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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

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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.

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Co Supervisor's Name. …….

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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.

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DEDICATION

Dr. Mawuyram Quessie Adjahoe.

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GLOSSARY

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

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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

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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:

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- 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 Ib), about six times the weight of a late 18th 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 18th – 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

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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″".

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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 occured 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).

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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.

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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.

- *Studio*pianos 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 19th 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 Pianomation, using solenoids and MIDI rather than pneumatics and rolls.

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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.

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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

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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 19th century. They appeared in the music halls and pubs for entertainment. American musicians in the 19th 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 20th 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 20th 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). Similiarly, 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

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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

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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

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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

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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.

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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

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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 ingale (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 18th century, in the works of Mannheim composers, Stamitz, Richter, C.P.E Bach and many others. Johannes Kuhnau, the

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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:

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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 19th 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

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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 20th 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 18th 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:

1ST. MOVEMENT	**2ND MOVEMENT**		**3RD MOVEMENT**	**FINALE**	
(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.	1st Movement Form
	3.	Theme &		3.	Theme and

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		Variation			Variation (occasionally)
	4.	1st 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

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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 18th century, of schematics for works, and was codified in the early 19th century. This codified form is still used in the pedagogy of the sonata form.

In the 20th 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

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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

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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 arguefrom 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

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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 form 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 scalic passages and broken chord.

Second group:

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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.

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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.

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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

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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,

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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

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dominant major 9G 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

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- 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^b minor
- Piano sonata No. 3 in B minor

My curriousity 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)

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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.,

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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. vIIn12.
- Four pictures from Oyo calabashes. *Igbá kìnni. Akèrègbé baba emu;* The gourd master of the palm wine. vIIn13.
- *Scenes from traditional life, no. 1*. vIIIn8.

Kwame, Robert Mawuena, 1954-2004. Ghana

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

Labi, Gyimah, 1950-. Ghana.

- ***The Lotus**. vIVn7. 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.* vIIn11
- *Bulsa work song. vIn13.*

Onyeji, Christian, 1967-. Nigeria.

- *Oga; Maiden's game. vIIn7.*
- *Ufie III. vIn14.*

Uzoigwe, Joshua, 1946-2005. Nigeria.

- *Four Nigerian dances. Nigerian dance, no. 1. vIIn4.*
- *Talking drums. Egwu amala. vVn6.Talking drums. Ukom.* vIVn2

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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.

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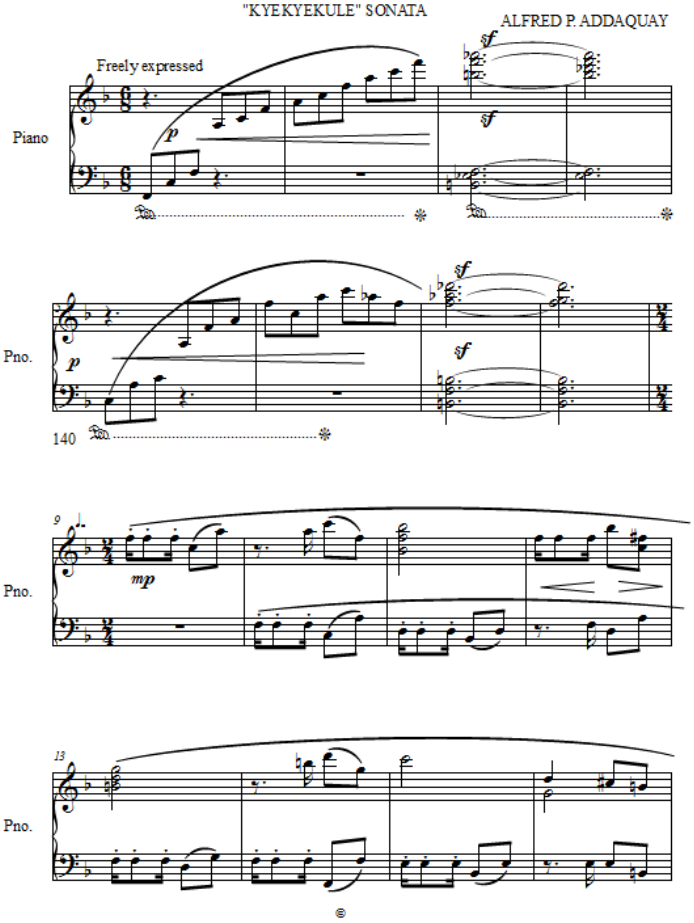
CHAPTER THREE

THE MUSICAL SCORE

First movement

"KYEKYEKULE" SONATA

ALFRED P. ADDAQUAY



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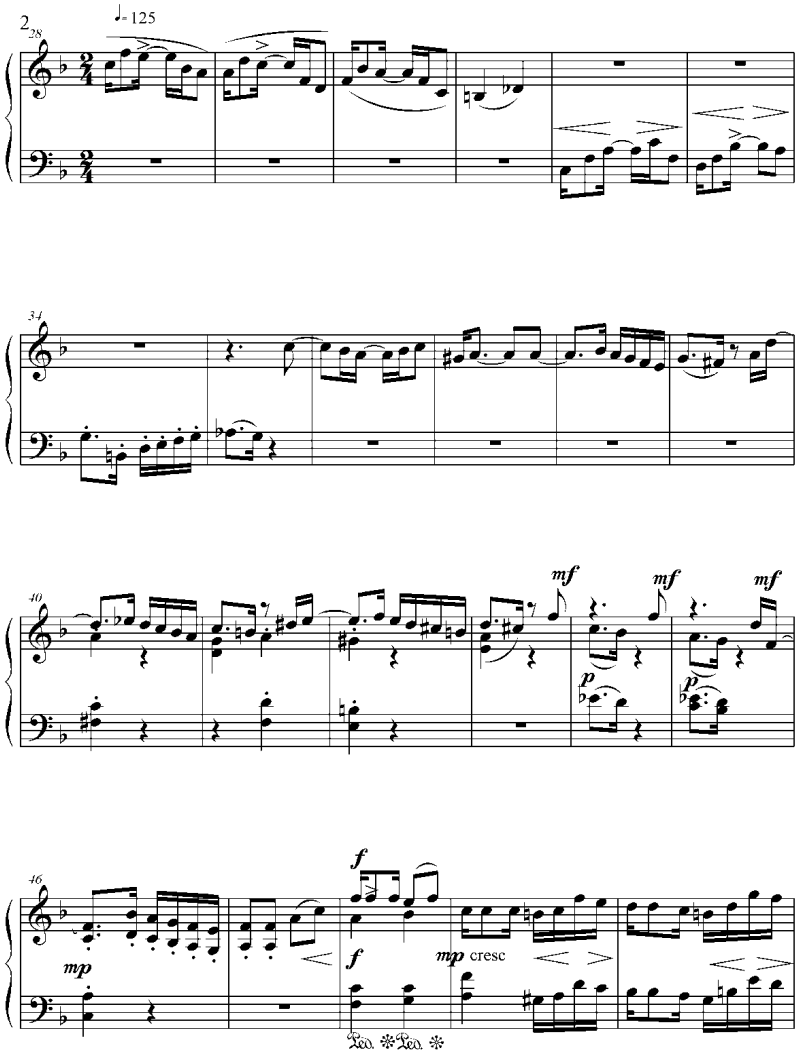

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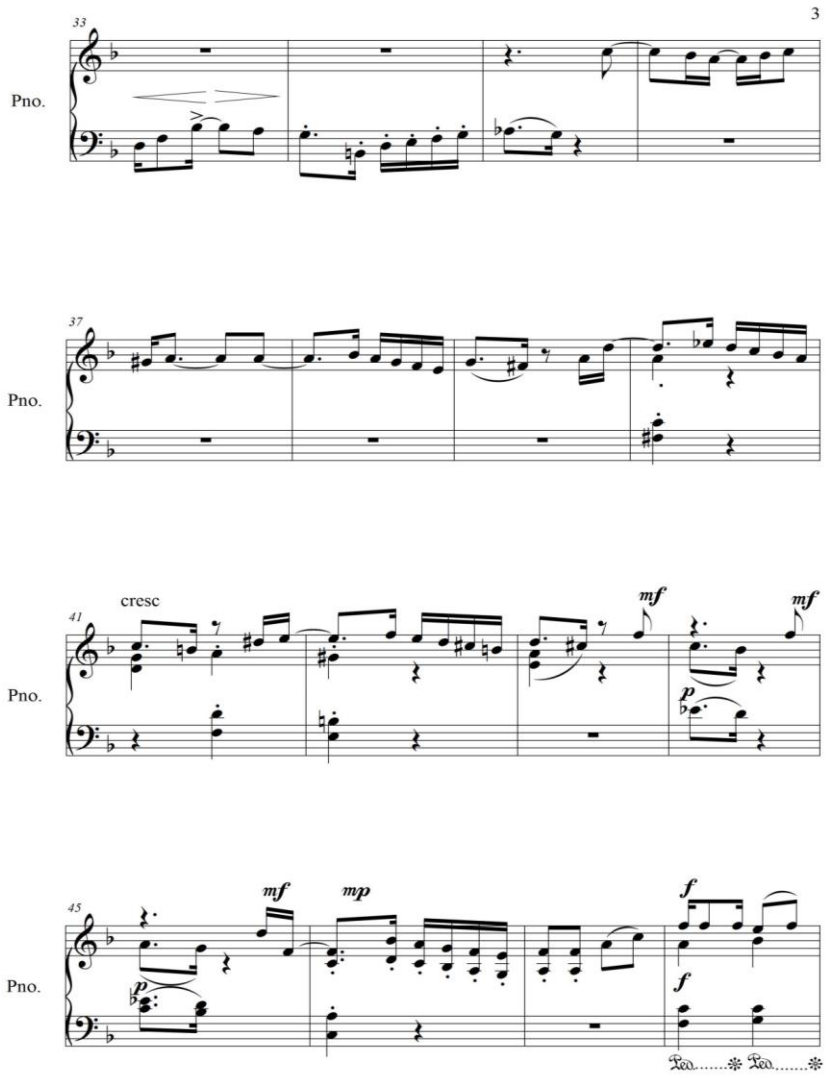

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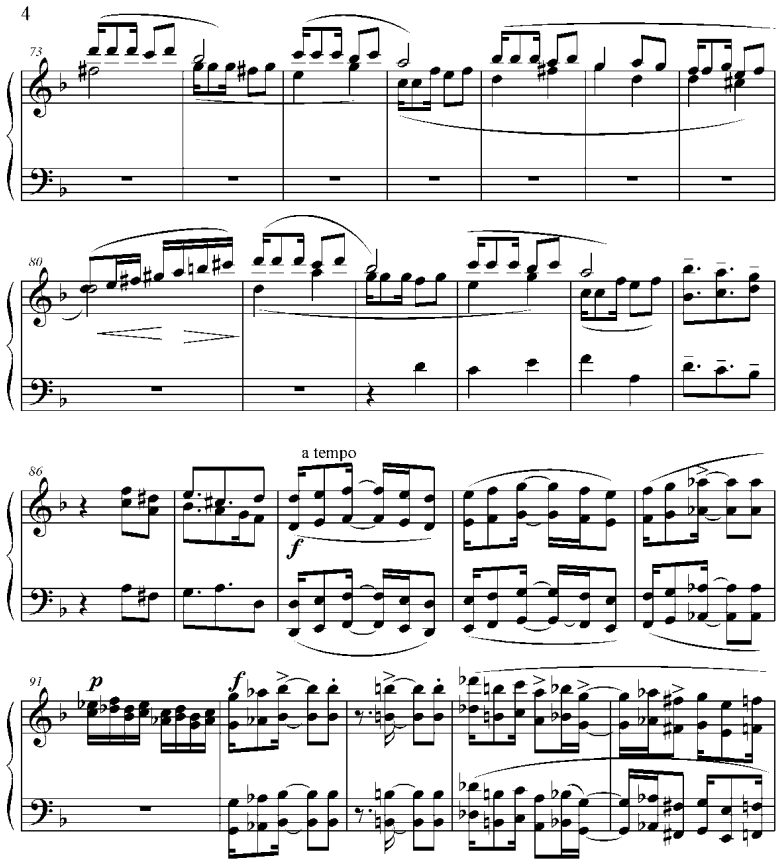

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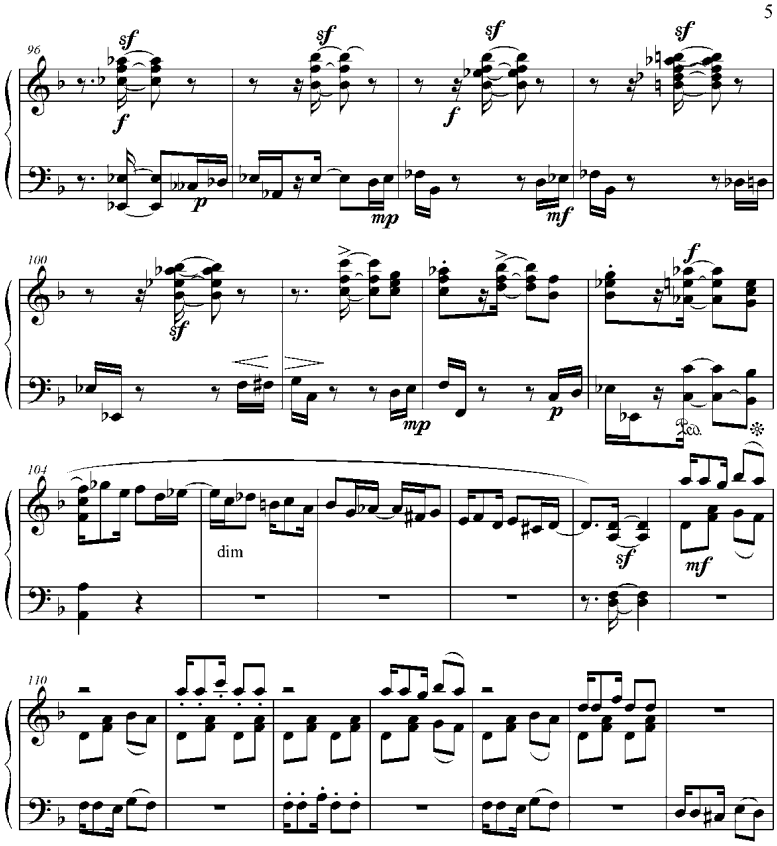

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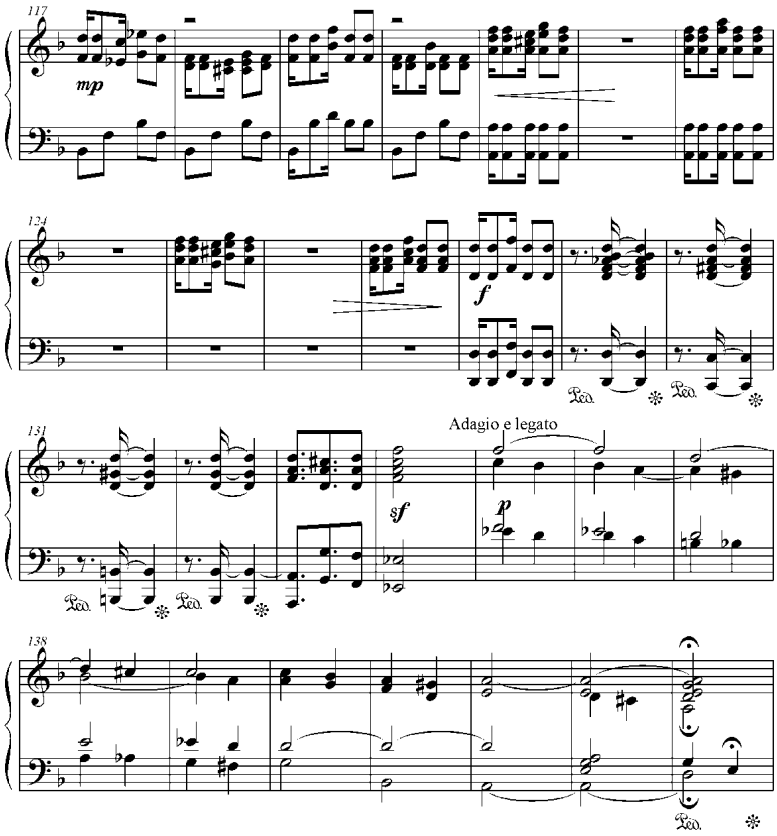

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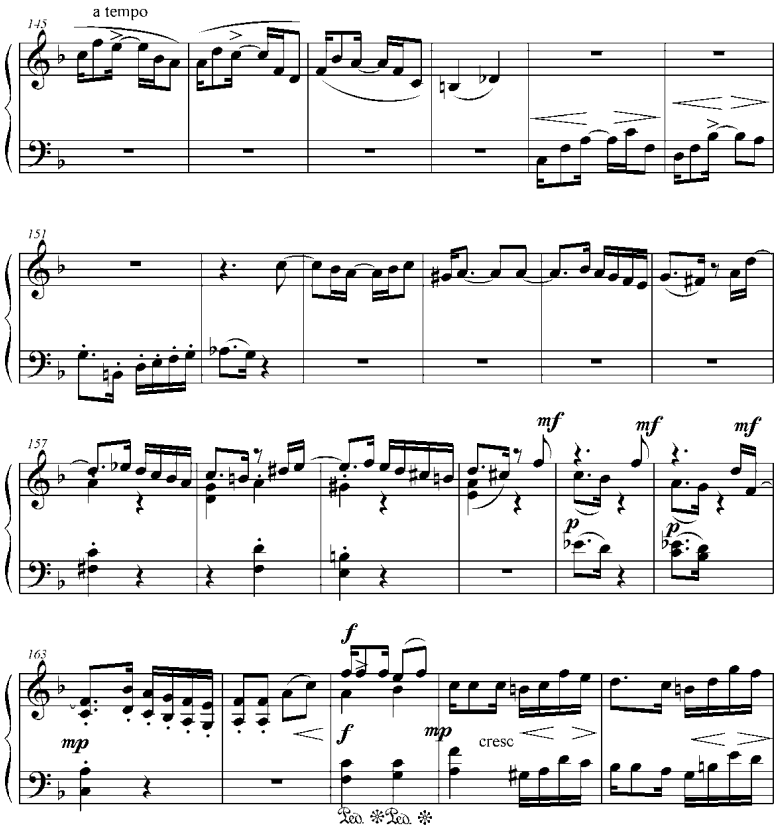

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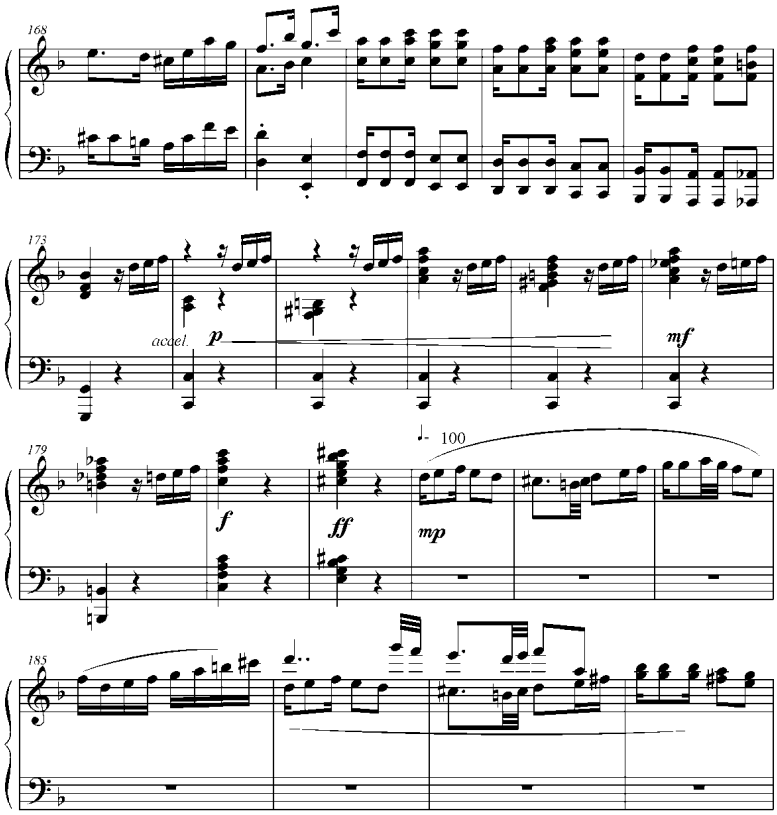

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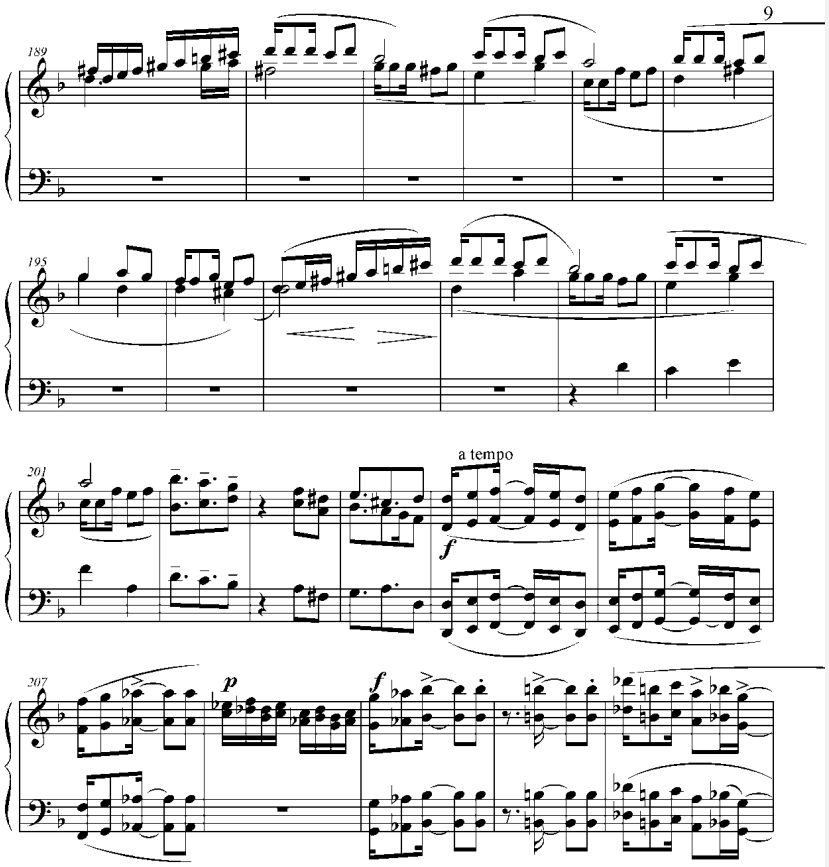

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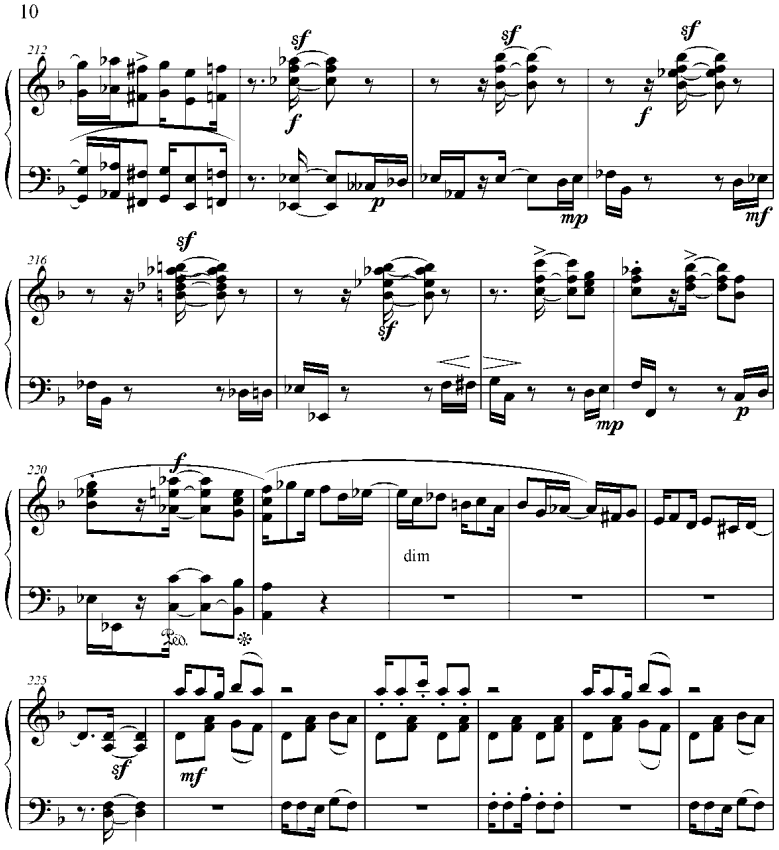

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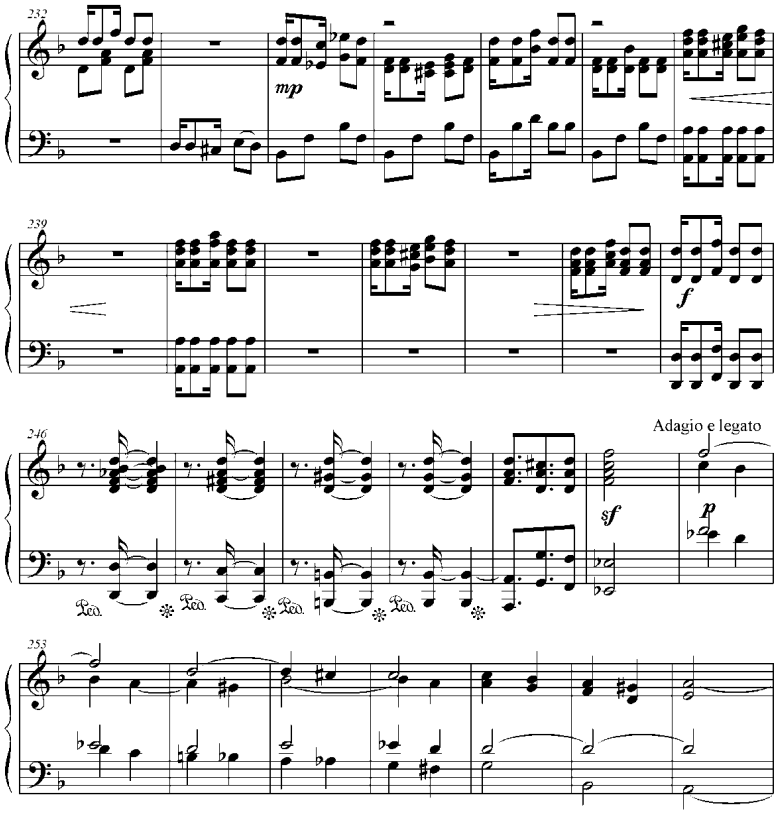

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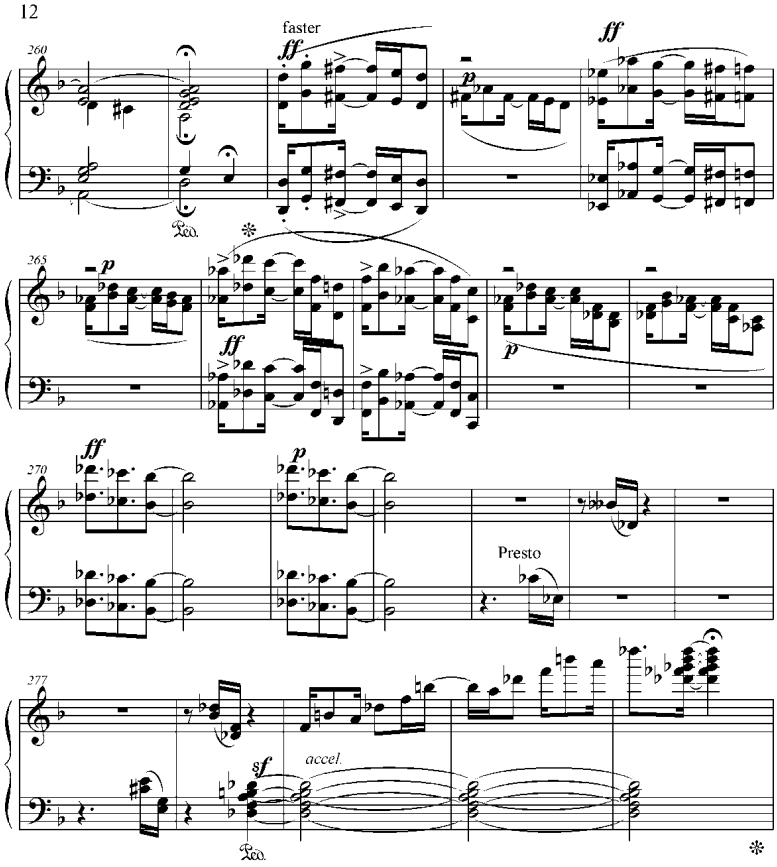

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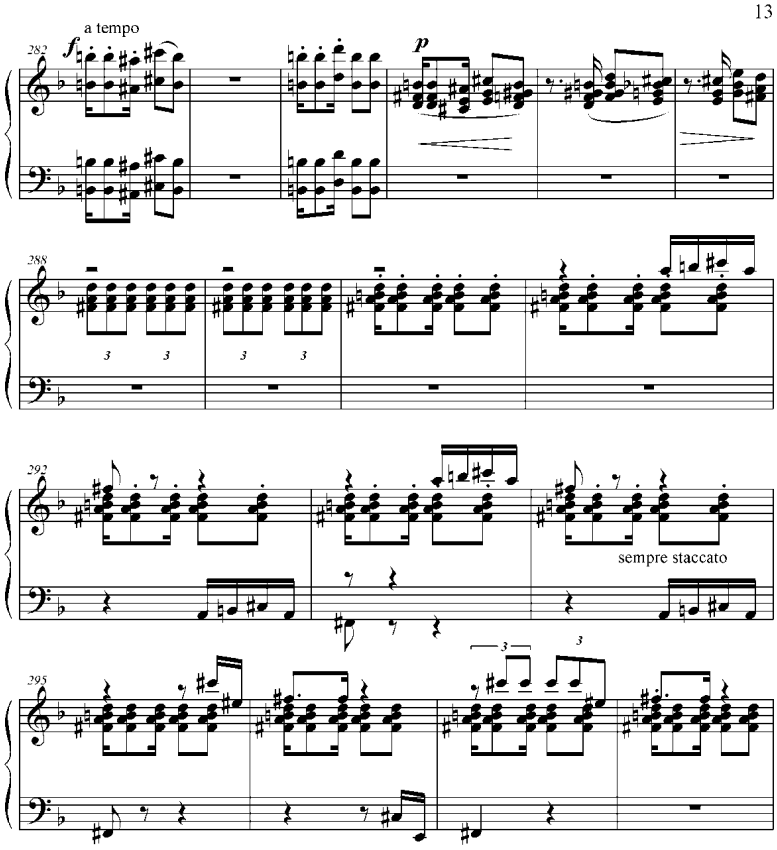

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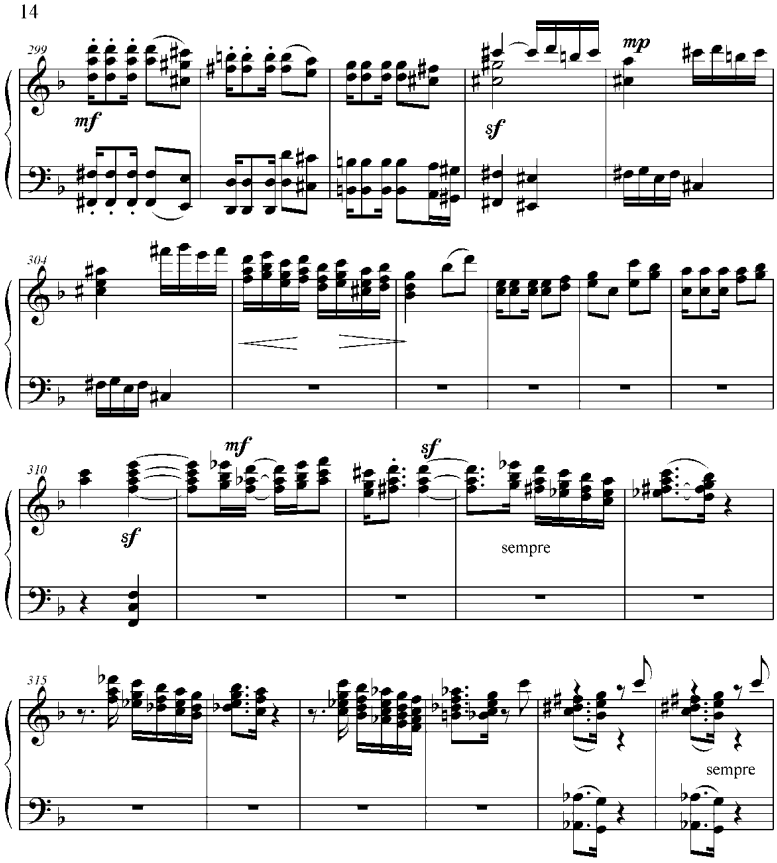

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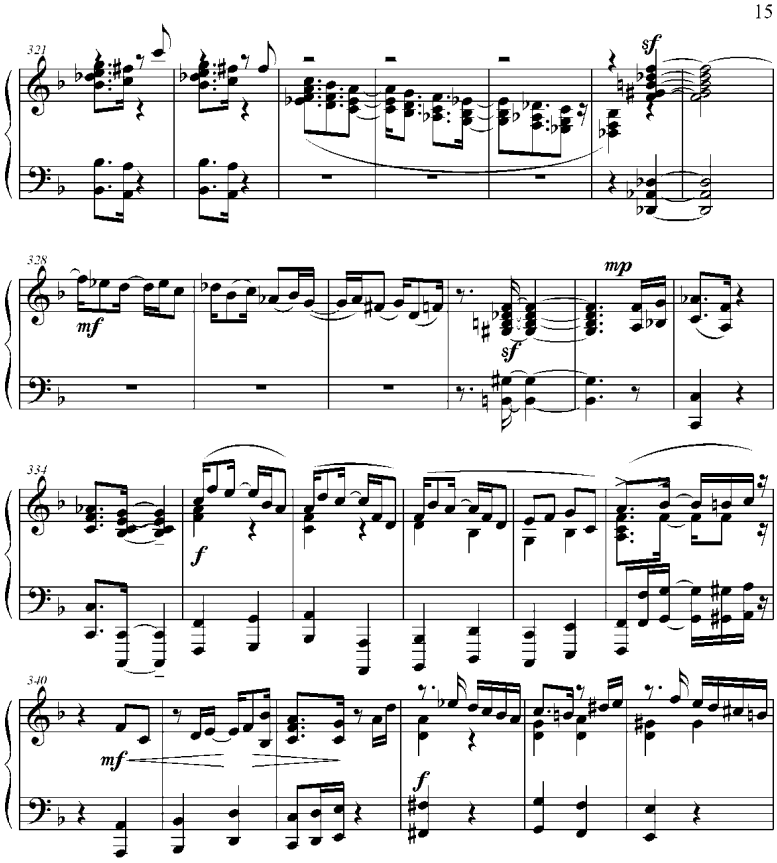

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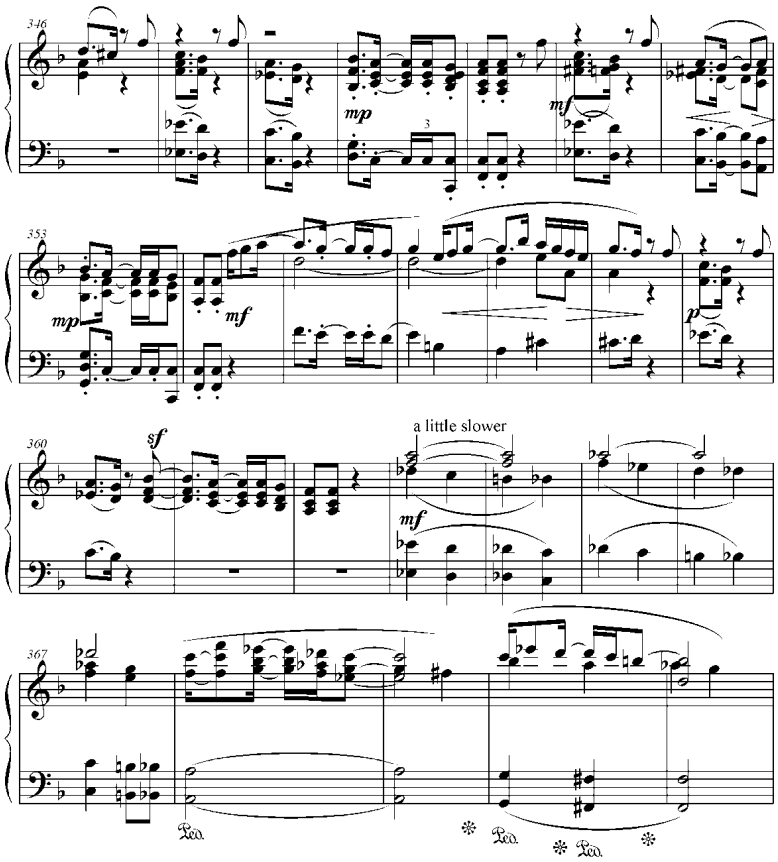

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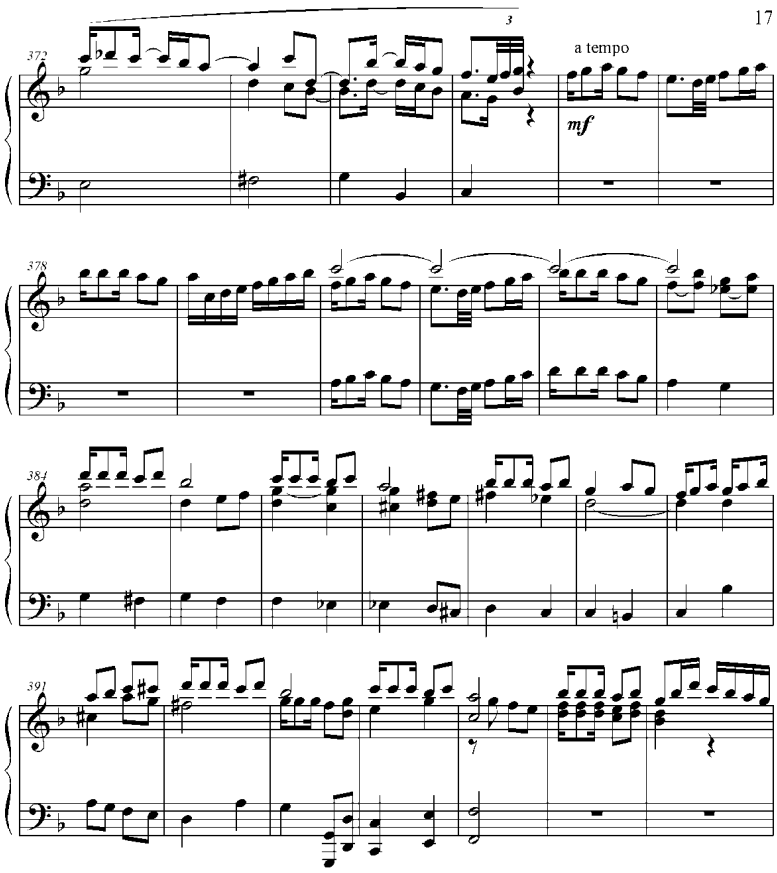

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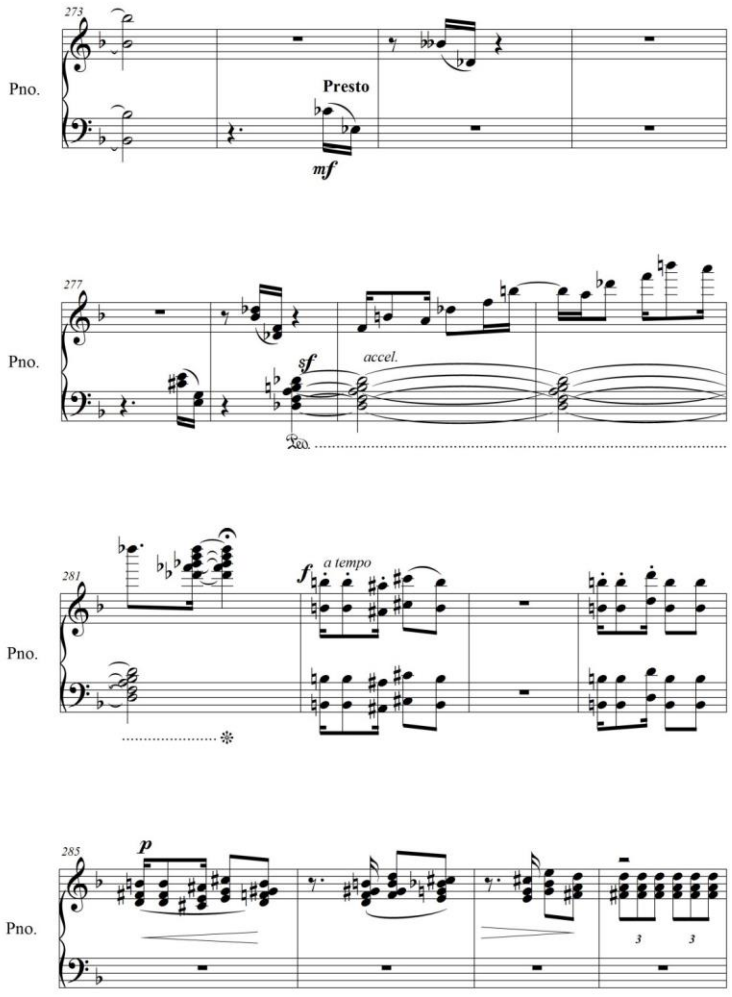

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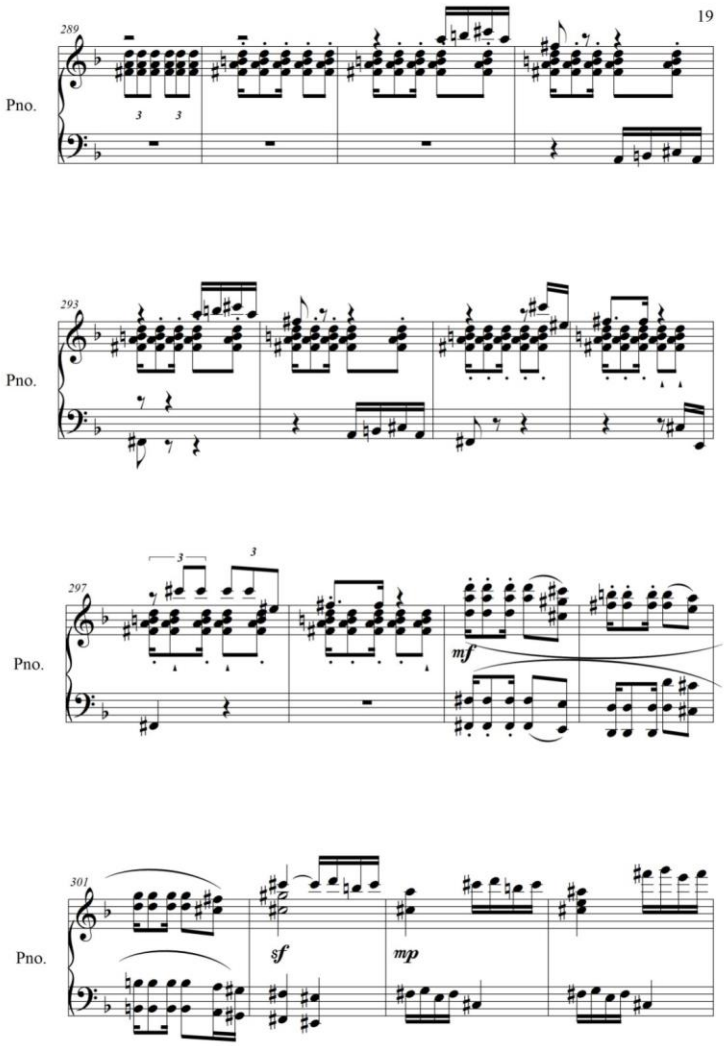

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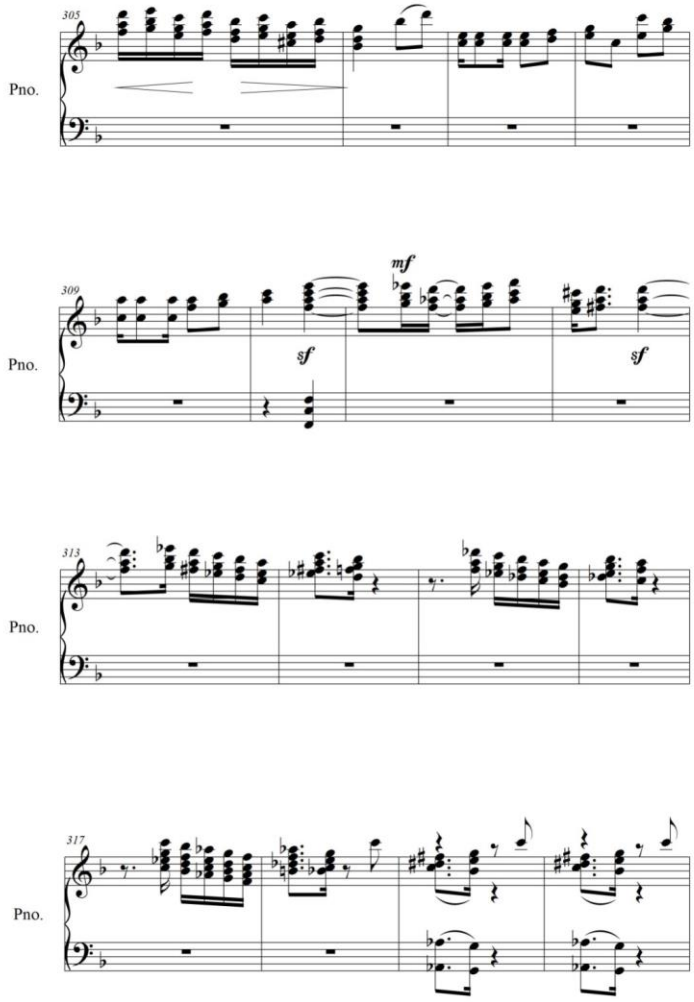

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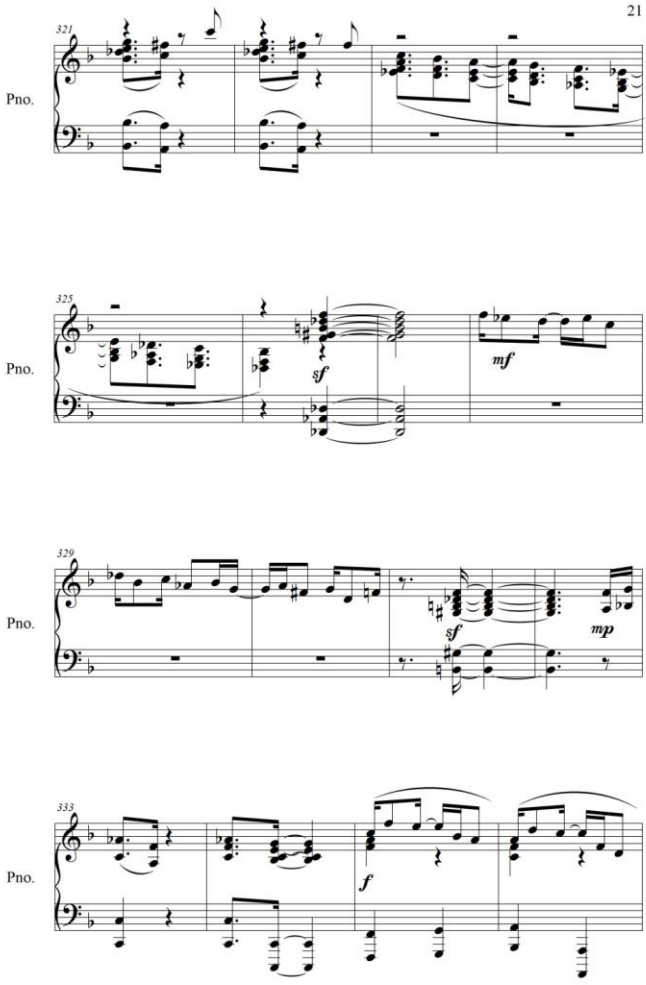

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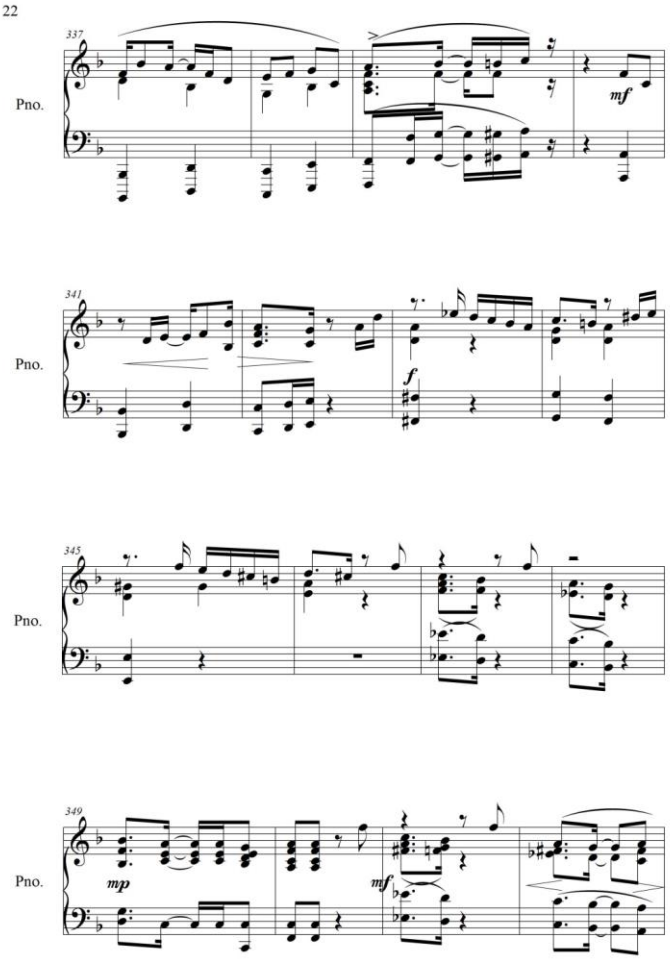

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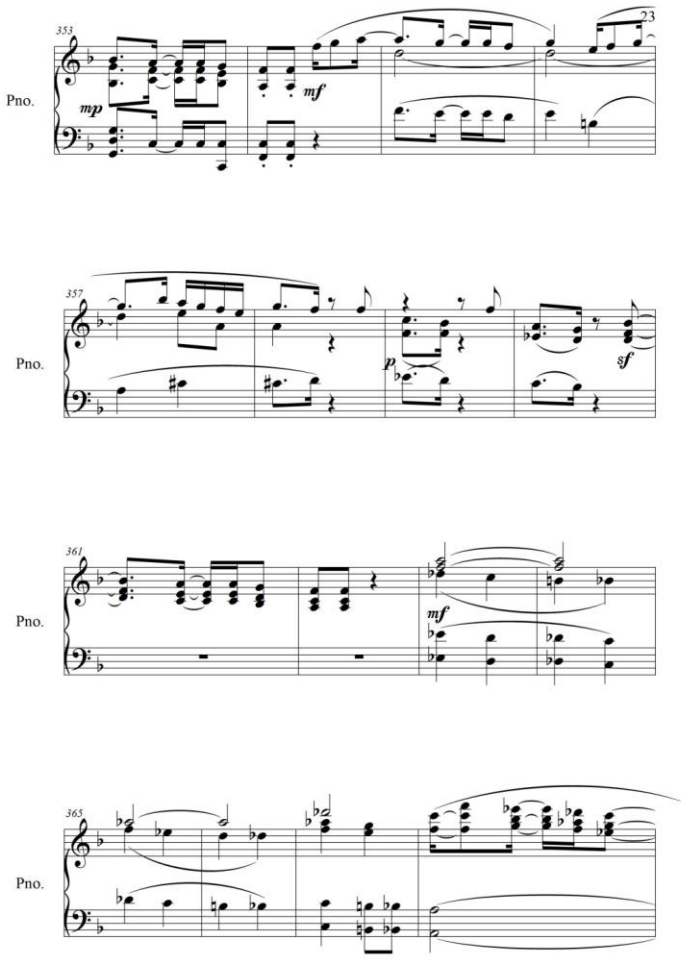

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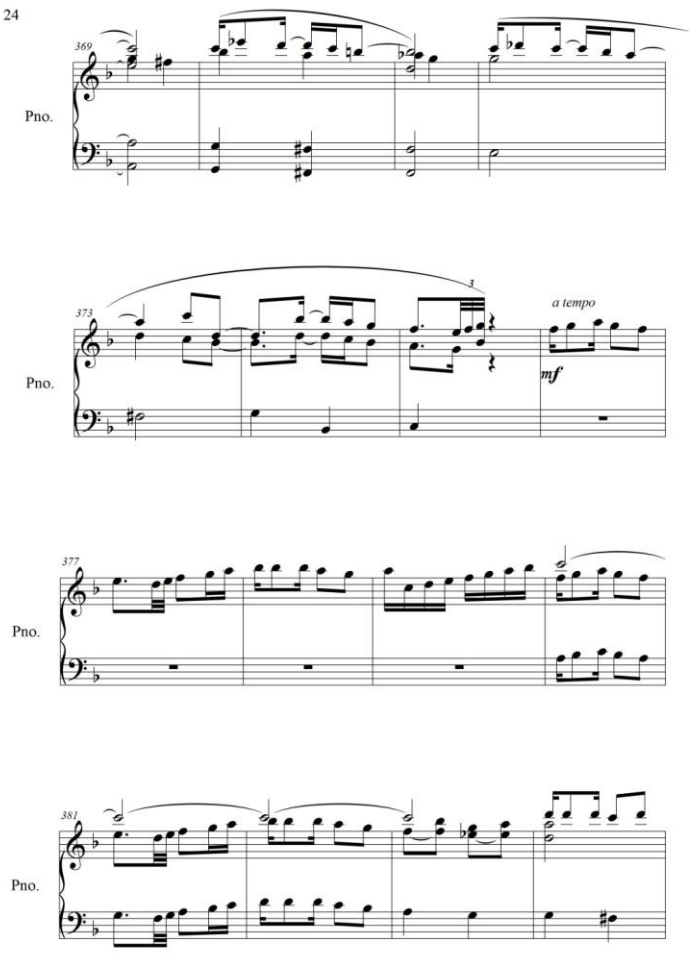

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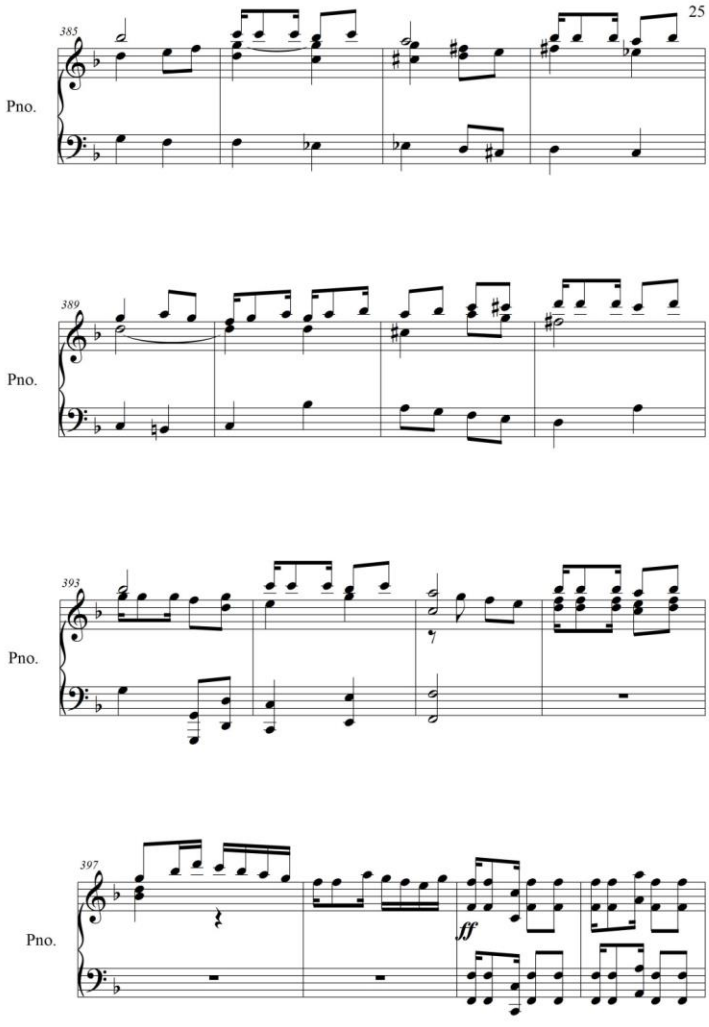

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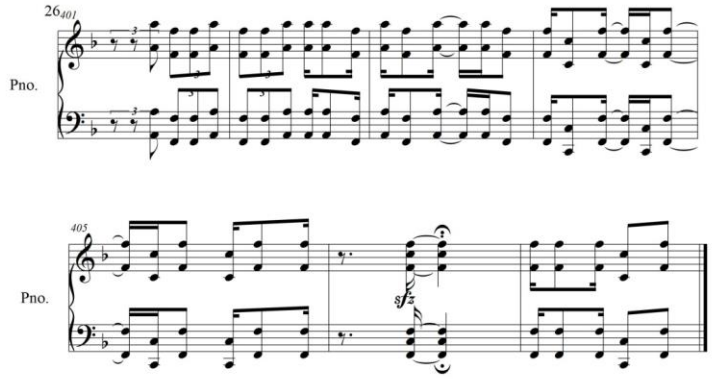

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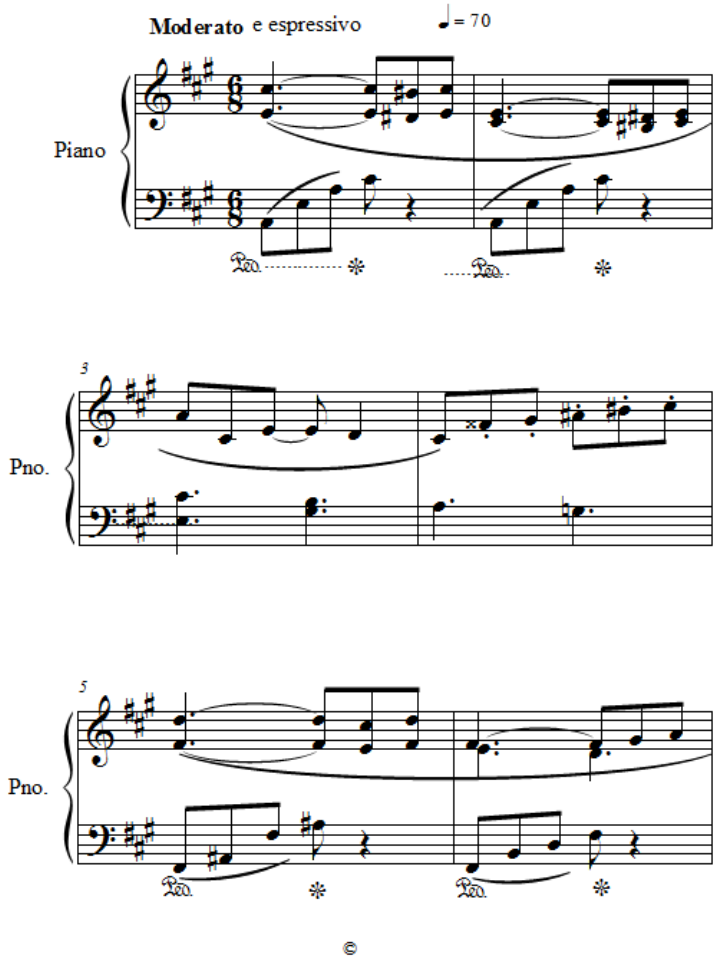

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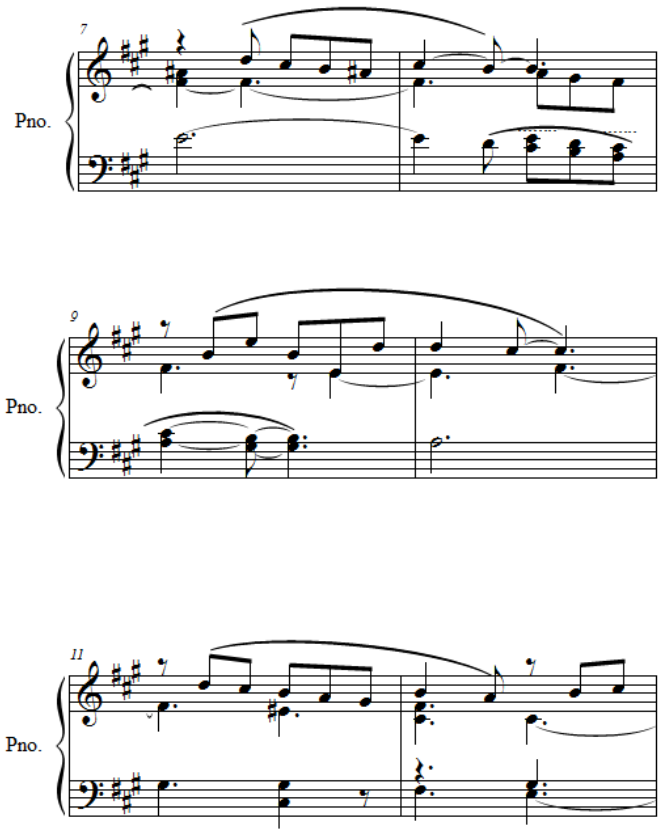

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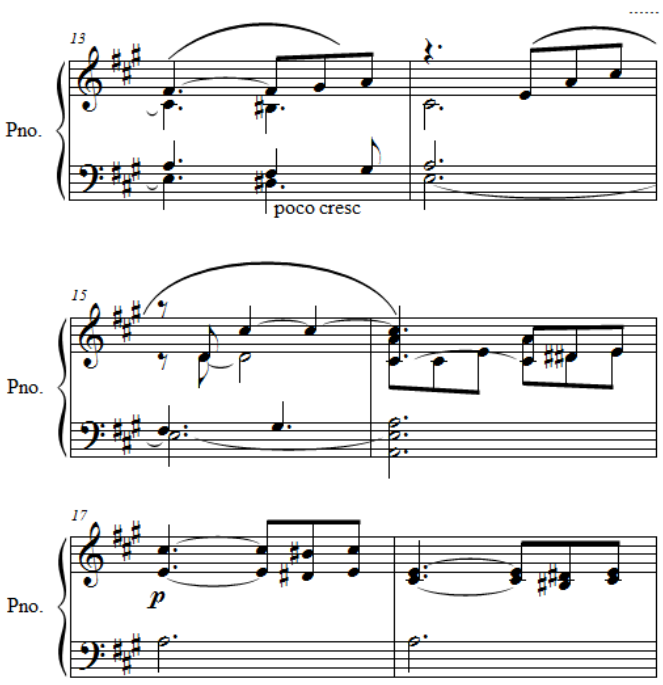

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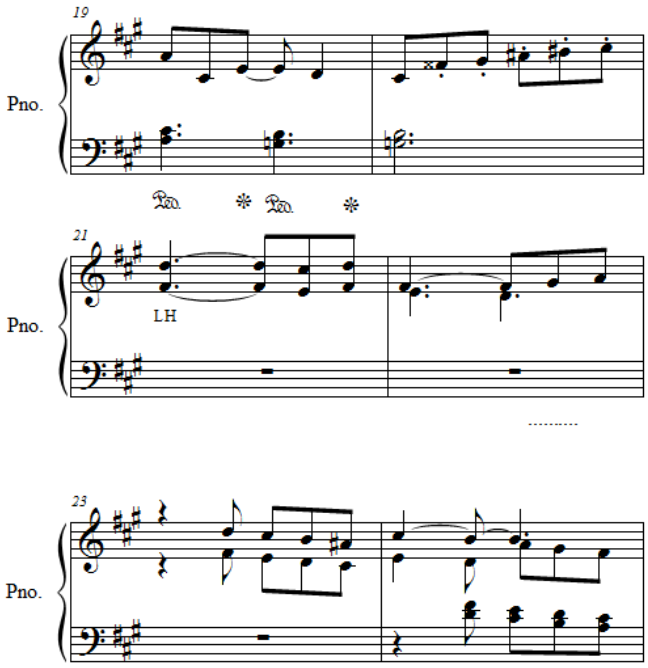

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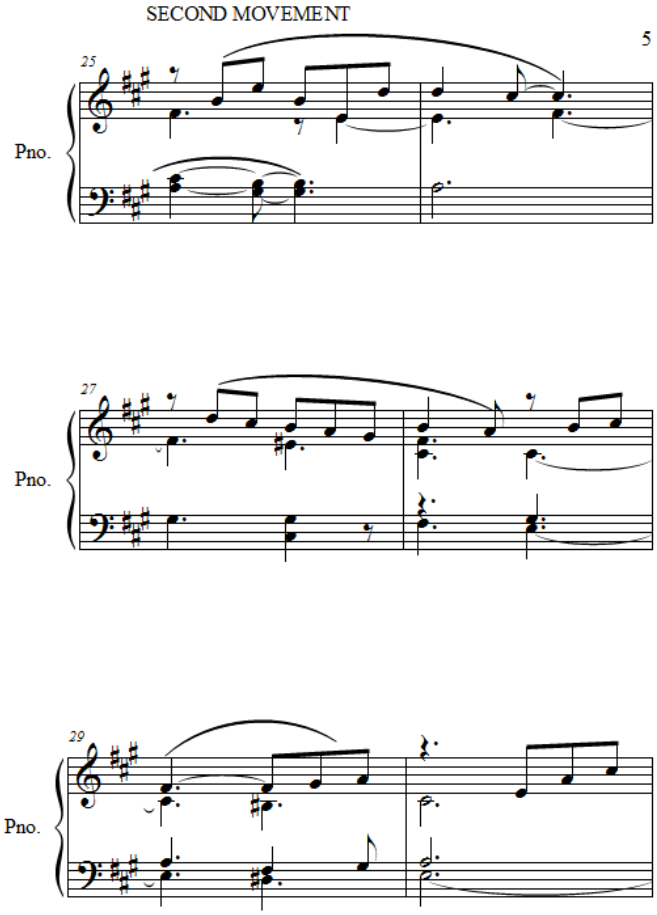

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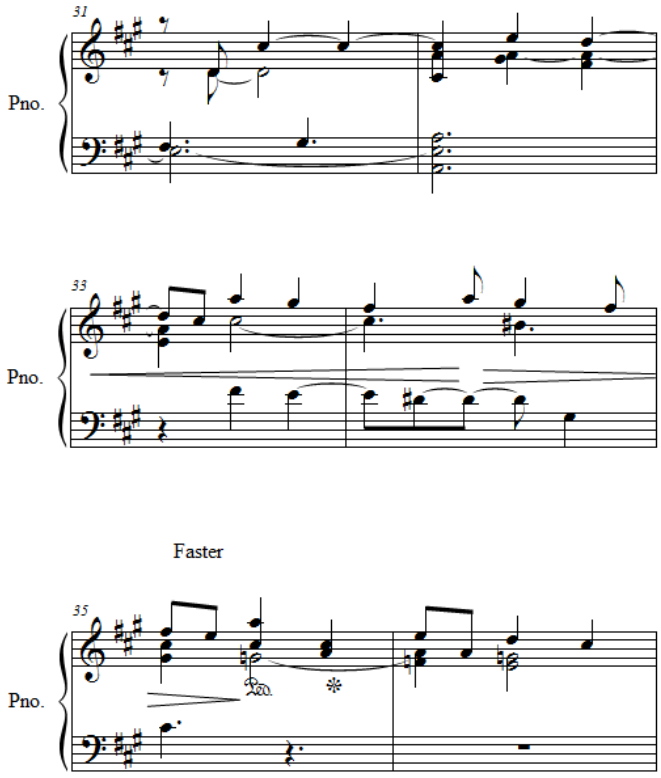

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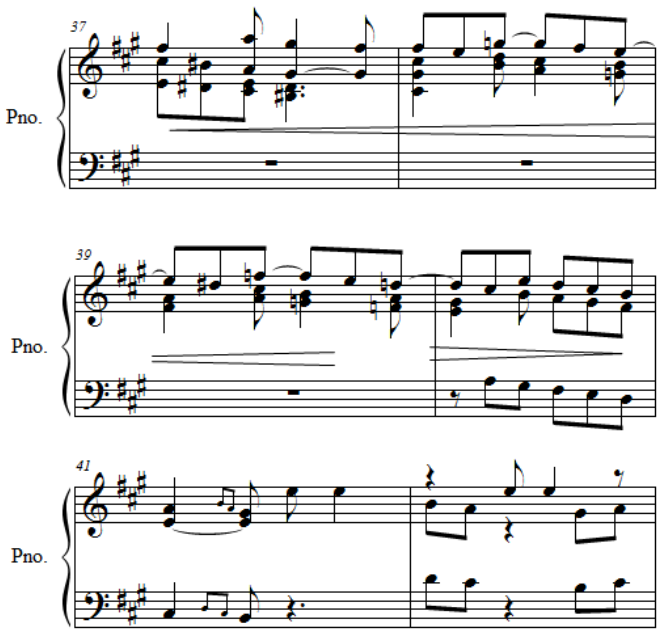

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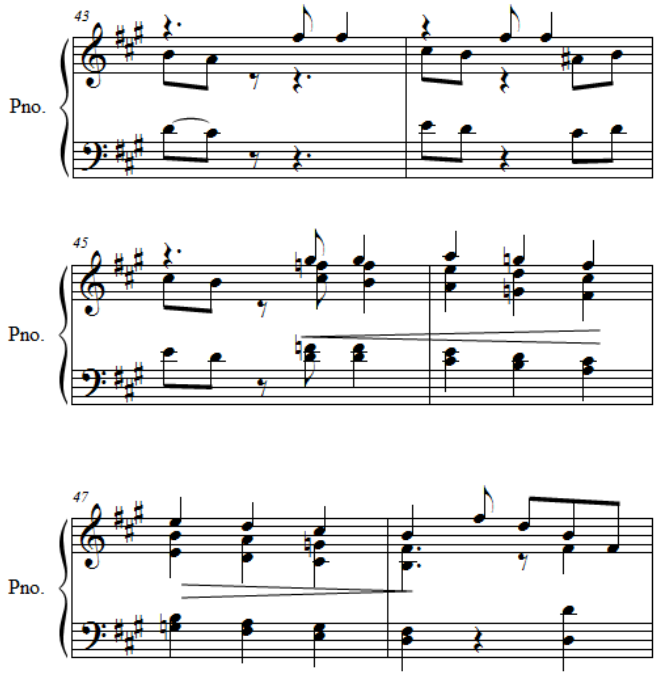

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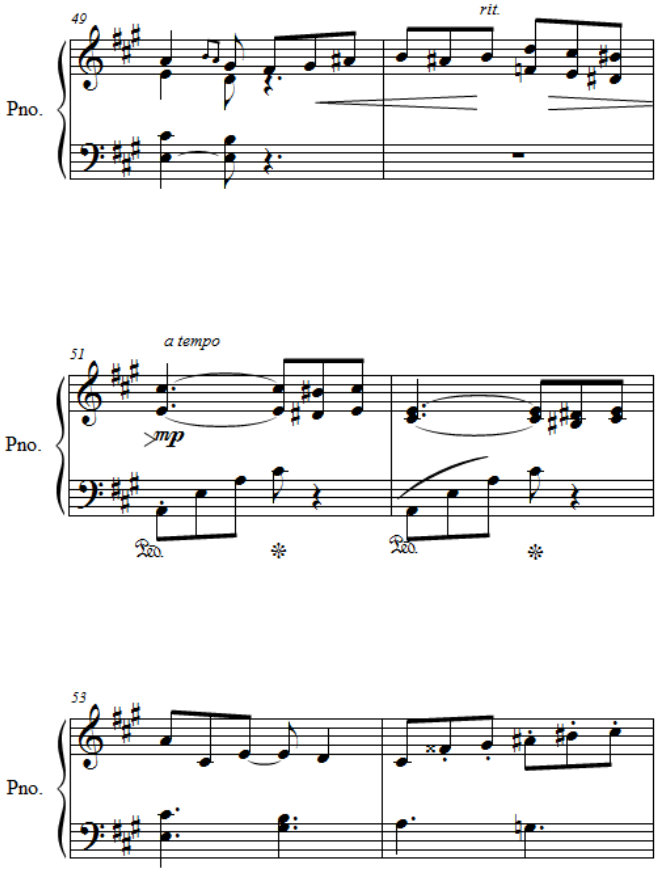

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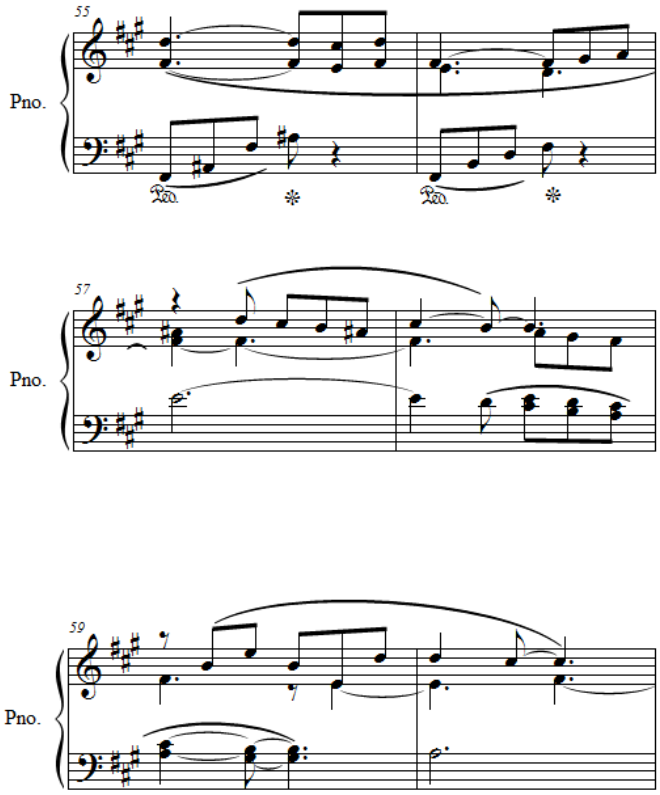

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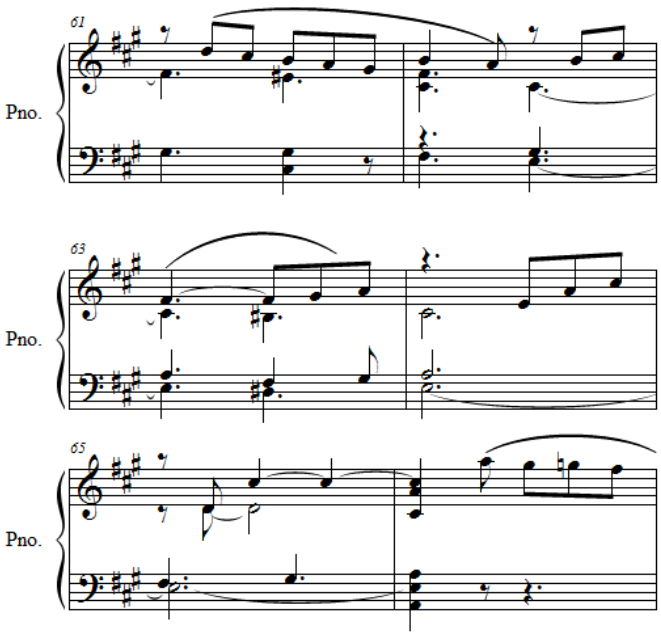

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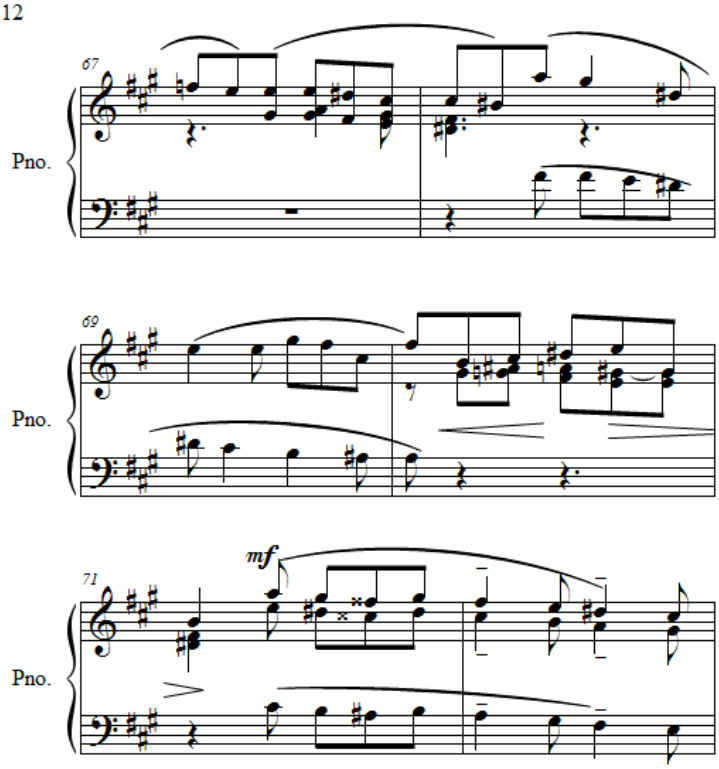

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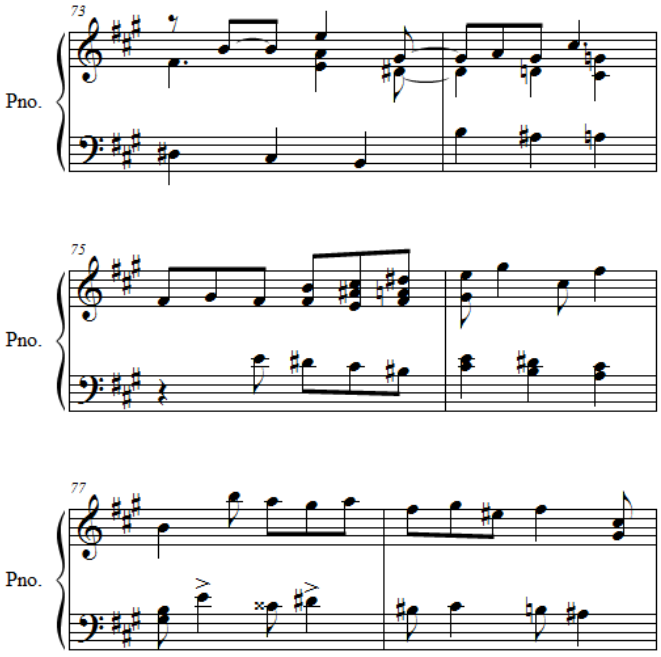

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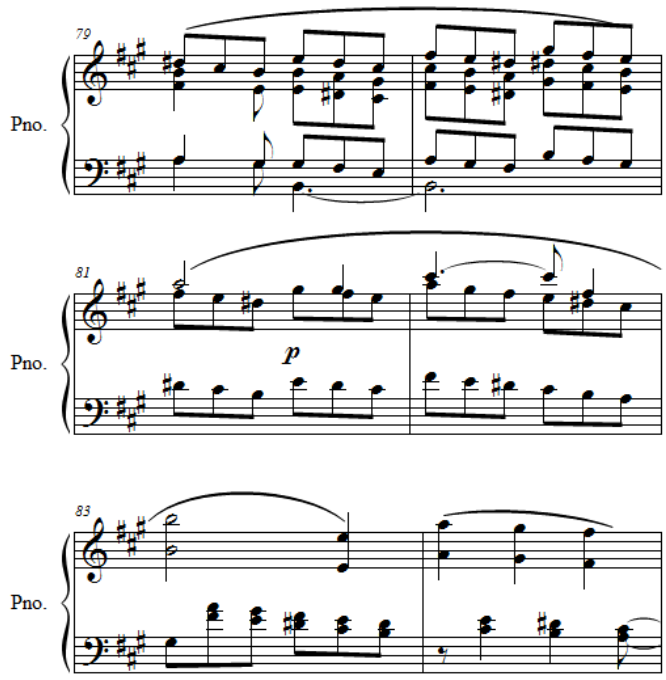

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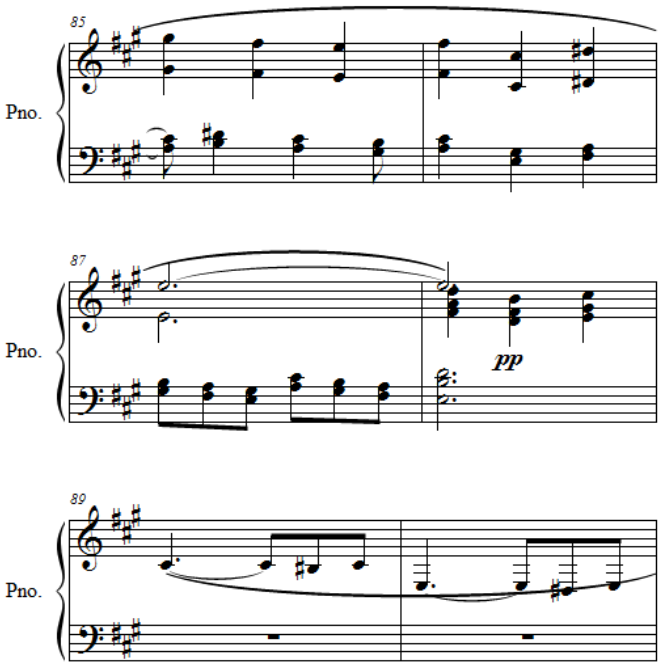

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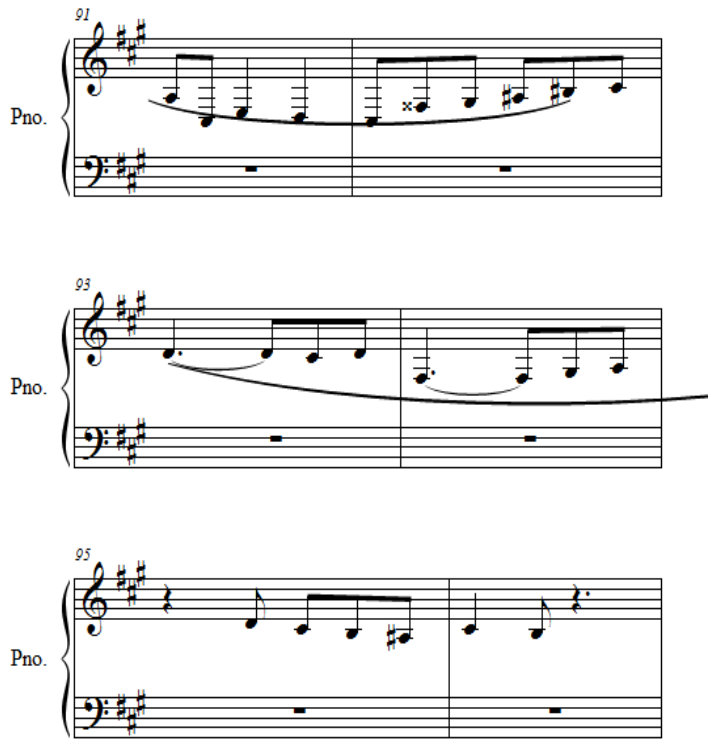

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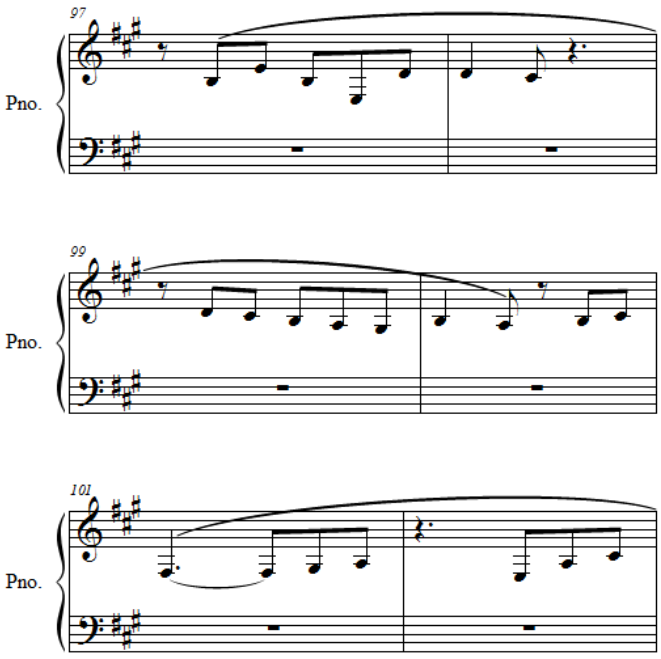

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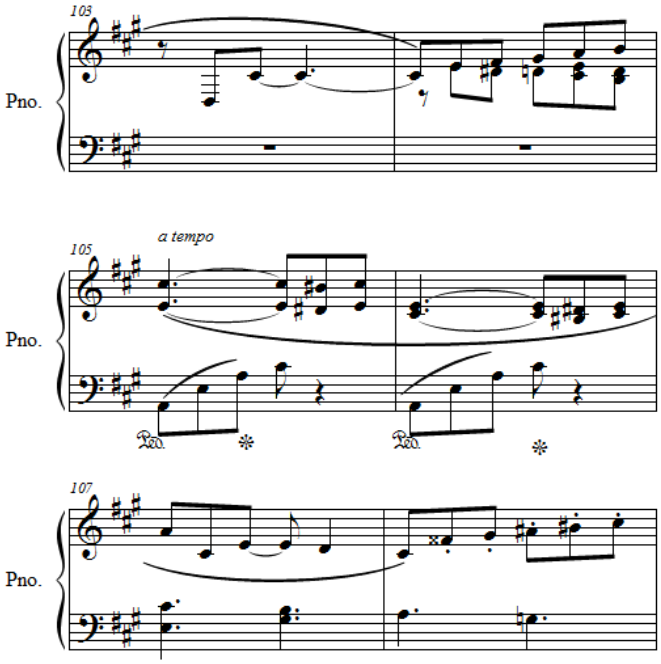

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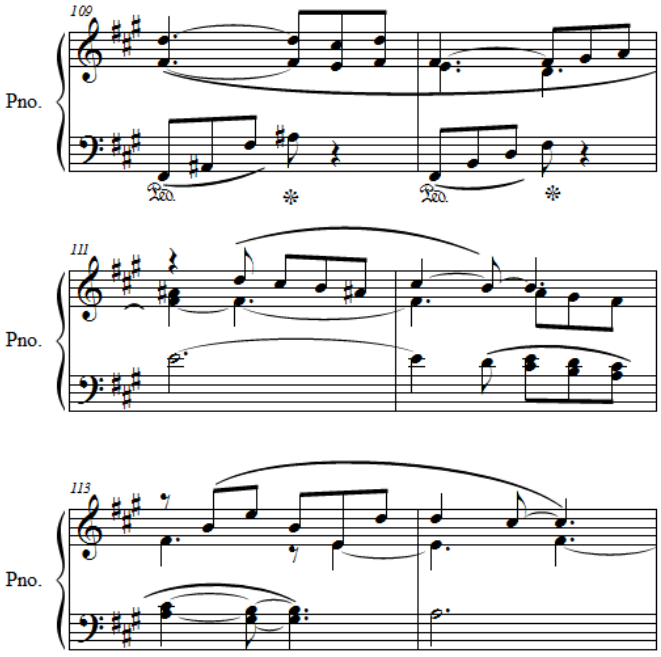

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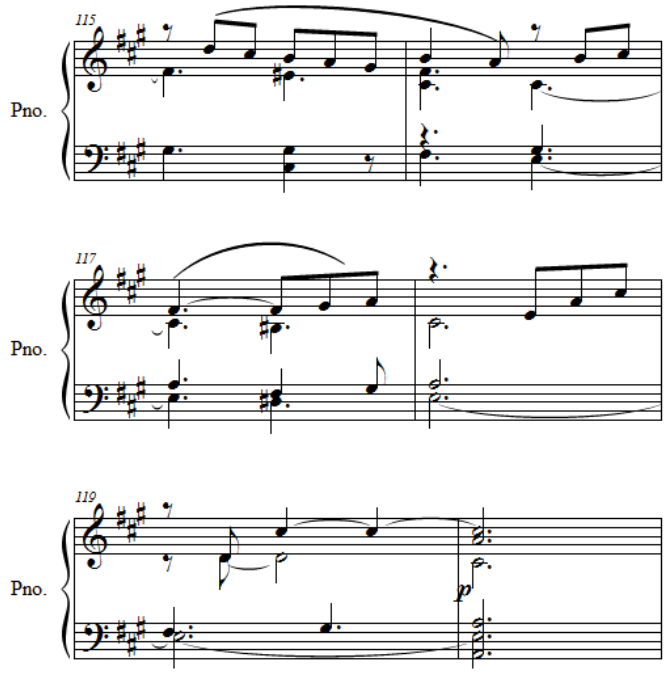

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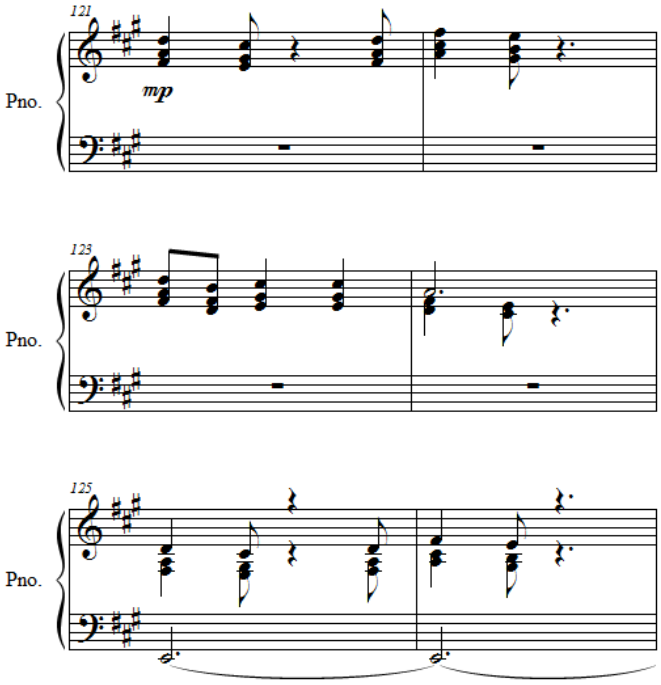

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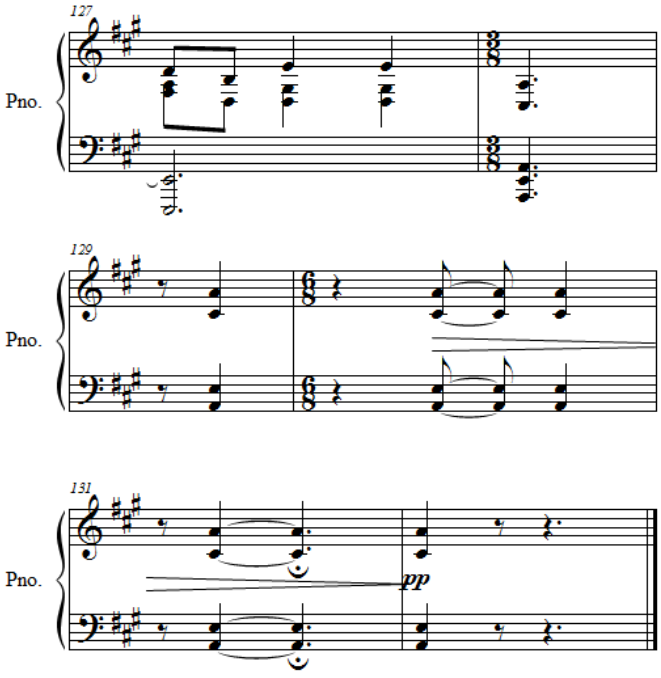

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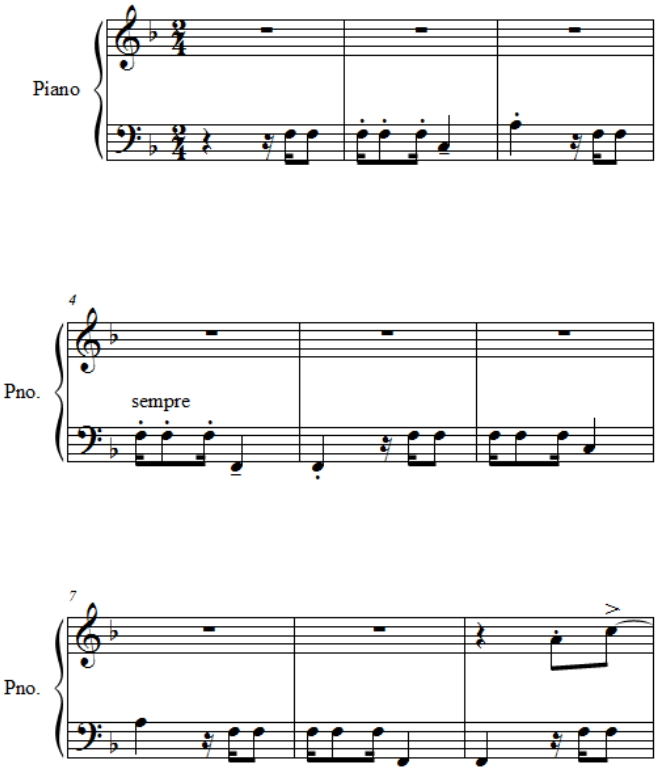

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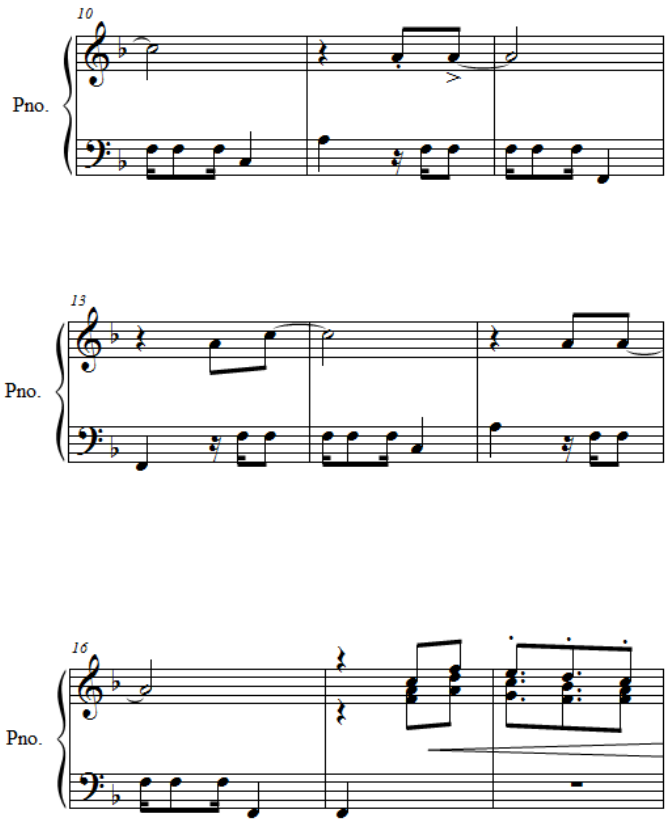

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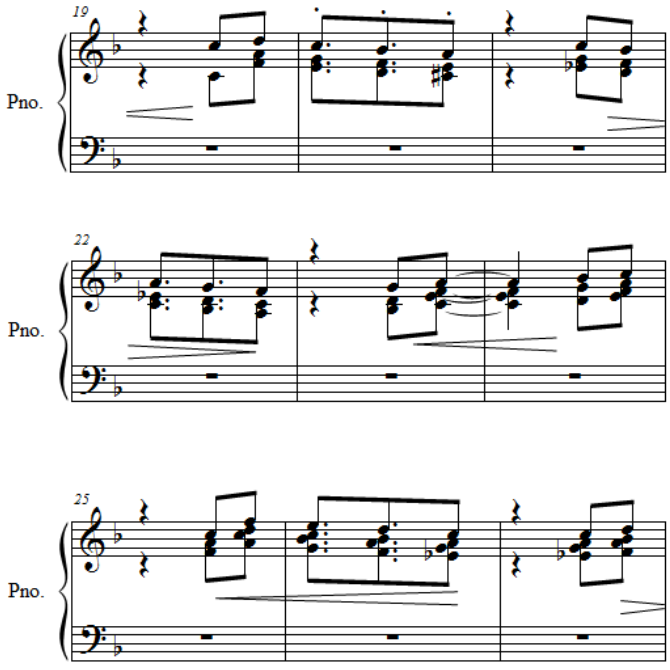

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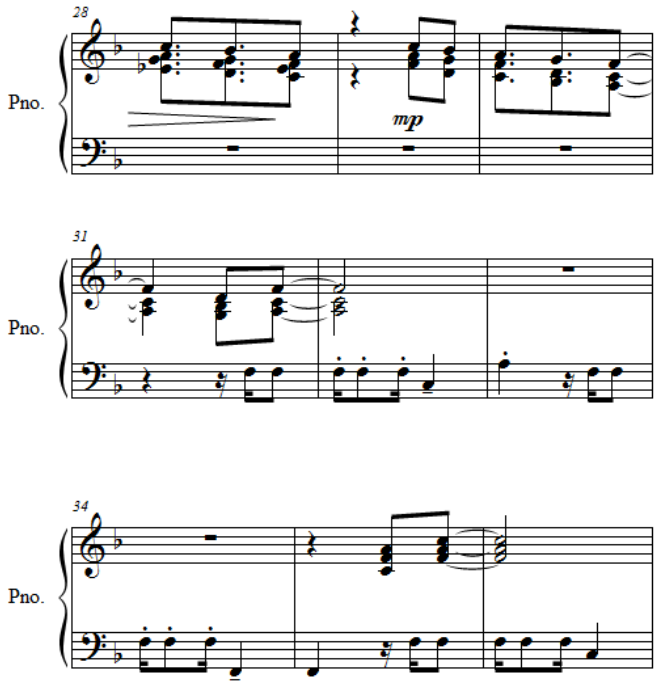

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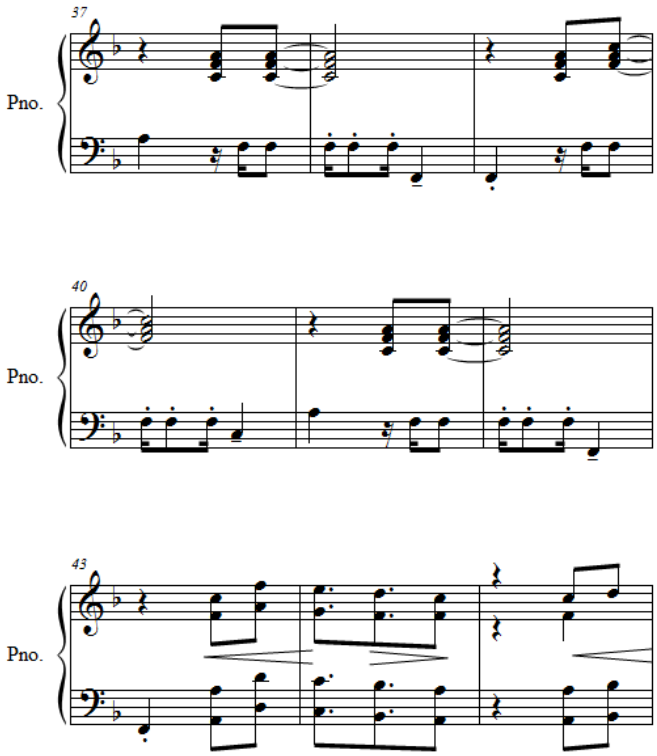

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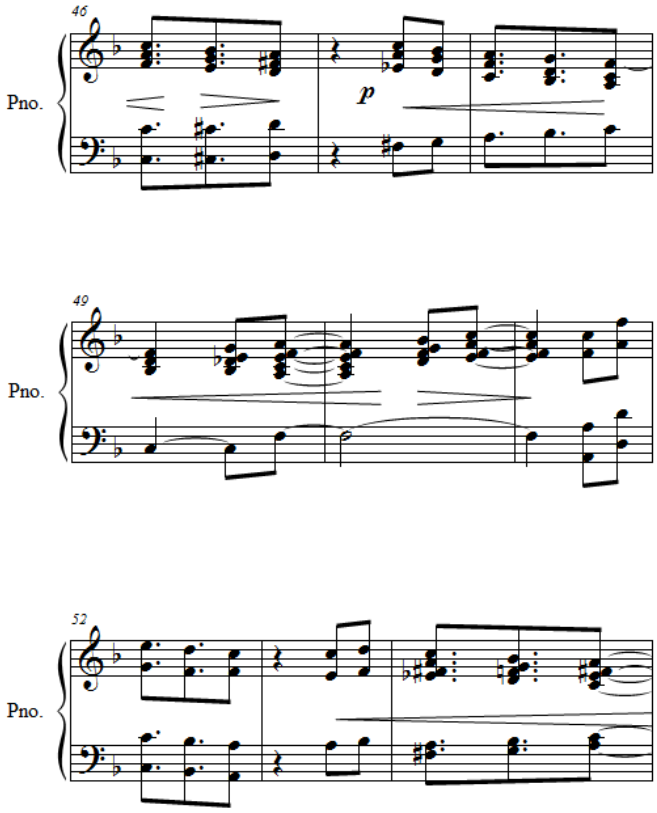

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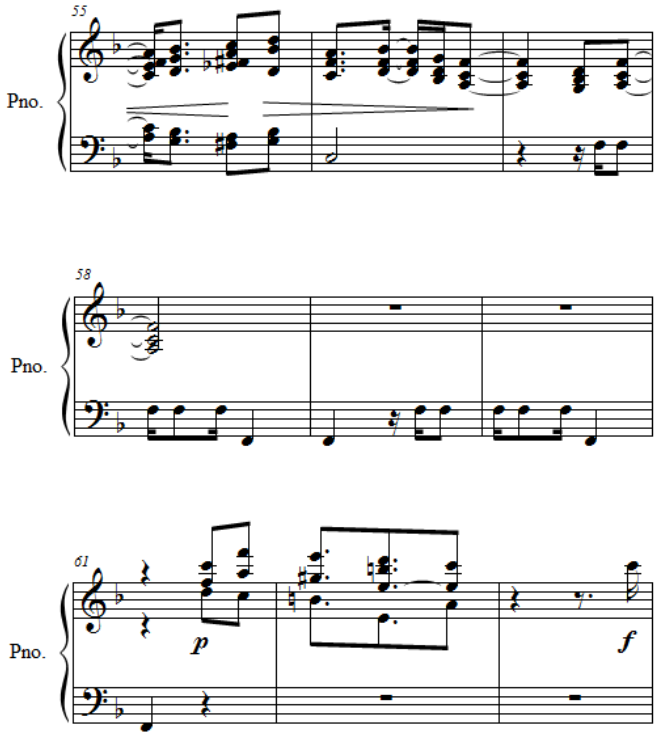

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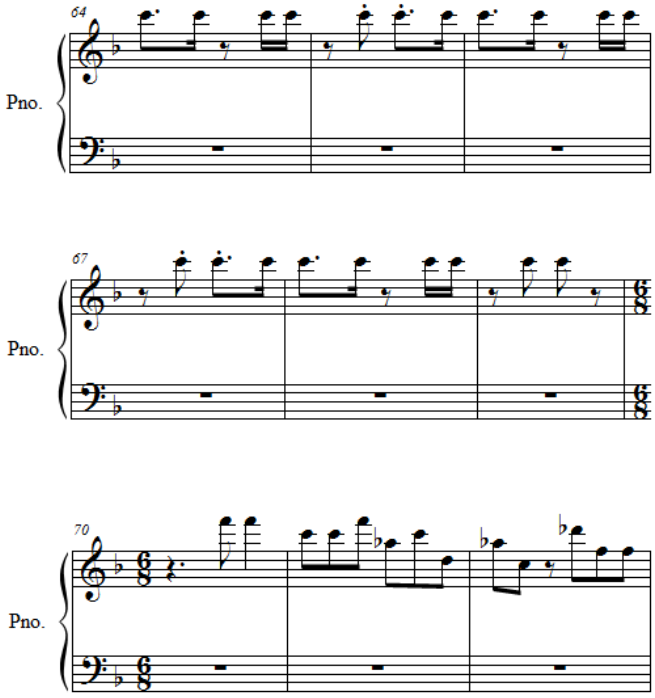

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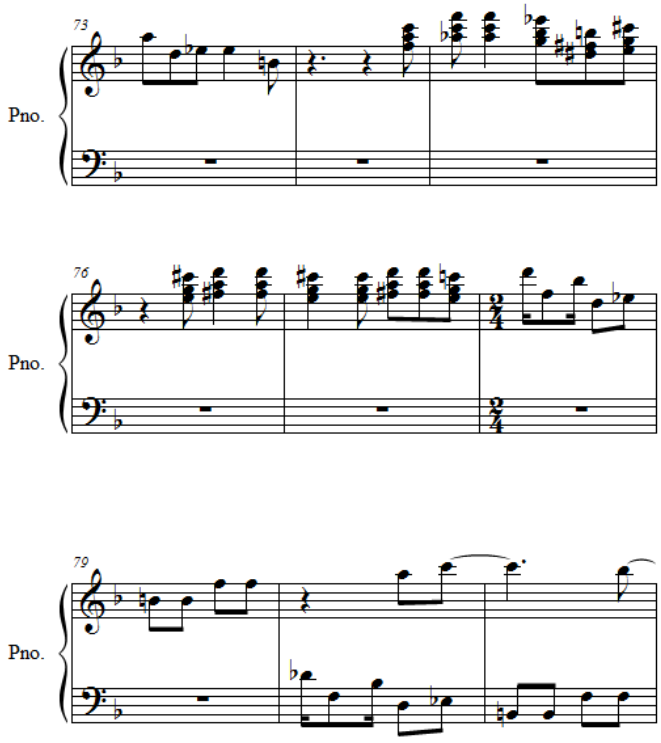

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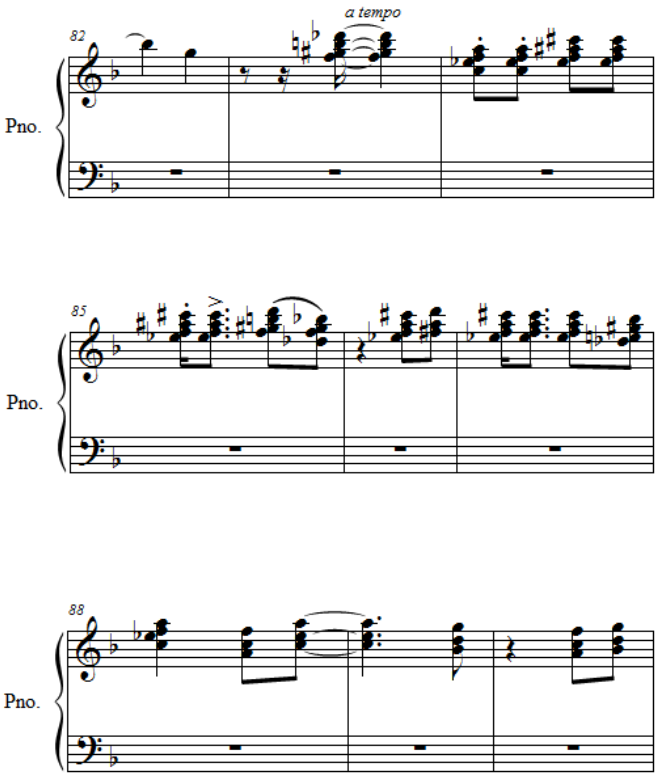

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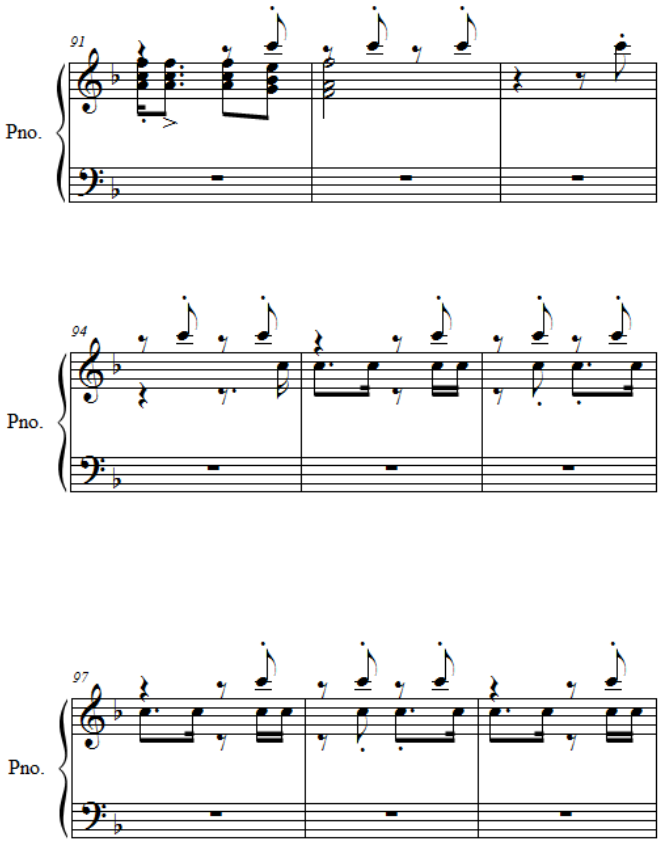

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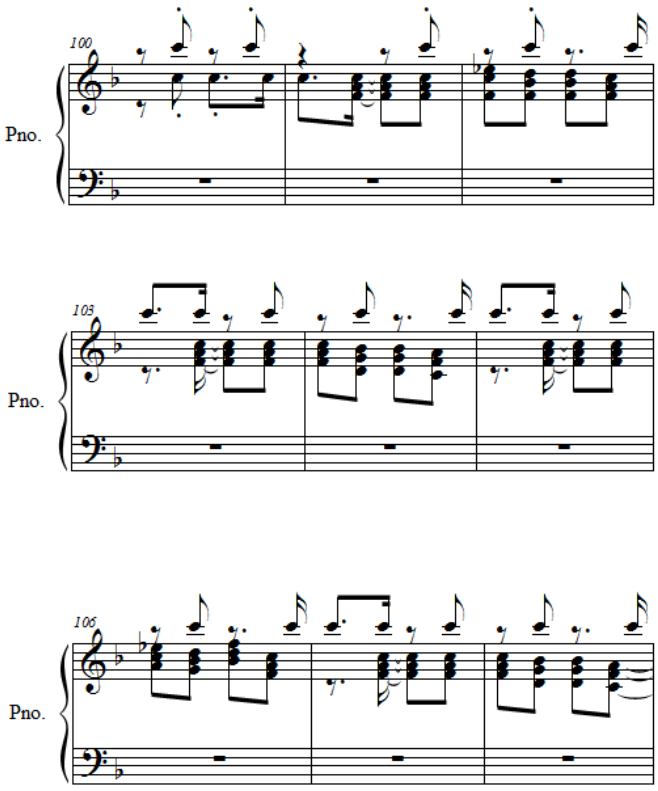

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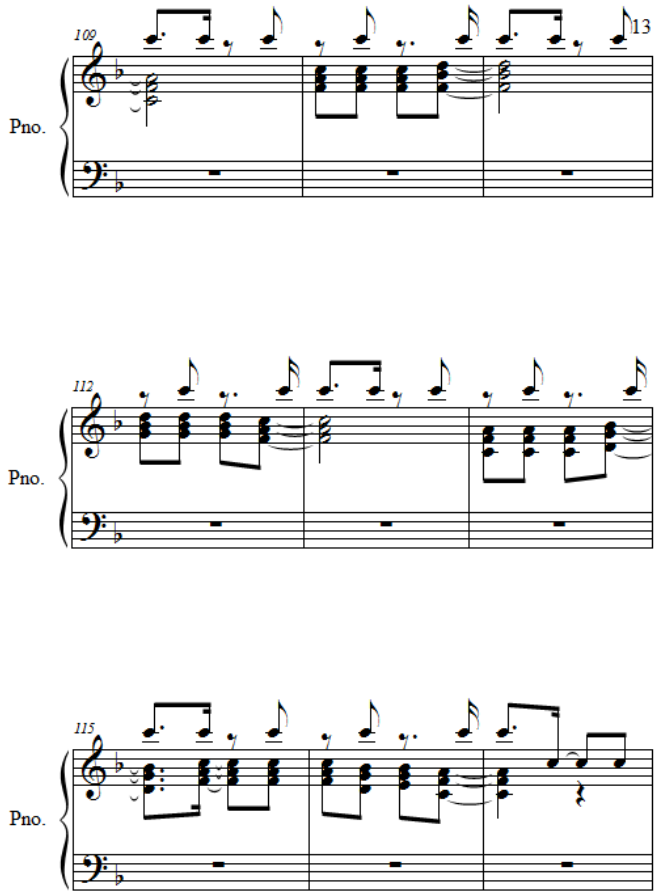

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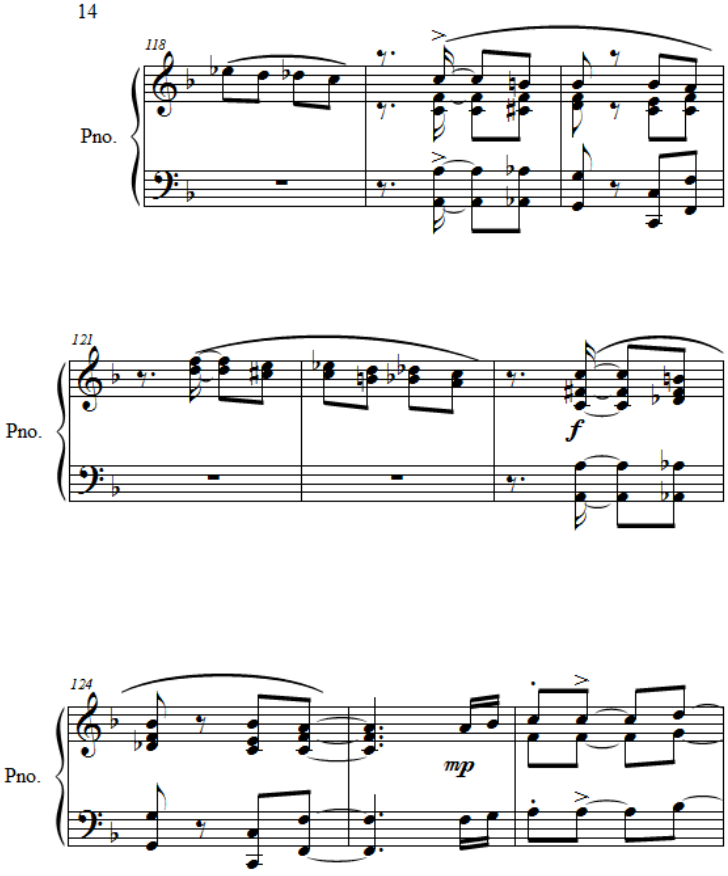

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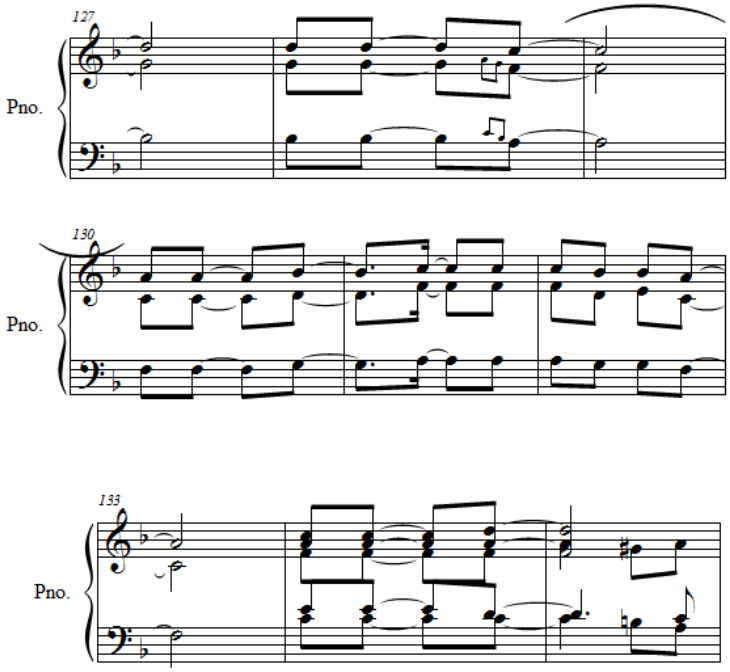

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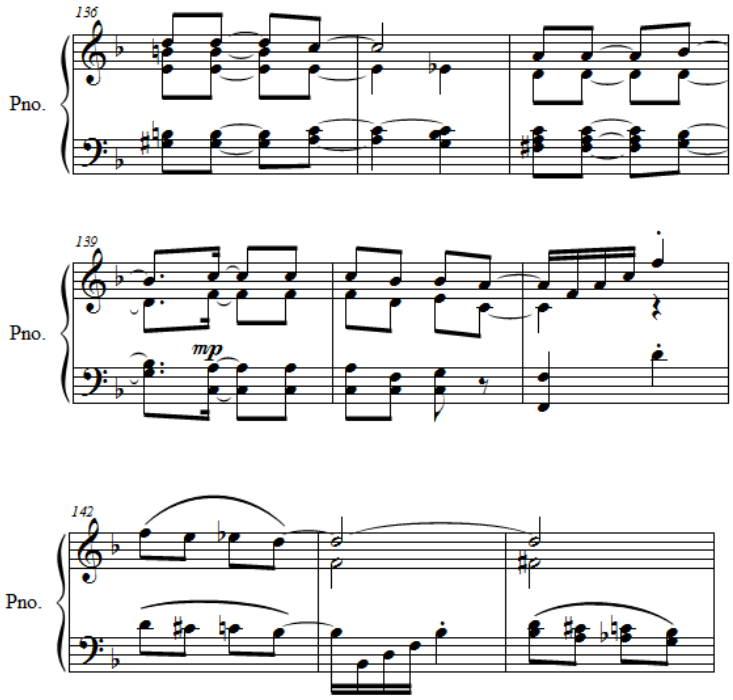

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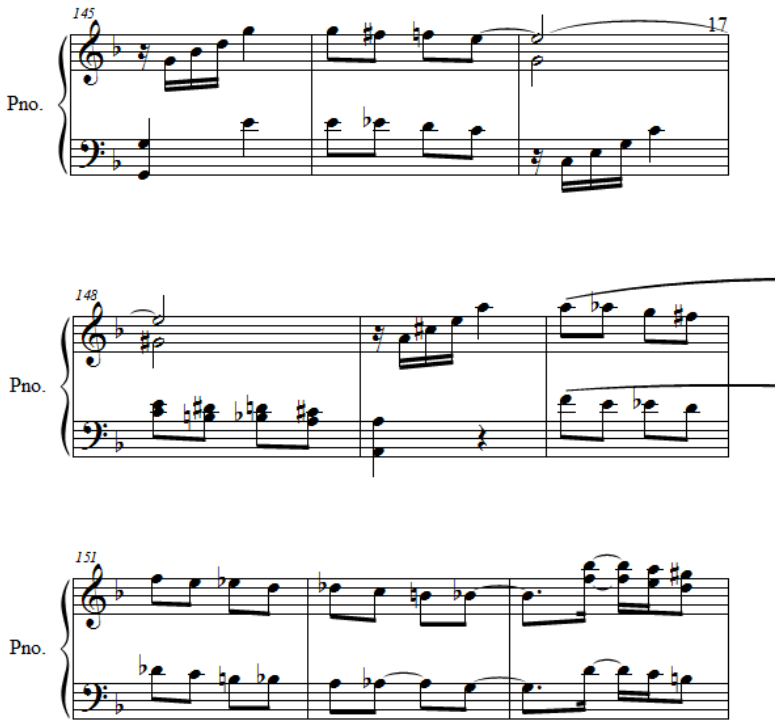

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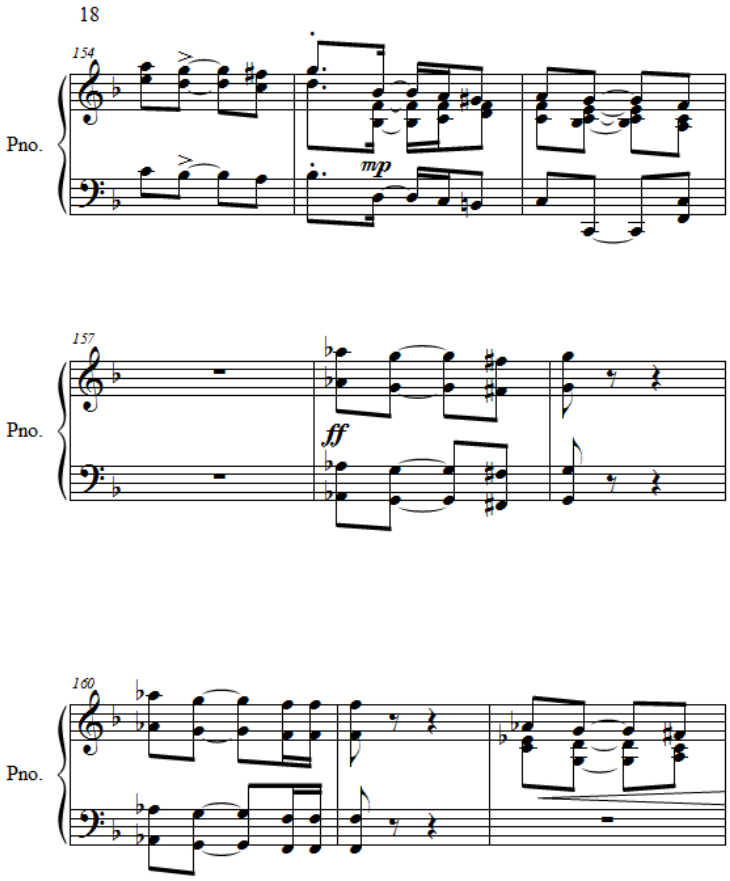

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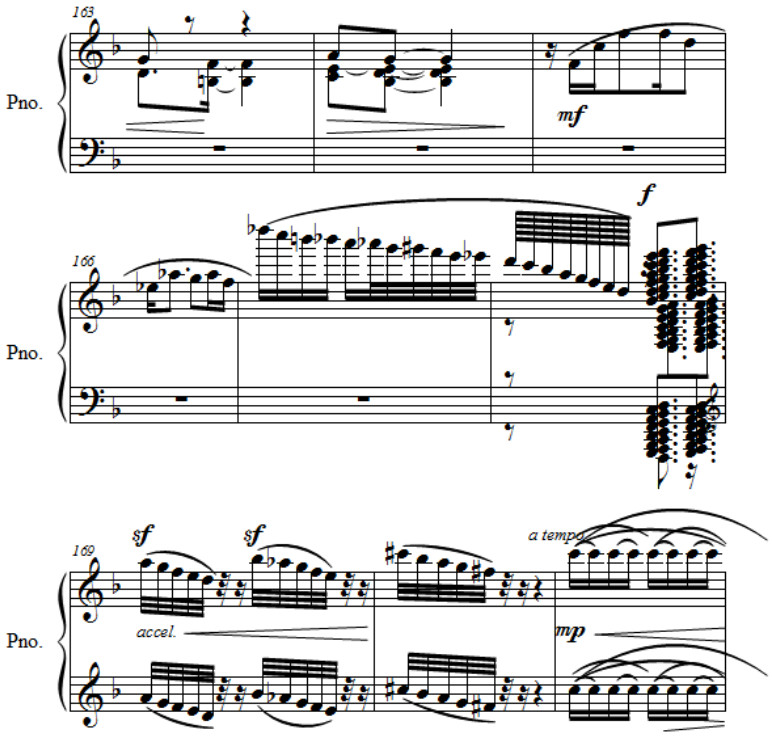

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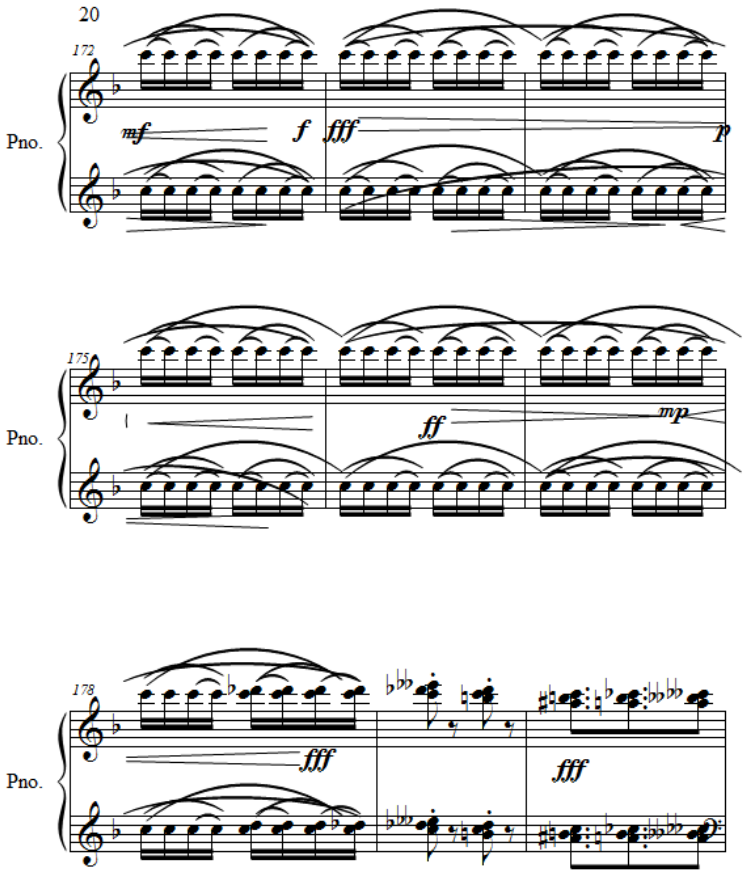

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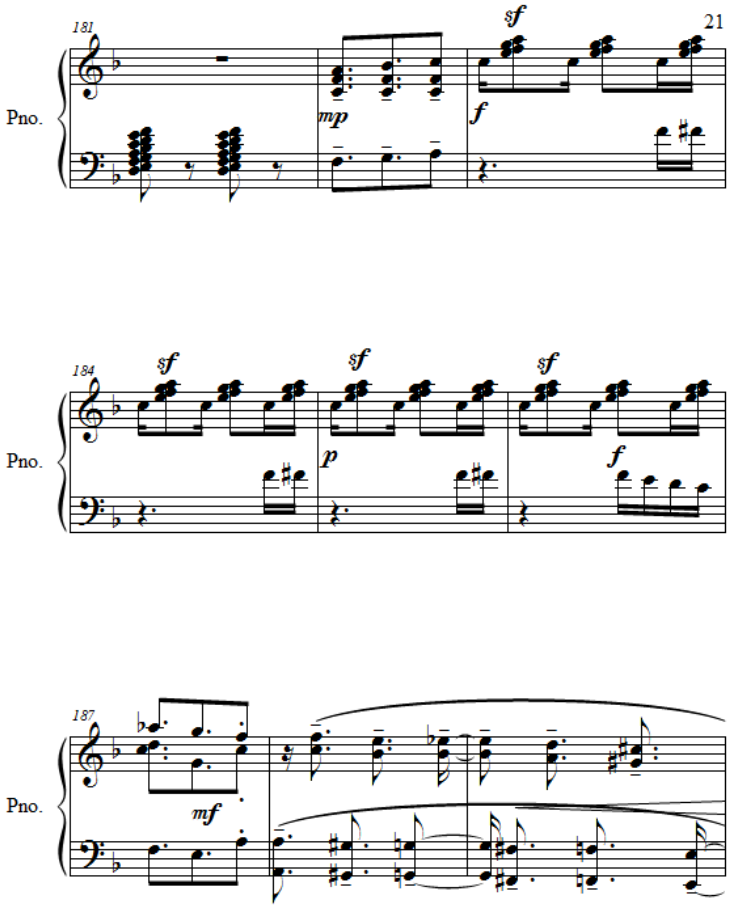

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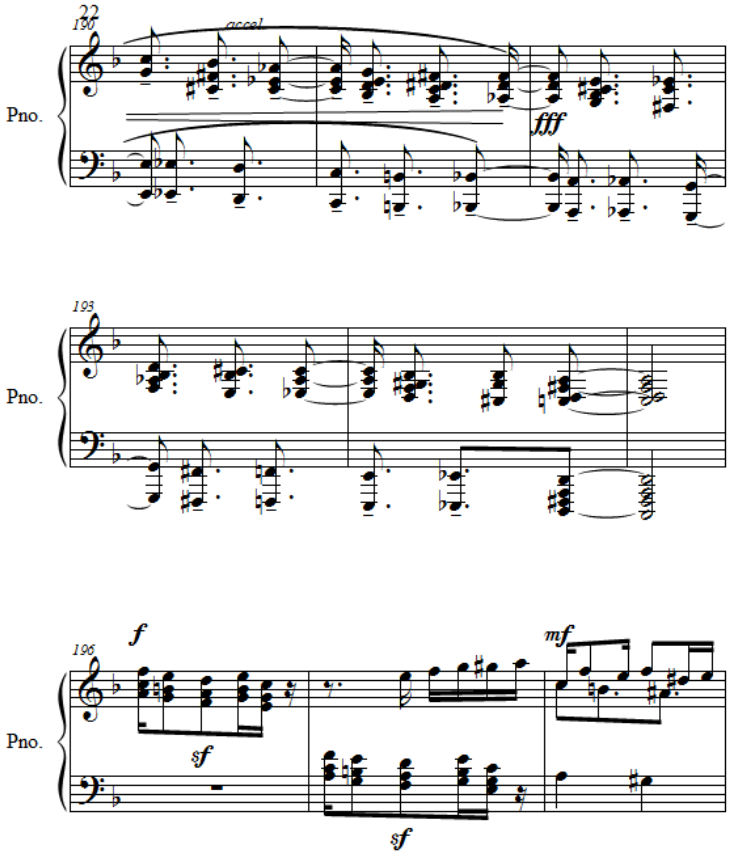

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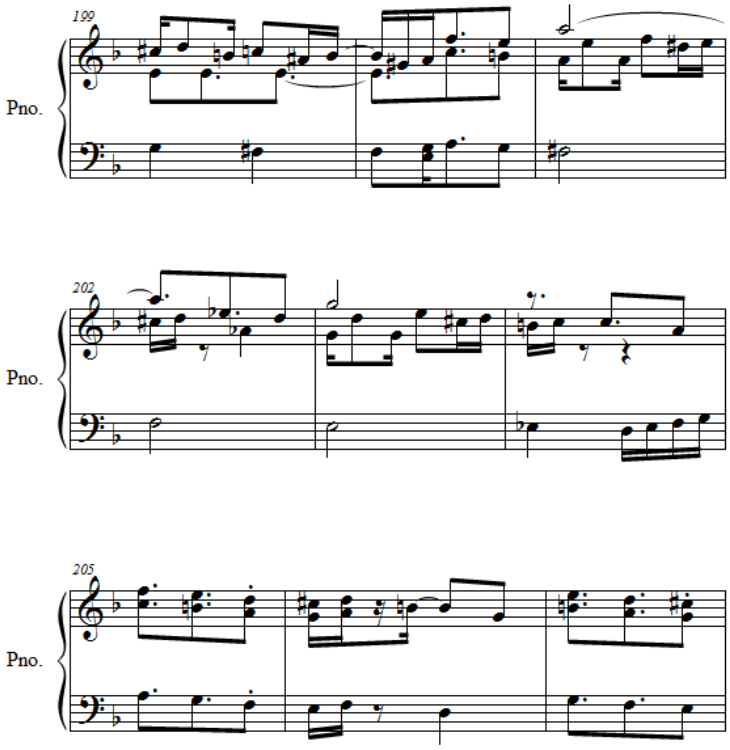

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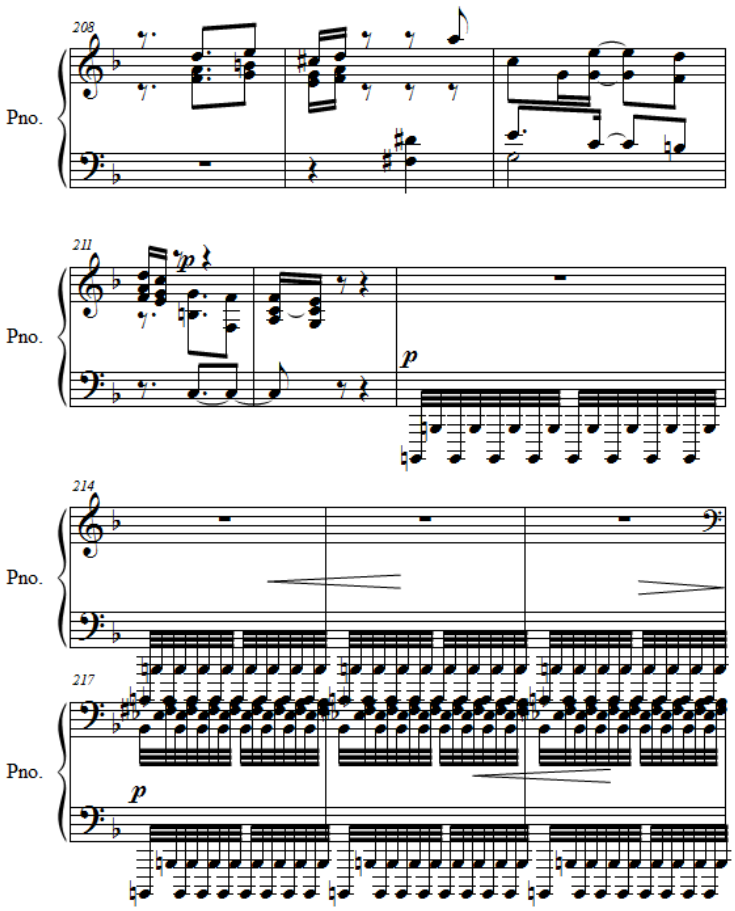

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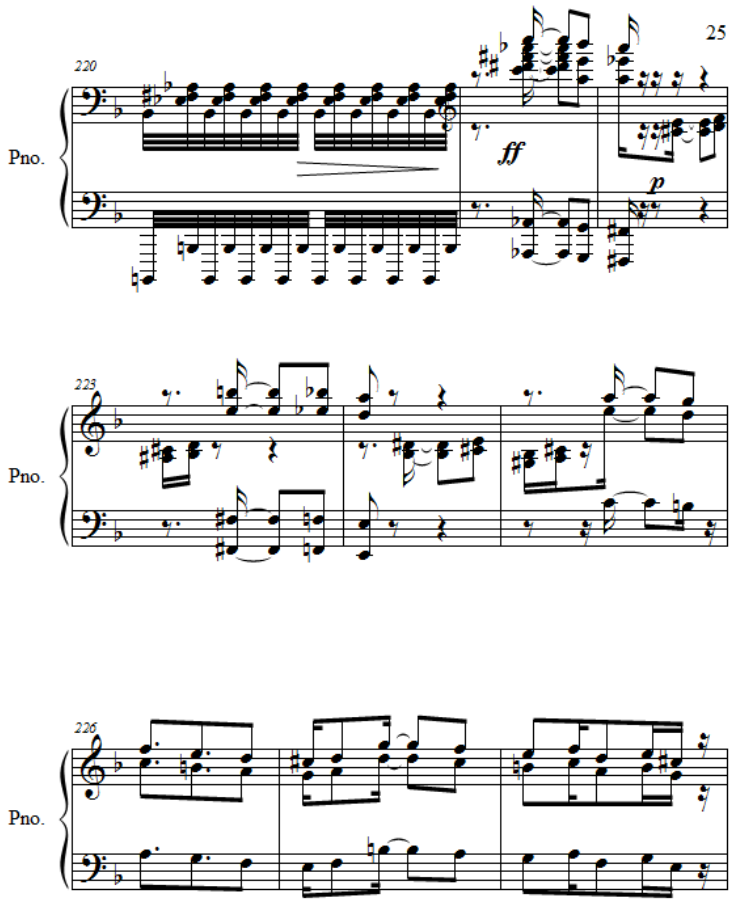

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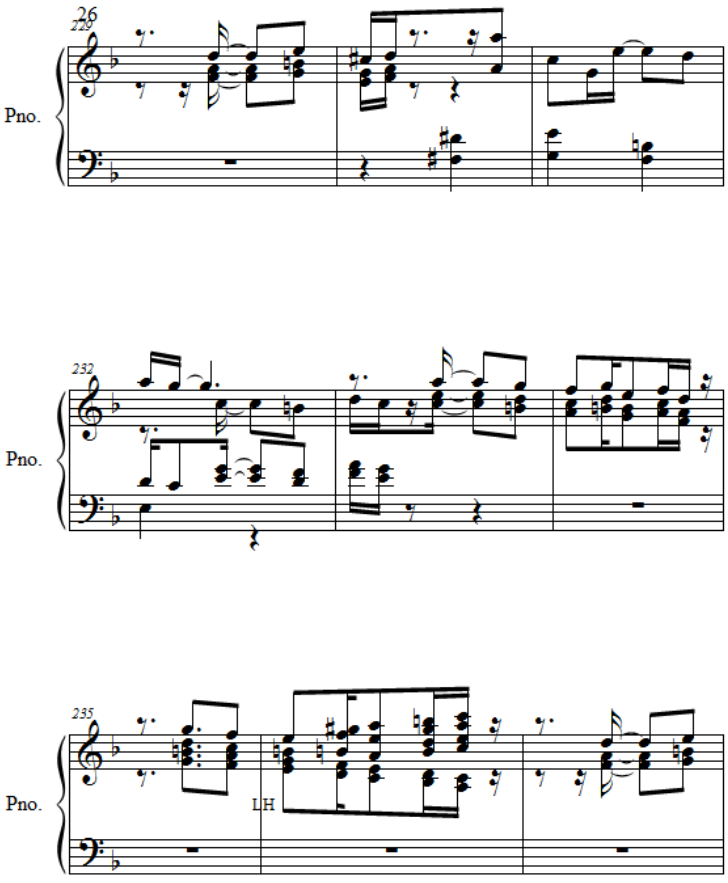

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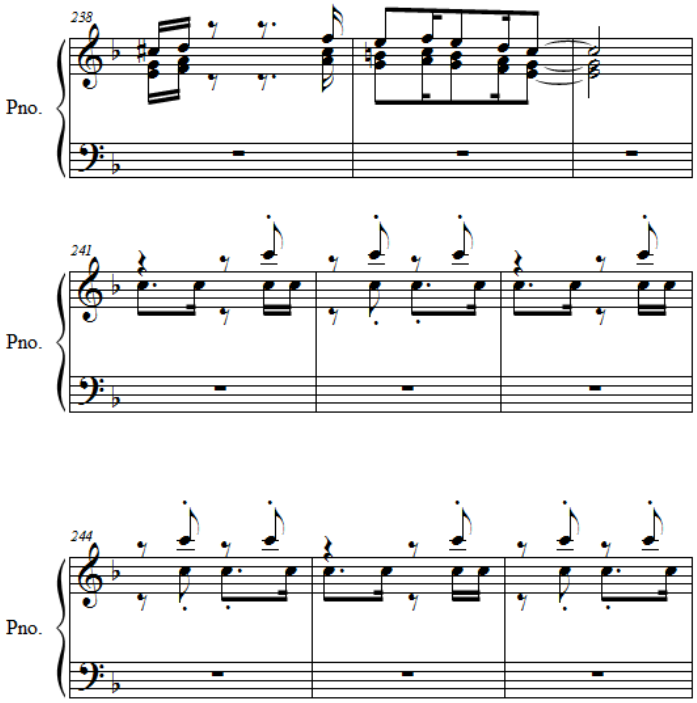

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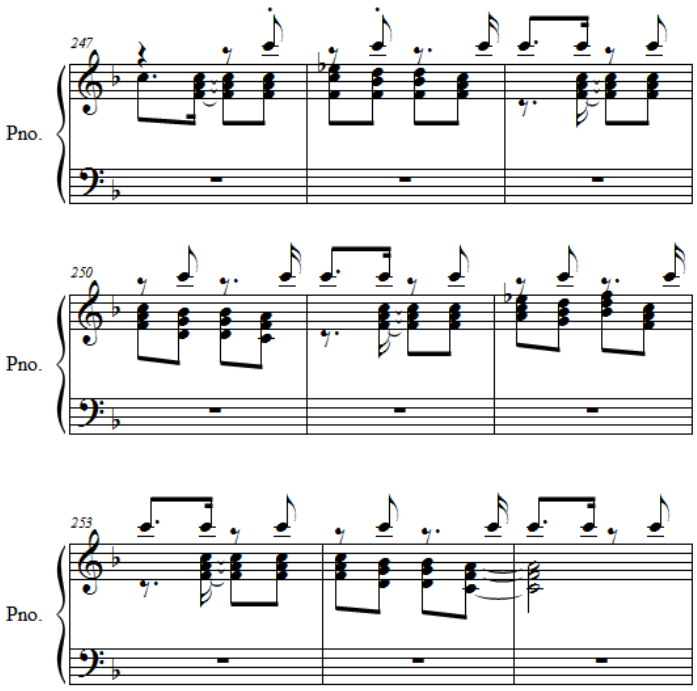

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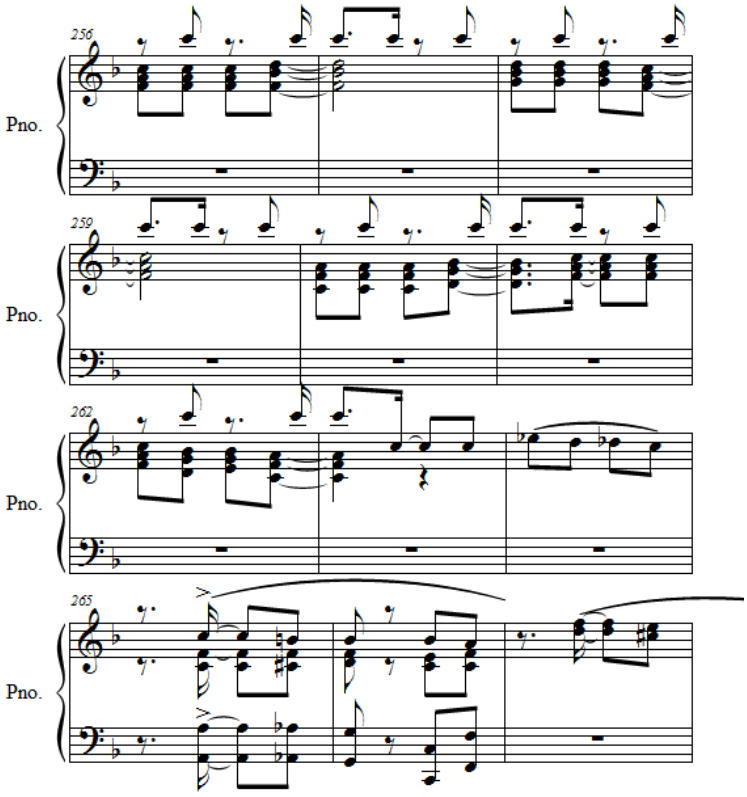

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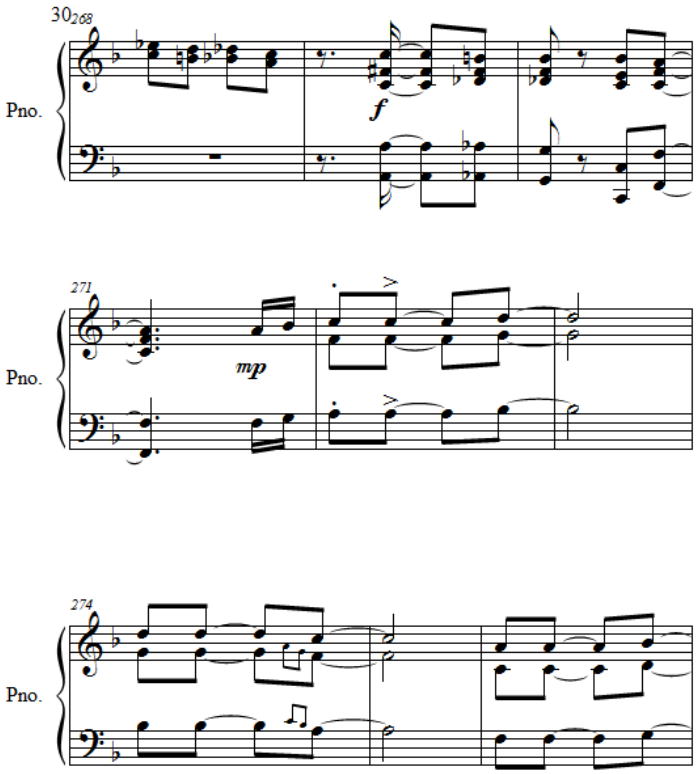

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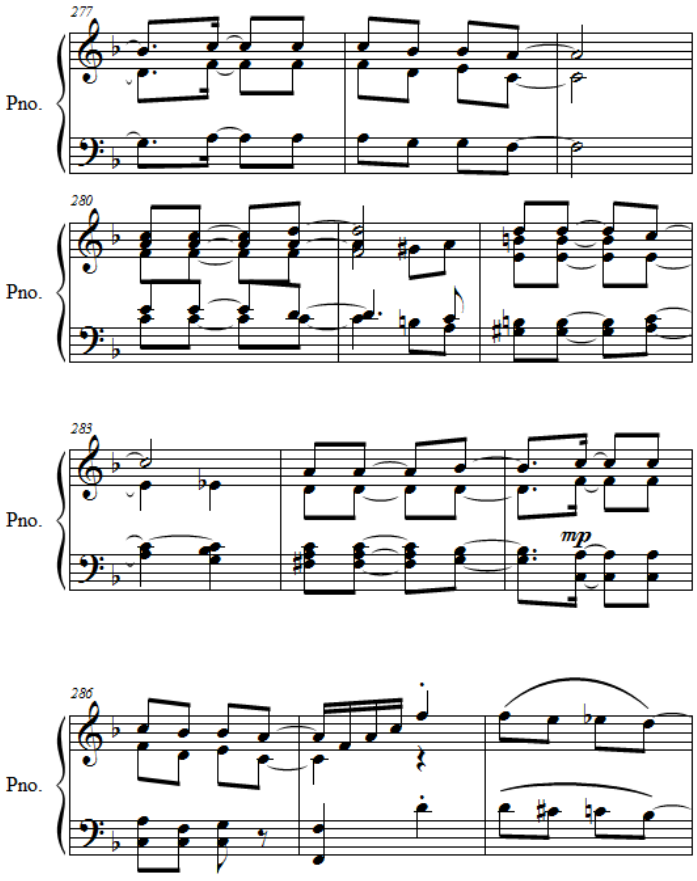

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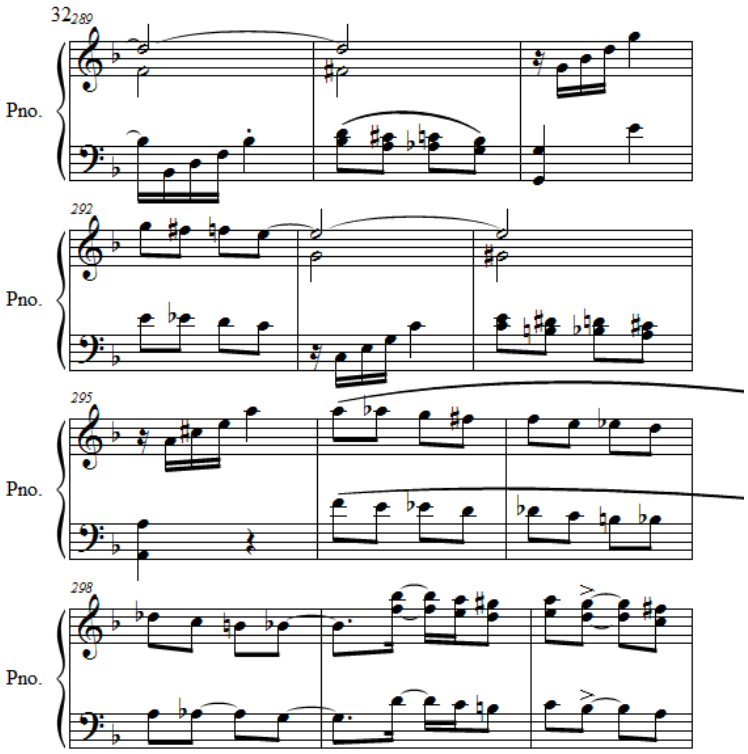

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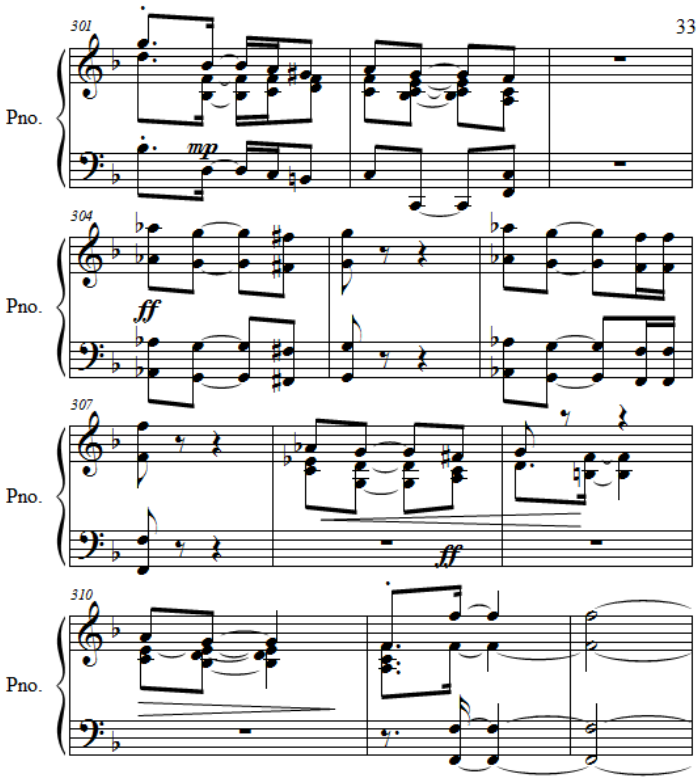

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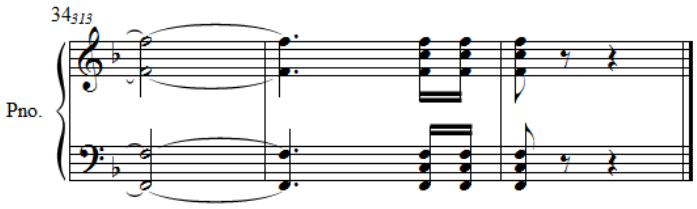

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CHAPTER FOUR

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 8th 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

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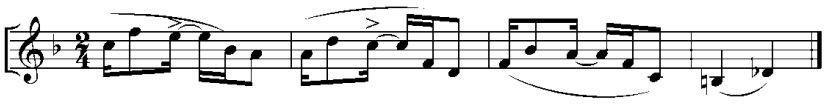
signatures. It starts from $\frac{6}{8}$ (First 8 bars), and moves to in the next 12 bars, $\frac{2}{4}$
Then to in 5 bars, and lastly returns to $\frac{6}{8}$ (2 bars). $\frac{3}{4}$

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

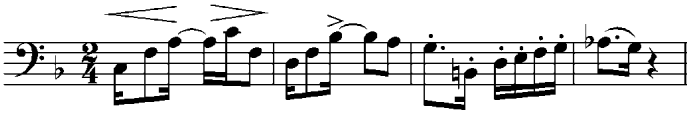
First Group

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.

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

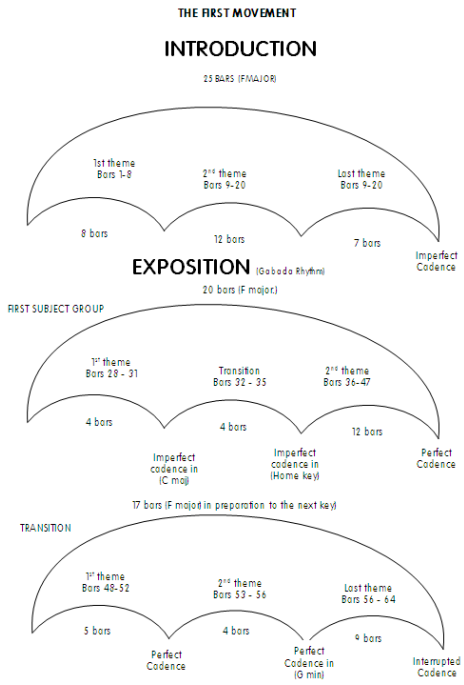

Figure 1 First movement, introduction and theme of first subject group

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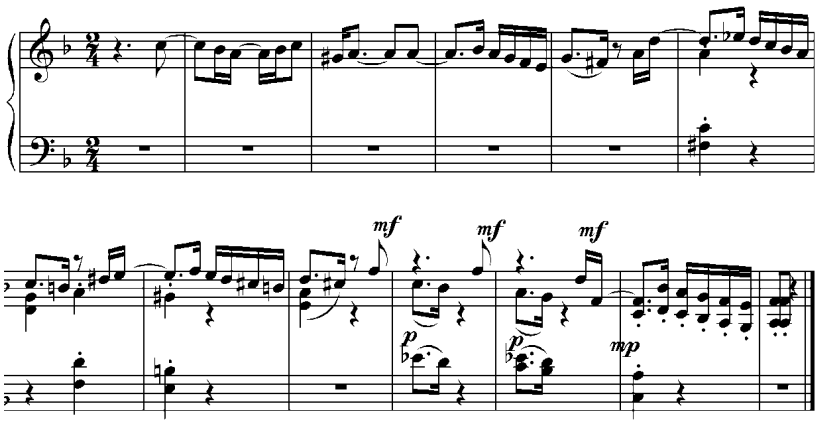
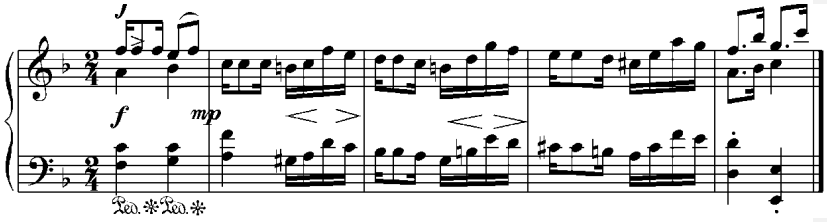
Another theme in the first subject group is also done in the home key. That is F major in example 3 below.



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.



Example 4 Transition to the second subject group.

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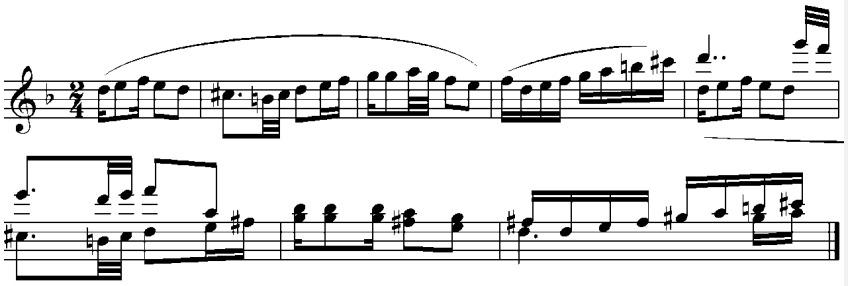
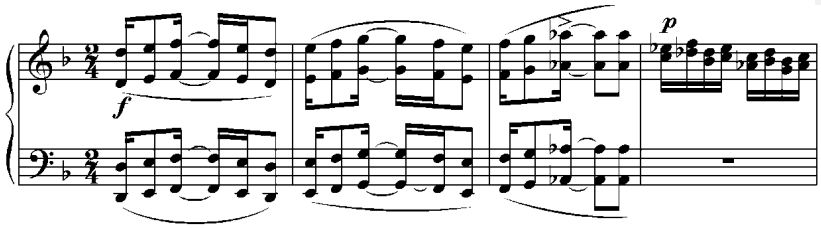
The second subject, as seen in example 5, begins in D minor from bars 65 to 87. This change of key enables the music to make a clear distinction between the two groups.



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

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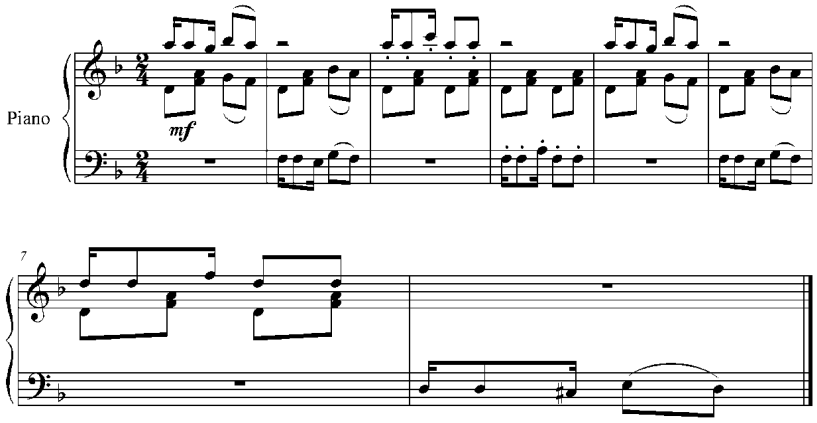
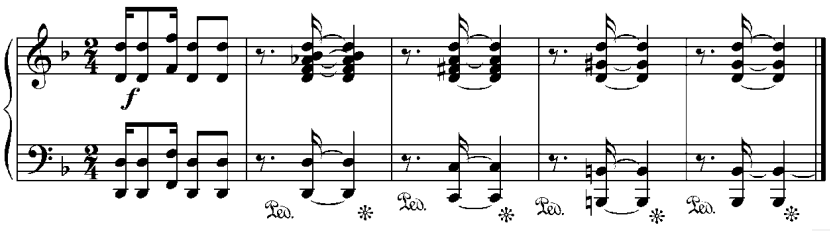
The second theme in this group is based on a theme which is popularly known in Ghana as *Kyekyekule* shown in example 7 below.



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 bars128 to 144.



Example 8 Codetta

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

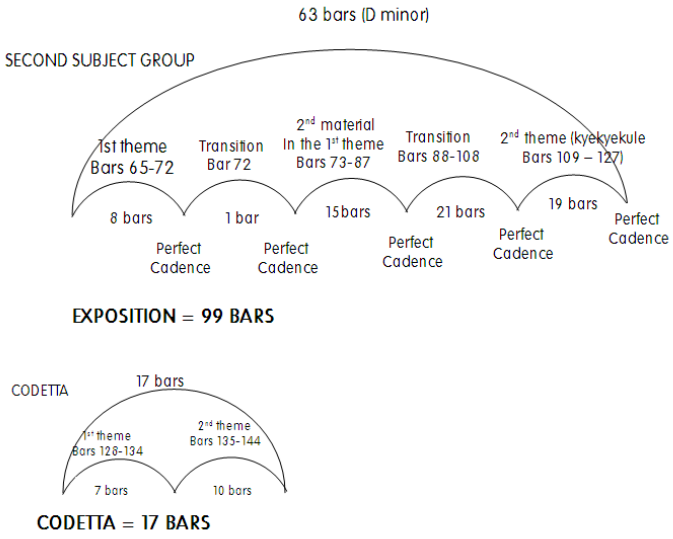
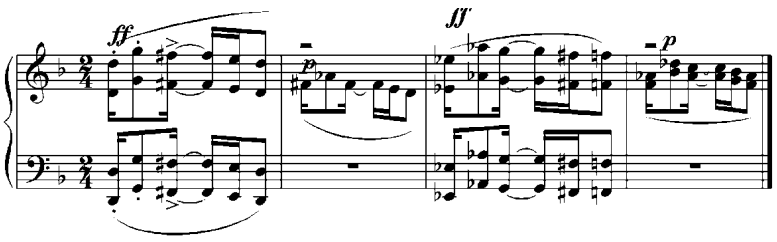


Figure 2 First movement, second subject and codetta

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

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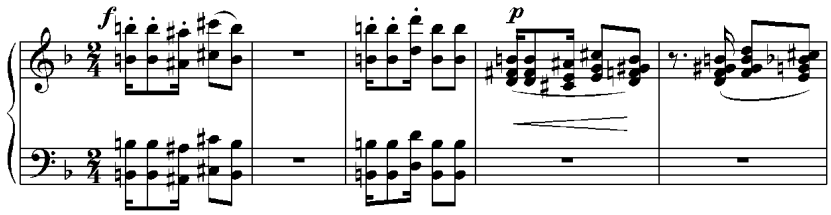
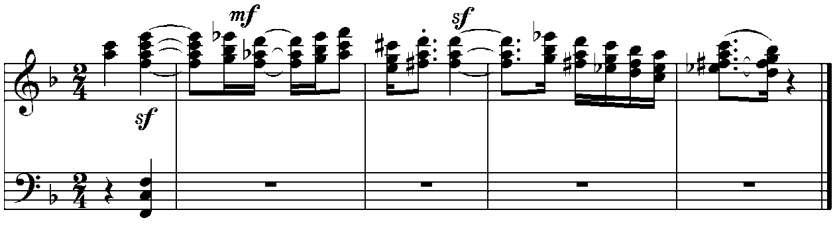
In the development, there are few new materials since the melodies were intended to be developed with dexterity. The second theme in the second subject group was developed right after the first theme of the first subject is done. The development on *Kyekyekule* starts from bar 282.



Example 10 Development on Kyekyekule

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



Example 11 Development on second theme in first subject.

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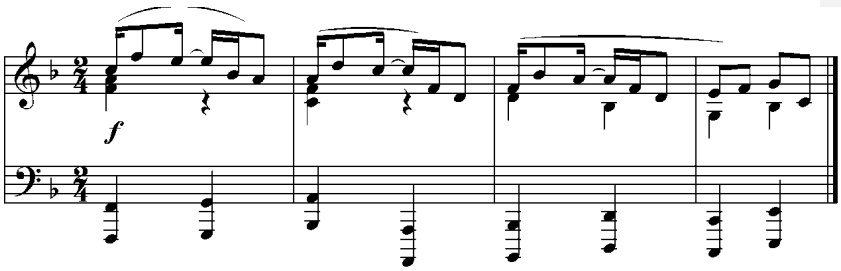
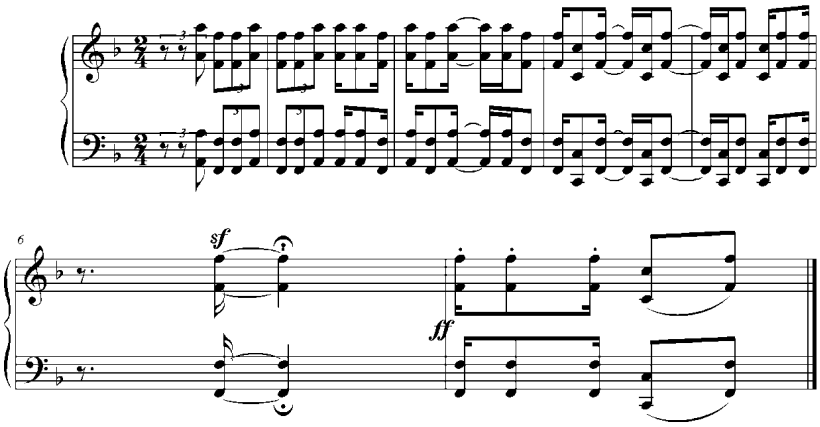
RECAPITULATION

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

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

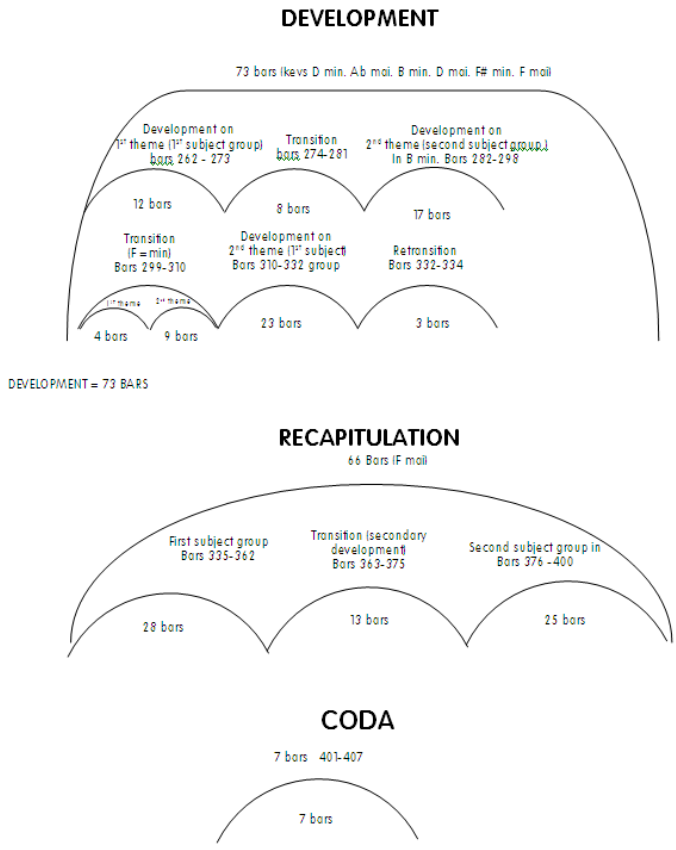

Figure 3 Development, Recapitulation and coda of first movement

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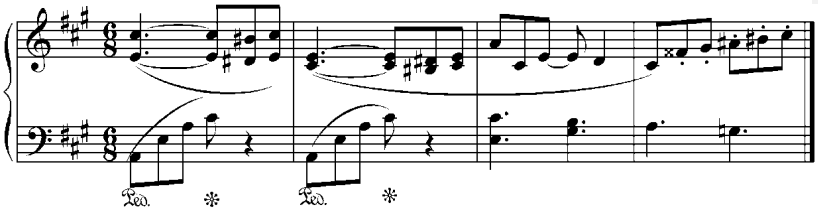
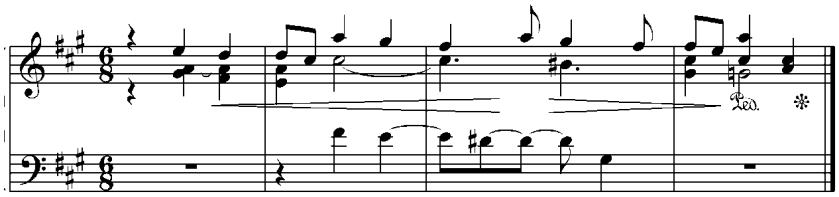
SECOND MOVEMENT

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.



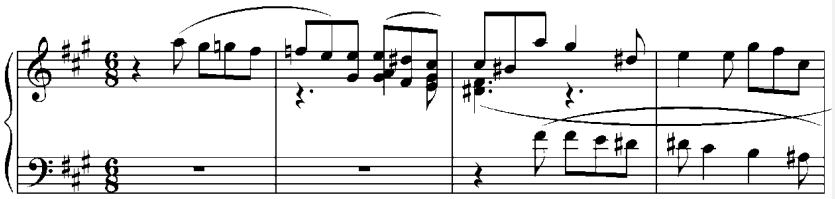
Example 14 Refrain

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.

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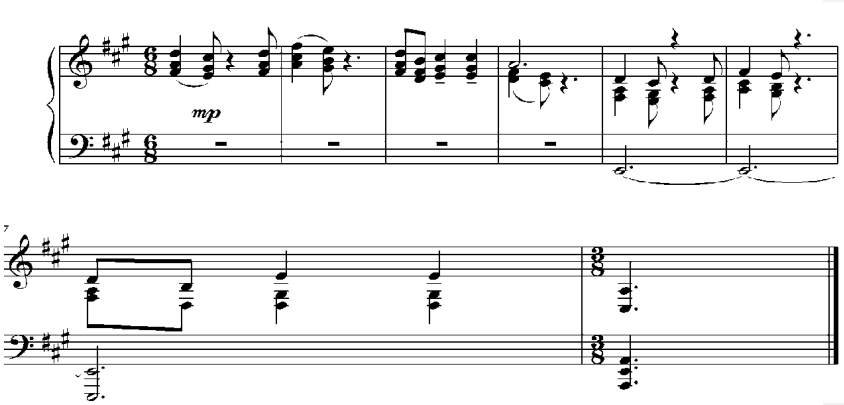
The coda is based on one theme which is repeated in octave below.



Example 17 Coda

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

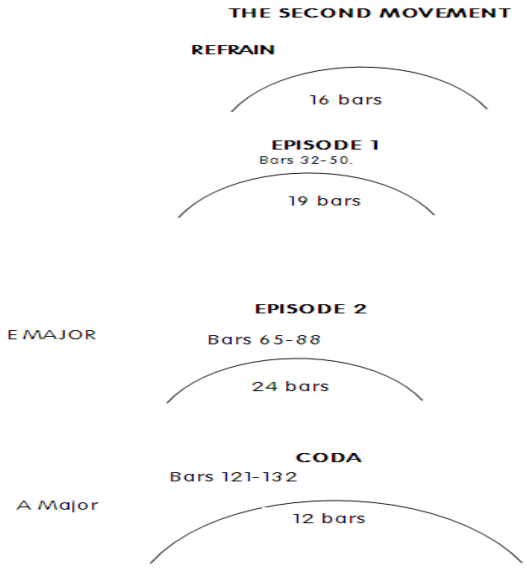


Figure 4 Diagram of the Second Movement

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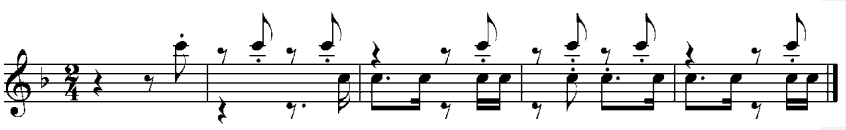
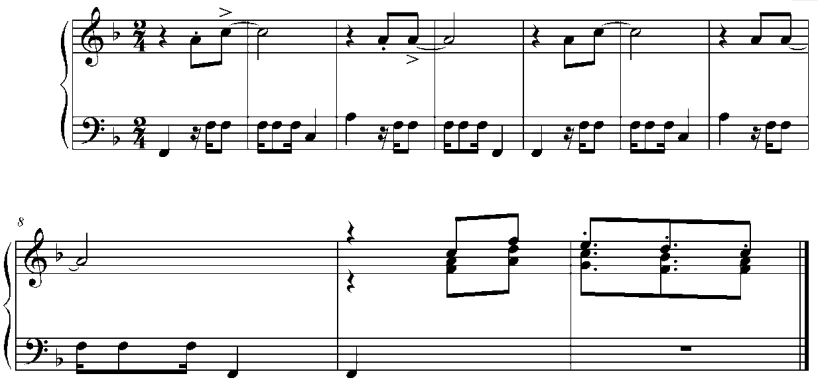
THE THIRD MOVEMENT

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

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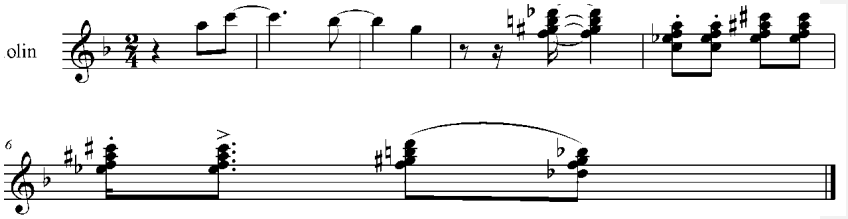
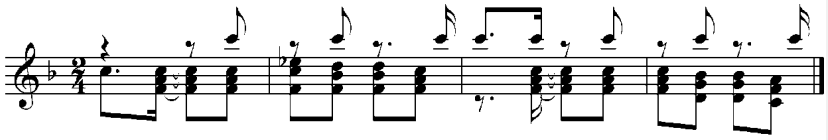
The second theme, bars 80 to 92

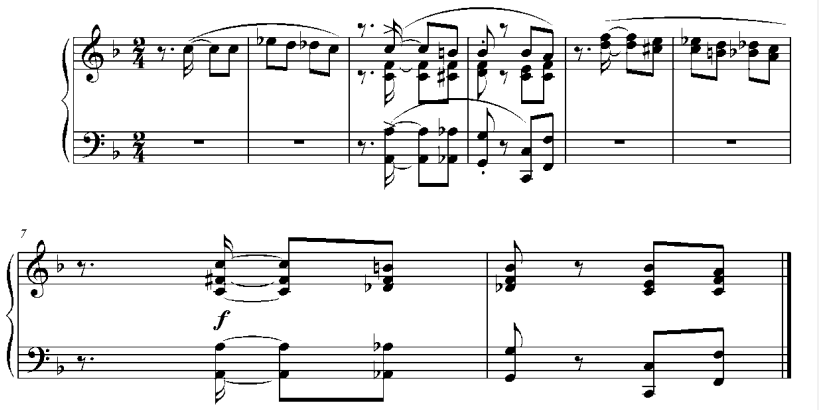


Example 20 Third movement, second theme

and the last theme starts from Bars 101 to 117



which is altered from 118 to 140.



Example 21 Third movement, third theme

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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

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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'.

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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.

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