

UNIVERSITY OF CAPE COAST

DEPARTMENT OF MUSIC

“KYEKYEKULE” SONATA

BY

ALFRED PATRICK ADDAQUAY

Thesis submitted to the Department of Music in the Faculty of Arts, University  
of Cape Coast in partial fulfilment of the requirements for the award of Master  
of Philosophy Degree in Music Theory and Composition

2014

**DECLARATION**

**Candidate's Declaration**

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in the University or elsewhere.

Candidate's name.....

Signature:.....Date:.....

**Supervisor's Declaration**

I hereby declare that the preparation and presentation of this work were supervised in accordance with guidelines on supervision of Thesis laid down by the University of Cape Coast.

Principal Supervisor's Name.....

Signature:..... Date:.....

Co Supervisor's Name.....

Signature..... Date.....

### ABSTRACT

So far as the musical interculturalism in African art music is concerned today, this study focuses on how an artist acquainted with both traditional music and western contemporary practices can create a novel piano piece that is a hybrid of the two worlds. The study adopts the bi-musicality and African pianism theories of Euba (1992) and Webster's (1996) creative thinking model as its conceptual framework. In the composition, themes were borrowed from 'Kyekyekule' (a children's game in Ghana); from particular styles of church music (termed praises) viz., "Ye be ma so" and "Osee yee", and "Komfo Anokye egbo", which are also tunes sung when *kpanlongo* rhythms are rendered. These songs were recorded, transcribed and analysed critically and materials selected for the piano music utilizing both the syncretic and bi-musical approaches to composition. The result is the "Kyekyekule" Sonata, a piano sonata in three movements. The first movement is structured on the classical sonata form; the second is based on the rondo form whilst the third is in free fantasia. The report also provides an insight into the thought processes of the composer, offering a guide for listeners to think creatively through the music. It also presents an analysis that gives a panoramic view of the piano music. Finally, the perspectives highlight all the social, moral and educational relevance of the work.

### ACKNOWLEDGEMENTS

In fact, working on this thesis from its genesis to this present state would have been very difficult for me without the motivation and support of a number of people, to whom I wish to express my sincere appreciation and gratitude.

Firstly, I am very grateful to my supervisor, Dr. M. Q. Adjahoe, Head of Department of Music, University of Cape Coast and of course my Co supervisor; Dr. C. W. K. Mereku who was on Sabbatical Leave from the University of Education, Winneba for their immense contribution. I cannot express my indebtedness in words.

Secondly, to Prof. I. R. Amuah, Prof. N. N. Koffie, Dr. P. Z. Kongo, Dr Florian Carl, Mr. Kwadwo Adum-Attah, Mr. T. K. Ansah and Mr. B. A. Sackey all of University of Cape Coast, Department of Music, under whose tutelage I have been molded as both a music theorist/composer and a pianist. I say a big thank you for your directions.

I also owe very special debt of gratitude to my colleague Amos Asare Darkwa for his immeasurable support towards the success of this study.

Finally, I have not forgotten my father, Alfred Addaquay, and my mother, Patricia Quayson, for their support, love and care, as well as Martha Annan, for her encouragement. I am most grateful to all of you for the inspirations.

**DEDICATION**

Dr. Mawuyram Quessie Adjahoe.

**TABLE OF CONTENTS**

DECLARATION .....ii

STUDENT’S DECLARATION .....ii

SUPERVISOR’S DECLARATION .....ii

ABSTRACT.....iii

ACKNOWLEDGEMENTS .....iv

DEDICATION .....v

TABLE OF CONTENTS .....vi

LIST OF FIGURES .....viii

LIST OF EXAMPLES .....ix

GLOSSARY .....x

CHAPTER ONE ..... 1

INTRODUCTION ..... 1

    Background of the Study ..... 1

    Statement of the Problem ..... 11

    Purpose of the Study ..... 12

    Objectives of the study ..... 13

    Significance of the Study..... 13

    Layout of the Study ..... 14

CHAPTER TWO ..... 15

    LITERATURE REVIEW ..... 15

        Introduction ..... 15

        The Sonata ..... 15

        Outline of the Sonata Form ..... 19

        Development.....25

        Recapitulation .....26

        Coda.....27

        My Repertoire of the Classical Sonata .....30

CHAPTER THREE ..... **Error! Bookmark not defined.**

    THE MUSICAL SCORE ..... **Error! Bookmark not defined.**

        First Movement..... **Error! Bookmark not defined.**

        Second Movement ..... **Error! Bookmark not defined.**

Second Movement .....	<b>Error! Bookmark not defined.</b>
CHAPTER FOUR.....	66
ANALYSIS OF “KYEKYEKULE” SONATA .....	117
INTRODUCTION .....	117
FIRST MOVEMENT .....	118
RECAPITULATION.....	125
SECOND MOVEMENT .....	127
THE THIRD MOVEMENT .....	129
CHAPTER FIVE .....	131
CHAPTER FIVE .....	131
SUMMARY, CONCLUSION, SUGGESTIONS AND RECOMMENDATIONS .....	131
Summary.....	131
Methodology.....	13
Suggestions and Recommendation for further Study .....	133
REFERENCES .....	134
Discography.....	136

**LIST OF FIGURES**

Figure 1 First movement, introduction and theme of first subject group .....	119
Figure 2 First movement, second subject and codetta .....	123
Figure 3 Development, Recapitulation and coda of first movement .....	126
Figure 4 Diagram of the Second Movement.....	128



**LIST OF EXAMPLES**

Example 1 Melody of the first subject group..... 118

Example 2 First subject transition..... 118

Example 3 Second theme in first subject group..... 120

Example 4 Transition to the second subject group. .... 120

Example 5 First theme in second subject group. .... 121

Example 6 Transition to the second theme ..... 121

Example 7 Second theme in second subject group ..... 122

Example 8 Codetta..... 122

Example 10 Development on the first theme in first subject ..... 123

Example 11 Development on kyekyekule ..... 124

Example 12 Development on second theme in first subject. .... 124

Example 13 Recapitulation. .... 125

Example 14 Coda..... 125

Example 15 Refrain ..... 127

Example 16 First episode..... 127

Example 17 Second episode. .... 127

Example 18 Coda..... 128

Example 19 *Kpanlongo* and *borborbo* timelines ..... 129

### GLOSSARY

<i>Accel. (Accelerando)</i>	Gradually getting quicker
<i>Ped. (Pedal)</i>	Depress the sustained pedal with the right foot and release  when you see the star.
<i>Cresc. (crescendo)</i>	Getting gradually louder
<i>Rit. (ritardando)</i>	Gradually slowing down
<i>A tempo</i>	in time , or resume the original speed
<i>Adagio</i>	Slow
<i>Legato</i>	Smooth
<i>Dim ( dimuendo)</i>	Gradually getting softer
<i>Presto</i>	Very fast
<i>Sempre</i>	Always
<i>Simile</i>	Play exactly the same way
<i>Moderate</i>	At a moderate pace
<i>Espressivo</i>	Expressively
<i>Poco</i>	Little
<i>Staccato</i>	Short and detached

## CHAPTER ONE

### INTRODUCTION

#### Background of the Study

Research has really shown that piano music has a very long history that has been captured in written form (Mereko, 2012). Piano music has been driven by diverse western theoretical frameworks. As the foremost Nigerian composer of piano music, Akin Euba, represents the most articulate examples of the tradition of Piano music in Africa. He was the scholar who first advanced the concept of African Pianism (Herbst, Zaidel-Rudolph & Onyeji 2003, p.100; Omojola 1995, p.79). The historical process, which led to the growth of western influenced modern musical idioms in Africa, specifically, Ghana, assumed greater dynamism with the establishment of Christian missionary stations in some parts of the country, like the Central Region.

As a young composer and pianist, I have been really influenced and motivated by both African and Western composers of Piano music so far as this study is concerned . As a piano major student, my favourite repertoire has included works by Ludwig van Beethoven (1770-1827), Frederic Chopin (1810-1844), Franz Lizst (1811-1886) on the western divide and J.H. Kwabena Nketia, Kenn Kafui, A. A. Turkson, M.Q.Adjahoe, P. Z. and Kongo on the African divide.

According to Waterman (1993), the piano as an instrument was invented in 1709 in Florence, Italy by Bartolomeo Cristofori (1655 – 1782). He called his

new instrument '*Gravicembalo Co Piano e Forte*' or '*Pianoforte*' which is Italian for harpsichord with soft and loud sound effects.

Contemporary composers of Piano music such as Julian Cochran (born 1974), Dave Brubeck (1920 – 2012), Shigeru Kan-no (born 1959), Kento Masuda (born 1973), George Winston (born 1949), Aldo Clementi (1925 – 2011), and many others prove the dramatic impact of their style of sophisticated and complexity of their music compared to the music since we are in a more complicated world. Many other factors contribute to the complexity of modern music such as the ear becoming tired of one thing at all times and different sounds such as the flowing of water, the horn of cars and even silence. Fortunately, this is the period where most composers experimented a lot on the modern pianos. The piano has evolved technologically more than any other musical instrument, giving rise to difficult issues involving the performance of music written for earlier pianos.

The earliest pianos by Cristofori (ca. 1700) were lightweight objects, hardly sturdier in framing than a contemporary harpsichord with thin strings of low tensile strength steel and brass and small tubular-shaped hammers. During the Classical era, when pianos first became used widely by important composers, the piano was only somewhat more robust than in Cristofori's time. It was during the period from about 1790 to 1870 that most of the important changes that created the modern piano were made:

- An increase in **pitch range**, from five octaves to the modern standard of seven and 1/3 octaves.
- **Iron framing**, culminating in the single-piece cast iron frame.
- Ultra-tough **steel strings**, with three strings per note in the upper 2/3 of the instrument's range.
- **Felt hammers**
- **Cross-stringing**
- **The repetition action**
- In general, an enormous increase in **weight and robustness**. A modern Steinway Model D weighs 480kg (990 lb), about six times the weight of a late 18<sup>th</sup> century Stein piano.
- The hammers and action became much heavier, so that the **touch** (key weight) of a modern piano is several times heavier than that of an 18<sup>th</sup> – century piano.

The prototype of the modern piano, with all of these changes in place, was exhibited by Steinway at the Paris exhibition in 1867. By about 1900, most leading piano manufacturers had incorporated most of these changes.

These huge changes in the piano have somewhat vexing consequences for musical performance. The problem is that, much of the most widely admired piano repertoire was composed for a type of instrument that is very different from the modern instruments on which this music is normally performed today. The greatest difference is in the pianos used by the composers of the Classical era; such as, Haydn, Mozart, and Beethoven. But lesser differences are found in the

pianos of later composers as well. The music of the early Romantics, such as Chopin and Schumann – and even of still later composers were written for pianos substantially different from ours.

One view that is sometimes taken is that these composers were dissatisfied with their pianos, and in fact were writing visionary “music of the future” with a more robust sound in mind. This view is perhaps plausible in the case of Beethoven, who composed at the beginning of the era of piano growth. However, many aspects of earlier music can be mentioned, suggesting that, it was composed very much with contemporary instruments in mind. It is these aspects that raise the greatest difficulties when a performer attempts to render earlier works on a modern instrument.

#### **Sustain time**

The modern piano has a considerably greater sustain time than the classical-era piano. Thus, notes played in accompaniment lines will stay loud longer, and thus cover up any subsequent melodic notes, more than they would have on the instrument that the composer had used. This is felt to be a particular impediment to realizing the characteristic textural clarity of Classical-era works. As an anonymous commentator writes, “ [the] earlier instruments all demonstrate a lighter and clearer sound than their modern counterparts. Lines can emerge more clearly; rapid passages and ornaments are more easily enunciated by instruments whose main purpose is not volume and power”.

### **Pedal marks in Classical-era works**

During the Classical era, the damper pedal was generally not used as it is in later music; that is, as a more or less constant amplification and modulation of the basic piano sound. Instead, pedaling was employed as a particular expressive effect, applied to certain individual musical passages.

Classical composers sometimes wrote long passages in which the player is directed to keep the damper pedal down throughout. One example occurs in Haydn's Piano Sonata H.XVI/50, from 1794-1795; and two later well-known instances occurred in Beethoven's work in the last movement of the "Waldstein" sonata, Op. 53; and the entire first movement of the "Moonlight" sonata, Op. 27 No. 2. Because of the great sustain time of a modern piano, these passages sound very blurred and dissonant if the pedal is pressed all the way down and held for the duration of the passage.

### **Grand Piano**

In grand pianos, the frame and strings are horizontal, with the strings extending away from the keyboard. The action lies beneath the strings, and uses gravity as its means of return to a state of rest.

There are many sizes of grand piano. A rough generalization distinguishes the *concert grand* (between 2.2 and 3 meters long, about 7-10 feet) from the *parlor grand* or *boudoir grand* ( 1.7 to 2.2 meters long, about 6-7 feet) and the smaller *babygrand* (around 1.5 meters (5 feet)).

All else being equal, longer pianos with longer strings have larger, richer sound and lower inharmonicity of the strings. Inharmonicity is the degree to which the frequencies of overtones (known as partials or harmonics) sound sharp relative to whole multiples of the fundamental frequency. This results from the piano's considerable string stiffness; as a struck string toward the center (or more flexible part) of the string. The higher the partial, the further sharp it runs. Pianos with shorter and thicker string (i.e. small pianos with short string scales) have more inharmonicity. The greater the inharmonicity, the more the ear perceives it as harshness of tone.

Inharmonicity requires that octaves be *stretched*, or tuned to a lower octave's corresponding sharp overtone rather than to a theoretically correct octave. If octaves are not stretched, single octaves sound in tune, but double—and notably triple—octaves are unacceptably narrow. Stretching a small piano's octave to match its inherent inharmonicity level creates an imbalance among all the instrument's intervallic relationships, not just its octaves. In a concert grand, however, the octave "stretch" retains harmonic balance, even when aligning treble notes to a harmonic produced from three octaves below. This lets close and widespread octaves sound pure, and produces virtually beatless perfect fifths. This gives the concert grand a brilliant, singing and sustaining tone quality one of the principal reasons that full-size grand's are used in the concert hall. Smaller grand's satisfy the space and cost needs of domestic use.



### **Upright (vertical)**

Upright pianos, also called vertical pianos, are more compact because the frame and strings are vertical. The hammers move horizontally, and return to their resting position via springs, which are susceptible to degradation. Upright pianos with unusually tall frames and long strings are sometimes called *upright grand* pianos. Some authors classify modern pianos according to their height and to the modifications of the actions that are necessary to accommodate the height.

- *Studiopianos* are around 42 to 45 inches tall. This is the shortest cabinet that can accommodate a full-sized action located above the keyboard.
- *Console* pianos have a compact action (shorter hammers), and are a few inches shorter than studio models.
- The top of a *spinet* model barely rises above the keyboard. The action is located below, operated by vertical wires that are attached to the backs of the keys.
- Anything taller than a studio piano is called an *upright*.

### ***Other types***

#### Play media

The toy piano was introduced in the 19<sup>th</sup> century. In 1863, Henri Fourneaux invented the player piano, which plays itself from a piano roll. A machine perforates a performance recording into rolls of paper, and the player piano replays the performance using pneumatic devices. Modern equivalents of the player piano include the Bösendorfer CEUS, Yamaha Disklavier and QRS Pianonation, using solenoids and MIDI rather than pneumatics and rolls.

A silent piano is an acoustic piano having an option to silence the strings by means of an interposing hammer bar. They are designed for private silent practice. Edward Ryley invented the transposing piano in 1801. It has a lever under the keyboard to move the keyboard relative to the strings, so pianist can play in a familiar key while the music sounds is in a different key.

The minipiano, an instrument patented by the Brasted Brothers of the Eavestaff Ltd. piano company, in 1934. This instrument has a braceless back and a soundboard which was positioned below the keys. This means that long metal rods pulled on the levers resulting in the striking of the strings. The first model known as the 'Pianette' was made unique by the fact that the tuning pins extended through the instrument allowing it to be tuned at the front.

The prepared piano, present in some contemporary art music, is a piano with objects placed inside it to alter its sound, or has had its mechanism changed in some other way. The scores for music for prepared piano specify the modifications, for example instructing the pianist to insert pieces of rubber, paper, metal screws, or washers in between the strings. These either mute the strings or alter their timbre. A harpsichord-like sound can be produced by placing or dangling small metal buttons in front of the hammer.

In 1954, a German company exhibited a wire-less piano that sold for \$238 at the Spring Fair in Frankfurt, Germany that sold for \$238. The wires were replaced by metal bars of different alloys that replicated the standard wires when played. A similar concept is used in the electricacoustic Rhodes piano.

Electric pianos use electromagnetic pickups to amplify the sound of the strings. Playing a note loudly causes the electric signal to clip, and the player can incorporate the distortion into his or her expressive range.

Digital pianos use digital sampling technology to reproduce the sound of each piano note. Digital pianos can be sophisticated, with features including working pedals, weighted keys, multiple voices, and MIDI interfaces. However, when one depresses the damper pedal on such an instrument, there are no strings to vibrate synthetically. The synthesis software of some higher end digital pianos, such as the Yamaha Clavinova series, or the Kawai MP8 series, incorporates physical models of synthetic vibration.

With the advent of powerful desktop computers, highly realistic pianos have become available as affordable software modules. Some of these modules use multi-gigabyte piano sample sets with as many as 90 recordings, each lasting many seconds, for each of the 88 (some have 81) keys under different conditions. Additional samples emulate sympathetic resonance, key release, the drop of the dampers, and simulations of piano techniques like re-pedaling to augment these conditions.

Some other software modules such as Modartt's 2006 Pianoteq, use no samples whatsoever and are a pure synthesis of all aspects of the physicalities that go into the creation of a real piano's sound. Today, piano manufacturers take advantage of innovative pianos that play themselves via a CD or MP3 player. Similar in concept to a player piano, the PianoDisc or Iq systems allow pianos to "play themselves" when the software interprets a certain file format. Such additions are

quite expensive, often doubling the cost of a piano. These pianos are available in both upright and grand.

In L. van Beethoven's later career, the piano was developed into a modern one as we know it today. Modern pianos were in wide use by the late 19<sup>th</sup> century. They appeared in the music halls and pubs for entertainment. American musicians in the 19<sup>th</sup> century developed new musical genres based on the modern piano for working class audience for small pubs and bars, particularly African-American Ragtime music developed by Scott Joplin was immediately succeeded by Jazz Piano. New techniques and rhythms were invented for the piano by both Art and Jazz Pianists. In the late 20<sup>th</sup> century, composers like Bill Evans composed pieces combining classical techniques with his Jazz experiments. Composers like John Cage and Philip Glass were composers who also wrote extensively for the modern grand piano in the 20<sup>th</sup> century.

On the African scene, Omojola (1995, p.63) describes how Euba and his concept of African Pianism wrote piano pieces that evoked the textures of traditional African music. Some of these early works include *Four Pictures from Oyo Calabashes* (1964), *Saturday Night at Caban Bamboo* (1964) and *Scenes from Traditional Life* (1970). Similarly, Omojola tells us about Ayo Bankole's *Christmas Sonata* (1959); *The Passion* (1959), and *English Birds* (1961). Again, Mereku explains further that Nketia did not only use traditional African idioms from his Asante tradition, which he devoted quality time to studying from his Asante tradition, but he also studied other Ghanaian, Nigerian and Ugandan cultures extensively. Nketia's piano works that use various idioms belonging to

different ethnic traditions include *Playtime, Owora, Volta Fantasy, Contemplation, D'agomba, At the Cross Roads, Rays of Hope, Libation, Meditation, Dagarti Work Song and Builsa Work Song* (Mereku 2012, p.42).

### **Statement of the Problem**

A Ghanaian renowned international pianist based in USA, William H. Chapman-Nyaho, in the preface to his recording 'Asa', made the following comment:

*This is the last and most advanced volume of the graduate series which includes works by composers of African descent that are hard to find or have never been published. This volume is for advanced performers and is a wonderful source of new and unusual repertoire (Chapman-Nyaho 2009).*

Chapman-Nyaho has been compiling piano works of African composers. The first phrase in his preface to this last compilation tells us he has almost completely finished publishing all the collections he has made.

Although creative ethnomusicologists such as Akin Euba, J. H. Kwabena Nketia and Atta Annan Mensah on one hand, and music theory/composers such as Kenn Kafui, C.W.K. Mereku, Vitor Sowah Manieson, Emmanuel Boamah, Ayo Bankole, Christian Onyeji on the other have written extensively for the piano in the West African sub-region, Examiners of the West African Examinations Council (WAEC) are in dire need for pieces for candidates offering piano as practical instrument. It is not only WAEC that has this challenge. Lecturers

instructing students in piano performance need to enrich their repertoire. Similarly, concert pianists being—Ghanaian, African, Occidental and Oriental—all need diverse repertoire to enrich their piano recitals.

Evidently, with the exception of the works of the older generation mentioned above which Chapman-Nyaho might have already published, these African piano pieces are nonexistent. This challenge ignited the study. It is for this reason that the study goes on to propose the composition of an *African Sonata* for the piano.

#### **Purpose of the Study**

This study, therefore, attempts to compromise the use of traditional recreational music genres—*gabada*, *agbadza*, *borborborand* *kpanlongo*; a children's game song and selections of songs from Pentecostal praises with its selected inherent musical resources that would lend itself to the composition process. It is an attempt to develop a style of music that can be identified as an original African piano music composition. In other words, the study utilises traditional musical characteristics in the selected traditional resources to specifically address the stylistic and artistic processes in the classical sonata

### **Objectives of the study**

As a contemporary African composer, I seek to fuse African indigenous systems and Western twentieth and twenty-first century idioms in this work. The study sought to:

1. Collect songs from traditional recreational music genres, children's game songs and selections from Pentecostal churches
2. Analyze the songs collected and pick on selected generative processes.
3. Explore the most fascinating generative processes to create a novel hybrid art work.
4. Write a definitive analysis on the new work(s) created by the composer/researcher.
5. Identify how to explore with our rich Ghanaian traditional rhythms.

### **Methodology**

The research instruments used for data collection comprised interviews, participant observation, and the use of modern musical compositional resources (i.e. Computer music software-finale and Sibelius). The style of writing was a paper pencil work at the piano and performing of innovations as well. This work is a three movement sonata based on the classical sonata form.

### **Significance of the Study**

The result of this study would be used as base line information for research that have envisioned compressively understanding the problem of piano

repertoire by African composers which have not been documented, printed or published. And of course serve as a beef up or enrichment of repertoire for international pianists.

Also, it contributes new and unique style of composition for the pianist which will greatly enhance and give lots of ideas to other composers or even educationists who are in dire need of African compositions as examples when teaching or as reference material for analysis.

Therefore, this study aims at highlighting the potential of developing or exploring our rhythms beyond African drums alone but also with western instruments.

### **Layout of the Study**

This report covers five chapters. The first embodies the background of the study which covers art music encapsulated, the statement of the problem and the purpose/objectives of the study, significance of the study, and finally the layout of the report. It continues with the theoretical framework and then related literature review in chapter two. The third chapter presents the three movement original composition for the piano Captioned "*Kyekyekule*" *Sonata*. The fourth chapter presents the definitive analysis of the three-movement work and the fifth summarizes the whole research.



## CHAPTER TWO

### LITERATURE REVIEW

#### Introduction

The picture of the research trend on African art piano music composition in Ghana can be glimpsed from the review below. This review is conceived in terms of showing readers in any discipline how African art composers have dealt with the issue of writing music for the piano. In this chapter, an attempt is made to present a systematic and selective review of various related literature under the following sub-headings:

- The Sonata
- Outline of the Sonata Form
- Exposition
- Development
- Recapitulation
- My Repertoire of the Classical Sonata
- Ghanaian African art composers

#### The Sonata

One of the most influential ideas in the history of compositions in music has been the idea of the sonata form. Sonata comes from *Sonate* in Latin and *Sonare* in Italian both of which mean, “to sound” according to Hugo (1901) in his book, *Musical Form*. Hugo continues to state that, at first, sonatas were written mainly for violins. Though this form does not exist in the Baroque era, it is still

believed that, the older Italian sonata forms were done by Bach, Handel and Tartini, who were all baroque composers.

Initially, sonata form had no single starting point. An early manifestation was Gabriel's sonata *piano e forte* (1547) for violin, cornett and six trombones. During this period, the term 'sonata' referred to a variety of works for solo instruments such as keyboard or violin, with an accompaniment called a *basso continuo* (usually keyboard plus cello). If two solo instruments with basso continuo were used, it was referred to as a trio sonata. But not more than two instruments were used by the time.

The early sonata is acknowledged by Leichtentritt Hugo that it had about six movements which were often arranged as :

1. *Adagio* or *Grave*: a slow, short introduction, often with dotted rhythms called notes inégales (unequal notes) in the French overture style, which was not always indicated with dotted notation.
2. *Allegro*: usually fast and fugal (imitative) in style
3. *Adagio*: Slow , short and aria-like ( free-form)
4. Dance: a fast dance – like movement in triple metre
5. *Adagio*: another slow, short contrasting section
6. *Allegro*: fast and fugal or dance – like usually a gigue;

However, the older Italian sonata form differs considerably from the later sonata in the works of the Viennese classical masters. The two types were manifested in the middle of the 18<sup>th</sup> century, in the works of Mannheim composers, Stamitz, Richter, C.P.E Bach and many others. Johannes Kuhnau, the

predecessor of Bach was the first to imitate the Italian violin sonata in clavier music (that is keyboard music).

In Italy, *sonata da Chiesa* (Church sonata) had been written in fugal style, and *sonata da Camera* (chamber sonata) which was a suite mixed with sonata elements. The most influential composer on the subsequent development of the sonata form is C.P.E Bach. His themes were very short to a motif which could be shaped dramatically to suit the pursuit of development. C.P.E Bach's themes were short rather than being long melodies. This was taken as the style of themes used in sonata form. Actually, C. P.E Bach really laid the groundwork that composers such as Haydn and Mozart later exploited.

After the baroque period, most works designated as sonatas were specifically performed by a solo instrument, most often a keyboard instrument, or by a solo instrument together with a keyboard instrument. This formed the basis for the description of the sonata form as was practiced by the great classical masters, specifically Haydn and Mozart. Their works served both as the model of the form, and the source of inspiration for new works conceived in the sonata form itself. Haydn was the one who really created the transition to the development and the transition to the recapitulation as moments of supreme tension and dramatic interest. In the transition to the classical period, there were several names given to multi-movement works, including *divertimento*, *serenades* and *partita*, many of which are now regarded effectively as sonatas.

Initially the most common layout of the movement was:

1. *Allegro*, which at that time was understood to mean not only a tempo but also some degree of ‘working out’, or development of the theme.
2. A middle movement which was frequently a slow movement and *andante*, an *adagio* or a *largo*; or less frequently a *minuet* or theme and variations form.
3. A closing movement was generally an *allegro* or *presto*, often labelled finale. The form was often a *rondo* or *minuet*.

There was also a possibility to use four movements at that time, with a dance movement inserted before the slow movement, as in Haydn’s piano sonatas, No. 6 and No. 8. Mozart’s early sonatas were also primarily in three movements. Ludwig Van Beethoven was the composer who most directly inspired the theories who codified sonata form as a particular practice. He continued to expand the length and weight of the sonata forms used by Haydn and Mozart.

Hugo states further that in the early 19<sup>th</sup> century many conservatories of music were established leading to a codification of the practice of the classical period.

From this point onwards, William Newman referred to symphonies as the ‘sonata idea’. Others also referred to them as the ‘sonata principle’. Some of the most famous sonatas were composed in this era.

Frederic Chopin wrote three, those of Robert Schuman were also three. Franz Liszt’s sonata in B minor (1854) and later the sonatas of Johannes Brahms and Sergei Rachmaninoff also need mentioning. In the modern era, the works of

Schoenberg, Debussy, Sibelius and Richard Straus moved away from traditional harmonic basis.

They used different scales other than the traditional major-minor scale and used chords that did not clearly establish a tonality. Composers such as Charles Ives, Pierre Boulez also composed sonatas in the 20<sup>th</sup> century. By the 1930s, it was argued that sonata form was merely a rhetorical term for any movement that started themes, took them apart and put them back together again.

In conclusion, sonata form is a large scale musical structure used widely since the middle of the 18<sup>th</sup> century (the early classical period). Since its establishment, the sonata form became the most common form in the first movement of works entitled “sonata” as well as other long works of classical music.

**Outline of the Sonata Form**

Mereku (1983, p.110) supports the viewpoint of the earlier discussion on the structural principles on the sonata as a whole. He echoed this view when he argues that it is usually a three or four movement work. He points out that considering structural principles, varied forms are used in all the movements except the first which is always in the ‘Sonata Form’. Mereku (1983, p.111) gives a list of some combinations for full sonata piece:

<b>1<sup>ST</sup>. MOVEMENT</b>	<b>2<sup>ND</sup> MOVEMENT</b>		<b>3<sup>RD</sup> MOVEMENT</b>	<b>FINALE</b>	
(Allegro)	(Slow )		(Optional)	(Allegro)	
The First Movement Form; or Sonata Form; or Sonata Allegro Form	1.	Episodical Form	Minuet and Trio	1.	Sonata Rondo
	2.	Abridged Sonata		2.	1 <sup>st</sup> Movement Form
	3.	Theme &		3.	Theme and

	Variation		Variation (occasionally)
4.	1 <sup>st</sup> Movement (rarely)		
5.	Rondo (rarely)		

The sonata form has various sections—exposition, development and recapitulation—that are in relationship with the various components of the composition, viz., introduction, first subject, transition, second subject, codetta, episodes and coda.

## EXPOSITION

### **The Introduction**

The introduction section is optional or may be reduced to a minimum. If it is extended, it is in general, slower than the main section and frequently focuses on the dominant key. It may or not contain materials that are later stated in the exposition. The introduction alone, increases the weight of the movement, and also permits the composer to begin the exposition with a theme that would be too light to start on its own. The introduction usually is not included in the exposition repeat. One occasion, the material of introduction may reappear in its original tempo later in the movement.

### **First subject group**

The primary thematic material for the movement is presented in the exposition. This section can be further divided into several sections. First subject

group, P (Prime) – this consists of one or more themes, all of them in the home key (also called the tonic key).

The sonata form is a guide to composers as to the scheme for their works, for interpreters to understand the grammar and meaning of a work, and for listeners to understand the significance of musical events. A host of musical details are determined by the harmonic meaning of a particular note, chord or phrase. The sonata form, because it describes the shape and hierarchy of a movement, tells performers what to emphasize, and how to shape phrases of music. Its theory begins with the description, in the 18<sup>th</sup> century, of schematics for works, and was codified in the early 19<sup>th</sup> century. This codified form is still used in the pedagogy of the sonata form.

In the 20<sup>th</sup> century, emphasis moved from the study of themes and keys to how harmony changed through the course of a work and the importance of cadences and transitions in establishing a sense of “closeness” and distance in a “sonata”. The work of Heinrich Schenker and his ideas about “foreground,” “middleground,” and “background” became enormously influential in the teaching of composition and interpretation. Schenker believed that, inevitability was the key hallmark of a successful composer, , therefore, works in sonata form should demonstrate an inevitable logic.

In the simplest example, playing of a cadence should be in relationship to the importance of that cadence in the overall form of the work. More importantly, cadences are emphasized by pauses, dynamics, sustaining and so on. False or deceptive cadences are given some of the characteristics of a real cadence, and

this impression is undercut by giving forward more quickly. For this reason, changes in performance practice being changes to the understanding of the relative importance of various aspects of the sonata form. In the Classical era, the importance of sections and cadences and underlying harmonic progressions gives way to an emphasis on themes. The clarity of strongly differentiated major and minor sections give way to a more equivocal sense of key and mode. These changes produce changes in performance practice: when sections are clear, then there is less need to emphasize the points of articulation, when they are less clear, greater importance is placed on varying the tempo during the course of the music to give “shape” to the music.

A critical tradition of examining scores, autographs, annotations, and the historical record has changed, sometimes subtly, on occasion dramatically, the way the sonata form is viewed. It has led to changes in how works are edited; for example, the phrasing of Beethoven’s piano works has undergone a shift to longer and longer phrases that are not always in step with the cadences and other formal markers of the sections of the underlying form. Comparing the recordings of Schnabel, from the beginning of modern recording, with those of Barenboim and then Pratt shows a distinct shift in how the structure of the sonata form is presented to the listener over time.

For composers, the sonata form is like the plot of a play or movie script, describing when the crucial plot points are, and the kinds of material that should be used to connect them into a coherent and orderly whole. At different



times, the sonata form has been taken to be quite rigid, and at other times a freer interpretation has been considered permissible.

In the theory of sonata form, it is often asserted that other movements stand in relation to the sonata-allegro form, either, per Charles Rosen that they are really “sonata forms” plural – or as Edward T. Cone asserts, that the sonata-allegro is the ideal to which other movement forms that commonly occur in works thought of as sonatas. As a sign of this, the word “sonata” is sometimes propounded to the name of the form, in particular in the case of the “sonata-rondo” form. Slow movements, in particular, are seen as being similar to sonata-allegro form, with differences in phrasing and less emphasis on the development.

However, Schoenberg and other theorists who used his ideas as a point of departure see the theme and variations as having an underlying role in the construction of formal music, calling the process continuing variation, and argue from this idea that the sonata-allegro form is a means of structuring the *continuing variation* process. Theorists of this school include Erwin Ratz and William E. Caplin.

Subsections of works are sometimes analyzed as being in sonata form, in particular single movement works, such as the *Konzertstück* in F Minor of Carl Maria von Weber.

From the 1950s onward, Hans Keller developed a ‘two-dimensional’ method of analysis that explicitly considered form and structure from the point of view of listener expectations. In his work, the sonata-allegro was a well-implied ‘background form’ against whose various detailed features composers could

compose their individual 'foregrounds'; the 'meaningful contradiction' of expected background by unexpected foreground was seen as generating the expressive content. In Keller's writings, this model is applied in detail to Schoenberg's 12-note works as well as the classical tonal repertoire. In recent times, two other musicologists, James Hepokoski and Warren Darcy, have presented, without reference to Keller, their analysis, which they term Sonata Theory of the sonata-allegro form and the sonata cycle in terms of genre expectations, and categorized both the sonata-allegro movement and the sonata cycle by the compositional choices made to respect or depart from conventions. Their study focuses on the normative period of sonata practice, notable ones being the works of Haydn, Mozart, Beethoven, Schubert, and their close contemporaries, projecting this practice forward to development of the sonata-allegro form into the 19th and 20th centuries.

### **Transition**

Mereku (1983) explains that the transition serves as a connecting link. It is less definite in character. It may consist of new materials entirely, or may be found upon some figure in the principal theme, or both. The name implies the gradual passing from one key and idea to the other (second group of subjects). Conventional approaches to achieving this include scalar passages and broken chord.

### **Second group:**

One or more themes in a different character from the first group usually stated in a different key. The material of second group is often different in rhythm or mood from that of the first group (frequently, it is more lyrical). If the first group is in a major key, the second group will usually be in the dominant. If the first group is in a minor key, the second group is often in the relative major.

### **Codetta**

Its purpose is to bring the exposition section to a close with a perfect cadence in the same key as the second group. Particularly in classical works, the exposition is commonly repeated. It is also a link to introduce the development material, using the material of the germ-idea.

### **Development**

In general, the development stays in the same key as the exposition ended, and may move through many different keys during its causes. It will usually consist of one or more themes from the exposition altered and on occasion juxtaposed and may include new materials or themes. The development varies greatly in length from piece to piece and from time period to time period. Sometimes is short, sometimes longer, depending on the period.

For instance, the first movement of Mozart's 'Eine Kleine Nachmusik', K 525 has a shorter development section while Beethoven's "Eroica Symphony" which is considered to be the first romantic symphony, has a larger development. In preparation of the recapitulation, the music will usually return to the tonic key.

The transition from the development to the recapitulation is a crucial moment in the work. The last part of the development section is called 're-transition', which prepares for the return of the first subject group in the tonic.

### **Recapitulation**

The recapitulation is an altered repeat of the exposition and consists of:

- First subject group – it is usually in the same key and termed as the exposition
- Transition – often the transition is carried out by introducing novel material (or episode), a kind of a brief additional development section. This is called a secondary development
- Second subject group usually in roughly the same form as in the exposition, but now in the home key, which sometimes involves change of mode from major to minor or vice versa, as occurs in Mozart's Symphony No. 40 (K.550).

Exception to the recapitulation form includes, Mozart and Haydn's works that often begin with the second subject group when the first subject group has been elaborated at length in the development. After the closing cadence, the musical argument proper is said to be completed. If the movement continues, it is said to have a coda.

### **Coda**

Codas may be quite brief. As stated earlier on, the introductions are not part of the 'argument' of the work. So is the coda. The coda will end, however, with a perfect cadence in the original key. Codas can also be very long and elaborate. A famous example of a long coda is Beethoven's Symphony Eroica (No. 3 in E flat.).

### **Monothematic expositions**

It is not necessarily the case that the move to the dominant key in the exposition is marked by a new theme. Haydn in particular was fond of using the opening theme, often in a truncated or otherwise altered form, to announce the move to the dominant, as in the first movement of his Sonata Hob. XVI No. 49 in E flat major. Mozart also indicated that such expositions are often called **monothematic**, meaning that one theme serves to establish the opposition between tonic and dominant keys. This term is misleading, since most "monothematic" works have multiple themes: most works so labeled have additional themes in the second subject group. Rarely, as in the fourth movement of Haydn's String Quartet in B-flat major, Op.50, No.1, did composers perform the *tour de force* of writing a complete sonata exposition with just one theme. A more recent example is Edmund Rubbra's 2nd Symphony.

The fact that the so-called monothematic expositions usually have additional themes is used by Charles Rosen to illustrate his theory that the

Classical sonata form's crucial element is some sort of *dramatization* of the arrival of the dominant. Using a new theme was a very common way to achieve this, but other resources such as changes in texture, salient cadences and so on were also accepted practice.

### **Modulation to keys other than the dominant**

The key of the second subject may be something other than the dominant or the relative minor (or relative major if the home key is minor). About halfway through his career, Beethoven began to experiment with other tonal relationships between the tonic and the second subject group. The most common practice, for Beethoven and many other composers from the Romantic era, is to use the mediant or submediant, rather than the dominant, for the second group. For instance, the first movement of the "Waldstein" sonata, in C major, modulates to the mediant E major, while the opening movement of the "Hammerklavier" sonata, in B-flat major, modulates to the submediant G major. Another such case occurs in the first movement of the ninth symphony, in D minor, which modulates to the submediant B-flat major. The first movement of Richard Strauss's second symphony, in F minor, modulates to the submediant D-flat major. Rarely, a major-mode sonata form movement will modulate to a minor key for the second subject area, such as the median minor (Beethoven Sonata Op.31/1, i), the relative minor (first movements of Beethoven Triple Concerto and Brahms Piano Trio No. 1) or even the dominant minor (Brahms Piano Concerto No. 2 i). In such cases,

the second theme will often return initially in the tonic minor in the recapitulation, with the major mode restored later on.

During the late Romantic period, it was also possible to modulate to remote tonal areas to represent divisions of the octave. In the first movement of Tchaikovsky's fourth symphony, the first subject group is in the tonic F minor but modulates to G-sharp minor and then to B major for the second subject group. The recapitulation begins in D minor and modulates to F major, and goes back to the parallel F minor for the coda.

#### **Expositions with more than two key areas**

The exposition need not only have two key areas. Some composers, most notably Schubert, composed sonata forms with three or more key areas. The first movement of Schubert's Quartet in D minor, D.810 ("Death and the Maiden"), for example, has three separate key and thematic areas, in D minor, F major, and A minor. Similarly, Chopin's Piano Concerto in F minor uses F minor, A-flat major, and C minor in its first movement's exposition. In both cases, the transition is i-III-v, an elaboration of the minor schema of either using i-III or i-v

#### **Modulations within the first subject group**

The first subject group need not be entirely in the tonic key. In the more complex sonata expositions, there can be brief modulations to fairly remote keys, followed by reassertion of the tonic. For example, Mozart's String Quintet in C, K. 515, visits C minor, D-flat major, and D major, before finally moving to the

dominant major (G major), and many works by Schubert and later composers utilized even further harmonic convolutions. In the first subject group of Schubert's Piano Sonata in B-flat, D.960, for example, the theme is presented three times, in B-flat major, in G-flat major, then again in B-flat major. The second subject group is even more wide-ranging. It begins in F-sharp minor, moves into A major, then through B-flat major to F major.

### **Recapitulations in the "wrong key "**

In the recapitulation section, the key of the first subject group may be in a key other than tonic, most often in the subdominant, known as a "subdominant recapitulation". In some pieces by Haydn and Mozart, such as Mozart's Piano Sonata No. 16 in C, K. 545, the first subject group will be the subdominant and then modulate back to tonic for the second subject group and coda.

### **My Repertoire of the Classical Sonata**

As a young pianist who has taken to composition and continues to develop scholarship in the area, I have consciously listened to (as well as played) several piano sonatas composed by both western and African composers that have really influenced and motivated me so far as this study is concerned. The list which is not exhaustive includes:

#### **Ludwig van Beethoven**



- Piano sonata No. 8 ‘ Pathetique’’
- Piano sonata No. 1 ‘ Moonlight’’
- Violin sonata No. 5 ‘ Spring’’

**Wolfgang Amadeus Mozart**

- Piano sonata No 8 in A minor (K 310)
- Piano sonata No. 11 in A major (K. 331/300i)

**Johannes Brahms**

- Cello sonata No. 1
- Clarinet sonatas No. 1 and No. 2

**Frederic Chopin**

- Piano sonata No. 2 in B<sup>b</sup> minor
- Piano sonata No. 3 in B minor

My curiosity extended my listening repertoire to the twentieth century piano sonata where I have listened to the following sonatas too:

**Igor Stravinsky**

- Sonatas for piano in F minor (1930-04)
- Sonata for two pianos (1943)

**Samuel Barber**

- Piano sonata Op. 26 (1949)

**John Cage**

- Sonata for unaccompanied Clarinet
- Sonatas and interludes for Prepared Piano (1946-48)

From the works of the Ghanaian African art composers, in addition to J. H. Kwabena Nketia, I have listened to and played quite a few of the piano pieces listed below.

**Atta Annan Mensah**

- Divine Presence

**N. N. Kofie**

- Akan Fuguetta

**Victor Sowah Manieson**

- Anatomy of 'Dondology'
- Voices of our Ancestors
- Senorita

**Kenn Kafui**

- Pentanata KAF. 10, No. 1
- Pentanata KAF. 10, No. 2
- Meli Kpli Wo HD-3, No. 1, 2 & 3
- Akpi Sonata in Db

**Mawuyram Q. Adjahoe**

- La Lem Loo

On the other hand, with the other African composers on the continent, I have had the opportunity to listen to many of their works by courtesy of William Chapman Nyaho, the African American Professor Pianist's recordings, viz.,

*Senku: Piano Music by composers of African Descent* (2003) and *Asa: Piano Music by composers of African Descent*, (2008). The list of works include:

**Euba, Akin, 1935-**.Nigeria-US.

- Four pictures from Oyo calabashes. *Igbá kerin. Awon abàmi eye; Supernatural birds.* vIn12.
- Four pictures from Oyo calabashes. *Igbá kinni. Akèrègbé baba emu; The gourd master of the palm wine.* vIn13.
- *Scenes from traditional life, no. 1.* vIn8.

**Kwame, Robert Mawuena, 1954-2004.** Ghana

- *Piano piece, no. 1.* vIn5.
- *January Dance* (2:51)

**Labi, Gyimah, 1950-**. Ghana.

- *The Lotus.* vIn7. *From Six dialects in African pianism.*
- **16 Earthbeats Op. 22** (9:29) *From Six Dialects in African Pianism*

**Nketia, J. H. Kwabena, 1921-**. Ghana

- *Twelve pedagogical pieces. Volta fantasy.* vIn11
- *Bulsa work song.* vIn13.

**Onyeji, Christian, 1967-**. Nigeria.

- *Oga; Maiden's game.* vIn7.
- *Ufie III.* vIn14.

**Uzoigwe, Joshua, 1946-2005.** Nigeria.

- *Four Nigerian dances. Nigerian dance, no. 1.* vIn4.
- *Talking drums. Egwu amala.* vIn6. *Talking drums. Ukom.* vIn2

Indeed, listening to these African works on one hand and to that of their Western counterparts on the other gave me a lot of insights into how these composers had used and critically selected traditional resources for piano music utilizing both the syncretic and bi-musical approaches to illustrate inter-culturalism in the compositions. This view was echoed by William H. Chapman Nyaho who wrote in the preface to his 2003 CD recording called *Senku*. He states:

*Piano Music by Composers of African Descent is extremely varied. The composers show an influence of both African and Western cultures. The African elements may manifest themselves on a melodic, harmonic and rhythmic level, whereas the structure of the work may be more easily identified as Western. On the other hand, composers may use 20th century Western compositional techniques with the general musical aesthetic being African. The melodic, harmonic and percussive qualities of the piano make it the perfect vehicle for the expression of this inter-cultural music (Nyaho 2003).*

In conclusion, I support the claim made by the eminent African American pianist professor, William H. Chapman Nyaho, who points out that ‘the melodic, harmonic and percussive qualities of the piano makes it a perfect vehicle for the expression’ of what the multi-musicality composers are striving to achieve in today’s multi-lingual, multi-cultural and multi-interdisciplinary world of globalization.

CHAPTER THREE  
THE MUSICAL SCORE

First movement

"KYEKYEKULE" SONATA

ALFRED P. ADDAQUAY

Freely expressed

Piano

140

Pno.

140

Pno.

140

Pno.

140

28  $\text{♩} = 125$

Musical score for measures 28-33. The piece is in 3/4 time with a tempo of 125. The key signature has one flat. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes.

34

Musical score for measures 34-39. The right hand continues the melodic development with slurs and accents, and the left hand maintains the accompaniment.

40

Musical score for measures 40-45. Dynamic markings include *mf* and *p*. The right hand has slurs and accents, and the left hand has slurs and accents.

46

Musical score for measures 46-51. Dynamic markings include *mp*, *f*, and *mp cresc*. The right hand has slurs and accents, and the left hand has slurs and accents. There are asterisks under the bass line in the final measure.

33 3

Pno.

Pno.

Pno.

Pno.

4

73

80

86 *a tempo*

91 *p*



5

96 *sf* *f* *mp* *mf*

100 *sf* *mp* *p* *cca*

104 *dim* *sf* *mf*

110

6

117 *mp*

Musical score for measures 117-123. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is mezzo-piano (*mp*).

124 *f*

Musical score for measures 124-130. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The dynamic marking is forte (*f*). There are first and second endings marked with *1<sup>o</sup>* and *2<sup>o</sup>* and asterisks.

131 *f* *p* Adagio e legato

Musical score for measures 131-137. The tempo and mood change to Adagio e legato. The right hand has a melodic line with a dynamic shift from forte (*f*) to piano (*p*). The left hand has a simple accompaniment. There are first and second endings marked with *1<sup>o</sup>* and *2<sup>o</sup>* and asterisks.

138

Musical score for measures 138-144. The right hand has a melodic line with a dynamic shift from piano (*p*) to forte (*f*). The left hand has a simple accompaniment. There are first and second endings marked with *1<sup>o</sup>* and *2<sup>o</sup>* and asterisks.

145 a tempo

151

157 *mf* *mf* *mf* *p* *p*

163 *mp* *f* *mp* *cresc*

8

Musical score system 1, measures 168-172. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand.

Musical score system 2, measures 173-178. The system consists of a grand staff. The right hand has a melodic line with some rests and slurs. The left hand has a simple accompaniment. Dynamic markings include *accel.*, *p*, and *mf*.

Musical score system 3, measures 179-184. The system consists of a grand staff. The right hand has a melodic line with a slur over measures 180-184. The left hand has a simple accompaniment. Dynamic markings include *f*, *ff*, and *mp*. A tempo marking of 100 is present above measure 180.

Musical score system 4, measures 185-189. The system consists of a grand staff. The right hand has a melodic line with a slur over measures 185-189. The left hand has a simple accompaniment.

Musical score for piano, measures 189-307. The score is written in G major and 2/4 time. It consists of four systems of music, each with a treble and bass staff. Measure 189 is marked with a '9' above it. Measure 195 is marked with a '9' above it. Measure 201 is marked with 'a tempo' above it. Measure 207 is marked with 'p' above it. Measure 213 is marked with 'f' above it. The score includes various musical notations such as eighth notes, sixteenth notes, and chords.

10

212 *sf* *f* *mp* *mf*

216 *sf* *mp* *p*

220 *f* *dim*

225 *sf* *mf*

Musical score system 1, measures 233-238. The system is in a key signature of one flat (B-flat major or D minor). The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mp* (mezzo-piano) is present in measure 235.

Musical score system 2, measures 239-245. The right hand continues with chords and some melodic fragments, while the left hand plays a consistent eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 245.

Musical score system 3, measures 246-252. The tempo and mood change to *Adagio e legato*. The right hand features a melodic line with slurs and a dynamic marking of *sf* (sforzando) in measure 248. The left hand has a steady eighth-note accompaniment with a *leg.* (legato) marking in measure 246. A *p* (piano) dynamic marking is present in measure 252.

Musical score system 4, measures 253-258. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment of eighth notes. The system concludes with a final chord in the right hand.

12

260 *ff* *faster* *ff* *ff*

265 *p* *ff* *p*

270 *ff* *p* *Presto*

277 *sf* *accel.*

The musical score consists of four systems of piano music. The first system (measures 260-265) features a treble clef with a melody and a bass clef with accompaniment. Dynamics range from *ff* to *p*. The second system (measures 265-270) continues the piece with similar textures. The third system (measures 270-277) includes a *Presto* tempo marking and features a *sf* dynamic. The fourth system (measures 277-282) shows a *sf* dynamic and an *accel.* marking, with a double asterisk at the end of the system. There are also some markings like 'reco' and '\*' scattered throughout the score.



283 *f* a tempo

288 *p*

292 sempre staccato

295

The musical score consists of four systems of piano notation. The first system (measures 283-287) features a melody in the right hand with a forte (*f*) dynamic and a tempo marking of 'a tempo'. The second system (measures 288-291) shows a change to piano (*p*) dynamics and includes triplet markings in the right hand. The third system (measures 292-294) is marked 'sempre staccato' and features a more rhythmic bass line. The fourth system (measures 295-298) continues with staccato textures and includes further triplet markings.

14

Musical score for piano, measures 299-315. The score is written in G major and 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. Measure numbers 299, 304, 310, and 315 are indicated at the start of their respective systems. Dynamics include *mf*, *sf*, and *mp*. The word "sempre" appears in measures 310 and 315. The score features complex chordal textures and melodic lines in both hands.

Musical score system 1, measures 321-327. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). Measure 321 starts with a treble clef and a bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff contains a steady accompaniment. A dynamic marking of *sf* (sforzando) is present at the end of the system.

Musical score system 2, measures 328-333. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 328 starts with a treble clef and a bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff contains a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) at the beginning and *mp* (mezzo-piano) later in the system.

Musical score system 3, measures 334-339. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 334 starts with a treble clef and a bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff contains a steady accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

Musical score system 4, measures 340-345. The system consists of a grand staff with a treble and bass clef. The key signature has one flat. Measure 340 starts with a treble clef and a bass clef. The treble staff contains a series of chords and melodic fragments, while the bass staff contains a steady accompaniment. Dynamic markings include *mf* (mezzo-forte) at the beginning and *f* (forte) later in the system.

16

Musical score for piano, measures 346-367. The score is written in G major and 4/4 time. It consists of four systems of music. The first system (measures 346-352) features a melody in the right hand with a triplet of eighth notes and a dynamic marking of *mp*. The second system (measures 353-359) continues the melody with a dynamic marking of *mf*. The third system (measures 360-366) includes a dynamic marking of *sf* and a tempo instruction "a little slower". The fourth system (measures 367-373) features a melody in the right hand with a dynamic marking of *mf* and a *rit.* marking. The bass line consists of chords and single notes, with a *rit.* marking at the end.

17

The musical score consists of four systems of piano notation. The first system (measures 373-383) features a treble clef with a key signature of one flat. It begins with a triplet of eighth notes (F4, G4, A4) beamed together, followed by a series of eighth-note patterns. A dynamic marking of *mf* is present. The second system (measures 384-393) continues the eighth-note patterns in the treble and introduces a more active bass line. The third system (measures 394-396) shows a continuation of the eighth-note figures. The fourth system (measures 397) concludes with a final chord in the treble and a sustained bass note. The tempo marking 'a tempo' is placed above the first system.

18

273

Pno.

*Presto*  
*mf*

277

Pno.

*sf* *accel.*

281

Pno.

*f* *a tempo*

285

Pno.

*p*

289 19

Pno.

Musical score for piano, measures 289-292. The right hand features a complex chordal texture with triplets and sixteenth-note runs. The left hand has a simple bass line with some rests.

293

Pno.

Musical score for piano, measures 293-296. The right hand continues with dense chordal patterns and sixteenth-note runs. The left hand has a bass line with some rests and eighth-note patterns.

297

Pno.

Musical score for piano, measures 297-300. The right hand has triplets and sixteenth-note runs. The left hand has a bass line with eighth-note patterns. Dynamics include *mf*.

301

Pno.

Musical score for piano, measures 301-304. The right hand has sixteenth-note runs and chords. The left hand has a bass line with eighth-note patterns. Dynamics include *sf* and *mp*.

20

305

Pno.

309

Pno.

313

Pno.

317

Pno.



327 21

Pno.

325

Pno.

329

Pno.

333

Pno.

22

Pno.

337

*mf*

Pno.

341

*f*

Pno.

345

Pno.

349

*mp*

*mf*

Pno.

353

*mp* *mf*

Pno.

361

*p* *sf*

Pno.

369

*mf*

Pno.

377

*mf*

24

Pno.

369

Pno.

373

*a tempo*

*mf*

Pno.

377

Pno.

381

385 25

Pno.

389

Pno.

393

Pno.

397

Pno.

26<sup>401</sup>

Pno.

405

Pno.

Score

# SECOND MOVEMENT

## RONDO IN A

Moderato e espressivo  $\text{♩} = 70$

Piano

Measures 1-2 of the piano part. The right hand features a melodic line with a slur. The left hand has a bass line with a slur and a fermata over the first measure. There are asterisks under the first and second measures of the left hand.

Pno.

Measures 3-4 of the piano part. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There is a '3' above the first measure of the right hand.

Pno.

Measures 5-6 of the piano part. The right hand features a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. There is a '5' above the first measure of the right hand.

©

SECOND MOVEMENT

2

Pno.

Pno.

Pno.



SECOND MOVEMENT

3

Pno.

13

poco cresc

.....

Detailed description: This system shows measures 13 and 14 of the piano part. The key signature has three sharps (F#, C#, G#). The music is in a 3/4 time signature. Measure 13 features a melodic line in the right hand with a slur over the first two notes, and a bass line with chords. Measure 14 continues the melodic line in the right hand with a slur over the first two notes, and a bass line with chords. The dynamic marking 'poco cresc' is placed below the bass line between the two measures. A dotted line '.....' is positioned above the right-hand staff at the end of measure 14.

Pno.

15

Detailed description: This system shows measures 15 and 16. Measure 15 has a melodic line in the right hand with a slur over the first two notes, and a bass line with chords. Measure 16 continues the melodic line in the right hand with a slur over the first two notes, and a bass line with chords.

Pno.

17

*p*

Detailed description: This system shows measures 17 and 18. Measure 17 features a melodic line in the right hand with a slur over the first two notes, and a bass line with chords. Measure 18 continues the melodic line in the right hand with a slur over the first two notes, and a bass line with chords. The dynamic marking '*p*' is placed below the right-hand staff at the beginning of measure 17.

SECOND MOVEMENT

4

Musical score for piano, measures 19-23. The score is written for the right hand (RH) and left hand (LH) on a grand staff. The key signature is two sharps (F# and C#). Measure 19 shows a melodic line in the RH and a bass line in the LH. Measure 20 includes performance markings: *rit.* and *\* rit.* in the RH. Measure 21 shows a melodic line in the RH and a bass line in the LH. Measure 22 shows a melodic line in the RH and a bass line in the LH. Measure 23 shows a melodic line in the RH and a bass line in the LH. The score is labeled "Pno." on the left side of each system.

SECOND MOVEMENT

5

Pno.

Musical notation for measures 25-26. The piece is in G major (one sharp) and 3/4 time. Measure 25 features a melodic line in the right hand with eighth notes and a quarter note, and a bass line with chords. Measure 26 continues the melodic line with a half note and a quarter note, and the bass line with chords. A slur covers measures 25 and 26.

Pno.

Musical notation for measures 27-28. Measure 27 continues the melodic line with eighth notes and a quarter note, and the bass line with chords. Measure 28 features a melodic line with a half note and a quarter note, and the bass line with chords. A slur covers measures 27 and 28.

Pno.

Musical notation for measures 29-30. Measure 29 continues the melodic line with eighth notes and a quarter note, and the bass line with chords. Measure 30 features a melodic line with a half note and a quarter note, and the bass line with chords. A slur covers measures 29 and 30.

SECOND MOVEMENT

6

Pno.

31

Pno.

33

Faster

Pno.

35

SECOND MOVEMENT

7

Pno.

37

Pno.

39

Pno.

41

SECOND MOVEMENT

8

43

Pno.

45

Pno.

47

Pno.

SECOND MOVEMENT

9

49 *rit.*

Pno.

51 *a tempo*

Pno.

53

Pno.

SECOND MOVEMENT

10

55

Pno.

Musical notation for measures 55 and 56. The key signature is two sharps (F# and C#). The music is in a grand staff with a treble and bass clef. Measure 55 features a half note chord in the treble and a quarter note in the bass. Measure 56 continues with a half note chord in the treble and a quarter note in the bass. There are asterisks under the bass notes in both measures.

57

Pno.

Musical notation for measures 57 and 58. The key signature is two sharps. Measure 57 has a half note chord in the treble and a half note chord in the bass. Measure 58 has a half note chord in the treble and a half note chord in the bass.

59

Pno.

Musical notation for measures 59 and 60. The key signature is two sharps. Measure 59 has a half note chord in the treble and a half note chord in the bass. Measure 60 has a half note chord in the treble and a half note chord in the bass.



SECOND MOVEMENT

11

Pno.

Musical notation for piano, measures 61-62. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. Measure 61 features a melodic line in the right hand starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5, with a slur over the last two notes. The left hand plays a bass line of quarter notes G2, F#2, and E2. Measure 62 continues the melodic line with quarter notes B4, A4, G4, and F#4, with a slur over the last two notes. The left hand plays quarter notes D2, C#2, and B1.

Pno.

Musical notation for piano, measures 63-64. Measure 63 features a melodic line in the right hand starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5, with a slur over the last two notes. The left hand plays a bass line of quarter notes G2, F#2, and E2. Measure 64 continues the melodic line with quarter notes B4, A4, G4, and F#4, with a slur over the last two notes. The left hand plays quarter notes D2, C#2, and B1.

Pno.

Musical notation for piano, measures 65-66. Measure 65 features a melodic line in the right hand starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5, with a slur over the last two notes. The left hand plays a bass line of quarter notes G2, F#2, and E2. Measure 66 continues the melodic line with quarter notes B4, A4, G4, and F#4, with a slur over the last two notes. The left hand plays quarter notes D2, C#2, and B1.

SECOND MOVEMENT

12

Pno.

Pno.

Pno.

SECOND MOVEMENT

13

Pno.

Musical notation for piano, measures 73-74. The key signature is two sharps (F# and C#). The music is in a 2/4 time signature. Measure 73 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 74 continues with a treble clef containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

Pno.

Musical notation for piano, measures 75-76. The key signature is two sharps (F# and C#). The music is in a 2/4 time signature. Measure 75 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 76 continues with a treble clef containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

Pno.

Musical notation for piano, measures 77-78. The key signature is two sharps (F# and C#). The music is in a 2/4 time signature. Measure 77 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 78 continues with a treble clef containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef has a quarter note C3, a quarter note B2, and a quarter note A2.

SECOND MOVEMENT

14

Musical score for piano (Pno.) in G major, measures 79-85. The score is written in treble and bass clefs. Measure 79 starts with a treble clef and a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. Measure 80 continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues: G3, A3, B3, C4, B3, A3, G3. Measure 81 starts with a treble clef and a key signature of two sharps. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. Measure 82 continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues: G3, A3, B3, C4, B3, A3, G3. Measure 83 starts with a treble clef and a key signature of two sharps. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. Measure 84 continues the melody in the treble clef: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues: G3, A3, B3, C4, B3, A3, G3. Measure 85 starts with a treble clef and a key signature of two sharps. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of eighth notes: G3, A3, B3, C4, B3, A3, G3.

SECOND MOVEMENT

15

Pno.

Musical notation for measures 85-86. The piece is in G major (one sharp) and 2/4 time. Measure 85 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The bass clef has a half note chord of G2 and B2, and a quarter note chord of D3 and F3. Measure 86 continues with a treble clef half note G4, a quarter note A4, and a quarter note B4 under a slur. The bass clef has a half note chord of G2 and B2, and a quarter note chord of D3 and F3.

Pno.

Musical notation for measures 87-88. Measure 87 has a treble clef half note G4 under a slur, and a bass clef half note chord of G2 and B2, and a quarter note chord of D3 and F3. Measure 88 has a treble clef half note G4 under a slur, and a bass clef half note chord of G2 and B2, and a quarter note chord of D3 and F3. A *pp* dynamic marking is present in the bass clef of measure 88.

Pno.

Musical notation for measures 89-90. Measure 89 has a treble clef half note G4, a quarter note A4, and a quarter note B4, all under a slur. The bass clef is empty. Measure 90 has a treble clef half note G4, a quarter note A4, and a quarter note B4, all under a slur. The bass clef is empty.

SECOND MOVEMENT

16

91

Pno.

Musical notation for measures 91 and 92. The piece is in G major (one sharp) and 3/4 time. Measure 91 features a descending eighth-note melody in the right hand: G4, F#4, E4, D4, C4. Measure 92 continues the melody with a dotted quarter note G4, followed by eighth notes F#4, E4, D4, and a quarter note C4. The left hand has whole rests in both measures.

93

Pno.

Musical notation for measures 93 and 94. Measure 93 has a dotted quarter note G4 in the right hand, followed by eighth notes F#4, E4, D4. Measure 94 continues with eighth notes C4, B3, A3, and a quarter note G3. The left hand has whole rests in both measures.

95

Pno.

Musical notation for measures 95 and 96. Measure 95 has a quarter rest in the right hand, followed by eighth notes G4, F#4, E4, and a quarter note D4. Measure 96 has eighth notes C4, B3, and a quarter note A3. The left hand has whole rests in both measures.

SECOND MOVEMENT

17

Pno.

Musical notation for piano, measures 97-98. The right hand has a melodic line with a slur over measures 97 and 98. The left hand has whole rests.

Pno.

Musical notation for piano, measures 99-100. The right hand has a melodic line with a slur over measures 99 and 100. The left hand has whole rests.

Pno.

Musical notation for piano, measures 101-102. The right hand has a melodic line with a slur over measures 101 and 102. The left hand has whole rests.

SECOND MOVEMENT

18

103

Pno.

105

*a tempo*

Pno.

107

Pno.



SECOND MOVEMENT

19

Piano score for the second movement, measures 109-115. The score is written for piano (Pno.) and consists of three systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). Measure 109 starts with a treble clef staff containing a half note chord (F#4, C#5) and a bass clef staff with a half note chord (F#2, C#3). Measure 110 features a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3) and a quarter note chord (F#3, C#4). Measure 111 has a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3). Measure 112 shows a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3). Measure 113 has a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3). Measure 114 features a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3). Measure 115 ends with a treble staff with a half note chord (F#4, C#5) and a bass staff with a half note chord (F#2, C#3). The score includes various musical notations such as slurs, ties, and dynamic markings.

SECOND MOVEMENT

20

115

Pno.

117

Pno.

119

Pno.

SECOND MOVEMENT

21

Pno.

121  
*mp*

Pno.

123

Pno.

125

SECOND MOVEMENT

22

127

Pno.

Musical notation for measures 127 and 128. The key signature is two sharps (F# and C#). The music is written for piano (Pno.) in a grand staff. Measure 127 features a descending eighth-note melody in the right hand and a bass line with dotted rhythms. Measure 128 shows a continuation of the bass line and a final chord in the right hand.

129

Pno.

Musical notation for measures 129 and 130. Measure 129 has a half-note chord in the right hand and a bass line. Measure 130 features a more active right-hand melody with eighth notes and a steady bass line.

131

Pno.

Musical notation for measures 131 and 132. Measure 131 has a half-note chord in the right hand and a bass line. Measure 132 features a half-note chord in the right hand with a *pp* (pianissimo) dynamic marking and a bass line. The piece concludes with a double bar line.

Score

# THIRD MOVEMENT

## FREE FANTASY

*Presto*

Piano



Pno.

4

*sempre*



Pno.

7



©

2

10

Pno.

Musical notation for piano, measures 10-12. The piece is in a minor key. Measure 10: Treble clef has a half note G4 with a fermata; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 11: Treble clef has a quarter rest, quarter note G4, quarter note A4, quarter note B4; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 12: Treble clef has a half note G4 with a fermata; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4.

13

Pno.

Musical notation for piano, measures 13-15. Measure 13: Treble clef has a quarter rest, quarter note G4, quarter note A4, quarter note B4; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 14: Treble clef has a half note G4 with a fermata; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 15: Treble clef has a quarter rest, quarter note G4, quarter note A4, quarter note B4; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4.

16

Pno.

Musical notation for piano, measures 16-18. Measure 16: Treble clef has a half note G4 with a fermata; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 17: Treble clef has a quarter rest, quarter note G4, quarter note A4, quarter note B4; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 18: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; Bass clef has a quarter note F4, quarter note E4, quarter note D4, quarter note C4.

19

Pno.

22

Pno.

25

Pno.

4

Pno.

28

*mp*

Pno.

31

Pno.

34



Pno.

Musical notation for piano, measures 37-39. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. Measure 37 features a half rest in the treble clef and a quarter note in the bass clef. Measure 38 has a half note chord in the treble and a quarter note in the bass. Measure 39 has a half note chord in the treble and a quarter note in the bass.

Pno.

Musical notation for piano, measures 40-42. Measure 40 has a half note chord in the treble and a quarter note in the bass. Measure 41 has a half note chord in the treble and a quarter note in the bass. Measure 42 has a half note chord in the treble and a quarter note in the bass.

Pno.

Musical notation for piano, measures 43-45. Measure 43 has a half note chord in the treble and a quarter note in the bass. Measure 44 has a half note chord in the treble and a quarter note in the bass. Measure 45 has a half note chord in the treble and a quarter note in the bass.

6

46

Pno.

Musical notation for piano, measures 46-48. Measure 46 has a crescendo hairpin. Measure 47 has a piano (*p*) dynamic marking. The music consists of chords in the right hand and a bass line in the left hand.

49

Pno.

Musical notation for piano, measures 49-51. The music consists of chords in the right hand and a bass line in the left hand.

52

Pno.

Musical notation for piano, measures 52-54. The music consists of chords in the right hand and a bass line in the left hand.

55

Pno.

58

Pno.

61

Pno.

8

Pno.

64

Pno.

67

Pno.

70

Pno.

73

Pno.

76

Pno.

79

10

Pno.

82 *a tempo*

Pno.

85

Pno.

88

11

Pno.

Musical score for piano (Pno.) showing measures 91, 92, and 93. The right hand (treble clef) contains chords and single notes, while the left hand (bass clef) is mostly silent.

Pno.

Musical score for piano (Pno.) showing measures 94, 95, and 96. The right hand (treble clef) contains a rhythmic pattern of eighth notes, while the left hand (bass clef) is mostly silent.

Pno.

Musical score for piano (Pno.) showing measures 97, 98, and 99. The right hand (treble clef) contains a rhythmic pattern of eighth notes, while the left hand (bass clef) is mostly silent.

12

Pno.

100

Pno.

103

Pno.

106



109

Pno.

113

112

Pno.

114

115

Pno.

117

14

118

Pno.

121

Pno.

*f*

124

Pno.

*mp*

Pno.

Musical notation for piano, measures 127-129. The piece is in a minor key. Measure 127 features a half note chord in the right hand and a half note in the left hand. Measure 128 has a half note chord in the right hand and a half note in the left hand. Measure 129 has a half note chord in the right hand and a half note in the left hand.

Pno.

Musical notation for piano, measures 130-132. The piece is in a minor key. Measure 130 features a half note chord in the right hand and a half note in the left hand. Measure 131 has a half note chord in the right hand and a half note in the left hand. Measure 132 has a half note chord in the right hand and a half note in the left hand.

Pno.

Musical notation for piano, measures 133-135. The piece is in a minor key. Measure 133 features a half note chord in the right hand and a half note in the left hand. Measure 134 has a half note chord in the right hand and a half note in the left hand. Measure 135 has a half note chord in the right hand and a half note in the left hand.

16

Pno.

Musical score for piano, measures 136-138. The piece is in 3/4 time and B-flat major. Measure 136 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 137 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 138 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3).

Pno.

Musical score for piano, measures 139-141. The piece is in 3/4 time and B-flat major. Measure 139 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 140 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 141 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). The dynamic marking *mp* is present in measure 139.

Pno.

Musical score for piano, measures 142-144. The piece is in 3/4 time and B-flat major. Measure 142 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 143 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 144 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3).

Pno.

145 17

This system of music for piano (Pno.) covers measures 145 to 147. The right hand (treble clef) begins with a quarter rest, followed by eighth notes G4, A4, and B4. In measure 146, it plays eighth notes C5, D5, and E5. Measure 147 features a half note chord of G4 and B4. The left hand (bass clef) plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

Pno.

148

This system of music for piano (Pno.) covers measures 148 to 150. The right hand (treble clef) starts with a half note chord of G4 and B4, followed by eighth notes C5, D5, and E5. Measure 149 continues with eighth notes F5, G5, and A5. Measure 150 has eighth notes B5, C6, and D6. The left hand (bass clef) plays chords: G3-B3-D3, A3-C4-E4, and B3-D3-F3.

Pno.

151

This system of music for piano (Pno.) covers measures 151 to 153. The right hand (treble clef) plays eighth notes G4, A4, B4, C5, D5, E5. Measure 152 continues with eighth notes F5, G5, A5. Measure 153 has eighth notes B5, C6, and D6. The left hand (bass clef) plays eighth notes G3, A3, B3, C4, D4, E4.

18

154

Pno.

157

Pno.

160

Pno.

Pno.

Musical score for piano, measures 163-169. The score is written for piano (Pno.) and consists of three systems. The first system (measures 163-165) shows a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a melodic line with a fermata over the first measure, followed by a series of chords and a half note. The left hand has a whole rest. The dynamic marking *mf* is present. The second system (measures 166-168) features a treble clef with a key signature of one flat. The right hand plays a melodic line with a fermata over the first measure, followed by a series of chords and a half note. The left hand has a whole rest. The dynamic marking *f* is present. The third system (measures 169) features a treble clef with a key signature of one flat. The right hand plays a melodic line with a fermata over the first measure, followed by a series of chords and a half note. The left hand plays a rhythmic pattern. The dynamic marking *mp* is present. The score includes various musical notations such as slurs, accents, and dynamic markings.

20

172

Pno.

*mf* *f* *fff* *p*

175

Pno.

*f* *mp*

178

Pno.

*fff* *fff*



Pno.

181 21

*mp* *sf*

Detailed description: This musical system covers measures 181 to 21. The piano part begins with a series of chords in the left hand, followed by a melodic line in the right hand. Dynamic markings include *mp* (mezzo-piano) and *sf* (sforzando).

Pno.

184

*sf* *sf* *sf* *p* *f*

Detailed description: This musical system covers measures 184 to 186. The piano part features a rhythmic pattern in the right hand and a bass line in the left hand. Dynamic markings include *sf* (sforzando) and *p* (piano).

Pno.

187

*mf*

Detailed description: This musical system covers measures 187 to 189. The piano part consists of a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

Pno.

187 *ff* *accel* *fff*

Pno.

193 *ff*

Pno.

199 *f* *sf* *mf*

Pno.

Musical score for piano, measures 199-201. The score is written for a grand piano (Pno.) in a key signature of one flat (B-flat major or D minor). The music is in 4/4 time. Measure 199 features a treble clef with a series of eighth notes and a bass clef with a single note. Measure 200 continues the treble line with eighth notes and a bass line with chords. Measure 201 shows a treble line with a half note and a bass line with a half note.

Pno.

Musical score for piano, measures 202-204. The score is written for a grand piano (Pno.) in a key signature of one flat. Measure 202 has a treble clef with eighth notes and a bass clef with a half note. Measure 203 continues the treble line with eighth notes and a bass line with a half note. Measure 204 features a treble clef with eighth notes and a bass line with a half note.

Pno.

Musical score for piano, measures 205-207. The score is written for a grand piano (Pno.) in a key signature of one flat. Measure 205 has a treble clef with chords and a bass clef with a half note. Measure 206 continues the treble line with chords and a bass line with a half note. Measure 207 features a treble clef with chords and a bass line with a half note.

24

Pno.

Musical notation for piano, measures 208-210. The right hand has a treble clef and a key signature of one flat. It features a sequence of chords and moving lines. The left hand has a bass clef and provides harmonic support with chords.

Pno.

Musical notation for piano, measures 211-213. Measure 211 starts with a piano (*p*) dynamic. The right hand has a treble clef and contains chords and a melodic line. The left hand has a bass clef and features a rhythmic pattern of eighth notes in measures 212 and 213.

Pno.

Musical notation for piano, measures 214-216. The right hand has a treble clef and is mostly silent, with some light markings. The left hand has a bass clef and plays a dense, rhythmic pattern of eighth notes.

Pno.

Musical notation for piano, measures 217-219. Both hands have a bass clef and play a dense, rhythmic pattern of eighth notes. A piano (*p*) dynamic marking is present at the beginning of measure 217.

220 25

Pno.

223

Pno.

226

Pno.

Pno.

Musical score for piano, measures 226-229. The score is in 3/4 time and features a treble clef with a key signature of one flat. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes.

Pno.

Musical score for piano, measures 232-235. The score continues in the same key and time signature. The right hand has a more active melodic line with sixteenth-note patterns, and the left hand plays chords and moving lines.

Pno.

Musical score for piano, measures 235-238. The score continues in the same key and time signature. The right hand features a complex melodic line with many beamed notes, and the left hand plays chords. A 'LH' marking is present in the second measure of this system.

Pno.

Pno.

Pno.

28

Pno.

Musical notation for piano, measures 247-249. The score is in bass clef with a key signature of one flat. The right hand plays a sequence of chords and single notes, while the left hand is mostly silent.

Pno.

Musical notation for piano, measures 250-252. The score is in bass clef with a key signature of one flat. The right hand continues the melodic and harmonic sequence, with the left hand remaining silent.

Pno.

Musical notation for piano, measures 253-255. The score is in bass clef with a key signature of one flat. The right hand concludes the sequence with final chords and notes, while the left hand remains silent.



The image displays a musical score for piano (Pno.) consisting of four systems of staves. Each system includes a treble clef and a bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The first system starts at measure 256 and ends at measure 258. The second system starts at measure 259 and ends at measure 261. The third system starts at measure 262 and ends at measure 264. The fourth system starts at measure 265 and ends at measure 267. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like accents.

30<sub>268</sub>

Pno.

*f*

271

Pno.

*mp*

274

Pno.

Piano score for measures 277-286. The score is written for piano (Pno.) and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat). Measure numbers 277, 280, 283, and 286 are indicated at the beginning of their respective systems. A dynamic marking of *mp* (mezzo-piano) is present in measure 283. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



The image displays four systems of piano music notation, each labeled "Pno." to the left. Each system consists of a treble clef staff and a bass clef staff. The first system is numbered 3289 at the beginning. The second system is numbered 292. The third system is numbered 295. The fourth system is numbered 298. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and slurs. The music is written in a key signature of one flat (B-flat) and a common time signature (C).

301 33

Pno.

304

Pno.

*ff*

307

Pno.

*ff*

310

Pno.

Detailed description: This image shows a page of musical notation for piano, consisting of four systems of staves. Each system is labeled 'Pno.' on the left. The first system starts at measure 301 and ends at measure 303, with a dynamic marking of *mp*. The second system starts at measure 304 and ends at measure 306, with a dynamic marking of *ff*. The third system starts at measure 307 and ends at measure 309, also with a dynamic marking of *ff*. The fourth system starts at measure 310 and ends at measure 312. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and slurs.

34<sub>313</sub>

Pno.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The time signature is 3/4. The score begins with a measure containing a half note chord in both hands. The second measure features a dotted quarter note in the right hand and a dotted quarter note in the left hand. The third measure contains a quarter note in the right hand and a quarter note in the left hand. The piece ends with a double bar line.

## CHAPTER FOUR

### ANALYSIS OF“KYEKYEKULE” SONATA

This is a Sonata written using African elements such as rhythms, melodies and themes. The fact that it has three movements, means that the composition reinforces the innovation made by the classical composers like Haydn, Mozart and Beethoven. The analysis of the composition has been done below. The “Kyekyekule” sonata as it caption is technically considered to be in the classical sonata form but has some dissonances, clashes and rhythmically African. The structure of the first movement is in the Sonata form, the second in Rondo, and the third in free fantasy (Through composed).

When it comes to what or who influenced the writing of the “Kyekyekule” sonata, Beethoven has to be mentioned, as he was very influential in the writing of sonatas. In fact the composition is an inspiration from “Sonata Pathetique” that is a sonata in C minor by Beethoven, which is also his 8<sup>th</sup> piano sonata. Also providing inspiration was J.H. Nketia, M.Q Adjahoe, and P.Z. Kongo who are all very brilliant composers when it comes to African Pianism. As far as we know, a classical sonata has two main themes that make up the exposition. It includes a development when the main material is placed in different settings and then recap of the main themes.

### INTRODUCTION

There is an introduction which is not really part of the whole work. It has varieties in tempo, that is there is instability in tempo and also changes in time

signatures. It starts from  $\frac{6}{8}$  (First 8 bars), and moves to in  $\frac{2}{4}$  the next 12 bars,  
 Then to  $\frac{3}{4}$  5 bars, and lastly returns to  $\frac{2}{8}$  (2 bars).

This was to enable me start with a very light melody and a strict tempo in the exposition to create a clear distinction between the two.

## FIRST MOVEMENT

### First Group

The First subject group is in F major, which is in 2, and starts on a strong beat. This group has two themes. The first theme which is only the melody is in four bars, which starts from bars 28 to 31 as shown in Example 1 below.



Example 1: Melody of the first subject group.

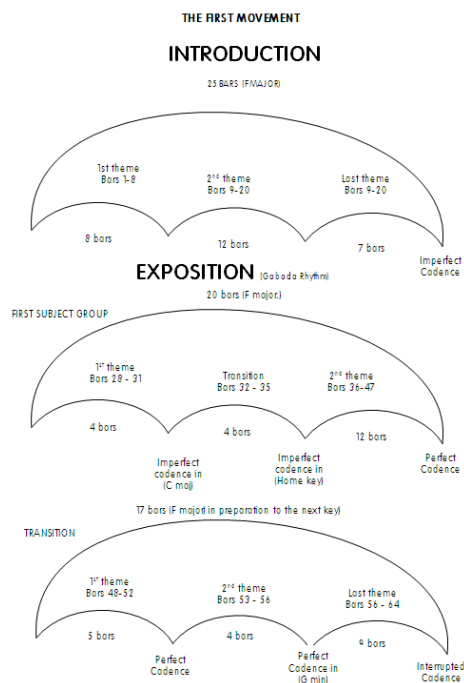
There is a transition which is done in the bass from bars 32 to 35 in example 2, to the second theme.



Example 2 First subject transition.



Figure 1 below is the structural illustration from the introduction to the first transition.



**Figure 1 First movement, introduction and theme of first subject group**

Another theme in the first subject group is also done in the home key. That is F major in example 3 below.

The musical score for Example 3 consists of two systems of piano music. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system continues the piece with dynamic markings of *mf* and *mp*.

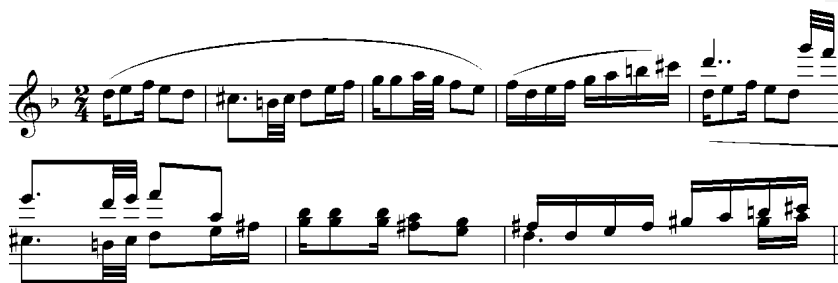
Example 3 Second theme in first subject group

The bridge or connecting episode, leading to the second subject has 17 bars. This is in reality a very important episode on which much of the movement is based. Features which should specially be noticed here are the sequences that are both upward and downward sequences and the use of augmentation which prepares the second subject group to move into the next key.

The musical score for Example 4 shows a transition to the second subject group. It includes dynamic markings of *f* and *mp*, and features like accents and slurs.

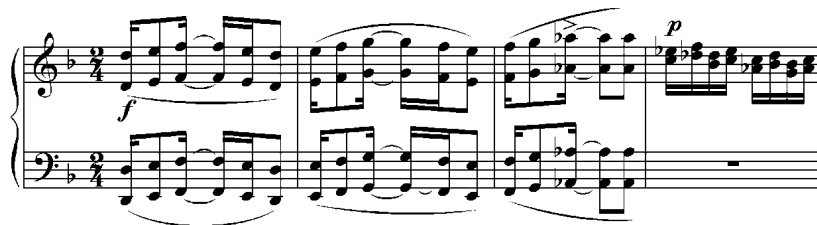
Example 4 Transition to the second subject group.

The second subject, as seen in example 5, begins in D minor from bars 65 to 87. This change of key enables the music to make a clear distinction between the two groups.



**Example 5 First theme in second subject group.**

The transition to the second theme in this subject is basically in unison and very rhythmic in nature. This starts from bars 87 to 108 (20 bars) as in example 6 below.



**Example 6 Transition to the second theme**

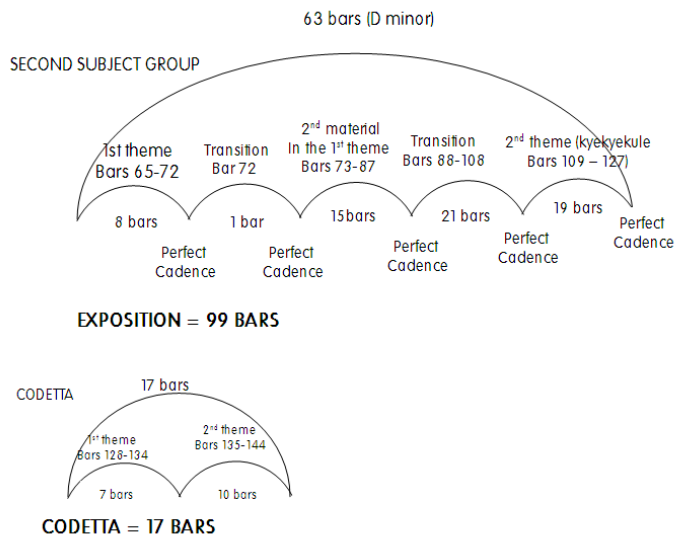
The second theme in this group is based on a theme which is popularly known in Ghana as *Kykyekule* shown in example 7 below.

**Example 7** Second theme in second subject group

There is also a last theme which ends the exposition, known as the codetta which starts from bars 128 to 144.

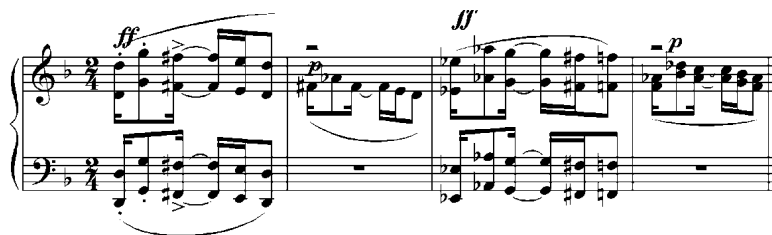
**Example 8** Codetta

The formal diagram below, Figure 2, illustrates the structure of the second part or the exposition discussed above.



**Figure 2 First movement, second subject and codetta**

The exposition repeats from bars 145 to 261 development. This section starts on a strong beat with call and response. The first theme in the first subject group is developed. This is shown in example 9 below.



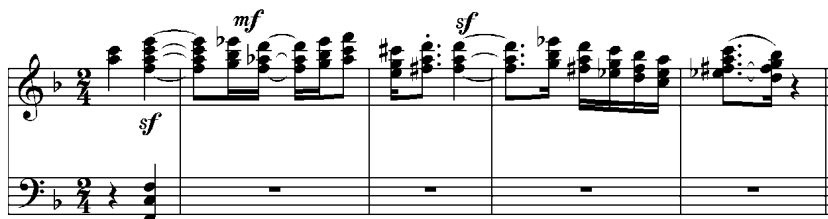
**Example 9 Development on the first theme in first subject**

In the development, there are few new materials since the melodies were intended to be developed with dexterity. The second theme in the second subject group was developed right after the first theme of the first subject is done. The development on *Kyeyekule* starts from bar 282.



**Example 10 Development on Kyeyekule**

Lastly, the second theme in the first group is developed, beginning from bar 310.



**Example 11 Development on second theme in first subject.**

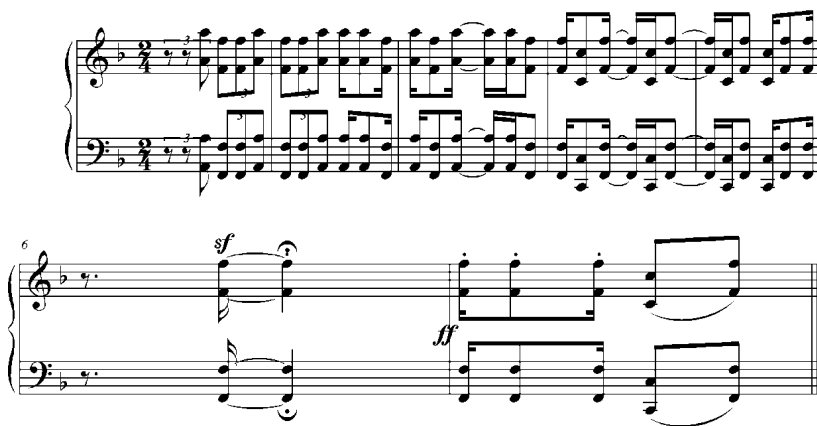
### RECAPITULATION

The recapitulation, which is supposed to be an altered repeat, was done in the home key from bars 335 to 400.



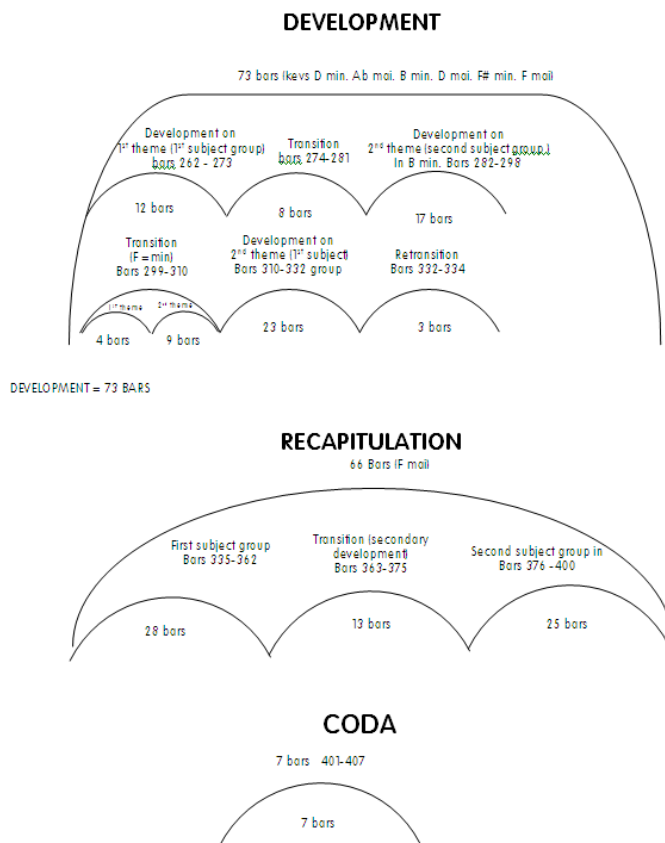
Example 12 Recapitulation.

CODA. The first movement ends with a dramatic coda in unison.



Example 13 Coda

The formal diagram below, Figure 3, illustrates the structure of the development, recapitulation and coda of the exposition discussed above.

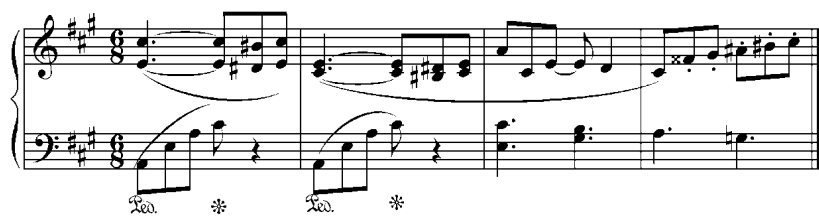


**Figure 3 Development, Recapitulation and coda of first movement**



**SECOND MOVEMENT**

This is in Aria or Episodical form, being founded on one melody or theme, followed by an episode forming the second part, after which the theme is repeated and moves to another episode. Then a coda ends the movement. This ternary division is known in music theory as Rondo. The refrain is shown in example 14 below.



**Example 14 Refrain**

The first episode is in the key of A major as the refrain.



**Example 15 First episode**

The second and last episode which is in E major, starts on a weak beat as the first.



**Example 16 Second episode.**

The coda is based on one theme which is repeated in octave below.



Example 17 Coda

The formal diagram below, Figure 4, illustrates the structure of the second movement discussed above.

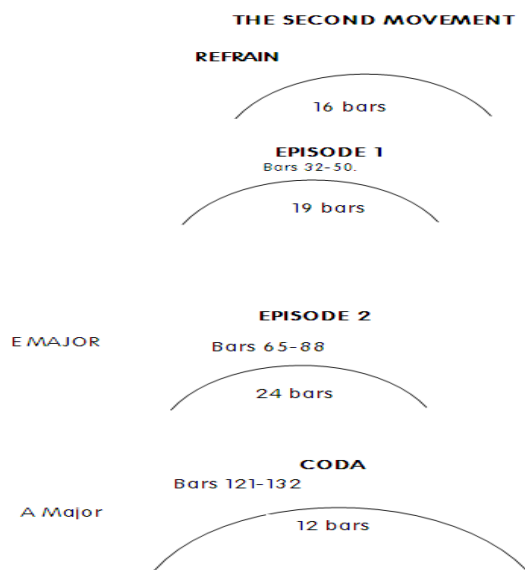


Figure 4 Diagram of the Second Movement

**THE THIRD MOVEMENT**

The third movement of this study is a through composed form or structure that is the composition runs straight through, without any repeated section. This movement is a combination of the *kpanlongo* and *borborbor*. In bars 94 to 102, the time line of *kpanlongo* is displayed against that of *borborbor* to create a beautiful combination of the two which is shown in example 18 below.



**Example 18 *Kpanlongo* and *borborbo* timelines**

The first theme starts from Bars 9 to 62



**Example 19 Third movement, first theme**

The second theme, bars 80 to 92

olin

Example 20 Third movement, second theme

and the last theme starts from Bars 101 to 117

which is altered from 118 to 140.

Example 21 Third movement, third theme

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### Summary

This chapter summarises what this study set out to do and how it was done. It also draws conclusion based on the research and makes recommendations that the researcher hopes to assist contemporary music composers who would like to explore traditional African and western conventional musical idioms to compose in contemporary setting.

The study set to compose a classical sonata with African idioms for the piano. It identified both tonal and contemporary art style devices and compositional techniques and used the piano music as a model for creating guidelines to compose a sonata in a tonal and contemporary style (post tonal). The composition demonstrates that, it is possible to integrate traditional idioms (rhythms and tunes) with western music elements and techniques whose result is a hybrid from both worlds. Carefully selected western classical elements like clefs, key signature, time signature, dynamics, notation, expression marks, metronomic marks and harmonic resources have been used alongside the “Kyekyekule” sonata with traditional rhythms to ensure performance by musicians conventionally.

Traditionally, the sonata as a form is a western structure which was primarily used in the classical era. But in this study, western music elements have been used to create a compositional framework with art music performer in mind. These borrowed features are adopted in *Gabada*, *Agbadza*, *Kpanlongo* and

*Borborbor* to a different dimension and have kept safe the traditional music features that are identifiable in the composition.

The stated objectives were prompted by the fact that some composers that compose for the piano do not write extensively for analysis. Most of the compositions are very short in nature. As far as this study is concerned, the piano music and the sonata to be specific, experience changes in its rhythmic patterns, metre and of course its idiomatic expression.

The researcher used syncretic approach, bi musicality, African pianism and Webster's model of creative thinking in creating a framework of thought for the study. The accommodation theory on convergence was to bring together the researchers musical experiences, cultural musical beliefs and changes that came up while composing the "Kyekyekule" Sonata'. The researcher's exposure to different cultural contexts stirred all these. The theories brought all these aspects together in order to come up with a fusion that assisted in composing a three movement sonata. The theory of convergence was also used to bring together the African and western music materials that were isolated for use in the "Kyekyekule" Sonata' thus relating parts of the work in some Ghanaian traditional rhythmic idioms, collection of some tunes in these idioms together with my own melodic structures, making meaning of the compositional elements in context and the synthesis of the African and western musical elements that resulted in the "Kyekyekule" Sonata'.

### **Recommendation for further Study**

These suggestions and recommendations serve as a guide for further study and research based on summary and conclusions in this study.

Ghanaian art musicians may use this study as basis to compose an extensive work with our own Ghanaian genres and in various idioms to add to the existing contemporary art music repertoire. It will also be one way of developing Ghanaian piano music. Art musicians will develop their composition skills and be motivated or to increase the output. This may also encourage more students to take up music composition as a field of study.

Music students should be exposed to piano music composition in the country for the exposure to traditional musical features of various communities in Ghana. Through analysis and performance of such music, students will experience pertinent concepts involved.

Availability of art songs will also encourage examination bodies to utilise such art works as musical prescribed pieces instead of depending entirely on western classical music. Rudolph and Onyeji (2003;p100)state that, one can compose using traditional African music elements alongside western musical features.

The present study was carried out on the *gabada*, *agbadza*, *kpanlongo* and *borborbor* rhythms. Similar studies could be undertaken on the music of other Ghanaian communities. This would assist art music composers to be well equipped with guidelines for use in some Ghanaian genres.

### REFERENCES

- Bennett, S. (1976). "The process of musical creation: interview with eight composers." *Journal of Research in Music Education*, 24(1):3-13.
- Davis, M. E. (1994), "Bi-musicality" in the cultural configurations of the Caribbean. *Black Music Research Journal*. Vol. 14, No. 2 (Autumn, 1994), pp. 145-160. Retrieved: March 11, 2012. Website:<<http://www.jstor.org/stable/779481>>
- Euba, A. (1992). "Creating authentic forms of new African art music." *The Garland Encyclopedia of World Music*. Vol.1. Africa. New York: Garland publishing. pp. 303-330
- Herbst, A., Zaidel-Rudolph, J & Onyeji, C. (2003). 'Written composition.' In Anri Herbst, Meki Nzewi & Kofi Agawu (eds). *Musical Arts in Africa: Theory, practice and education*. South Africa: Unisa Press, 142-178.
- Kennedy, M. (1980). *The Concise Oxford Dictionary of Music*. Oxford: Oxford University Press.
- Hugo, L. (1951). *Musical form*. Harvard University Press. p.122
- Maconie, R. (1990). *The Concept of Music*. Oxford: Oxford University Press.
- Mereku, C.W.K. (2012). 'Twenty-first century African classicism: Illustrations from the Piano Trio (*Pivicafrique*) on the Theme of Jack Berry's Sasabonsam's Match.' *Journal of the Musical Arts in Africa (JMAA)* Vol.9. pp 39-61.
- \_\_\_\_\_. (1997). A portfolio of musical compositions for a variety of forces including African instruments with commentary: a musico-ethnological



- approach to composition, with illustrations from original works-towards a new aesthetics. Leeds: Leeds University, unpublished doctoral thesis.
- \_\_\_\_\_. (1993). *Composers Constant Companion*. Winneba: University College of Education of Winneba.
- Nketia, J. H. K. (1994). *African Pianism: Twelve Pedagogical Pieces*. Accra, Ghana: Afram Publication Ltd.
- \_\_\_\_\_. (1993), Exploring African Musical Resources in Contemporary Compositions. Keynote Address presented at a two-day Contemporary Music Conference in Accra, Ghana, 3-4 August 1993, Accra, Ghana; Special Collections Martin Luther King Jr. Library, USIS.
- \_\_\_\_\_. (1982). Developing Contemporary Idioms out of Traditional Music in *Studia Musicologica Academia Scientiarum Hungaricae* 24. Hungarian Academy of Sciences.
- Omojola, B. (1995). *Nigerian Art Music*. Ibadan, Nigeria: Institut Francais de Recherche en Afrique (IFRA).
- Peterson, D. R. (1994). Acoustics of the hammered dulcimer, its history, and recent developments. *Journal of the Acoustical Society of America*.
- Rosen, C. (1988). *Sonata forms*. New York, Norton.
- Scholes, P.A. (1991). *The Oxford companion to music*. 10th ed. J.O. Ward (Ed). London, UK: The Bath Press Ltd.
- Webster, J., (2008). Sonata form. *Grove music online ed.* & Macy (Accessed 27/03/2008)

Webster, P. (1996). *Creativity as creative thinking*. Gary Spruce (Ed.). *Teaching Music*. London: Routledge, pp. 87–92.

White, J. D. (1976). *The analysis of music*. |

Commented [m1]: uncompleted

Willoughby, David (1999). *The world of music*. Fourth edition.

### **Discography**

Commented [m2]: why bolden n is it on it own?

Nyaho, W. C. (2009). *'Asa' piano music by composers of African Descent*.  
Volume 2.