

**AFRICAN ART MUSIC FOR FLUTE: A STUDY OF SELECTED WORKS BY
AFRICAN COMPOSERS**

A Written Document

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ABSTRACT

Recent years have witnessed an increase in the number of Western classical music performers actively programming works employing multi-cultural musical idioms. Though there exist many compositions by African composers, African art music is not often programmed by Western performers because of the lack of exposure these compositions have received, lack of commercially-available recordings, and the difficulties of obtaining information about African musical styles.

The information presented in this research aims to aid performers in their preparation and approach to performing African art music compositions, specifically those for the western flute. This research includes biographical information and compositional philosophies of five African composers: Bongani Ndodana, J.H. Kwabena Nketia, Fred Onovwerosuoke, Justinian Tamusuza and Joshua Uzoigwe. The specific pieces studied are Ndodana's *Visions* for solo flute, Nketia's *Republic Suite*, Onovwerosuoke's *Three Pieces* for flute and piano, Tamusuza's *Okwanjula Kw'Endere*, and Uzoigwe's *Oja Flute Suite*. Aspects of style including the influences of traditional African musics and performance suggestions are discussed for all selected pieces.

This research also includes the following additional flute-related resources for obtaining information about African composers: names of institutions specializing in African music; discographies; lists of suggested recordings of non-Western flutes, African Pianism, and African orchestral and choral music; and a list of compositions for flute by African composers.

CHAPTER ONE: INTRODUCTION

Definition of African Art Music

J.H. Kwabena Nketia, a noted scholar of African music, defines art music as “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.” He further defines African art music as “works that manifest these attributes but which are rooted in the traditions of Africa.”¹ Ademola Adegbite of the Music Department at the University of Ifè in Nigeria, includes an additional component, stipulating that African art music composers are those “who had training in techniques of western art music.”² Hence African art music is a specialized genre that reflects both Western and African elements, or, as Adegbite further notes, a “type of musical synthesis which is cross fertilized by African and Western musical elements.”³

To obtain fluency with the Western elements of music, African composers often train abroad as well as in native African music schools. In native schools, the amount of the curriculum devoted to that country’s own ethnic groups and to Western concert music varies from institution to institution. G. Emurobome Idolor, Senior Lecturer of the Music Department at Delta State University in Abraka, Nigeria, writes that in the case of Nigerian schools, the adjustment to a more nationalistic curriculum took place gradually. Many of the early music teachers were European and American, causing courses to be taught from a western perspective. After African nations started to win independence, the call for a more nationalistic curriculum strengthened, and each institution’s music department enlarged this

¹ J.H. Kwabena Nketia, *African Art Music*, (Ghana: Afram Publications Ltd.) 5.

² Ademola Adegbite, “The Present State of Development of African Art Music in Nigeria,” in *African Art Music in Nigeria*, ed. M.A. Omibiyi-Obidike (Nigeria: Stirling-Horden Publishers Ltd.) 77.

³ *Ibid.*, 77.

component of the program as resources allowed.⁴ In Nigeria, department objectives were further stipulated by the federal government's National Universities Commission established in 1987 which said:

To prepare and produce graduates of Music who will be competent to musicianship both in an international sense and also in their own African traditions, with an understanding of the art and science of Music and tools for appreciation, analysis and practice of World (Western European) Music and African Music, and an ability to communicate these principles to others.⁵

In most cases, composers, whether schooled at home or abroad, are taught the Western music traditions of harmony, orchestration, etc. and are subsequently inclined to write compositions for standard genres including string quartets, symphonies and operas.

The variety of musical training composers receive and the individual avenues they pursue explain the tremendous variety among African art music compositions. For instance, some compositions are for standard Western instrumentations, i.e., string quartet, solo piano, and some combine Western instruments with African traditional instruments. Examples of the latter include Joshua Uzoigwe's *Ritual Procession for African and European Orchestra*, J.H. Kwabena Nketia's *Dance of the Forest* trio scored for violin, cello and percussion (*oawuru*, *axatse*, and *atumpan*) and various pieces for *atenteben* (native Ghanaian bamboo flutes) and piano. One composer who wrote a number of works in this vein is Akin Euba, including *Igi Nla So* (for solo piano and four Yoruba drums, 1963), *Four Pieces* (for African orchestra, 1966), and his opera *Chaka* in 1970, which uses a chamber orchestra of Western and African instruments.

The variety of Western harmonic techniques displayed is also plentiful. Some compositions employ atonality (see Euba and Uzoigwe), 12-tone technique (Ato Turkson's

⁴ G. Emurobome Idolor, "Formal Education and the Development of African Art Music in Nigeria," in *African Art Music in Nigeria*, (Ibadan: Stirling-Horden Publishers Ltd. 2001), 144-145.

⁵ Federal Republic of Nigeria, *National Policy of Education*, (Lagos: NERC Press 1989), 80.

Three Pieces for Flute and Piano Op.14) as well as romantic harmonies (Gyimah Labi's *Ghanian Sympony No. 1 in F*). But to evaluate African art music empathically it is always important to take into consideration the non-western musical traditions that have influenced the use of Western techniques.

Reasons for This Study of African Art Music

My own experiences as a performer have prompted me to focus on the study of African art music for flute as a component of a DMA degree in Flute Performance. Even though the flute's concert repertoire is vast and representative of all style periods, today's flutists often neglect works written by composers from non-western countries, particularly those of the African continent. Lack of exposure through live and recorded performances and the difficulty of obtaining information about non-traditional instruments and African musical styles are probable causes of this neglect.⁶

Despite these limitations, the compositions produced by African art music composers are rich in diversity and worthy additions to the Western flute repertoire. This study will demonstrate this through a description and presentation of flute music by the following African composers: Bongani Ndodana (Nn-don-DA-na) from South Africa, J.H. Kwabena Nketia (En-keh-TEE-ah) of Ghana, Fred Onovwerosuoke (Oh-noh-well-oh-SUOH-keh) from Nigeria, Justinian Tamusuza (Tah-mu-SU-za) from Uganda, and Joshua Uzoigwe (Oo-zoi-EGG-weh) of Nigeria. The selected pieces are:

Visions for solo flute by Bongoni Ndodana
Republic Suite by J.H. Kwabena Nketia
Three Pieces by Fred Onovwerosuoke
Okwanjula Kw'Endere for solo flute by Justinian Tamusuza
Oja Flute Suite by Joshua Uzoigwe.

⁶ Chapter Four will present evidence of the growing number of performers who are choosing more non-western repertoire.

These compositions have been chosen because of the prominence of their composers, their relevance to current issues on the African art music scene, their stylistic diversity and their unique contributions to African art music and modern flute repertoire. Because this study is a companion to a lecture recital, it focuses on pieces for solo flute and for flute and piano, and not the many interesting and challenging African chamber works for flute (See the list of compositions in Appendix B).

The scope of this study is as follows: Chapter One will serve as an Introduction to general issues facing African art music composers. Chapter Two will provide specific biographical information and describe each composer's compositional philosophy. Chapter Three will discuss the unique means by which each composer incorporates intrinsic African musical elements into the selected pieces, compositional techniques used, and suggestions for performance. Chapter Four will draw some conclusions as to the place this music has amongst the masterworks of the modern Western flute repertoire, demonstrating that these African compositions are worthy additions to the standard flute repertoire.

Two appendices are included. The first is a list of resources geared towards flutists and others wishing to perform African art music. It includes a list of institutions specializing in African music, recommended discographies and books. The second appendix is a list of pieces for flute by African composers in the hope that this will help to facilitate more performances of African art music for flute.

CHAPTER TWO: THE COMPOSERS

General Issues Facing African Art Music Composers

African art music composers are faced with a barrage of obstacles, many of which are the same as those faced by contemporary composers in Western countries: finding one's "voice" or identity, determining one's audience and writing music attractive to this audience. There are also problems of infrastructure, such as finding capable performers and venues for performance and media to assist in self promotion. Despite receiving extensive training at home and abroad, employment for art music composers is in most cases limited to universities.

These obstacles contribute to the difficulty many African composers experience in establishing a successful sense of identity in their work. According to J.H. Kwabena Nketia, an African school of composition must be a "fusion of African and European idioms."⁷ If composers write music that solely expresses Western musical styles and is devoid of intrinsic African elements, they often find their music is not appreciated by African audiences. Contemporary styles such as atonality and 12-tone music are especially difficult with native audiences. Thus Nketia's comment belies his belief that composers' training must encompass both Western music AND a selection of African music relevant to them. Akin Euba, a prominent Nigerian art music composer, also writes about the reason certain contemporary Western styles are not often widely appreciated by African audiences:

In African traditional culture, music is not conceived in "absolute" terms but is typically realized in the context of other arts and of social events. It would seem, therefore, that modern composers who seek to communicate with average Africans should take account of the traditional contextual usages of

⁷ J.H. Kwabena Nketia, *African Art Music*, (Accra: Afram Publicatrions (Ghana) Ltd. 2004), 5.

music. Music theater and dance theater are more likely to appeal to average Africans than symphonies and string quartets!⁸

Therefore, finding their own identity proves challenging. And, like many Western composers, African composers have often gone through “periods,” such as Stravinsky did with his Russian, neo-classical and twelve-tone periods.

African composers show different propensities for learning about their “roots,” i.e. the traditional musics of their family’s ethnic groups. Nketia writes that he had to “learn the intricacies of the art in my community, largely through social experience, and later through formal training.”⁹ It is not within the scope of this paper to get into the debate of colonialism’s impact, but that period in Africa’s history left behind societies whose ideals still reflect those of the former colonizing empire. Often the effect is one of shunning African traditions in favor of Western ones. This can be seen amongst composers as well, particularly when the institutions of higher learning continue to propagate a more Western than African approach to music training.¹⁰

Problems of infrastructure such as procuring funding, finding capable performers and venues for performance and media outlets for self promotion, mirror those of the classical music scene in the West. Although there is an abundance of talented choirs, qualified instrumentalists are in short supply. Often the choice of instrumentation is one of expediency; composers choose to write for whatever capable instrumentalists are immediately available. Regarding the composition of instrumental music Nketia says:

⁸ Akin Euba, “Concepts of Neo-African Music as Manifested in Yoruba Folk Opera,” in *The African Diaspora*, ed. Ingrid Monson (New York and London: Garland Publishing, Inc., 2000), 238.

⁹ J.H. Kwabena Nketia, *African Art Music*, (Afram Publications (Ghana) Ltd., 2004), 9.

¹⁰ An elucidating study on this topic is Kofi Agawu’s *Representing African Music: Postcolonial Notes, Queries, Positions*, Published by Routledge in 2003.

When I shifted my creative interest from choral music to instrumental music in the early 1950s, there was an abundance of choral groups but no instrumental groups for art music other than those of the armed forces. There were also some instrumentalists in the dance bands that had emerged but these had different idiomatic preferences and orientation. Writing African art music for western instruments was almost like writing for performers who either did not exist or were unavailable to the public. I was not discouraged by this, for a composer could get over this hurdle if he was himself a) a composer-performer, such as a pianist who writes and gives concerts of his own piano works, b) a composer who writes with specific artists he has in mind or c) a composer who believes that because of the growing worldwide interest in the musical expressions of Africa, his work might find interested performers abroad...The choices I made depended not only on the work but also on the availability of performers in Ghana.¹¹

Nketia goes on to relate his reasons for writing pieces for specific instrumentations. He was a competent pianist, so he could play his own pieces written for piano. He wrote pieces for atenteben and piano because he could play the atenteben and an acquaintance could accompany him on piano. He switched from writing for atenteben to concert flute when he met Charles Simmons, a member of the Ghana Police Band in Ghana who had the LRSM Diploma in Flute Playing, and wrote for flute and oboe when he met Dr. Ebenezer Laing, a member of the Botany Department who played oboe. Enthusiasm from vocalist Dr. Geoffrey Boateng at the Presbyterian Training College at Akropong encouraged Nketia to compose many songs for voice and piano. Other artists who inspired Nketia to write for their instruments included cellist Judith Domanyi and violist Elizabeth Partos, both Hungarian instructors at the School of Music and Drama. In the case of composer Joshua Uzoigwe, his capabilities as a pianist allowed him to often perform some of his own compositions for piano and for voice and piano.

Beyond problems of infrastructure, many authors have discussed the difficulty of integrating art music into the modern cultural life of Africa. Abiola Irele's article, "Is African

¹¹ J.H. Nketia, *African Art Music*, (Afram Publications (Ghana) Ltd., 2004), 26.

Music Possible?”¹² pinpoints some of the reasons for art music’s inability so far to match the stature of the other African arts (literature and theatre arts) in African societies. In addition to poor infrastructure, he cites the African characterization of art music being viewed as “foreign,” “inaccessible,” and “alienating,” despite the fact that Western authors such as Shakespeare are not viewed as such. Irele points out that Western composers have confronted the same challenge, that of integrating their own country’s folk traditions into art music compositions, only they confronted it much earlier, during the classical, romantic and twentieth century periods. Looking at the music of Haydn, Mozart and Beethoven, the folk music idioms were “merely borrowed when used and totally absorbed into the cosmopolitan idiom.”¹³ It wasn’t until Wagner’s extensive use of German mythology, Dvorak and Smetana’s Czech folk influences and the Russian Five that traditional folk music began to figure prominently in Western classical music tradition. After the dethroning of tonality, stylistic differentiation of nationalism was no longer the focus. According to Irele, developments in music history left African composers with the following dilemma:

...they may either employ an outmoded Romantic style, in which case they run the risk of not receiving the consideration that may be due to them, or they may employ a style of musical writing that is up-to-date in the Western sense and thus leave themselves little chance of securing an audience, local or international, and furthermore lack a real assurance, it seems to me, of having produced original work.¹⁴

These are the main issues which face African composers today and which affect their choices of harmony, compositional techniques, and form. Ultimately, success lies in striking a delicate balance between modern and folk and between African and Western.

¹² Abiola Irele, “Is African Music Possible?” *Transition* 61 no. 2 (1992),

¹³ *Ibid.*, 61.

¹⁴ *Ibid.*, 67.

Biographical Information and Compositional Philosophies

Bongani Ndodana

Born in 1975, Ndodana represents a younger generation of African art music composers. He has composed operas, oratorios, symphonies, chamber music and choral works. Born in Queenstown, South Africa, he studied music at Rhodes University in Grahamstown, South Africa, and composition with Roelof Temmingh at the Conservatory in Stellenbosch, South Africa.

At age 22, Ndodana became composer in residence with the Indianapolis Chamber Orchestra. His *Symphony No. 2 "Umntu Wa Bantu"* was premiered by them in July 1998 to critical acclaim. Ndodana has also been active as a conductor, leading premieres of his operatorio *Uhambo-The Pilgrimage* with the Cape Town Opera orchestra at the Standard Bank National Arts Festival in Grahamstown, South Africa in July 1998 and as the Artistic Director of the new music group, Ensemble Noir in Toronto since 2000. He has won praise for his collaborations with choreographers such as with Ronald Taylor on the award-winning dance production, *MASS*, which premiered to rave reviews at the du Maurier Theatre in Toronto in October 1998. He has received commissions from the South African Music Rights Organisation (SAMRO) and the South African Society of Music Teachers. His music has been performed in Africa, Europe, North America and the Far East. His most recent venture is incidental music composed for the independent film "Orange Clouds," premiered as part of the Durham Film Fest in Toronto in August, 2006. The instrumentation was for three singers and chamber orchestra.¹⁵

Bongani Ndodana's music is described as "...influenced by the lyricism and rhythms

¹⁵ Kim Lockhart, "'Orange Clouds' at Durham Film Fest" Toronto Star, August 31, 2006, <http://latitude45arts.com/en/news.php?id=128> (Accessed 2 September, 2006).

of Africa, blended with an eclectic, post-modern approach to contemporary music. He draws from the sounds of his childhood, reinterpreting and altering them, sometimes beyond recognition. His musical landscapes are mostly comprised of many layered voices some of which are African folk motifs (real or invented).”¹⁶

Expressing two cultural worlds is a priority in Ndodana’s compositions. Ndodana grew up on a family farm isolated from the atrocities of the apartheid regime. Ndodana’s grandmother was able to invest family capital wisely in order to provide for the future of the family. Sent to private schools, he found himself the only black studying music. Later as a composition student at South African University, “a long-standing bastion for apartheid's leaders,”¹⁷ Ndodana studied mostly European music. Despite his school’s Euro-centric curriculum, Ndodana remarks on his aspirations to incorporate traditional African music into his compositions:

I have been drawn more and more towards an 'African aesthetic' within my art form, which is music riddled with European conventions. In trying to make sense of a cultural paradox, a new musical language emerges. I have learnt to trust my inner ear and rhythmic instinct. This allows me to draw upon a greater reserve of musical concepts. In drawing these two streams of music together (African and European), the hybrid outcome is more easy to identify with. It is a mirror of the society I live in.¹⁸

His African heritage is seen in the titles of many of his pieces given in his native tongue, Zulu, the influence of traditional folk melodies and complex rhythmic patterns. At the same time, his music assumes certain stylistic characteristics of Western music such as the minimalism of Steve Reich and the complex metric structures common in Varèse. A

¹⁶ Judith Lezama-Charles, Bongani Ndodana, Composer and Conductor, World Concert Artist Directory, <http://www.concertartist.info/bio/NDO001.html> (Accessed 2 September, 2006).

¹⁷ Kim Lockhart, “‘Orange Clouds’ at Durham Film Fest” Toronto Star, August 31, 2006, <http://latitude45arts.com/en/news.php?id=128> (Accessed 2 September, 2006).

¹⁸ Bongani Ndodana, Bongani Ndodana, Composer and Conductor, World Concert Artist Directory, <http://www.concertartist.info/bio/NDO001.html> (Accessed 1 September, 2006).

percussive nature is evident in sudden accented notes which occur on shifting beats within each subsequent measure.

A performance of Ndodana's music at the Miller Theatre in New York in January, 2006 prompted reviewer Justin Davidson of *Newsweek* magazine to ponder his own preconceived notions regarding African composers:

I realized afterward that if straining to catch the sounds of New York-style moping made no sense, neither did expecting an African composer to sound genuinely African, whatever that means. Why should he interpret township choral singing, village drumming or sunny Afro-pop with any more authenticity than, say, Steve Reich had...It used to be that the West relied on musical tourists it dispatched overseas and on armchair explorers to absorb exotic idioms and make them fit for the concert hall. These days, though, the composers themselves arrive from scattered centers - Tallinn, Baku, Guangzhou, Buenos Aires, Queenstown - bringing different sorts of syntheses. They are creating a culture not of imitation but of migration. Ndodana, who now lives in Toronto, belongs to that global wave. Authenticity is out of date.¹⁹

Because the intrinsic African elements are not as immediately apparent in Ndodana's music, it challenges audiences to re-evaluate what they think of as being authentically "African." Ndodana's music is a clear example of the "cross fertilization of Western and African elements" referred to earlier.

J.H. Kwabena Nketia

J.H. Kwabena Nketia was born June 22, 1921 at Mampong, then a little town in the Ashanti Region of Ghana. He received his first musical education, and eventually trained as a teacher at the Presbyterian Training College, Akropong Akwapin, where he later taught and was appointed Acting Principal in 1952.

At 23, Nketia went to the University of London through a Ghanaian government scholarship to study for a certificate of phonetics at the School of Oriental and African

¹⁹ Justin Davidson, "Bongani Ndodana at Miller Theatre NY – Newsweek," Latitude 45 Arts Promotion Inc., January 23, 2006, <http://latitude45arts.com/en/news.php?id=110> (Accessed 1 September, 2006).

studies. In 1949 he went to Birbeck College, University of London, and Trinity College of Music, London, to obtain his Bachelor of Arts degree. He came to the United States in 1958, attending Columbia University (where he studied composition with Henry Cowell), Juilliard School of Music, and Northwestern University to do courses in musicology and composition. After a year in the United States, he returned to Ghana where he rapidly rose through the ranks at the University of Ghana, Legon, from Senior Research Fellow (1962), to Associate Professor, and finally a Full Professor in 1963. Two years later, he was appointed Director of the Institute of African Studies.

Prof. Nketia is world-renowned as a musicologist and composer. He is to African music what Bartók is to Western music. His concept and interpretation of time and rhythmic patterns in Ghanaian and other African folk music led to revolutionary changes in African music notation, and became standard for researchers and scholars around the world. For example, Nketia introduced the use of the easier-to-read 6/8 time signature in his compositions as an alternative to the use of duple 2/4 time with triplets used earlier by his mentor, Ephraim Amu. Although this practice undermined Amu's theory of a constant basic rhythm (or pulse) in African music, and generated some debate, Nketia maintained that the constant use of triplets in a duple time signature was misleading.²⁰ Today, many scholars around the world have found Nketia's theory very useful in transcribing African music. Prof. Nketia's work to reconcile the melodic and rhythmic elements of folk music with contemporary music spurred a new kind of compositional technique for African musicians and academics. Other pioneering works include the transcription of many Ghanaian folk songs in a manner virtually free from Western influences.

²⁰ Fred Onovwerosuoke, "Nketia! Portrait of a Living Legend." *Voice of African Music*, 5, no. 1 (1998): 5.

Prof. J.H. Kwabena Nketia is currently the Director of the International Centre for African Music and Dance (ICAMD), based at the University of Ghana, Legon-Accra, Ghana. He travels extensively, and serves on the advisory panels of many top organizations. He has also served as Professor of Music at UCLA, the Horatio Appleton Lamb Visiting Professor at Harvard University, Visiting Cornell Professor at Swarthmore College, Distinguished Hannah Professor of Integrative studies at Michigan State University, East Lansing, Visiting Professor at the University of Brisbane in Australia, Visiting Professor at the China Conservatory of Music, Beijing, Andrew Mellon Professor of Music at the University of Pittsburgh, and Langston Hughes Professor at the University of Kansas, Lawrence. Awards include the IMC-UNESCO Music Prize for Distinguished Service to Music.

The first of his numerous scholarly writings focused on his own society, the Akan in Ghana. Jacqueline Cogdell Djedje notes:

Although he composed, it was his scholarly work that attracted attention in Europe and America. In his first major project, *Funeral Dirges of the Akan People* (1955), he developed an interdisciplinary methodology. During the 1960s and 70s, his writings provided an important insight into research on Africa and the Diaspora. In the 1980s, he began to investigate the practical issues of music and musical life and paid increasing attention to theoretical and methodological issues.²¹

At the Presbyterian Training College in Akropong, Nketia studied music with Robert Opong Danso. Because Danso was Ephraim Amu's successor and proponent of his style, Nketia's earliest choral works show Amu's influence. Some of Nketia's well-known choral works include *Adanse Kronkron*, *Morbid Asem*, *Monna N'Ase* and *Monkafo No*. Other vocal works with piano accompaniment include *Yaanom Montie*, *Onipa Dasani Nni Aye*, *Onipa*

²¹ Jacqueline Cogdell Djedje: 'Nketia, J.H. Kwabena', *Grove Music Online* (Accessed 29 November 2005), <http://www.grovemusic.com/shared/views/article.html?section=music.48720>

Beyee Bi, Yiadom Heneba, Mekae Na Woantie, Maforo Pata Hunu, Obarima Nifahene and Asuo Meresen.

He also wrote instrumental works for various combinations of flute, violin, cello, percussion and piano and some pieces combining Western and traditional African instruments. Many of his works utilize the concept of African Pianism such as the Twelve Pedagogical Pieces he wrote for solo piano which include the *Builsa Work Song (1960)*, *Dagarti Work Song (1961)*, *At the Cross Roads (1961)*, *Owora (1961)*, *Volta Fantasy (1967)* and *Contemplation (1961)*.

African Pianism, a label first adopted in 1964 by Nketia's student Akin Euba, developed in the 1960s and 70s as a compositional technique used by many African composers to incorporate African traditional elements into African art music. Nketia presents the following definition and description of African Pianism in the Preface to his Twelve Pedagogical Pieces, titled *African Pianism*:

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, xylophone 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 tonal materials is concerned except that it may draw on the modal and cadential characteristics of traditional music.²²

Similar to the technique of Impressionism which captures the true character of a scene through the use of rough brush strokes and unrefined shapes, African Pianism captures the character of a traditional music scene by using the piano or other Western instruments as a surrogate for traditional African instruments. Transcribing African polyrhythms presents

²² J.H. Kwabena Nketia, *African Pianism: Twelve Pedagogical Pieces* (Accra: Afram Publications (Ghana) Ltd., 1994) iii.

additional challenges for African composers. Euba writes about how he went about reducing polyrhythmic patterns in his opera *Chaka* to a version for solo piano:

In the piano version, the polyrhythmic sense is compromised because there are only two hands available, not only for the four repetitive parts but also for the variable parts (which I refer to below as “soloistic”). It is necessary to establish a strong polyrhythmic presence, not only as early as possible but also having the equivalent of the most dominant of the polyrhythmic parts, the bell pattern.²³

Other forerunners in the use of African Pianism are Joshua Uzoigwe and Gyimah Labi of Ghana. Maintaining his African identity through his compositional output is important to Nketia. He remarks that his compositional craft:

...enabled me to respond in a sustained manner to the creative impulse as I worked on a piece inspired by a musical idea, a thought, an event or some personal circumstance, and to recall songs and motifs I could develop creatively. Analyzing some of the materials I encountered in my research enabled me to develop my composition theory, to determine where I could move from tradition to modernity without masking my African voice or losing my African identity. This has been particularly important for me as a composer, for although my research interest is in traditional African music with particular reference to its study, documentation, preservation and promotion as our cultural legacy, my creative interest lies in the application of my field experience and research findings to the development of African *art* music as a contemporary genre.²⁴

Nketia's compositions include over 55 works for solo instruments and ensembles, 30 Sankudwom (art songs for voice and piano) and 20 choral pieces. Aside from the 12 pedagogical pieces in *African Pianism* transcribed on the computer by Gyimah Labi and published in 1994, most of Nketia's scores have not yet been published. Since then, Nketia embarked on the project of making computer transcriptions of all of his choral and

²³ Akin Euba, “Themes From Chaka No. 1: A Pianistic Realization of African Polyrhythm.” In *Towards African Pianism*. Point Richmond: MRI Press, 2005, 116.

²⁴ J.H. Kwabena Nketia, *The Creative Potential of African Art Music in Ghana* (Accra: Afram Publications (Ghana) Ltd., 2004), 1.

instrumental works and in 2004, MIDI versions of many of his works became available on compact disc.

Fred O. Onovwerosuoke

Fred Onovwerosuoke has served as accompanist, singer, composer, conductor, arranger and music director of a variety of musical groups in many countries. His training began early in the 1960s as an elementary school choir-boy in Ghana. He began directing and founding choirs in 1978, including the Federal Government College Choir, in Ugwolawo, Nigeria (1979), the prestigious Terra Choral Group & Chamber Orchestra (1984), at the University of Ife, Ile-Ife, Nigeria. As a director, his numerous concerts included works by the early masters, including Palestrina, Bryd, Handel, Bach, Haydn, and Mozart alongside works by African composers.

Inspired by Sam Anyanele, his high-school teacher, Onovwerosuoke began incorporating music by composers of African origin and descent—Amu, Nketia, Euba, Bankole, Akpabot, Sowande, Okello, Colleridge-Taylor—into his performances. This innovative research eventually became pivotal in his career,²⁵ and led him to found the St. Louis African Chorus in 1994 to foster a better understanding of Africa through music and other art forms. Onovwerosuoke and the African Chorus have since been invited to many international music festivals, with recent tours and master classes in South America, Asia, Europe, and Africa. In February 2001, the St. Louis African Chorus received the Missouri Arts Award. He has also collaborated with numerous African musicians such as the Boys Choir of Kenya, the National Choir of Kenya, The Namibian Youth Choir, and Gambian kora player Alaji Papa Susso.

²⁵ Fred Onovwerosuoke, “Fred Onovwerosuoke (“FredO”), The St. Louis African Chorus, <http://www.africanchorus.org/fred.htm> (accessed September 1, 2006).

Some of his scholarly writings include *Perspectives on African Music: FAQs from the African Choral Music Workshops*; *Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors* (ACDA Choral Journal, May 2002); *Faqs and Myths About African Music* (Voice of African Music, Vol. 5.3); *Toward Cultural Diversity: Issues, Remedies, and the Role of Arts Education, Teaching African Choral Music in American Schools: 101 Reasons* and a Ph.D. dissertation entitled “Perspectives on African Music.”²⁶ He is editor of *the Voice of African Music* (a quarterly newsletter on African music), a trustee of the International Consortium for Music of Africa & its Diaspora (ICMAD), and has served as adjunct professor of African & African-American Music at Webster University in St. Louis.

Most of Onovwerosuoke’s compositional output is for choir, including many transcriptions/arrangements of folk songs. His instrumental writing is often programmatic and incorporates African Pianism, using available western instruments as surrogates to represent African music traditions. His instrumental works include *Dance Tribute* for chamber orchestra, a *Canzonetta for Cello and Piano* and the *Three Pieces for Flute and Piano*.

Onovwerosuoke’s compositions reflect “trans-national” influences owing to his broad experiences in different cultural settings: African, European, and American. The wide variety of African cultures whose vocal music he has transcribed and arranged presents diversity not heard in the compositions of other African composers.

Justinian Tamusuza

Ugandan composer Justinian Tamusuza was born in 1951 in Kibisi, Uganda. Early on he studied Kigandan traditional music: singing, playing drums and tube-fiddle, *endingidi*. He studied with the Reverend Anthony Okelo and with Kevin Volans at Queens University in

²⁶ From the Union Institute and University. See Bibliography.

Belfast, Ireland, and received his doctorate in composition at Northwestern University, studying with Alan Stout.

Tamusuza sees his “dual music background” as being unique. Here, he speaks about the uniqueness of his musical upbringing, which incorporated African and Western training equally:

I have been influenced by both Kiganda and Western music cultures. I was raised within a Kiganda music context and attended a number of traditional festivities, some of which were organized by my father. These festivities involved playing *engoma*, (drums) *endingidi* (one-stringed fiddle) *endere* (flute), *endongo* (lyre), and employed the use of *amaloboozi* (voices). I was first exposed to Western music and instruments through the Roman Catholic Church and was fascinated with a mission chapel organ. It was through the Gregorian chant that I acquired the rudiments of my first musical literacy. When I became older, Joyce Duffala, a US Peace Corps Volunteer, taught me to play the piano. Further, my formal education emphasized training in Western music while my exposure to Kiganda traditional music continued; this meant that I experienced both types of music simultaneously. Throughout my high school education at King’s College Budo, and undergraduate training at Makerere University, performances in both traditional and Western music were part of the curricula. Moreover, my Masters’ course in twentieth-century music at the Queen’s University of Belfast not only exposed me to a number of contemporary compositional techniques, but also revealed to me many contemporary performance techniques, a skill that I exploited and continue to exploit in my compositional style...It is this dual musical background that forms the basis of my musical language.²⁷

As an administrator Tamusuza has been a representative on the Music Jury of the International Society of Contemporary Music (ISCM), the Composers Guild of New Jersey, the International Council for africa95 and the Advisory Council for the Centre for Intercultural Music Arts in London. Tamusuza was the Artistic Director of the africa95 African Composers Workshop in the United Kingdom, hosted by the Royal Liverpool Philharmonic Orchestra and the Liverpool University in November, 1995. Tamusuza has also

²⁷ Justinian Tamusuza, “African Pianism in *Abakadde Abaagalana be Balima Akambugu*,” in *Towards African Pianism: Keyboard Music of Africa and the Diaspora*, (Point Richmond: MRI Press, 2005), 88.

been on the faculty of Makerere University in Uganda and at Northwestern University in Illinois, teaching music composition, theory and analysis.

Tamusuza achieved prominence as a composer with his first string quartet, *Mu Kkubo Ery'Omusaalaba*, which was featured on the Kronos Quartet's CD "Pieces of Africa". He has also received commissions from the International Society of Contemporary Music, ISCM (Essen, Germany 1995), the Chamber Symphony of Princeton, the Richmond Symphony Orchestra of Virginia and the traditional Ugandan group, Abaana B'Engoma which premiered *Ekivvulu Ky'Endere*, a chamber piece for flute, viola, prepared harp, marimba and maracas.

Tamusuza's music is based on the traditional music of his native country, Uganda, specifically Kiganda traditional music of the Baganda²⁸, but is set in western classical music genres. It has been said that Tamusuza composes music--

incorporating traditional African folk elements, minimalist techniques and poly-rhythms. Tamusuza's music is a bubbling, earthy romp through African-European cultural distinctions. His music compares to America's minimalist composers (notably Steve Reich and John Adams) but close inspection reveals a more complex structure. African poly-rhythms dazzle the ear with misleading accents, tripping up the happy and complex weave of simple pentatonic melodies. Justinian's music relies on the imitation (simulation) of Ugandan instruments such as the tube-fiddle and the lyre. Western players have to re-think their techniques and approach toward their instruments. The strings might play *sul ponticello* to resemble the reedy sound of the tube-fiddle. The drumming of intricate rhythms on the body of instruments is also common in Tamusuza's works.²⁹

Similar to African Pianism, the instruments in Tamusuza's works become surrogates for Ugandan traditional instruments. Tamusuza often "prepares" Western instruments in order to achieve the desired effects. In his piece, *Abakadde Abaagalana be Balima Akambu*, scored for soprano, tenor, and piano, Tamusuza instructs that the piano be prepared in order to

²⁸ Buganda is one of the earliest kingdoms in central Uganda. Baganda refers to the people in this kingdom and Kiganda denotes ownership by the Baganda.

²⁹ Adam Lesnick, "Traditional Music for Classical Musicians", International Opus, http://www.internationalopus.com/Justinian_Tamusuza/ (Accessed 2 September, 2006)

“sound more Kiganda-like”³⁰ by weaving a cloth between certain strings to simulate the *engoma* (drum) and inserting a metal wire between some strings to simulate a metallic buzzing sound of the *mbira*. “The potential of altered instruments in contemporary music liberated my compositional style” he says. “...it made it possible for me to simulate the kind of sounds I wanted.”³¹ He cites as models Charles Ives’ Three Quarter-Tone Pieces for Two Pianos, tuned a quarter-tone apart, John Cage’s works for prepared piano, and Luciano Berio’s *Sequenza I* for solo flute for its many innovative timbres from a single instrument.

Joshua Uzoigwe

Nigerian composer Joshua Uzoigwe (1946-2005) began his studies in 1960 at Nigeria’s premier school, King’s College High School, an institution based on King’s College, Cambridge. He continued his studies at the International School, Ibadan and at the University of Nigeria, Nsukka from 1970-73. While at the International School, he came to know and perform the works of prominent Nigerian art musicians Fela Sowande (composer and organist), Ayo Bankole (composer and organist), and Christopher Oyesiku (singer), which exposed Uzoigwe to the modern compositional techniques of Nigerian art music that would later become the basis of his own creative work.³² Uzoigwe also studied orchestration and counterpoint, theory and history of European art music, piano performance and composition.

His compositional ideas continued to form while at the Guildhall School of Music in London, and later at the University of Belfast. At the Guildhall School, he wrote several virtuoso piano pieces and the *Lustra Variations* and *Nigerian Dances* for symphony orchestra.

³⁰ Justinian Tamuszu, “African Pianism in *Abakadde Abaagalana be Balima Akambugu*,” in *Towards African Pianism: Keyboard Music of Africa and the Diaspora*, (Point Richmond: MRI Press, 2005), 88.

³¹ *Ibid.*, 89.

³² Godwin Sadoh, Joshua Uzoigwe Profile 1, Contemporary Africa Database, <http://people.africadatabase.org/en/profile/16551.htm> (Accessed September 2, 2006).

At Belfast he studied ethnomusicology under British anthropologist and ethnomusicologist John Blacking, whose research and knowledge of the field of African music attracted many African music students. Blacking's advocating of studying music from the perspective of those who own it was an important influence on Uzoigwe. Following the examples set by Nketia and John Blacking, Uzoigwe went back to Nigeria to conduct field research in traditional music amongst his own people, the Igbos, from 1977-79, focusing on the ritual musical tradition called *ukom*.

His compositions continued to reflect the influence of this research into traditional music. While at Belfast, he composed *Ritual Procession for African and European Orchestra*. His song cycle, *Four Igbo Songs*, for soprano and piano was revised in 1985 after he began working with soprano for Joyce Adewumi at the University of Ife in Nigeria.³³ This song cycle, which he later expanded to six songs in 1996, is one of his finest examples of works which effectively incorporate African music elements within the context of the art song. At the same time he wrote *Talking Drums* and *Abigbo* for solo piano and began studying the oja, or native flute traditions, and the role they played in Igbo society. Other compositions include *The Day is Passing By* for SATB choir (1995), *Two Igbo Songs* for soprano and piano (1973), *Two Songs for Mixed Chorus* and *Siren Limits* for SATB choir.

Like Arnold Schoenberg, Charles Ives, and Akin Euba, Uzoigwe became disenchanted with tonality and, seeking a new viewpoint, experimented with atonality. Examples of works in this style include *Little Jesus*, *The Day is Passing* and *Water Lilly Serenade* (orchestral).

Uzoigwe held positions as lecturer of music theory and piano at the University of Ife in Nigeria, University of Nigeria at Nsukka (1992-1996) and then at University of Uyo in Nigeria (1996-2005) until his death.

³³ Joyce Adewumi, private conversation, January 2007.

CHAPTER THREE: SELECTED PIECES

As was mentioned in the introduction to this study, these compositions were chosen because of the prominence of their composers, their relevance to current issues on the African art music scene, and for their stylistic diversity. There were also limitations on instrumentation (solo flute and flute and piano). Chapter Three will show how each of the chosen compositions represents unique contributions to African art music and modern flute repertoire. Comments, using Western music theory terminology, will be given regarding compositional techniques (harmony, melodic tendencies and phrasing, rhythm, form), bearing in mind that these Western terms have often been adapted or modified by the composers in order to correctly describe these African compositions. These analytical overviews are intended as a guide to sensitive performance of these works. They are not intended as comprehensive or complete analyses.

Specific information will be given about each piece's African elements, and how the composer uses these African source materials. Having already presented the compositional background and philosophy of each composer, I will show how each piece is an outgrowth of this philosophy. As will be seen, a composer uses source material from his own tribe and also that of other African ethnicities depending on how wide his own experience is with different musics.

Finally, I will give specific performance suggestions that might be useful to others planning to perform this repertoire.

Visions for Solo Flute by Bongani Ndodana

Visions, written while Ndodana was in Chicago in March 2000, is in two parts, labeled Part I and Part II. Part I is marked *Andantino*, with a brief *Presto* section, while Part II is *Moderato* with a section marked *piu andante*. Below is a brief outline of the two parts in the

format of a précis.³⁴ For the sake of space conservation in the précis, I will use several abbreviations and specific terminology. For note names such as “thirty-second notes” I will use “32nd notes.” Pentatonic scales with a clear tonic will be labeled as “X-Pentatonic,” with the tonic notes listed first. More egalitarian pentatonic collections will be labeled as “PENTA (X)” to show which pitch is being emphasized as a tonic.

Table 3.1 Visions, Part I

Tempo Marking	Measures	Description	Rhythmic Motifs	Links
Andantino (mm. 1-13)	1-12	PENTA(A) (A-B-C-D-E) outlines pitches E-A-B of A ₄ min. scale	triplets and eighths	
	12-13		various	transitions to:
Presto (mm. 14-22)	14-22	suggests G Maj. (but without F#) at the beginning of this section with I6 on beat 1, m. 14; modulating to e min. on beat 2, m. 22	♪-note triplets	
1° Tempo (mm. 23-37)	23-27	suggestive of e min. (beat 1, m. 23, & B-D-E figs. in m. 24)	♪	
	28-33	PENTA (C) and PENTA (D) (C-D-E-G-A)	♪-note triplets	
	34-37	B added to C-Pentatonic becoming CM7	♪-note triplets	32 nd run leads to:
A Tempo (mm. 38-46)	38-41	C-Pentatonic with downward sequence of quintuplet motifs which lead to a climax in m. 41, but the energy is immediately diffused	quintuplets & ♪-note triplets	32 nd run into
	42-46	<i>pp</i> ♪ notes, abrupt change in the predominant rhythmic texture; still in C-Pentatonic	♪	
A Tempo (mm. 46-57)	46-49	brief shift half step down (D _b /E _b in m. 47) signals harmonic shift which arrives in	♪-note triplets	
A Tempo (mm. 57-71)	57-64	sudden A _b in triplet marked <i>ff</i> on beat 1 in m. 58 changes the predominant rhythmic texture to triplets, crescendoing to quarter note triplets, m. 63	♪-note triplets with rests	
	64-67	marked <i>Tempo Rubato</i> , scalar figs. outline E _b Maj, loudest dynamics combined with high register notes form moment of climax on D _b trill, m. 66, but the energy is soon diffused.	groups of ♪s & ♪-note triplets	<i>(Table Cont'd)</i>

³⁴ A musical abstract, summary or outline, first codified and used by Donald Francis Tovey in his book *A Companion to Beethoven's Pianoforte Sonatas: Complete Analyses*.

Tempo Marking	Measures	Description	Rhythmic Motifs	Links
	68-71	C-Pentatonic leads to f min. (D _b m. 70, A _b m. 71),	groups of  &  -note triplets	then shifts suddenly to
	72-78	A-Pentatonic (A-B-C _# -E-F _#)	 -note triplets	
	78-80	c _# min. 7 th	 -note triplets	
	80-92	return to E-Pentatonic similar to the beginning (E-G-A-B-D) and C-Pentatonic (C-D-E-G-A); rhythmic texture builds to climax in m. 91 on brief C Maj. chord then on to solitary E _b trill followed by a fermata	 -note triplets to  -note triplets	
	92-98	D _b -Pentatonic (D _b -E _b -F-A _b -B _b)	 to  -note triplets	
	98-102	A _b -Pentatonic (A _b -B _b -C-E _b -F)	various	
	103-104	suggests cadence in a min. with E (V) to A (i) embellished with E & G grace notes.	various	

Table 3.2 Visions, Part II

Tempo Marking	Measures	Description	Rhythmic Motifs	Links
Moderato (mm. 1-36)	1-12	C-Pentatonic (C-D-E-G-A); in m.11, new rhythmic motif enters in A-Pentatonic (A-B-C _# -E-F _#)	 & off-beat accented 	
	13-20	Shift to the in low register		
	21-29	lyrical melody in A-Hexatonic (G-A-B-C _# -E-F _#)	various	
	29-36	shift to D-Pentatonic (D-E-F _# -A-B)	various	
Piu Andante (mm. 37-42)	37-42	triplet motif predominates	 -note triplets	
1° Tempo (mm. 43-80)	51-54			link to
	62-66	rhythmic syncopation with a mixture of various rhythmic motifs together	various	
	67-68		32 nd -notes	melismatic material links
	69-80	brief return of original  -note motivic material followed by “bell tones” in F _# Pentatonic; rhythmic pulse obliterated; ends with possible cadence in d min. (D-A-D in mm. 79-80)	Ties over the bar line	

Such a précis seeks only to show each section of the score by designated tempo markings, thus indicating the work's sectional scheme and overall pacing. The two parts of *Visions* don't have cadences per se, but moments of climax followed by an immediate diffusion of the built-up tensions. Example 3.1 shows the climax achieved in m. 66 of Part I.



Ex. 3.1 Bongani Ndodana, *Visions Part I*, mm. 59-67.

These précis also point out characteristics such as the predominance of pentatonic scales to build melodic motifs and in the underlying harmony. Modulations often involve parsimonious voice leading³⁵ (Part I, mm. 80-92 E pentatonic and C pentatonic differ by one note, C and B; Part II mm. 48-50 g minor and Eb Major differ by one note).

The rhythmic and harmonic qualities of *Visions* show striking similarities to Minimalist music, such as using changes in rhythmic motifs as a means of sectionalizing the piece, and slow (even at times static) harmonic rhythm. And just as Minimalist composer Steve Reich, who incidentally studied African drumming at the University of Ghana,³⁶ layers rhythms to create polyrhythms, Ndodana seems to spread all the component parts of the polyrhythm out horizontally by writing long sections of music with one rhythmic texture, as

³⁵ The term *parsimonious*, meaning “stingy, protective,” comes from Richard Cohn’s article “Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective.” In voice leading, when chords retain more common tones, they are parsimonious. An example of a parsimonious chord change is C Major to c minor (only one tone changes by a half step). The concept is similar to Arnold Schoenberg’s “principle of least motion.”

³⁶ Steve Reich and Paul Hiller, *Writings on Music, 1965-2000*, (Oxford, New York: Oxford University Press (US), 2002), 55-63.

denoted in the precis by the row called “Rhythmic Motifs,” thus creating a muted sense of polyrhythm. Examples of this include the long stretch of triplets in the *Presto* of Part I and later 16ths from mm. 42-57. The same is exhibited in Part II. Also, changes in rhythmic texture often accompany important changes in harmony, such as the thirty-second note runs mm. 37, 41 and mm. 64-66 in Part I, and in Part II, the increase in rhythmic texture in mm. 90-91.

The louder extremes of dynamics and drastic changes in rhythmic texture indicate the moments of climax in *Visions*. It is interesting to note the similarity between *Visions* and a lot of African music that uses changes in timbre as a means of sectionalizing a piece. Here, Ndodana uses changes in the basic rhythmic units as a means of sectionalizing *Visions*. As a performer, careful observance of Ndodana’s dynamics (because they are the key to moments of climax) and changes in rhythmic texture will help the character of one’s performance.

Of the title “*Visions*” Ndodana says:

The piece was inspired by what I can describe as fragments of memories—a vision of Africa, the people and places I once knew and grew up with now clouded by distance and languid time. I think this is not nostalgia but an attempt to hold on to fragmented memory and self. Something I think that is shared by most strangers to any strange land. I suppose, the “visions” of distant places and people that shadow any migrant.³⁷

Of the lyrical melody in m. 21 of *Visions* Part II (See Example 3.2), Ndodana says, “My melodic ideas try to invoke Southern African traditional melodies—I usually attempt to craft melodies with associations to San, Khoi, Xhosa, Zulu and Venda songs...not quotation but mimicry...”

³⁷ Bongani Ndodana in an email message dated September 2006.



Ex. 3.2 Bongani Ndodana, *Visions*, Part II, lyrical melody in mm. 21-24

On the role of rhythm he wrote “[It is] very important. As an African, rhythm is quite a prominent feature of my work, it is to me the origins of melody...”³⁸

***Republic Suite* by J.H. Kwabena Nketia**

Republic Suite was written between October 1959 and February 1960, right after Nketia’s first trip to the United States in 1958-59 studying at Juilliard and also at Columbia University where he studied composition with Henry Cowell. Premiered at the Republic Day Concert, July 1, 1960, in the Great Hall of the University of Ghana,³⁹ *Republic Suite* was performed by Nketia on piano with flutist Charles Simmons for a select audience that included the new President of Ghana, Kwami Nkrumah. Nketia crafted his piece to commemorate aspects of Ghana’s independence from Great Britain and subsequent struggle to establish an effective government. Each movement is programmatic in nature. Because the audience was composed of Ghanaians, he included a number of tunes that are “common knowledge” to most of his countrymen. *Republic Suite*’s U.S. premiere was at the Rockport College Keyboard Festival at the State University of New York in 1976.

Nketia’s music is stylistically diverse. As noted in Chapter Two, Nketia draws compositional techniques from both modern and traditional African music but strives to keep his music approachable to native African audiences. General characteristics of the style of *Republic Suite* include a piano accompaniment which alternates between melodic and the rhythmic percussiveness of African drum patterns, a call and response texture between flute

³⁸ Ibid.

³⁹ J.H. Kwabena Nketia, *African Art Music* (Accra: Afram Publications (Ghana) Ltd., 2004), 21.

and piano voices, countermelodies, counter rhythms, and parallel harmonies common in Ghanaian traditional music combined with common practice harmony.⁴⁰ Still, Nketia's melodies often avoid presenting a firm tonic key.

Each of the seven movements of the *Republic Suite* relates to certain aspects of Ghana's independence from Britain in 1957. The following is a description of the program, according to the composer,⁴¹ along with the form of each movement.

The first movement portrays the conflicts and resolution of conflicts present in forming Ghana's first independent government. The struggle for independence, which began in 1957, was not completed until 1960. During this time the country went through a series of transitions, and rival factions struggled to secure power. Kwami Nkruma eventually won, but Kofi Busi, the opposition leader was very vocal. The vocalizations of Kofi Busi are represented by the call and response texture of the flute and the piano parts shown in Example 3.3, evident from the beginning of the movement (also see mm. 20-35).

The image displays a musical score for the first movement of the *Republic Suite* by J.H. Kwabena Nketia. The score is in 2/4 time and begins with a tempo marking of quarter note = 88. The top system features a Flute part in the upper staff and a Piano part in the lower staff. The Flute part starts with a melodic phrase marked *mf* and includes a triplet of eighth notes. The Piano part provides a rhythmic accompaniment with a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. The second system continues this texture, with the Flute part marked *poco cresc* and the Piano part marked *f* and *mp leggiero*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ex. 3.3 J.H. Kwabena Nketia, *Republic Suite*, first mvmt., call and response texture mm. 1-8.

⁴⁰ Ibid., 10.

⁴¹ J.H. Kwabena Nketia, private conversation, December, 2004.

Not until m. 64 do the two parts come together rhythmically, cadencing together in the last bar. The motif G-A-F# appears numerous times throughout the movement (m. 1, flute, m. 5, piano, m. 26, flute). The alternation between eighth-notes and triplets throughout the movement also lends to the argumentative quality.

Example 3.4 shows the second movement's theme, which is based on the initial phrase of a popular street song by Busia in the Dagomba style.



Ex. 3.4 J.H. Kwabena Nketia, *Republic Suite*, second movement, mm. 1-8.

Dagomba is a Highlife style, a style common in popular music throughout Africa, and represents the joy of the common people for having achieved independence. Highlife music was first played in Ghana in the 1950s and has since spread throughout Western and Central Africa. Highlife music reflects the musical acculturation going on at the time of its inception in Africa. The musical styles of the colonial powers, in Ghana's case, Great Britain, were being assimilated by popular musicians in interesting ways. Highlife music combined African rhythmic vitality with European derived-harmonies.⁴² It also used a combination of African and European instruments. Here, the style of highlife is expressed in the syncopated rhythms, the repetitive phrasing and the vocal nature of the flute melody.

⁴² Bode Omojola, *Nigerian Art Music: With An Introductory Study of Ghanaian Art Music* (Ibadan: Institut Francais de Recherche en Afrique, 1995), 22.

The third movement portrays styles from the Francophone countries which surround Ghana, countries which had not yet achieved independence from their colonial governments.

This dance in 6/8 meter is characterized by cross rhythms in the piano and flute parts.



Ex. 3.5 J.H. Kwabena Nketia, Republic Suite, third movement mm. 9-12

Here, Nketia portrays the essential repetitive nature of the dance through brief stays in the key areas of e minor (mm. 9-28, mm. 101-111), a minor (mm. 57-85) and C Major (m.44, mm. 123-127), often cadencing on the dominant in the minor keys. Accidentals are used not to show tonality but to give shape to the melodic contour.

The fourth movement represents the violent clashes between the Ashanti people during their fight for independence. It is based on a traditional folk tune of the Ashanti, “I Won’t Sleep Tonight.” The form of the movement is A-B-A’. The A section is in the key of Ab Major and B is a developmental section beginning in b minor. The melody from the beginning is restated in m. 69 slightly ornamentated and is extended until the movement’s close.

The fifth movement represents the unification of Togo. Togo had German, British and French territories. The music is suggestive of pre-independence conflict and resolution. For

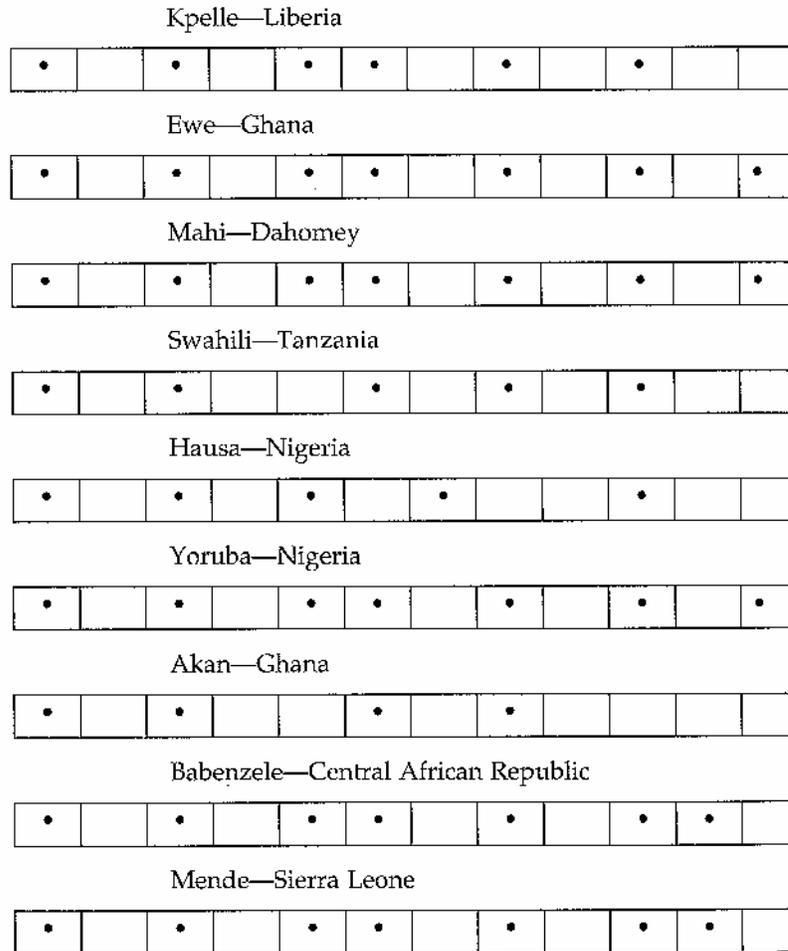
example, because the German Togolese wanted to join Ghana instead of the rest of Togo, a referendum was needed. This movement is based on the music tradition of the Ewe, a people who lived next to French Togo. The prominent bell pattern of much of their music is heard in the piano in the middle section, mm. 46-75. Example 3.6 shows the piano part in mm. 46-48 where the bell pattern begins:



Ex. 3.6 J.H. Kwabena Nketia, *Republic Suite*, fifth movement, mm. 46-48, bell pattern

This bell pattern is a common rhythmic pattern in many West African tribes. In *Music in West Africa*, Ruth Stone depicts similarities in basic rhythmic patterns among several West African tribes by using a series of boxes. Those boxes with dots inside equal the played pattern and those empty boxes equal a rest, where each box equals a beat of music. Stone shows the similar rhythmic pattern shared between nine West African tribes, including the Ewe, in Example 3.7 reprinted below:⁴³ Although the form of this movement is clearly A-B-A (the opening 40 bars return exactly as in the beginning to close out the movement), this movement is the most rhythmically complex of all the movements with the rhythmical divisions of bars alternating frequently between triple and duple meter. It will be helpful for performers to listen to recordings of traditional African music to develop a sense of the polyrhythmic nature of most African music. The recordings are listed in Appendix A are a good starting point.

⁴³ Ruth M. Stone, *Music in West Africa*, New York: Oxford University Press, 2005, 82.



Ex. 3.7 Common rhythmic patterns among West African tribes. Oxford University Press © 2005. All rights reserved.

Also helpful is to understand how one’s part relates to what Nketia calls the “time line,” an externalized basic pulse of the music.⁴⁴ The bell pattern in the piano part of the middle section of the fifth movement is an example of a time line. To realize the polyrhythmic nature of this section, the flutist must relate his/her part’s changing “points of entry”⁴⁵ to the basic pulse of the bell pattern, something native African musicians learn to do with practice.

Movement six is based on an Akan children’s play tune originally played on the bamboo atenteben flute, an endblown flute similar to the western recorder, developed in

⁴⁴ J.H. Kwabena Nketia, *The Music of Africa* (New York: W.W. Norton & Co., 1974), 131.

⁴⁵ *Ibid.*, 135.

Ghana with seven holes and a range of about two and a half octaves. Nketia's love for Ghanaian folksongs is displayed in his *12 Pedagogical Pieces* for piano and his collection, *Folk Songs of Ghana*.⁴⁶ The movement is in D Major and A-B-A form.

The final movement is through-composed and in two sections. The melody in the piano in the beginning (See Example 3.8) is based on a tune from Nketia's field recordings of a heptatonic (7-tone) flute called the *mulizi* of the Bashi people of Congo.

The image displays two systems of musical notation for a piano piece. The first system is labeled 'Piano' and shows a melody in the right hand and a bass line in the left hand. The second system shows a more rhythmic piano accompaniment with a melody in the right hand and a bass line in the left hand, marked with a forte (f) dynamic.

Ex. 3.8 J.H. Kwabena Nketia, *Republic Suite*, seventh movement, mm.1-8.

The rhythmic piano accompaniment is reminiscent of the styles of the Diaspora. The second section is based on a Ghanaian dance with an Akan tune, usually sung by women, beginning in the piano part in m. 110, shown in Example 3.9:

⁴⁶ J.H. Kwabena Nketia, *Folk Songs of Ghana* (Legon: University of Ghana, 1963).

The image shows two systems of musical notation. The first system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Dynamics markings 'p' and 'mp' are present. The second system also consists of a single melodic line and a piano accompaniment, with a more complex rhythmic pattern in the piano part.

Ex. 3.9 J.H. Kwabena Nketia, *Republic Suite*, seventh movement, Akan women's tune, mm. 108-116.

By m. 157, both the opening mulizi flute melody and the Akan tunes are combined in counterpoint. (See Example 3.10)

The image shows a single system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The melodic line is more complex, featuring various rhythmic patterns and dynamics.

Ex. 3.10 J.H. Kwabena Nketia, *Republic Suite*, seventh movement, mm. 133-136.

This movement's multiple styles are meant to portray Pan-African resolution. According to Nketia, the piano often portrays recognizable drum patterns throughout the Diaspora. Dotted

rhythms in both the piano and flute parts are also reminiscent of Latin rhythmic patterns. This occurs in many places in the movement, the first of which is shown in Example 3.11:

The image displays a musical score for Example 3.11, which is the seventh movement of J.H. Kwabena Nketia's *Republic Suite*, measures 33-36. The score is written for a flute and piano. The flute part is on a single staff in the treble clef, starting at measure 33. The piano accompaniment consists of two staves: the right hand in the treble clef and the left hand in the bass clef. The key signature is one sharp (F#), and the time signature is 7/8. The music features complex, syncopated rhythms characteristic of Latin styles. A dynamic marking of *ff* (fortissimo) is present in the piano part towards the end of the excerpt.

Ex. 3.11 J.H. Kwabena Nketia, *Republic Suite*, Latin-inspired rhythmic patterns, seventh movement, mm. 33-36.

Nketia has written many other compositions for flute as well as others for oboe and violin which are easily played on flute. See Appendix B for a listing of other compositions.

Three Pieces by Fred Onovwersuoke

The *Three Pieces* by Fred Onovwersuoke, entitled *Ayevwiomo* (1990), *Iroro* (1988), and *Just Before Dawn* (1991), contain a diversity of styles. The composer's first trip to the United States was in the fall of 1990. His studies of contemporary American music influenced the setting of his self-composed poem, *Just Before Dawn*. As noted earlier, Onovwersuoke championed traditional music performances along with Western art music as the artistic director of the Terra Choral Group at the University of Ife, Ile-Ife, Nigeria from 1984-89. While most of his compositions are for chorus, his instrumental pieces reflect his wide experience with African traditional music.

Ayevwiomo is programmatic in nature. Onovwerosuoke explains the background behind this piece as follows, which stems from his native Urhobo culture:⁴⁷

Birth, espousal and death often are pivotal triads in Urhobo metaphysics about life on earth. *Ayevwiomo*, literally meaning, a mother has put to bed, or a mother has given birth, celebrates the birth of a child. An elder, usually of the women folk, inquires about the arrival, to which the parents respond. If the response is affirmative, the village breaks into a 7-day-long dance, accompanied by the *isologu* or bass thumb piano, wooden xylophone and flute. The seventh day often calls for reflection, for, on the eighth day the child must be named, blessed with prayers and libations, so it can traverse a treacherous world with care and success.

Onovwerosuoke portrays life's dual emotional nature (happiness and sadness or joy and reflection) in the various sections of the piece. The opening call in the flute represents the elder's call:



Ex. 3.12 Fred Onovwerosuoke, *Ayevwiomo*, opening call.

After affirming the birth, the celebration begins in the *Allegro* (mm.15-69). The section *Slowly with expression* (mm.70-78) represents the reflective seventh day. This section, in e-flat minor with modal inflections and grace notes, is similar to a vocalise and reflects northern African Islamic music. The celebration returns once again in the *Veloce* (mm.79-166). Cross rhythms in the piano part beginning in m.109 are a prime example of African Pianism techniques, portraying the layering technique of three native percussion instruments: two *isolugus*⁴⁸ and one wooden or metal gong. The piece closes with the return of the opening call, typical of how most African celebrations end.

⁴⁷ Information is from an interview with the composer in September 2006.

⁴⁸ *Isolugus* range from bass to soprano range.

Ex. 3.13 Fred Onovwerosuoke, *Ayevwiomo*, polyrhythms in piano

Iroro, meaning “reflection,” draws from the initiation dances of the Igbe (cult of the River Goddess) priests and priestesses in Nigeria. The piece is in da capo form. The A section in 6/4 employs three staves in the piano part to portray many instruments (See Example 3.14).

Ex. 3.14 Fred Onovwerosuoke, *Iroro*, opening mm.1-6.

The basso ostinato and top part of the piano represent mostly xylophones, while the middle staff represents large bamboo flutes which act as drones. The Urhobo have no specific name in their language for “flute” but do refer to big and small whistles made of either bamboo, raffia, gourds, or animal horns.⁴⁹ The solo alto flute part is the leading bamboo flute. The modal and improvisatory nature of the melody portrays the trance-like state of the ceremony’s participants and lends to the ritualistic feel of this section. In the B section, the trance-like state becomes more animated as the participants earnestly seek answers from the Goddess of the River. The improvisatory melody in the flute (mm.45-54) portrays a xylophone solo.



Ex. 3.15 Fred Onovwerosuoke, *Iroro*, improvisatory solo, flute part, mm. 45-54.

Off-beat accents in the flute and outbursts in the piano portray the element of surprise, the moment when an answer is received from the Goddess, in the retransition at the end of the B section (mm.66-77).



Ex. 3.16 Fred Onovwerosuoke, *Iroro*, retransition, mm. 66-77 (cont'd next page)

⁴⁹ Information is from an interview with the composer in September 2006.

The A section returns, portraying dissipating excitement and return to prayerfulness.

Just Before Dawn is “a product of the composer’s American journey,” as it was written shortly after he came to study in the United States. The piece originated from experiencing new influences, especially twentieth-century techniques, and trying to see how those new influences could be used from an African perspective.⁵⁰ The resulting piece, *Just Before Dawn*, demonstrates Onovwerosuoke’s means of combining pentatonic, hexatonic and twelve-tone harmonies.

The piece captures an African forest before dawn and is a setting of the composer’s self-composed poem.⁵¹ The two cadenza-like passages in the flute part mirror the night imagery in the poem’s text as it is read during performance. Here is the text of the poem:

Just before dawn
 When joyous birds
 Sing the praises of the sun
 Who begets the morn
 Is the night in us all
 When all hope seem to flee
 Before our very eyes

Just before dawn
 When joyous birds
 Sing the praises of the sun
 Who begets the morn
 Is the night
 That begets our struggles
 Trials, betrayals, rebellions
 And the gloom.

⁵⁰ Ibid.

⁵¹ Fred Onovwerosuoke, written December 1991.

Just before dawn
That dawn and the dashed dreams,
The loss that begets our cloudy eyes

Just before dawn
When joyous birds
Sing the praises of the sun
Who begets the morn.

Two stanzas of the poem are read during each of the flute's two unaccompanied cadenzas in mm. 38-46 and mm. 50-51. The cadenzas are unbarred, giving them an improvisatory quality. Tempos in both cadenzas must be coordinated with the narrator so as to end together. In between the two flute cadenzas is a short piano interlude which begins with a sudden outburst. The poem concludes during the second flute cadenza. In the concluding *Allegretto* section, wide, upward leaping intervals in the flute and rapid thirty-second-note figures in both instruments portray the "joyous birds" that have since woken up.

The image shows a musical score for Flute (Fl.) and Piano (Pno) from measures 60 to 78. The score is in 3/4 time with a tempo of quarter note = 144. The key signature has one flat (B-flat). The flute part features wide, upward leaping intervals and rapid thirty-second-note figures. The piano part features rapid thirty-second-note figures and dynamic markings of *ff* (fortissimo). The score is divided into two systems, with measures 60-66 in the first system and measures 67-78 in the second system. The flute part is unaccompanied in measures 60-66 and 67-78.

Ex. 3.17 Fred Onovwerosuoke, *Just Before Dawn*, *Allegretto*, mm. 60-78 (cont'd next page)

***Okwanjula Kw'Endere* for solo flute by Justinian Tamusuza**

Okwanjula Kw'Endere, meaning “introduction of the flute,” is the introductory movement of a larger chamber work *Ektivvulu Ky'Endere* or “African Festivity for Flute” scored for flute, viola, harp, marimba and maracas. The composer “attempts to duplicate the sound of traditional African instruments and musicians.”⁵² The premiere of this piece was given at Northwestern University in 1996, while Tamusuza was studying for his doctorate, by Amanda Baker (flute), Robert Fisher (viola), Kari Gardner (prepared harp), Rob Gehrke (maracas), David O’Fallon, and Cameron Britt (prepared marimba), and Christopher Woodruff (conductor). The composer notes that the solo flute movement can also be played independently as a solo piece. This movement employs many contemporary techniques that simulate the sound of the native Kiganda (pronounced “chi-GAH-nda”) flute called the *endere*, including an extensive use of microtones, harmonics, key-slaps, breathy sounds, fluttertonguing, simultaneous singing and playing and pitch bending.

⁵² Justinian Tamusuza, *Ekitundu Ekisooka: Okwanjula Kw'Endere* (Richmond: International Opus, 1996), cover notes.

The composer includes many helpful performance suggestions in the score which clearly indicate the inspiration he drew from Kiganda music traditions:

The music should be played with a very steady metric pulse against the continuously changing metric shifts. The solo flute movement introduces the poly-metres that come in the later sections of the chamber work. The microtonic changes of a given pitch are characteristic of some amateur traditional singers who join in the communal singing, but now and then go out of tune. The microtonal risings at the end of phrases are influences of the vocal music where there is usually an inflectional rise on the final pitch or just before. Most Kiganda instrumental music is vocally derived. A number of sections have phrases with microtones whereas others are clearly pentatonic and diatonic; this is an element of Kiganda traditional music where instruments without bendable pitches (such as xylophone, lyre, harp, etc.) combine with those whose pitches can be bent (such as the voice, flute and the tube-fiddle).⁵³

The style of Kiganda traditional music draws its roots from the royal court of Buganda, a central region of Uganda. The monarchy of the King of Buganda, referred to as the kabaka, can be traced back seven hundred years through the reign of thirty-six kabakas.⁵⁴ The kings were great patrons of music, for “the number of musicians attached to their court was an index of their might and wealth.”⁵⁵ Special groups of musicians performed at assigned times of each day, such as the *abakondere* (the king’s praise trumpeters and praise drummers), the two royal xylophones (*entaala* and *akadinda*), the *entenga* drum-chime, the *abakondere* trumpet orchestra, the *abadongo ba kabaka* (the king’s lyre band), and the *abalere ba kabaka* (the king’s flute players). The flute band is comprised of six different-sized *endere* flutes, but swells to twenty or thirty players drawn from surrounding villages for special occasions two months of the year. The *endere* has four finger holes and plays a pentatonic scale that spans just over two octaves.⁵⁶ Peter Cooke’s transcriptions of simple traditional Kiganda melodies show that they are highly ornamented with “octave

⁵³ *Ibid.*, cover notes.

⁵⁴ Peter Cooke, “Music in a Ugandan Court,” *Early Music* 24, no. 3 (Aug. 1996), 439.

⁵⁵ *Ibid.*, 439.

⁵⁶ *Ibid.*, 448.

transpositions, anticipations, extended notes and trills”⁵⁷ when performed by skilled endere players.⁵⁸

Tamusuza refers to his music as having “tonal areas” or “referential tones” as opposed to functional harmony. For example, the notes used in *Okwanjula Kw’Endere*, mm.1-20 are B,D,A and related quarter tones. The passages for simultaneous singing and playing (the first one is shown in Example 3.18, and appears in m. 46) are almost all in a G pentatonic scale (G-A-B-D-C). Tamusuza notes, “Such long and extended tonal areas are a direct influence of Kiganda traditional music.”⁵⁹

Ex. 3.18 Justinian Tamusuza, *Okwanjula Kw’Endere*, mm. 42-51.

Rhythmic features of the piece also bear the direct imprint of Kiganda traditional music. The compound duple meter has many metric intricacies, (syncopation, hemiola, cross rhythms) which create variety. The special fingerings required for microtones on the flute, along with breathy sounds and key slaps provide a variety of timbral changes. Tamusuza notes, “The use of microtones does not in anyway negate the idea of using only the pentatonic scale, but rather offers a kind of embellishment which tonal theorists like Walter Piston refer to as non-harmonic tones. The challenge is carried further by seeking means of ensuring good

⁵⁷ Ibid., 448.

⁵⁸ Ibid., 451.

⁵⁹ Justinian Tamusuza, “African Pianism in *Abakadde Abaagalana be Balima Akambugu*,” in *Towards African Pianism: Keyboard Music of Africa and the Diaspora*, (Point Richmond: MRI Press, 2005), 91.

contrast, freshness, and continuity.”⁶⁰ Climaxes and cadences are achieved through “increased rhythmic activity, textural build up, timbral intensity, sustenance, dynamics and use of high register.”⁶¹ Example 3.19 shows the upward registeral shifts that build to the final cadential sequence of the piece. Tamusuza relishes the repetitive nature of Kiganda traditional music and uses it in creative ways within a contemporary style. Performers must strictly adhere to the rhythmic pulse in order to maintain the energy inherent in Kiganda traditional music.

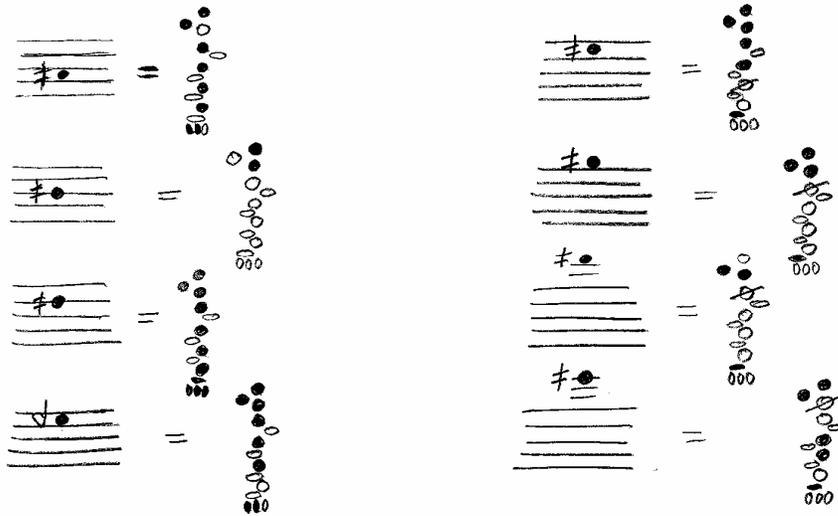
Ex. 3.19 Justinian Tamusuza, *Okwanjula Kw'Endere*, mm. 363-382.

Example 3.20 shows suggested fingerings for the microtones, although slight variations might be necessary due to differences in instruments.⁶² Also note that the key slaps are best done with either the left hand fourth finger, or the right hand fourth finger unless this interferes with the desired pitch for the key slap. This is not always clear in the score. Find the finger(s) that sounds best in imitating drums and allows the performer to be as rhythmic as

⁶⁰ Ibid., 92.

⁶¹ Ibid., 92.

⁶² The author drew from suggested fingerings in the music of Ian Clarke and also received suggestions from Katherine Kemler.



Ex. 3.20 Suggested Microtonal Fingerings for Tamusuza’s *Okwanjula*

possible. Another technique that is helpful is popping one’s tongue quickly against the lips to amplify the key clicks or instead of the movement of the keys. Other choices must also be made by the performer, such as singing at pitch or an octave lower, and how to achieve the “breathy” tone notated in places by the composer. This can be achieved by loosening one’s embouchure or by changing the angle of the flute against the lips.

***Oja Flute Suite* by Joshua Uzoigwe**

Uzoigwe’s music draws from traditional musics of the Igbo and Yoruba people of Nigeria.⁶³ All of his music employs a wide range of sophisticated compositional techniques.

The *Oja Flute Suite*’s title is from the native Nigerian wooden flute of the same name, while the titles of the first and second movements come directly from the ritual *ukom* music tradition also of the Igbos of Nigeria. I shall address the *oja* flute tradition first.

The Nigerian wooden flute common among the Igbos is called the *oja*. More like a whistle, the *oja* is an end blown flute about six inches long with a tube running down its entire

⁶³ See also Uzoigwe’s *Talking Drums* (1992) for solo piano whose 1st and 4th movements are based on Igbo music and the 2nd and 3rd movements are based on Yoruba music.

length and another across its width.⁶⁴ These form three holes which can be covered in various combinations with the fingers of both hands, giving the flute a range of about a sixth.⁶⁵ Master *oja* players employ creative fingerings and require great breath control. Joy Lo-Bamijoko describes the skills necessary for an effective *oja* performance:

Phenomenal breath control is vital for the performance of the fast music of the *oja*...In addition, the player must possess the stamina of an athlete. At the same time as he is pushing with his breath to obtain the energy required in his music performance, he also is jumping about and doing acrobatics. It must be remembered that the players of *oja* perform for dance and drama, not for concert. The musician not only incites with his music, but is incited by it.⁶⁶

The first movement of the *Oja Flute Suite* is written in the style of an *oja* performance. To get an understanding of the rich tradition of *oja* performance, short of going to Nigeria, one can view Nigerian movies with *oja* flute performances such as *Lion of Africa*.⁶⁷ This movie shows the typical declamatory style of an *oja* performance and the primary role *oja* players have in Igbo culture. Here, each wrestler travels with his own personal *oja* player, whose role is twofold: to energize the wrestler for their upcoming matches with their energetic music and to act as an intermediary between their master, the wrestler, and the gods.

As mentioned earlier, the other musical tradition reflected in the *Oja Flute Suite* is that of the ritual music of *ukom*. *Ukom* is primarily women's funeral music, but is also used at other Igbo ritual events.⁶⁸ The title of the first movement, *Ilulu*, refers to the first part of the *ukom* ceremony called *ilulu nkwa*, described as "solo musical lamentation and invocation of

⁶⁴A.N.C. Okosa, "Ibo Musical Instruments," *Nigeria Magazine* 75 (1962): 6-7.

⁶⁵Meki Nzewi, *Musical Practice and Creativity: An African Traditional Perspective* (Bayreuth (Germany): IWALEWA-Haus, University of Bayreuth, 1991), 66.

⁶⁶Joy Lo-Bamijoko, "Performance Practice in Nigerian Music," *The Black Perspective in Music, USA* 22, no. 1 (Spring 1984): 11.

⁶⁷*Lion of Africa*, prod. by Nnadi Andy Best and dir. by Simisola Opeoluwa, Andy Best Electronics Limited.

⁶⁸Joshua Uzoigwe, *UKOM: A Study of African Musical Craftsmanship*. (Okigwe, Nigeria: Fasmen Communications, 1998), 1.

the dead, plus the retuning of the drum row.”⁶⁹ Uzoigwe did extensive field research in the *ukom* tradition along with learning how to play the drum part of the *ukom* music. His description of the *ilulu nkwa* is similar to the character of the *Suite*’s first movement:

The folk meaning of *ilulu nkwa* is ‘musical proverbs’...The perpetual variation follows a recognizable emotive path which corresponds with the musical situation; those musical ideas that are repeated more than others in a single *ilulu nkwa* composition usually constitute the principal theme(s). No single theme or motivic idea is played or expressed the same way twice with in a single *ilulu nkwa* composition. Phrase patterns and their variants are conceived mainly on textural rather than sonic principles of cognition. The frequent alternation between single melodies and chordal patterns in *ilulu nkwa* compositions does occur on a consistent regular basis.⁷⁰

We see this idea of “perpetual variation” reflected in the motives of the first movement, written for solo flute. The beginning is shown in Example 3.21:

Ex. 3.21 Joshua Uzoigwe, *Oja Flute Suite*, beginning of first movement

This example also shows Uzoigwe’s unique notation of this movement without bar lines but indicating pauses in phrases with short vertical lines. He also indicates a breathy tone

⁶⁹ Ibid., 5.

⁷⁰ Ibid., 143.

with a “z” slashed on the note stem. Uzoigwe uses this notation to capture the heightened emotional states of the musicians and audience members during *ilulu nkwa* and its performance practice. He states, “...[*ilulu nkwa*] provides musicians with an adequate means of articulating the intense feelings and emotions certain social-musical events engender in the minds of people. Normally, *iulu nkwa* is performed by the soloist in a vocal or instrumental ensemble. The soloist sings or plays ad libitum...”⁷¹

Bearing this in mind, the Western flute performer is free to interpret the given phrases and motives as he/she feels and to pause at will in between each one. Strive to capture the kind of energy inherent in improvisatory music. Although this “African recitative” presents a challenge to the Western flute performer in that he/she probably has had no personal experience with this style of music, knowing that the style of *ukom* ritual music is textually based and rooted in deep emotion gives one a springboard from which to begin.

The title of the second movement, *Ogbe Nkwa*, refers to the second part of the *ukom* ritual also called *ogbe nkwa*. *Ogbe nkwa*’s strict rhythm stems from the fact that it is designed for dancing. “These compositions are characterized by two accented basic beat or pulses which usually correspond with the basic steps of the dancer’s feet...most *ogbe nkwa* compositions are in triple meter.” The A section of this movement (shown in Example 3.22) combines pentatonic harmonies, gentle cross-rhythms and sweeping melodic lines. The B section, which modulates down by half step to a B pentatonic scale, is more rhythmic in nature.

It is surprising the Uzoigwe did not model the last movement after the third part of *ukom* ritual music, *ihu nkwa*. Probably the composer’s bad health during this time of his life

⁷¹ Joshua Uzoigwe, “African Pianism: The Problem of Tonality and Atonality”, in *Towards African Pianism: Keyboard Music of Africa and the Diaspora*, (Point Richmond: MRI Press, 2005), 110.

forced him to arrange a previously written piece, *A Sketch for Trombone (or Flute)*, for the third movement. Its polytonal nature reflects Uzoigwe’s fluency with contemporary



Ex. 3.22 Joshua Uzoigwe, *Oja Flute Suite, Ogbe Nkwa*, mm. 1-6, flute and piano.

Twentieth-century compositional techniques. Example 3.23 shows the polytonal harmony, combining D Major and Bb Major in the treble and bass parts of the piano respectively:



Ex. 3.23 Joshua Uzoigwe, *Oja Flute Suite, A Sketch for Flute*, mm. 1-2.

Uzoigwe adds accidentals in the flute part “in order to give the melodic line a sense of direction. This was done by outlining ‘tonal centers’ that have only a vague relationship to

those of traditional music.”⁷² Another reason Uzoigwe does this is to avoid obvious tonal implications. The syncopated rhythmic patterns in the piano part and quick tempo lend to the playful mood of this piece. The flute part uses additive rhythms, changing the grouping of the eighth notes especially in the middle section, m. 19-34, shown in Ex.3.24.

The image shows a musical score for a flute part, consisting of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth notes with syncopated rhythms. Dynamic markings include *P* (piano), *mf* (mezzo-forte), and *P* (piano) with accents. A box labeled '20' is placed at the end of the first staff. The second staff continues the melodic line with a *mf* dynamic and a *sf* (sforzando) marking. A box labeled '25' is placed at the beginning of the third staff. The third staff shows a change in the eighth-note grouping, with a *P* dynamic and a *sf* marking. A box labeled '30' is placed at the beginning of the fourth staff. The fourth staff continues the melodic line with a *P* dynamic and a *sf* marking. The fifth staff shows the continuation of the melodic line, ending with a double bar line.

Ex. 3.24 Joshua Uzoigwe, *Oja Flute Suite, A Sketch for Flute*, flute part mm. 16-36.

⁷² Joshua Uzoigwe, “African Pianism: The Problem of Tonality and Atonality”, in *Towards African Pianism: Keyboard Music of Africa and the Diaspora*, (Point Richmond: MRI Press, 2005), 109.

CHAPTER FOUR: COMPARISONS WITH WESTERN FLUTE REPERTOIRE AND CONCLUSIONS

All of the African compositions discussed in this paper highlight African art music's intriguing application of "new harmonic and rhythmic concepts," which can be seen as neo-classical but "not necessarily governed by Western rules of harmonic treatment."⁷³ Another component of its attraction is its large range of styles, from traditional, neo-baroque, minimalistic to contemporary, creating a rich output worthy of performance and further exploration.

But where does this repertoire fit amongst the core traditional concert repertoire of the flute, amongst the sonatas of J.S. Bach, the concerti of W.A. Mozart and Jacques Ibert, and the master sonatas of Hindemith, Martinu, Poulenc, Prokofiev, and Reinecke? At the risk of offending readers by suggesting that these are the "core" of the flute's traditional repertoire, let me now draw attention to some current trends in flute and general classical music performances, trends which point to the reshaping of the "core" of performing repertoire. Of course, one can argue that these trends have been orchestrated out of necessity in a climate of shrinking audiences. However, the trends do point to the evidence that classical musicians are seeking out new ways of making their art relevant by exploring new musics, especially musics from other cultures.

Presenting culturally and stylistically diverse concert programs is one avenue towards this goal. For example, if we look at the current trends in classical music recordings, one sees a growing number of crossover classical albums geared towards reaching a wider audience which include non-western music. For example, world-renowned cellist Yo-Yo Ma has

⁷³ Fred O. Onovwerosuoke, "Perspectives On African Music." Ph.D. diss., Union Institute and University, 2005, 34.

become a cultural ambassador by recording albums that showcase music from multiple world regions. He has recorded two albums called *Silk Road* (in 2002 and 2005 respectively), on which he collaborates with musicians from China, Mongolia, Iran and Turkey. He also recorded *Obrigado Brazil* (in 2003) which includes popular Brazilian music by Antonio Carlos Jobim and Pixinguinha as well as more classically oriented pieces by Heitor Villa-Lobos, Camargo Guarnieri and Egberto Gismonti. Flutist James Galway has recorded albums of Japanese melodies and Latin American music. Brazilian flutist Tadeo Coehleo has also recorded several albums of Latin American art music in the last decade.

The influence of Latin American music on traditional flute repertoire has been particularly strong in recent years. Mike Mower's *Sonata Latino* has been performed and recorded by numerous professional flutists. A new publishing company, Caliendo Music, publishes Latin American music in various instrumentations for flutists.

In 2005, both the National Flute Association and the Texas Flute Society included one of Argentinean composer Astor Piazzola's *Etude Tanguistiques* as required pieces in their competitions.

Today's upcoming generation of younger performing flutists is now being judged on the basis of their ability to play repertoire with extended techniques that pushed the boundaries of traditional flute playing. In 2006, the National Flute Association included Ian Clarke's *Zoom Tube* as one of the required audition pieces for its Young Artist Competition, expressing the organization's desire that flute pieces with extended techniques should become part of the flute's standard repertoire. *Zoom Tube*'s extended techniques include breathy or residual tones, singing and playing, shadow notes, slashed note heads, percussive key slaps, and quarter tones. If we look at the selections discussed in this paper, Tamusuza's *Okwanjula*

Kw'Endere shares similar extended techniques. Onovwerosuoke's *Three Pieces* also use non-traditional techniques such as rolled chords, harmonics, and a parlando tonal quality. Both *Just Before Dawn* by Onovwerosuoke and *Ilulu* in Uzoigwe's *Oja Flute Suite* have sections of unbarred measures calling for a quasi-recitative style. Compared to Clarke's *Zoom Tube*, the contemporary techniques in Tamusuza's *Okwanjula Kw'Endere* are not as difficult because of the piece's limited range of notes. However, other aspects of the Tamusuza are equally challenging such as maintaining the rhythmic pulse while playing contemporary techniques.

Another interesting parallel between Ian Clarke's *Zoom Tube* and the African art music covered here is the imitation or attempted portrayal of other instruments by the flute. In his performance notes, Clarke desires the flute "to groove"⁷⁴ and lists a wide spectrum of musical influences from rhythm and blues and Bobby McFerrin to Stockhausen, Robert Dick, Ian Anderson and South American flute playing.⁷⁵ As in African Pianism, Clarke uses extended techniques in his desire for the flute to imitate the characteristics of other instruments, in this case, a rhythm guitarist and a drum kit.

Clarke stands in the unique position of being a composer who is also a performer of his own music, which gives him intimate knowledge of the flute's capabilities. Clarke articulates the importance of investigating new sound possibilities on one's instrument:

As well as the techniques already mentioned, the exploration of quartertones and breathy colours fascinated me; singing and speech use subtle pitch inflections that lie outside the well-tempered scale so this seemed an obvious area to explore. In the end I hope I have achieved something new and exciting for the flautist that will surprise and inspire!⁷⁶

⁷⁴ Ian Clarke, *Zoom Tube*. London: IC Music and Just Flutes, 1999.

⁷⁵ See the Resource section for the author's suggested recordings, including many South American flute recordings.

⁷⁶ Ibid.

American flutist Robert Dick, another composer-performer, has long championed the advantages for flutists to master contemporary techniques. In the Introduction to his book,

Tone Development Through Extended Techniques, he notes that

...such study will greatly benefit traditional playing...[it] develops the strength, flexibility and sensitivity of the embouchure and breath support, increasing the player's range of color, dynamics and projection. The ear is strengthened too; one must hear the desired pitch clearly before playing it when familiar fingerings are not used, and quarter tones and smaller microtones sharpen the sense of pitch as well.⁷⁷

Another way to measure the current trend toward non-western flute music performance is to look at the programs presented at the National Flute Association's Annual Conventions. These conventions, which take place in a different U.S. city each year, consist of four and a half days of recitals, presentations and workshops on current topics. Looking at the number of presentations which specifically addressed non-western flute music in 1999, there were two presentations listed below:

- A presentation of the Flute in Religion, Incantation and Ritual by Betty Austin Hensley with examples from Mexico, Peru, Ecuador, Egypt, Zimbabwe, India, China, New Guinea and the Philippines.
- A lecture/presentation entitled Increasing Finger Agility—Ideas from India featuring Sikkil Mala Chandrasekhar.

Six years later at the 2005 Annual Convention, the number of presentations involving non-western music was now six:

- A performance of both Japanese and western music on shakuhachi by John Kaizan Neptune.
- A lecture recital by Brian Luce entitled "Is Resistance Futile? Ideological Influences Upon Music of the Soviet Era."
- A program of music by Chinese composers was presented by Chistine Gustafson and Gio-liang Han.

⁷⁷ Robert Dick. *Tone Development Through Extended Techniques* (St. Louis: Multiple Breath Music Company 1986), 7.

- Mimi Stillman presented a lecture recital entitled “The Mirror of the World: Folk Influences in Flute Music From Marais to Today” which included *Vals Venezolano* and *Contradanze* by Paquito D’Rivera and *Two Brazillian Chôros* by Pizinguinha.
- Suzanne Lord presented a lecture recital on Flute Music by Croatian Composers.
- Sharon Levin presented a lecture recital on Ecuadorian Mestizo music for flute and piano.

To this trend one must add the developing African Pianism movement. Though it is accurate to label African Pianism an “emerging genre,” a look at the international and intercultural nature of the performers of African art music, shown in Table 4.1, is very revealing as to the large scope of the movement.

Table 4.1 Pianists Currently Performing the Music of African Pianism

Performer	Instrument	Nationality/ Place of Residence	Ethnicity
Darryl Hollister	Piano	American Boston, MA	African-American
Mark Boozer	Piano	American Atlanta, GA	African-American
Wallace Cheatham	Piano	American Milwaukee, WI	African-American
Lucius Weathersby	Piano & Organ	American Dillard University New Orleans, LA	African-American
Eric Moe	Piano	American Pittsburgh, PA	Caucasian
Thora Dubois	Piano	American Oklahoma State University, Stillwater, OK	Causasian
Maxine Franklin	Piano	British	Jamaican parentage
Glen Inanga	Piano	British	Nigerian parentage
David Kosutic	Piano Accompanist	American	Caucasian
Marie Garritson	Piano Accompanist	American Elsah, IL	Caucasian
Yui Asano	Piano Accompanist	American Loyola University New Orleans, LA	Japanese
William Chapman Nyaho	Piano	Ghanaian American Seattle, WA	Ghanaian
Jill Richards	Piano	South African	Caucasian

A list of recordings of the repertoire of African Pianism is included in Appendix A.

The list of instrumentalists other than pianists actively performing African art music influenced by African Pianism includes violinist Rachel Barton and flutist Amanda Baker. Baker, who gave the world premiere of Tamasuza's *Ekivvulu Ky'Endere* while studying for her undergraduate degree at Northwestern University says that her encounter with this piece changed her, and became a catalyst to her performing more contemporary music.⁷⁸ Dr. Leon Burke, conductor and Artistic Director of the University City Symphony in St. Louis, Missouri, frequently programs African symphonic works. He too traces his motivations back to his time of study at a music conservatory, where answers to his search for western classical music's links to African music were unavailable. Today, he sees his continued promotion of African music as a musician's duty to be interested in and to explore all new music.⁷⁹

I believe that all of this evidence reflects the performing community's desire for new sounds, prompting it to turn increasingly to new areas previously unexplored and music from other cultures. Art is a reflection of society, and the mere fact that society is continually changing proves that its art must also change with the times. Performers need to keep pace with these societal changes, to continue to present music that resonates with our changing audience, one which is constantly becoming more global. Additional research and performances of African art music will provide more possibilities for performers to refresh a dwindling concert-going audience base. Further exploration of African art music, which is both unique and exotic,⁸⁰ is a natural progression in our search for new and exciting music for the flute.

⁷⁸ Information gained in private emails and conversations with the author that took place in November 2006.

⁷⁹ Information gained in private conversations with the author that took place in November, 2006.

⁸⁰ Fred O. Onovwerosuoke, "Perspectives On African Music." Ph.D. diss., Union Institute and University, 2005, 37.

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APPENDIX A: RESOURCES

Performers are encouraged to consult the following institutions or websites specializing in African music:

- St. Louis African Chorus (SLAC)
Web site: www.africanchorus.org
- The International Consortium for the Music of Africa & its Diaspora (ICMAD)
Web page: www.africanchorus.org/ICMAD/ICMAD.htm
- International Institute—African to American Music (ISAAM)
e-mail: mswright@isaam.fsnet.co.uk
- International Centre for African Music and Dance (ICAMD) at the University of Ghana, Accra
Web site: <http://www.umich.edu/~iinet/icamd/>
- Culture Africa Network Project
Web site: www.africa-can.org

This site includes a selection of digital multimedia materials such as videos and recordings gathered from Mali, Ghana, Sudan, Ethiopia, Kenya, Mozambique and South Africa which document the cultural traditions focusing on African music and dance traditions.

and the following discographies or books which include discographies therein:

- **Graham, Ronnie. *The World of African Music Vols. 1 and 2*. London: Pluto Press, 1988 and 1992.**
In these extensive discographies, the author includes historical background on each musician. Volume One focuses more on traditional music and Volume Two on more recent popular music.
- **Nketia, J.H. Kwabena. *The Music of Africa*. Chicago: Norton Press, 1974.**
This book includes a useful selected discography that lists recordings by the following categories: Musical Traditions of Africa, Music in Community Life, Musical Instruments (further subdivided by Idiophones, Membranophones, Aerophones and Chordophones).
- **Cooke, Peter. "Music in a Ugandan Court." *Early Music* 24, no. 3 (August 1996): 439-452.**
This article includes suggested listening for Kiganda traditional music which is helpful for the Tamusuza.
- ***The Global Music Series* published by Oxford University Press.**
Each of these volumes is written by authors who are specialists in the designated African region. The two African volumes are *Music in East Africa* by Gregory Barz and *Music in*

West Africa by Ruth M. Stone. Each volume also includes a recording and discusses specific aspects of the music on each track.

Suggested Recordings of Non-Western Flutes:

- Hewale Sounds, *The Hewale Sounds*, Human Sounds HS-001. Compact disk. (Ghana)
- Pops Mohamed, *How Far Have We Come*, Melt 2000 Blue Room. Compact disc. (South Africa)
- Ravi Shankar Presents: *Flute & Sitar Music of India*, Legacy International CD 319. Compact disc.
- *Resting Place of the Mists: New Valiha and Marovany Music From Madagascar*, Shanachie 64075, 1996. Compact disc.
- Rumillajta, *Live at the Edinburgh Festival* Sterns Records RUMI912CD, 1991. Compact disc. (Bolivia)
- Rumillajta, *Atahuallpa*, Sterns Records RUMI931CD, 1993. Compact disc.
- Rumillajta, *Takiririllasu*, Sterns Records RUMI951CD, 1995. Compact disc.
- Rumillajta, *Urupampa*, Sterns Records RUMI911CD, 1994. Compact disc.
- Rumillajta, *Wirococha*, Sterns Records RUMI871CD, 2003. Compact disc.
- Rumillajta, *Hoja de Coca*, Tumi Records TUMI002, 2001. Compact disc.
- Rumillajta, *City of Stone*, Tumi Records TUMICD 001, 2000. Compact disc.
- Rumillajta, *Pachamama*, Tumi Records TUMICD 003, 1992. Compact disc.
- Spokes Mashiyane, *King Kwela*, Gallo/Celluloid, 2000. Compact disc. (South Africa)
- Tebogo, *Kwela Tebza*, Teal Records 2631, 1996. Compact disc. (South Africa)
- *Viento de los Andes, Volume 1 and 2*, V.D.L.A. Records. Compact disc. (Bolivia)

African Pianism Recordings:

- Akin Euba, *Wakar Duru: Studies in African Pianism, nos. 1-3 and Scenes From Traditional Life*. Performed by Peter Schmalfluss, Piano. Elekoto Music Centre EMC LP 001. Record.
- Eric Moe, *The Waltz Project Revisited: New Waltzes for Piano*. Albany Records B0006A9FQE, 2004. Compact disc.

Includes Akin Euba's *Study in African Jazz, 3, For Piano*.

- William Chapman Nyaho, *Senku: Piano Music by Composers of African Descent*, MSR Classics B0000WZY50, 2003. Compact disc.

Includes Joshua Uzoigwe's *Talking Drums for Piano*, Gamal Abdel-Rahim's *Variations on an Egyptian Folksong*, and Gyimah Labi's *Earthbeats from Six Dialects in African Pianism, 3, Op. 22*.

- *Towards African Pianism: Keyboard Music of Africa and the Diaspora* (two companion cds), Music Research Institute, 2005. Compact disc.

Includes works by Paul Konye, Wallace Cheatham, Akin Euba, Gary Nash, Robert Kwami, Joshua Uzoigwe, Nkeiru Okoye, J.H. Kwabena Nketia performed by various pianists.

Recommended Recordings of African Orchestral and Choral Music:

- Samuel Ekpe Akpabot. *Five African Songs, San Gloria, Three Nigerian Dances*, San Chronicle; National Symphony Orchestra of the South African Broadcasting Corporation; Richard Cock, Conductor. Marco Polo 8.223832, 1995. Compact disc.
- Akin Euba, *Chaka*, Music Research Institute B00000IL03, 1999. Compact disc.
- The Muungano National Choir of Nairobi. *MATESO! African Greetings* AGCD 2002. Compact disc.
- The Boys Choir of Kenya. *Uvumbuzi*. African Greetings AGCD 2005. Compact disc.
- The St. Louis African Chorus, *Live! At the Sheldon*. African Greetings AGCD 9901. Compact disc.
- The St. Louis African Chorus, *AENaO: The Sacred Music of Harcourt-Whyte*. African Greetings AGCD 2001. Compact disc.
- Fela Sowande. *African Suite*. African Heritage Symphonic Series, Vol. 1; Chicago Sinfonietta; Paul Freeman, Conductor. Cedille 90000 055, 2000. Compact disc.
- Fela Sowande. *African Suite*. CBC Vancouver Orchestra; Mario Bernardi, Conductor. CBC Records SMCD 5135, 1994. Compact disc.

APPENDIX B: LIST OF COMPOSITIONS FOR FLUTE BY AFRICAN COMPOSERS

Composer/Title	Instrumentation	Publisher/Contact
Gamal Abdel-Rahim (Egypt)		
Dance of Isis	fl and harp	International Opus
The Lotus Pond	flute and piano or woodwind quintet	International Opus
Suite for flute, harp and percussion.	fl, hp, perc	International Opus
Quessie Adjahoe (Ghana)		
Futoa Susu Be Yewom	solo atenteben & pf	
Atenteben Highlife No. 1	3 atenteben	
Atenteben Highlife No. 2	3 atenteben	
My Signature Tune	solo atenteben & pf	
Agbadza Series No. 1	3 atenteben & African perc.	
Agbadza Trio	3 atenteben & African perc.	
Ephraim Amu (Ghana)		
Pipe Trio	3 atenteben	Unpublished
Pipe Tune no. 1	4 atenteben	
Prelude	atenteben and pf	
Michael Blake (South Africa)		
Honey Gathering Song	fl and pf	
Akin Euba (Nigeria)		
Study in Polyrythm No. 3	fl and pf	
Stefans Grove (South Africa)		
Sonata for Flute and Piano	fl and pf	
The Soul Bird: Quatre Tableaux	fl, vc and pf	
Hendrik Hofmeyr (South Africa)		
The Death of Cleopatra	voice, fl, alto fl, b cl, hn, vibr, hp, vla, cb	
Due Sonetti di Petrarca	voice, fl, vc and pf	
Flute Concerto	fl and orch	

Fragment from “Prometheus Unbound”	voice, fl, cl, hn, mar, vibr, hp/pf, vln, va, vc
Incantesimo	solo fl
Le Bateau ivre	voice, fl, hn, vibr, gong, hp and vc
Marimba	solo fl
Notturmo Elegiaco	fl, vc and pf
Prayer for the Bones	voice, fl, vc and pf

Hans Huyssen (South Africa)

The Cattle are going home	fl, vc and pf
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Bongani Ndodana (South Africa)

Visions, Part I and II	solo flute	Unpublished
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J.H. Kwabena Nketia (Ghana)

Bɔfoɔ Ba (Canzona)	solo treble instrument	Unpublished
Canzona	fl, ob and pf	
Ɔdasuom (Midnight)	Oboe and piano	
Cox Lane Sextet For Wind and Percussion No. 1	fl/picc, cl, tr, xy, timp, snare	
Dantuo Mu Awɔ (Traditional Nnwomkorɔ Song)	3fls and pf	
Egyanka Ba (After Kakaiku)	fl and pf	
Ewe-Fon Trilogy No. 3 Dance of Joy	fl and pf	
Four Flute Pieces	fl and pf	
No. 1 Thoughts of Youth		
No. 2 A Widow’s Prayer		
No. 3 This is Death		
No. 4 Asuo Meresen		
Gya Me Kwan (Canzona)	fl and pf	
Kwadede (Folk Song)	vln and pf	
Republic Suite	fl and pf	
Satasa Na Agorɔ Wɔ	2 fls and pf	

Fred Onovwerosuoke (Nigeria)

Ayevwiomo	fl and pf	Available from the composer
Iroko (Reminiscence)	fl/alto fl and pf	Available from the composer
Just Before Dawn	fl, pf and narrator	Available from the composer
Five Sketches for Flute, Violin and Piano	fl, vln, pf	Currently under consideration for publication

Martin Scherzinger

Piece for Flute and Piano fl and pf

Justinian Tamusuza (Uganda)

Abaafa Luli (They Who Died Then)	ww quintet	International Opus
Ekivvulu Ky-Endere (An African Festivity for flute)	fl, vla, hp, marimba, maracas	International Opus
Okwanjula Kw-Endere (Introduction of the Flute)	solo flute	International Opus

Ato Turkson (Ghana)

Three Pieces for Flute and Piano, Op. 14	fl and pf	Univ. of Ife Press
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Joshua Uzoigwe (Nigeria)

Oja Flute Suite	fl and pf	Unpublished
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APPENDIX C: LETTER OF PERMISSION

From: intlopus@aol.com
To: whymes1@lsu.edu
CC:
Subject: Re: seeking permission to reprint measures
Date: Fri, 12 Jan 2007 16:35:07 -0500

Dear Wendy,

You have permission to use the bars from the Tamusuza score in your dissertation for LSU. Please let me know if you actually need anything from us (International Opus) in writing or whether you can simply site the publication.

Best wishes,

Adam Lesnick
International Opus

-----Original Message-----

From: whymes1@lsu.edu
To: Intlopus@aol.com
Sent: Tue, 9 Jan 2007 4:39 PM
Subject: seeking permission to reprint measures

Dear Adam Lesnick,

I am seeking permission to reprint several measures from Justinian Tamusuza's score, Okwanjula Kw'endere in my dissertation at Louisiana State University. I would like to include two examples from the score: measures 42-51 and 363-382.

My dissertation will become the property of LSU and will be archived electronically on a database, and freely available (via pdf version) online.

I hope to hear back from you regarding this matter in the near future and thanks for your help in getting me in touch with Justinian.

Wendy Hymes Onovwerosuke

VITA

Wendy Hymes Onovwerosuoke earned a Bachelor of Arts degree in music from Principia College, a Master in Music from Indiana University, and is currently finishing her Doctor of Musical Arts degree at Louisiana State University in Baton Rouge. Ms. Hymes Onovwerosuoke was flutist with *Synchronia*, a chamber ensemble specializing in contemporary American music, during the 1999-2000 season where she gave the premieres of over 10 compositions. As an orchestral player she has performed with the Louisiana Philharmonic Orchestra and the Union Avenue Opera amongst others and is a yearly featured soloist with the St. Louis Women's Chorale and many concert series. As a specialist in intercultural music, she has given recitals with pianist Lucius Weathersby at the International Symposium Festival for new Intercultural Music at the University of London in 2001, and with pianist Darryl Hollister at the Festival for African and African American Music in Kansas City in 2004. Ms. Hymes Onovwerosuoke is featured on Dr. Weathersby's recording *Spiritual Fantasy* on the Albany label. Ms. Hymes Onovwerosuoke was a founding member of the St. Louis African Chorus, a group specializing in performing African choral music. Her efforts to reach out to younger audiences include teaching beginning flutists through the Sunrise Conservatory of Music in University City and giving clinics at elementary and high schools and directing a private flute studio of thirty elementary, high school and adult students. Ms. Hymes Onovwerosuoke has been a member of the Faculties of Southern Illinois University at Edwardsville, Jefferson College in Missouri and Louisiana State University.