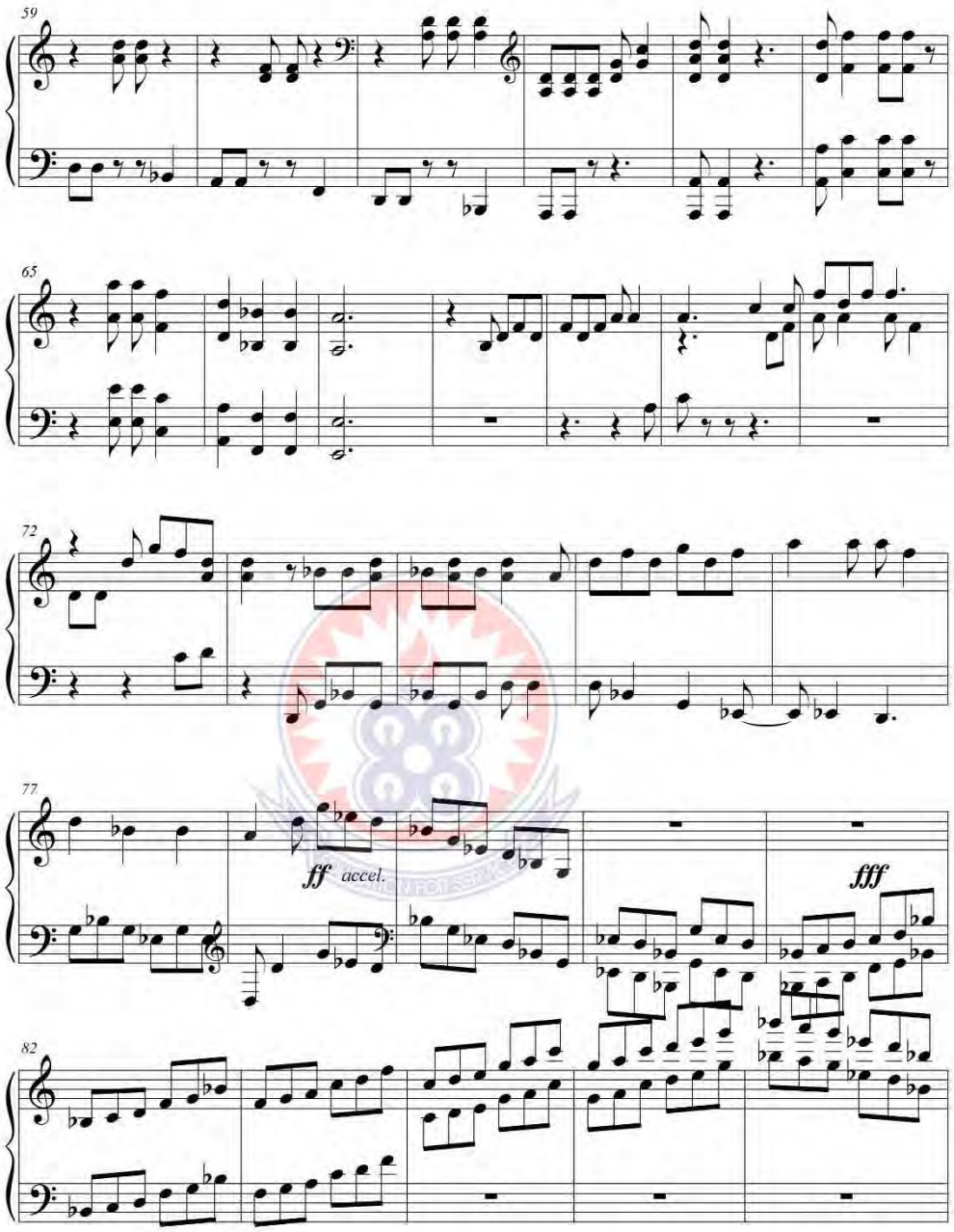


University of Education,Winneba http://ir.uew.edu.gh



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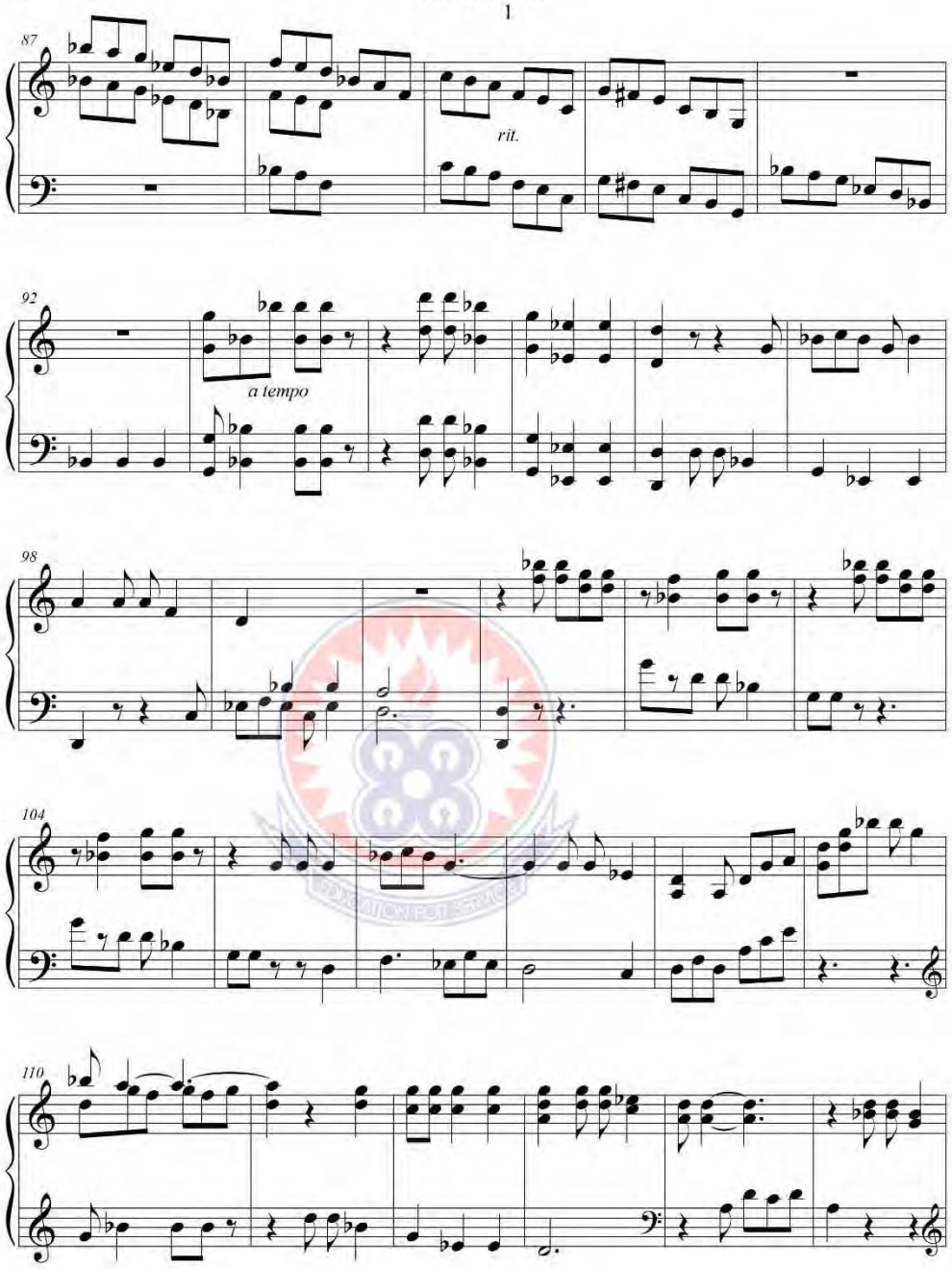

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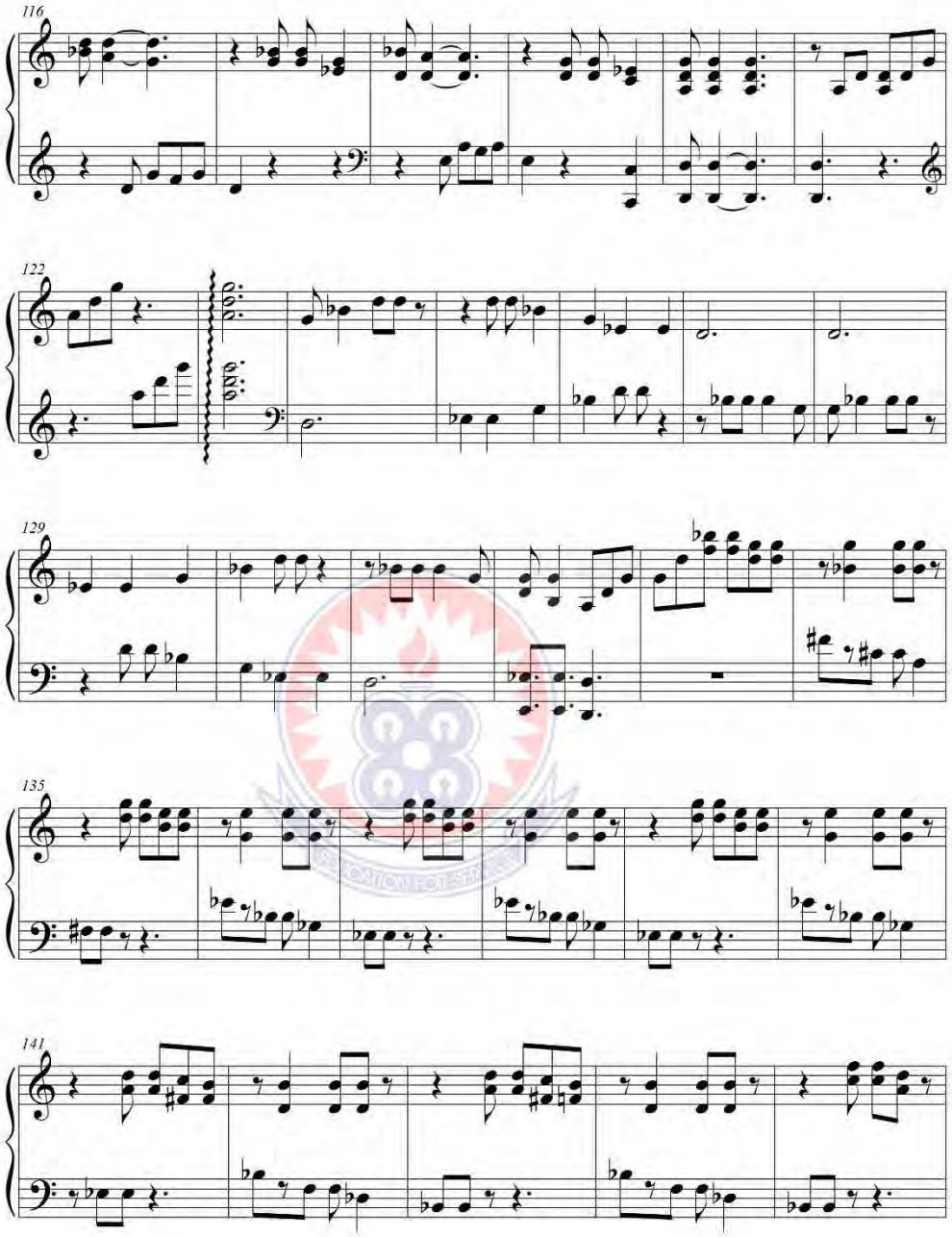

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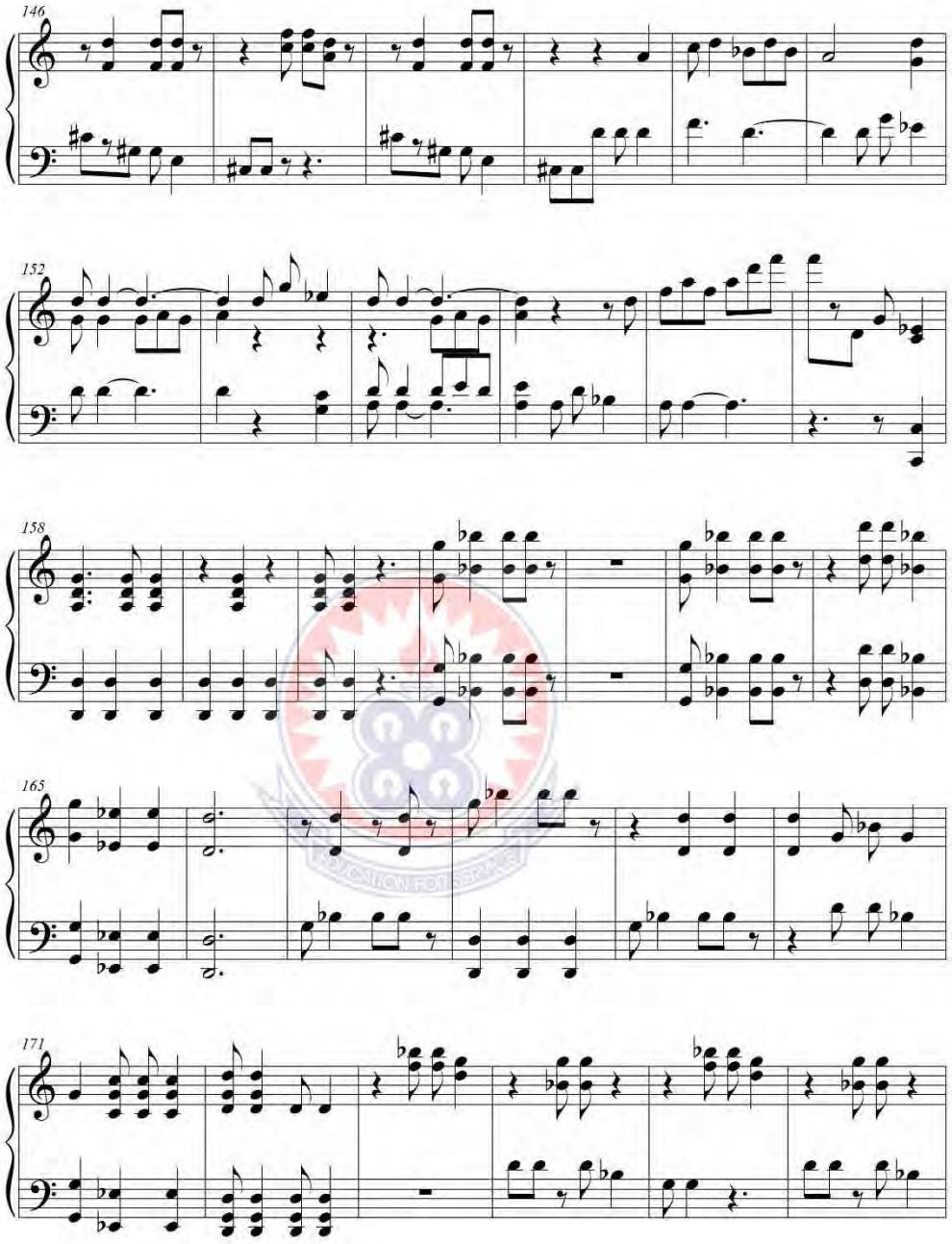

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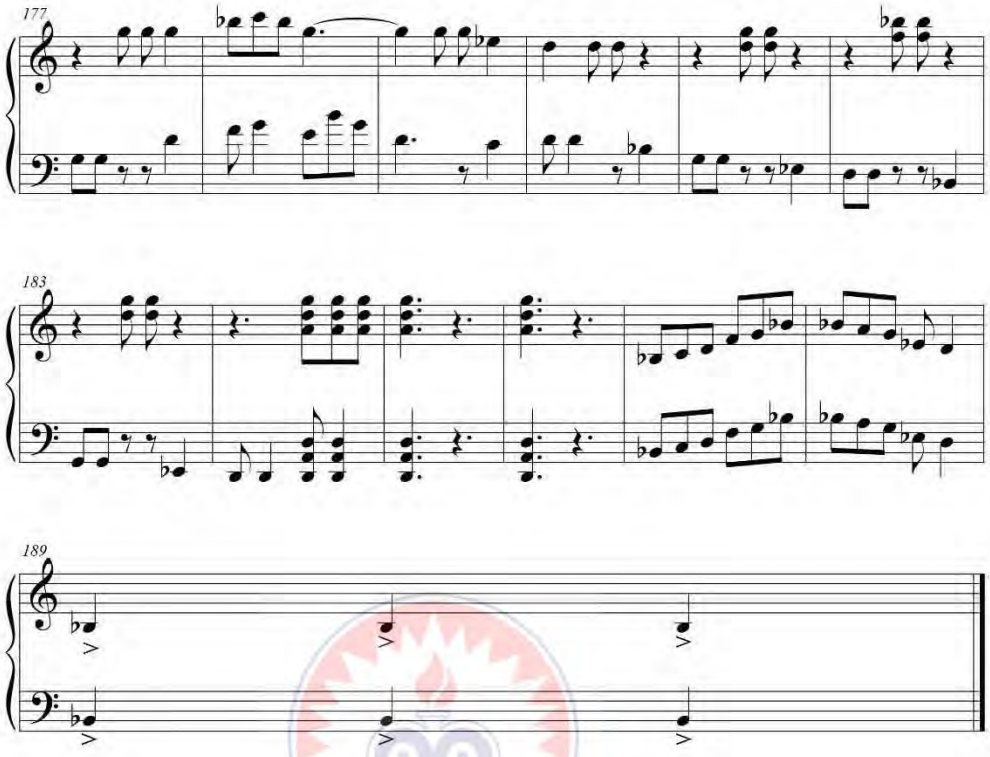

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Score

SUCCESSFUL DAY

Kenn Kaffui

©

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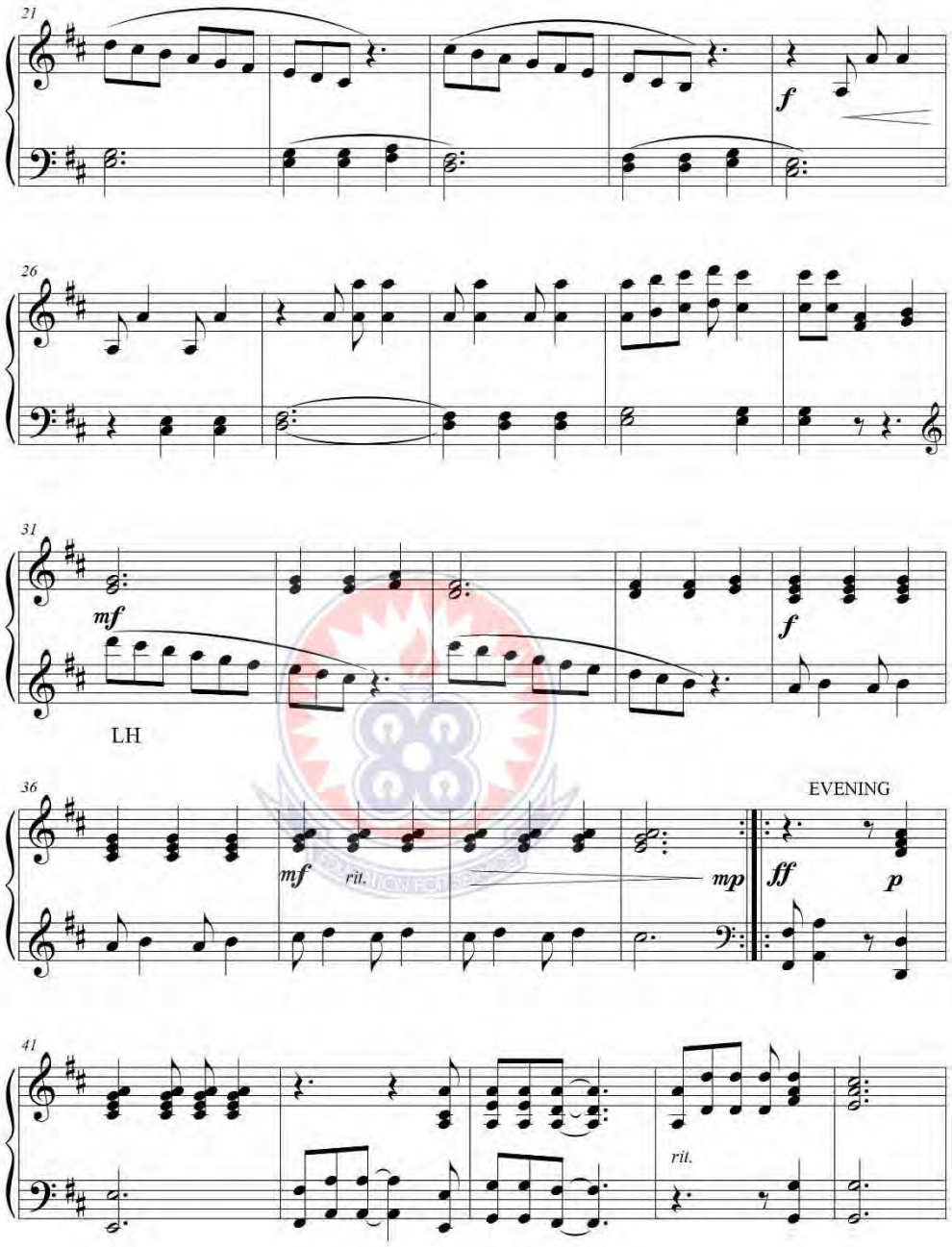

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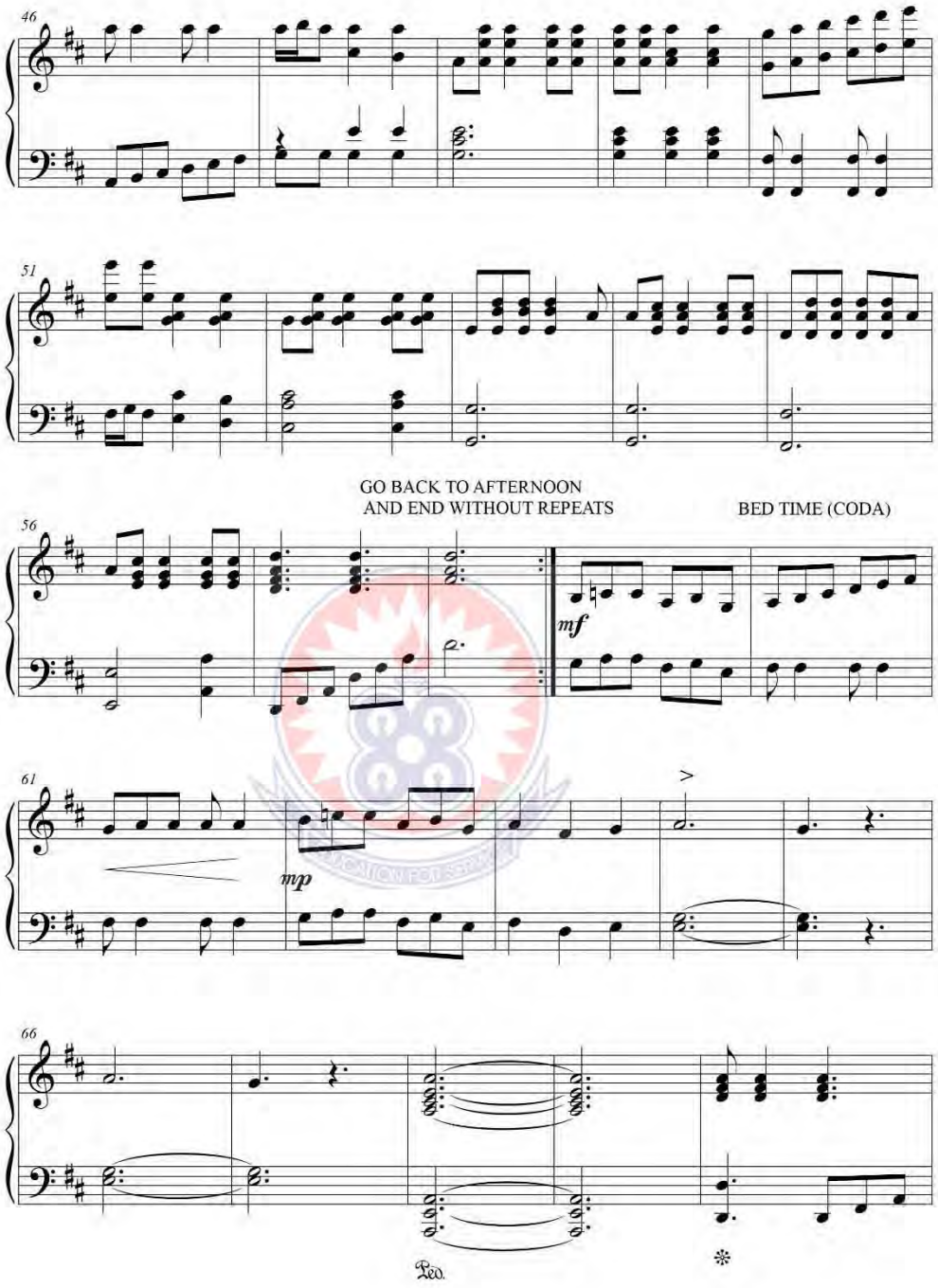

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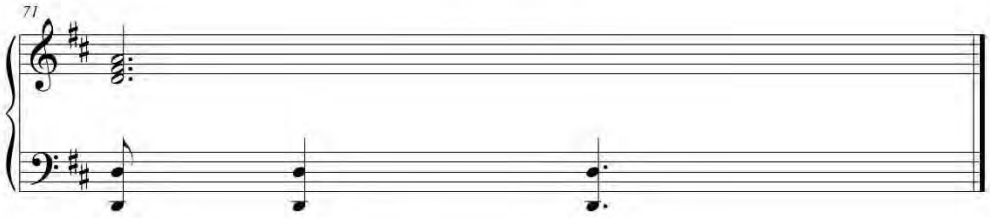

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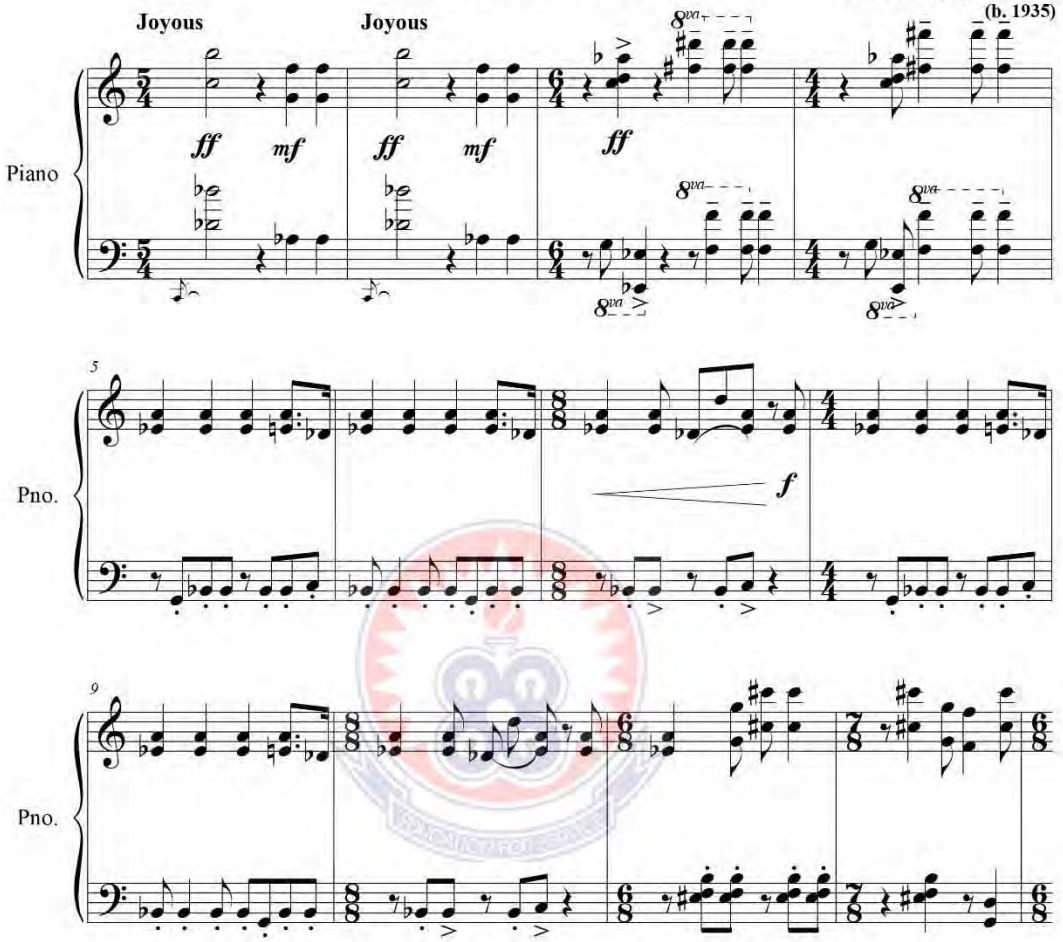
Score

13. Igbà Kinni- Akerègbè Baba Emu

(The Gourd Master of the Palm Wine)
From Four Pictures from Oyo Calabashes

AKIN EUBA (NIGERIA)
(b. 1935)



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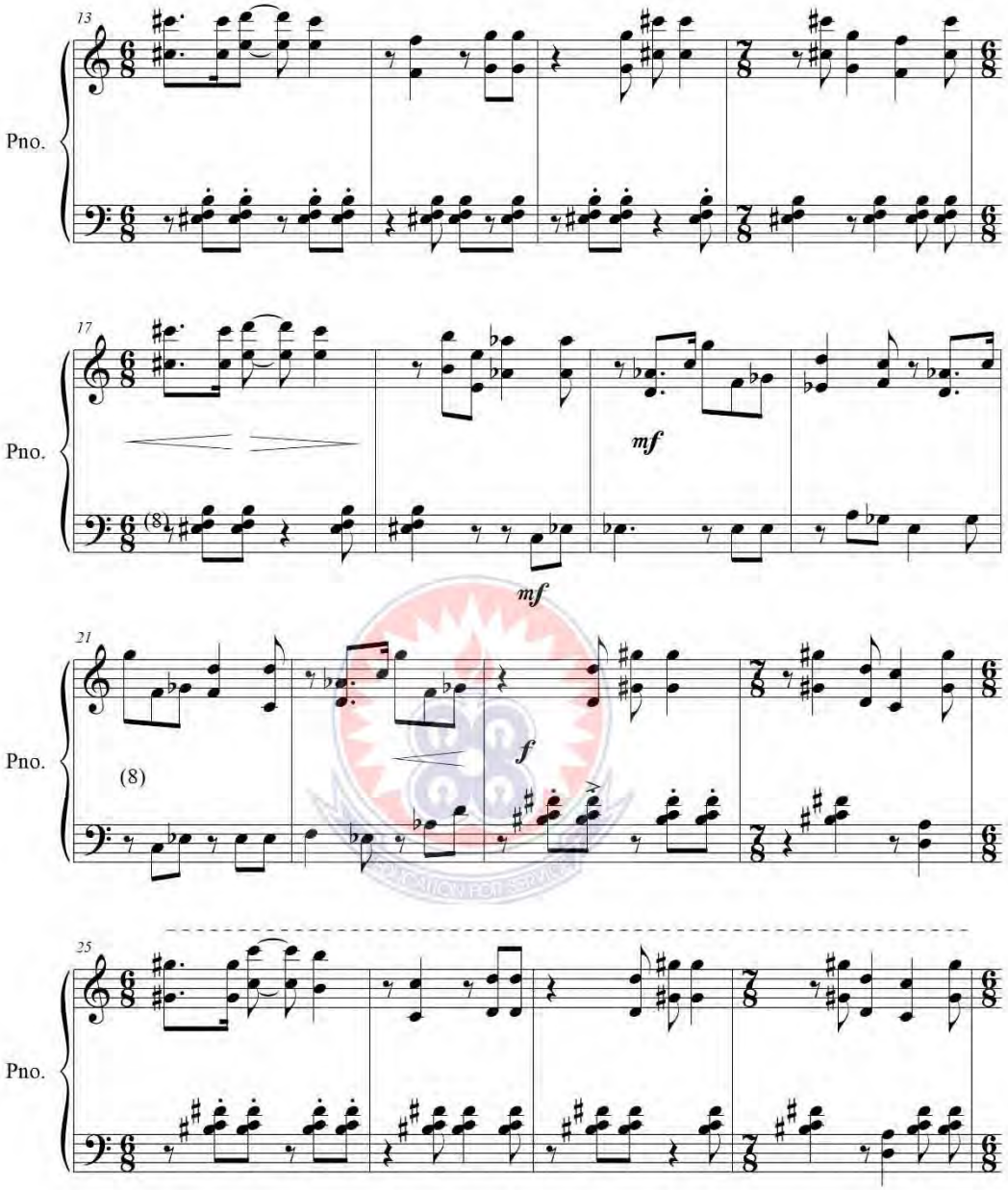
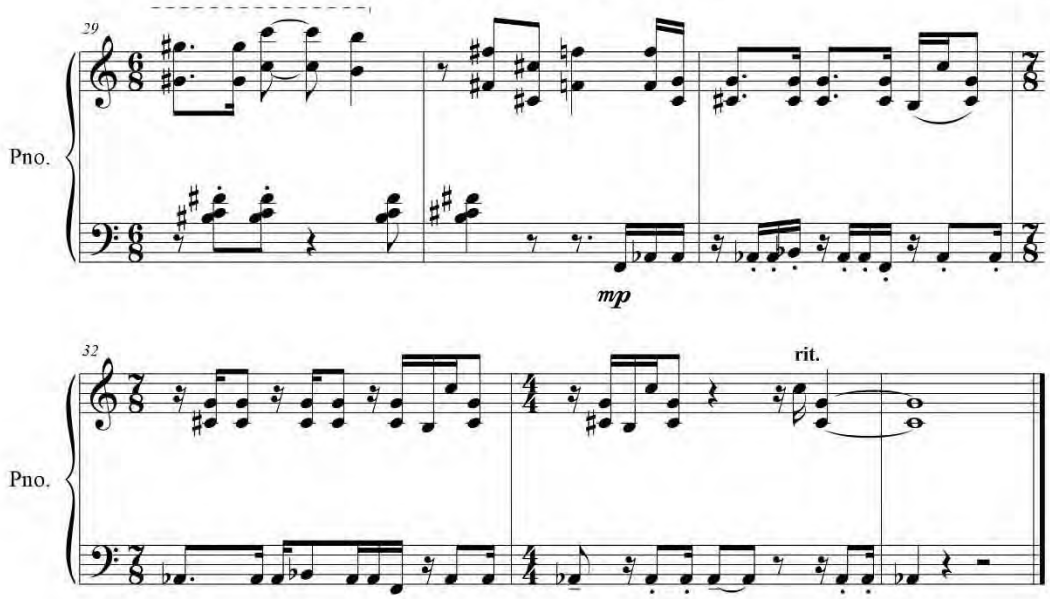
University of Education,Winneba http://ir.uew.edu.gh



University of Education,Winneba http://ir.uew.edu.gh



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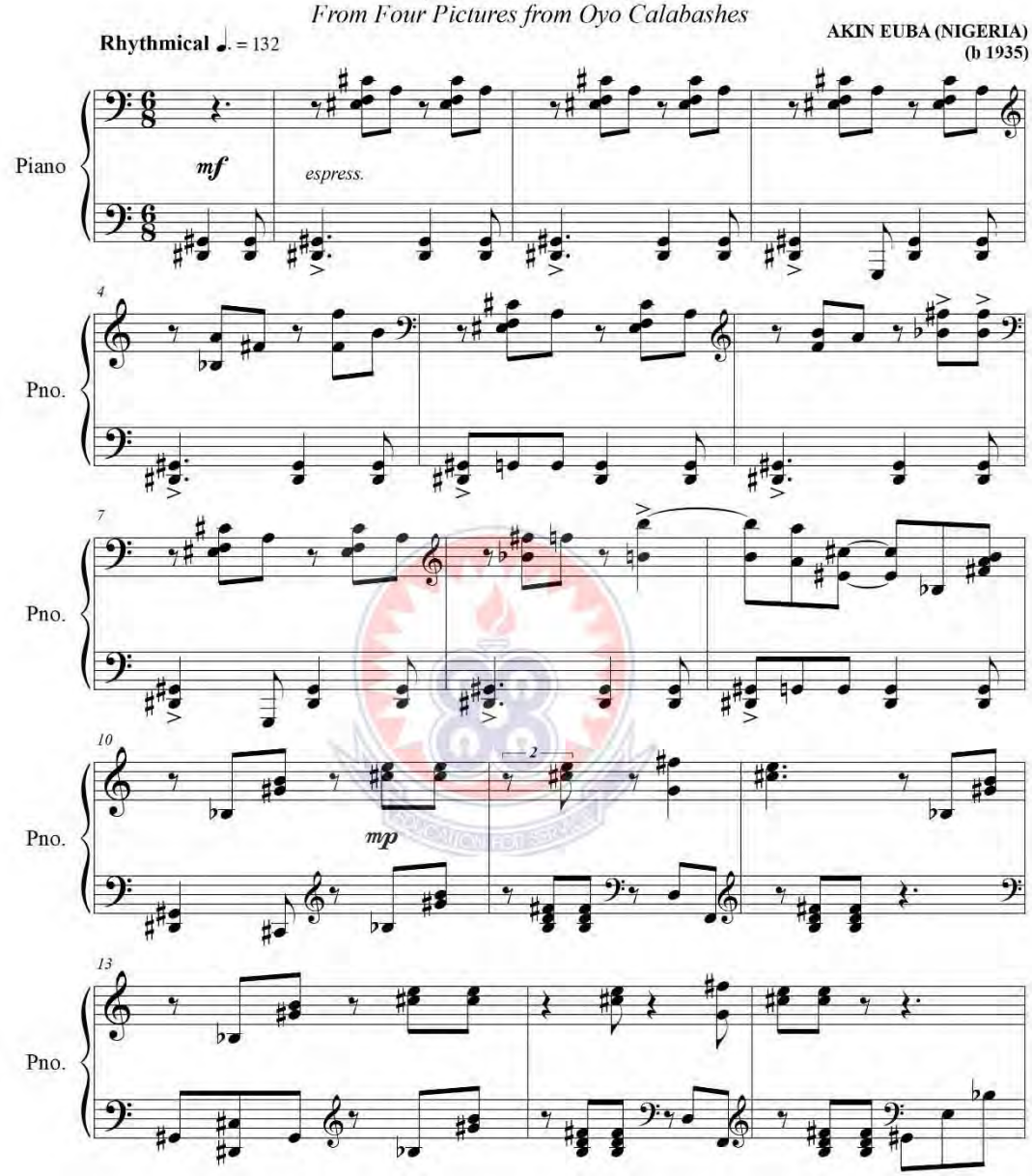
12. Igbá Kerin Àwon Abàmì Eye

(Supernatural Birds)

From Four Pictures from Oyo Calabashes

AKIN EUBA (NIGERIA)
(b 1935)



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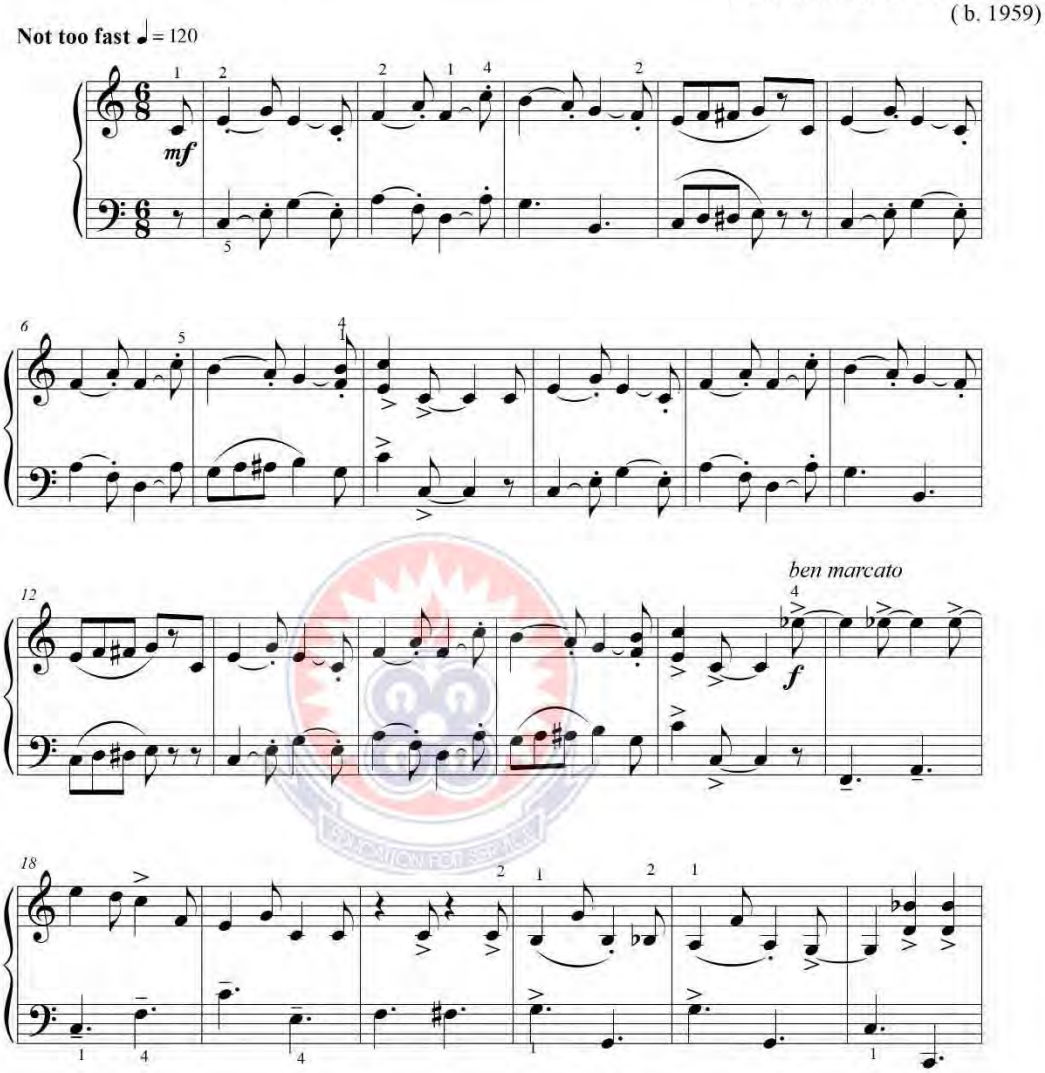
12. Igbá Kerin Àwon Abàmì Eye

University of Education,Winneba http://ir.uew.edu.gh

1. Kwela No. 1

From African Miniatires for Young Pianists

ISAK ROUX (SOUTH AFRICA)
(b. 1959)



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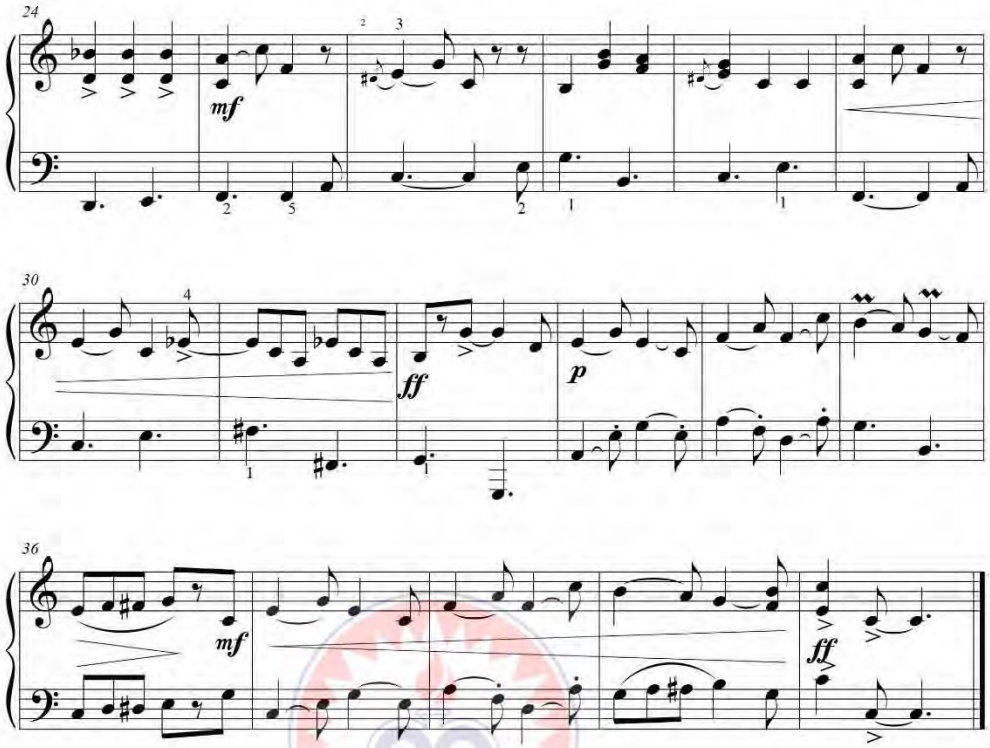


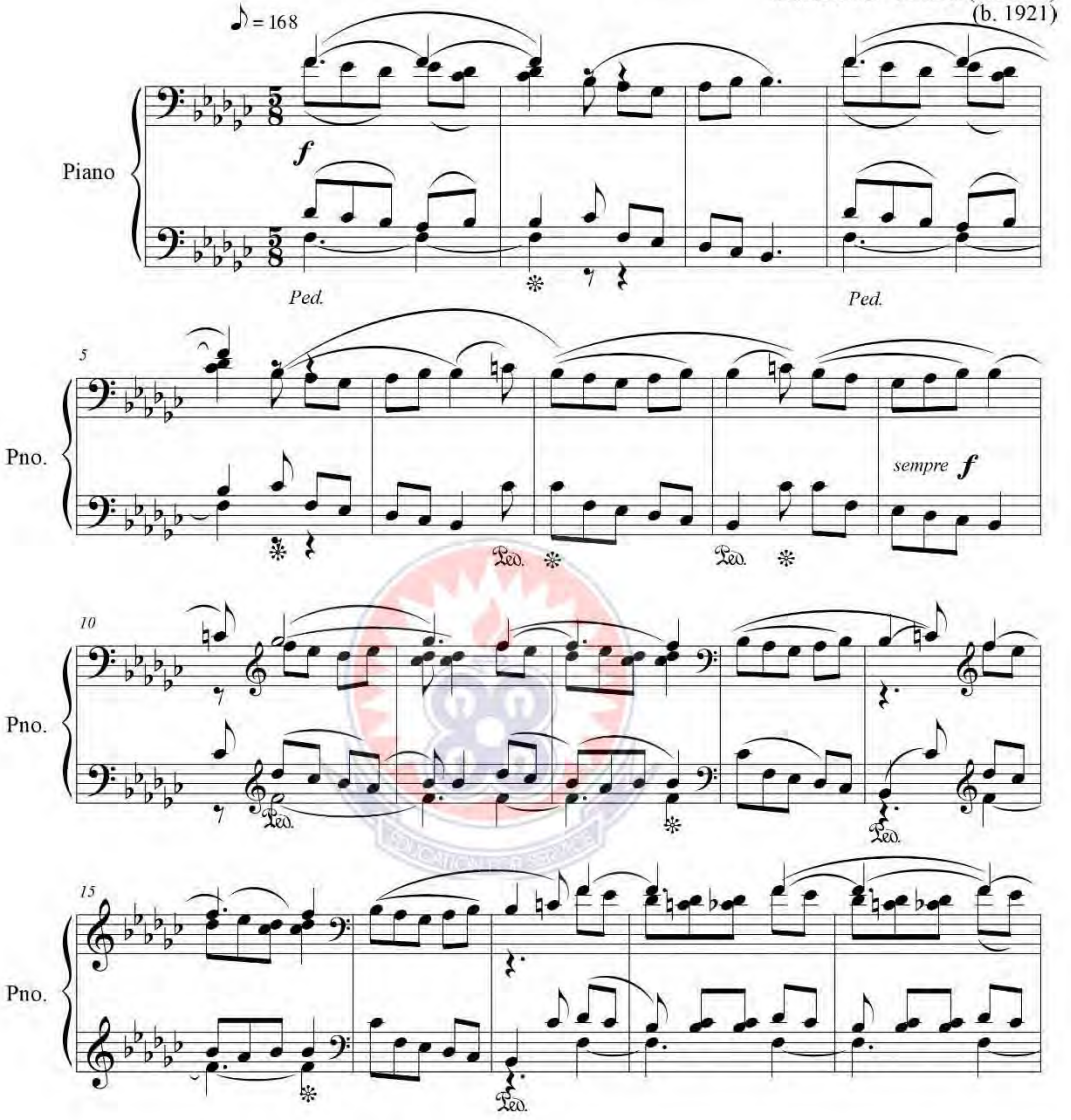
University of Education,Winneba http://ir.uew.edu.gh

for Vera

Nim Nawakht

From Mekta ' in the Art of Kita' Book 3

HALIM EL - DABH (EGYPT)
(b. 1921)



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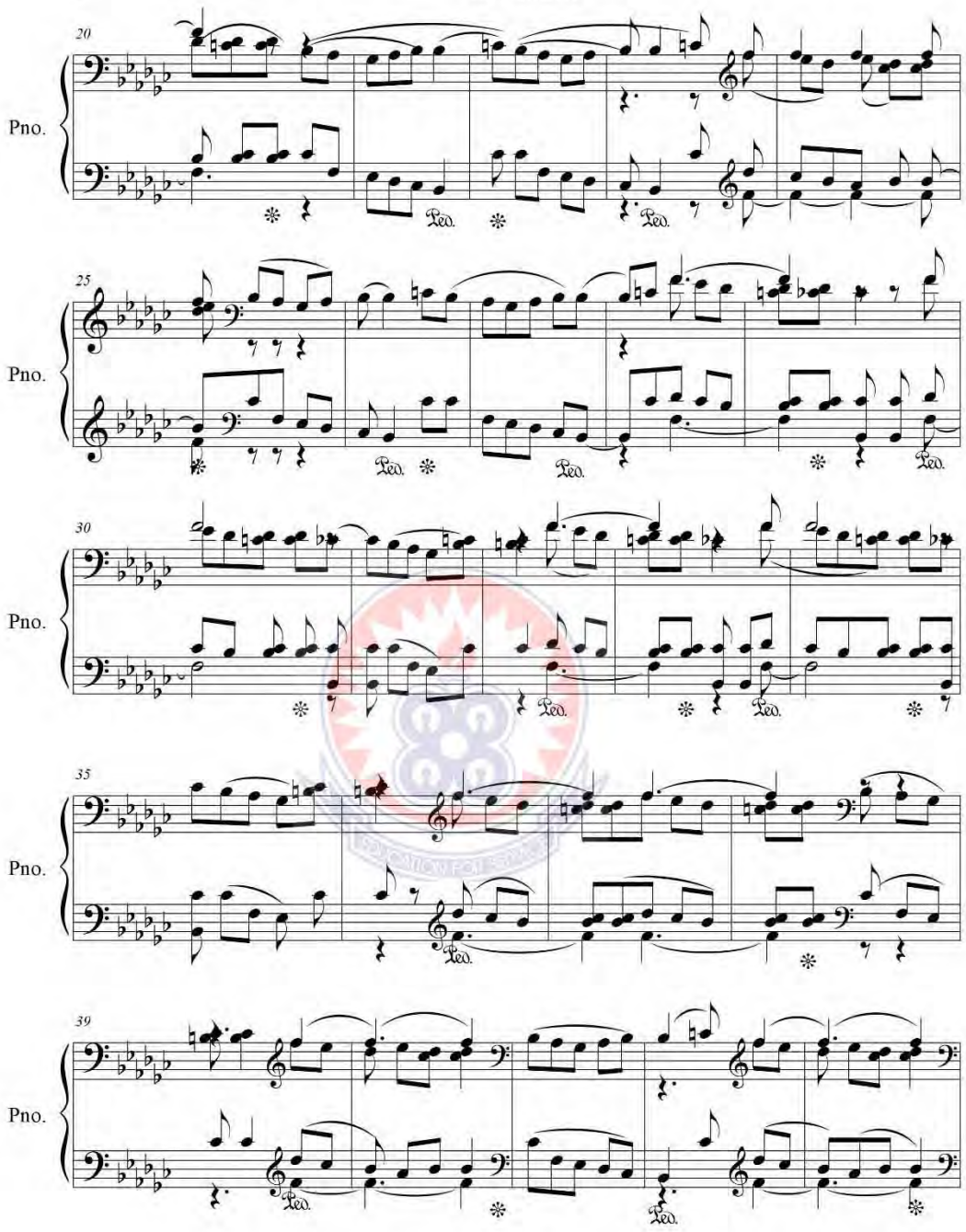
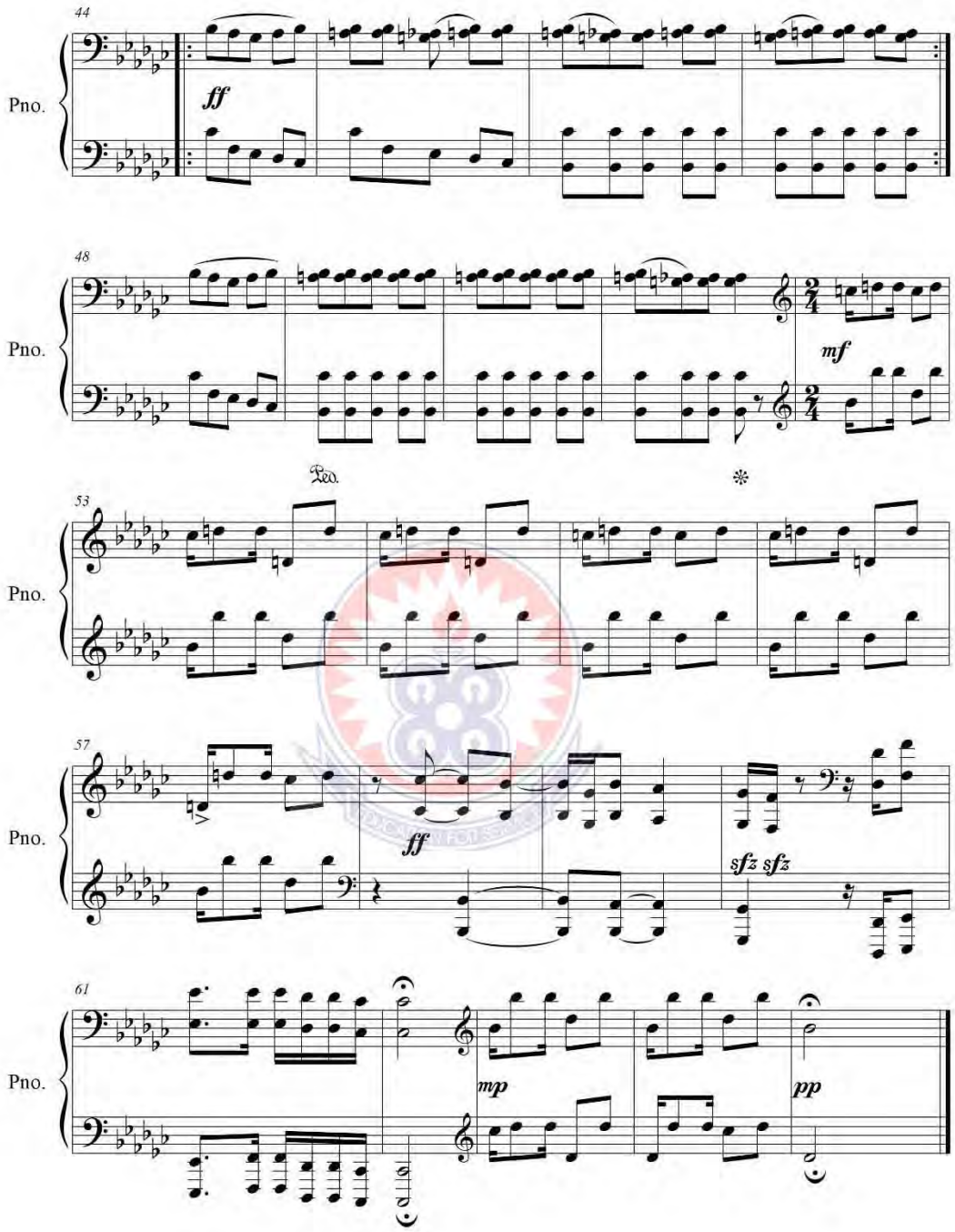
University of Education,Winneba http://ir.uew.edu.gh



University of Education,Winneba http://ir.uew.edu.gh



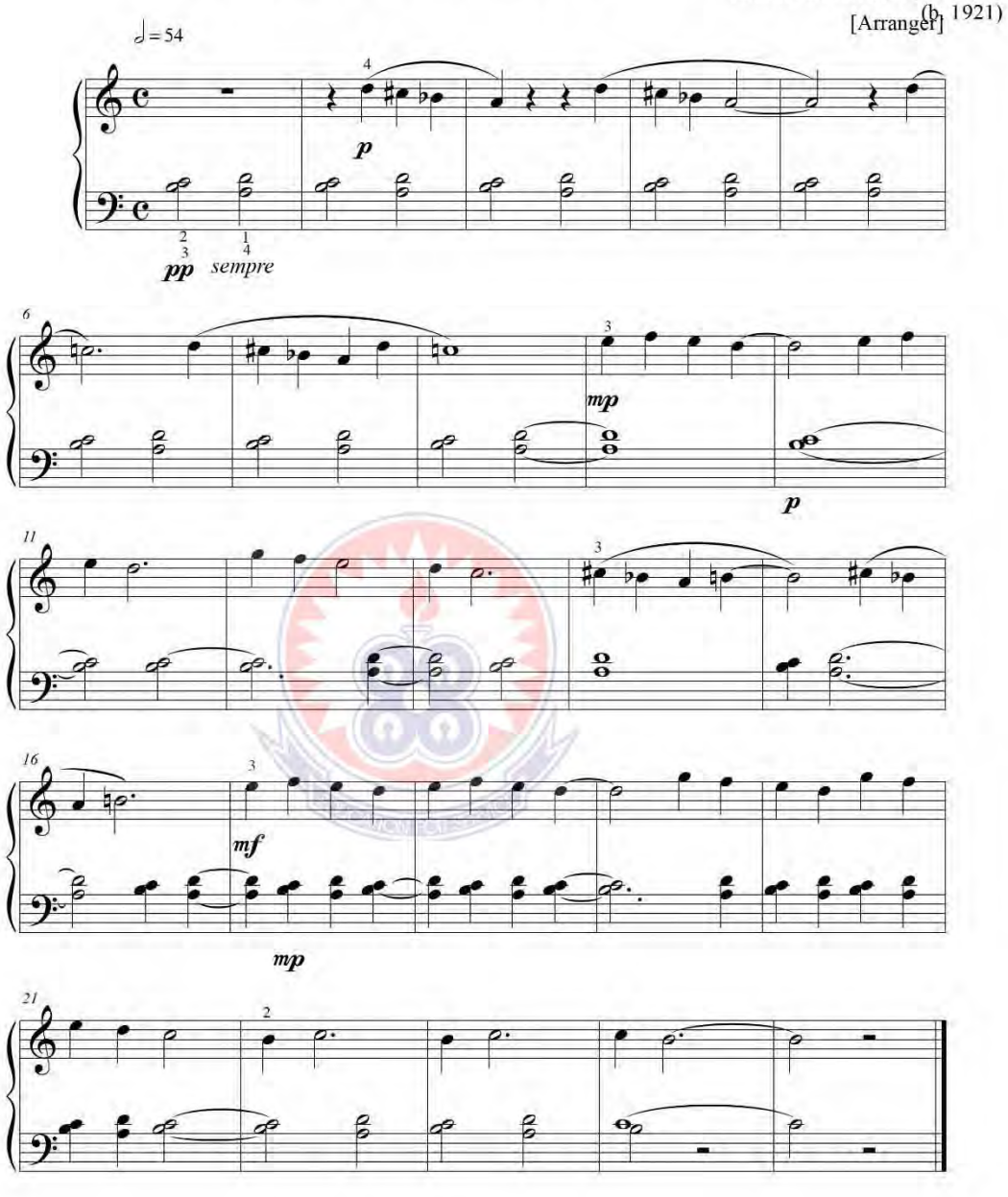
University of Education,Winneba http://ir.uew.edu.gh

Score

6. Soufiane

From Mekta' in the Art of Kita' Book 2

HALIM EL-DABH (EGYPT)
(b. 1921)
[Arranger]



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