

UNIVERSITY OF CAPE COAST

THE FRUITS OF APATAMPA

ETHELBERT TWUMASI

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THE FRUITS OF APATAMPA

BY

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DECLARATION

Candidate's Declaration

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

Candidate

Name:.....

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

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor

Name:.....

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

Co-Supervisor

Name:.....

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

ABSTRACT

In trying to expand the modern post-tonal music practices and techniques, using traditional idioms, this work is focused on Apatampa dance music (a recreational dance of the Fante people in the Central Region of Ghana) in an original composition named ‘The Fruits of Apatampa.’ The study seeks to explore the rhythmic resources of Apatampa dance music in a contemporary art composition. It blends new trends in contemporary art compositions with traditional drum idioms found in Apatampa dance music to generate a post-tonal music. Considering the nature of the study, participant observation, interviews, video recording, modern musical composition techniques and documentary search are included in the data collection.

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DEDICATION

To my lovely wife Marina Bosua Dublin-Twumasi.

TABLE OF CONTENTS

	PAGE
DECLARATION	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
DEDICATION	v
TABLE OF CONTENTS	vi
LIST OF EXAMPLES	viii
CHAPTER ONE: Introduction	1
Background of the Study	1
Statement of the Problem	2
Purpose	3
Ghanaian Indigenous Influences on Western Composition	4
Contemporary African Compositions based on Indigenous Idioms	5
The Antecedents of 20 th Century Music	8
Research Questions	13
Significance of the Study	13
Limitation	14
Delimitations	14
Layout of the Study	14
CHAPTER TWO: Literature Review	15
Introduction	15
Ghanaian Ensembles; A Word or Two	15
Traditional Music in Ghanaian Education	18
Element of Interest	20

Apatampa Music	22
Brief History of Apatampa	24
Formal Structure of Apatampa	26
Instrumental Set Up	27
CHAPTER THREE	32
COMPOSITION	32
Movement I	32
Movement II	79
Movement III	102
CHAPTER FOUR	140
STRUCTURE AND ANALYSIS	140
Introduction	140
Contemporary Techniques	140
Tonal Organisation	140
Movement I	141
Movement II	144
Movement III	146
CHAPTER FIVE	149
Summary, Conclusions and Recommendations	149
Summary	149
Methodology	150
Conclusion	150
Recommendation	151
REFERENCES	154

LIST OF EXAMPLES

	PAGE
EXAMPLE 1:	16
EXAMPLE 2:	17
EXAMPLE 3:	18
EXAMPLE 4:	19
EXAMPLE 5:	19
EXAMPLE 6:	19
EXAMPLE 7:	21
EXAMPLE 8	23
EXAMPLE 9:	23
EXAMPLE 10:	24
EXAMPLE 11:	25

CHAPTER ONE

Background of Study

Music, irrespective of its style, context of performance, or the culture it belongs to, is, subjective to changes and innovations. From an anthropological perspective, if music, whatever form it may appear is part of culture and culture in turn is not static but dynamic (Merriam: 1964: 233), then music is not static but dynamic. It never remains the same but rather follows the dynamic communicative process in which culture change is generally conceptualized (Kauffman: 1978). It is through such a conceptual framework that we may understand 20th century art music as a product of change and innovation in the 'language' of music but not something that came out of the blue, or within the influx of a certain composer's abracadabra.

From the days of Antique to present, different principles have governed the organization of pitches in musical compositions. The texture for most compositions from the 13th century to the renaissance period had been polyphonic. But the 'carefree' treatment of voices in a polyphonic music in the epochs that preceded the renaissance led to the creation of unresolved dissonances. On the contrary composers in the renaissance period had a preference for consonance and henceforth started juxtaposing voices in a polyphonic texture based on relationships. Voices mostly converged at intervals of thirds and sixths. Also, intervals such as perfect fifths and octaves were used and through this dissonance were strictly controlled (Grout et al: 2006: 158).

This practice led to the establishment of the major-minor tonality in the baroque period and this trend continued for several centuries until composers had a predilection for a new musical language in the 20th century. As to whether there was a sudden or gradual shift from what was considered the *normal* practice (tonal music) to 20th century post-tonal music, it is an undisputed fact that the latter period represents a true revolution in the history of Western music (Kamien, 2005: 97ff). For the purpose of this project a brief excursion of factors that influenced this medium of composition is necessary. By way of literature review a brief discussion on how the concept of post-tonal music has been employed in art music composition, particularly art music in Africa would be explored

Statement of the Problem

Little has been done about the documentation of our traditional dances/ensembles but it has become important resources for composers in recent years. One major challenge that has faced Ghanaian composers has been the medium of presentation. The main audience available for them has been the church. So it is not surprising that a chunk of compositions found in Ghana has been in the choral style in the Major-minor modes. This is not to say that there are no instrumental music compositions but the focus has not really been on our traditional dances and the use of its idioms. Judging the rate at which technology is catching up with our rural folks, if care is not taken, Traditional African Music, including “Apatampa” dance music may eventually extinct or gradually die out without any documentation. Discovering how important atonal music has become in our society, it is

necessary we use our Traditional African Music to illustrate its meaning to all, hence The Fruits of “Apatampa” from Apatampa music.

Purpose

‘The Fruits of Apatampa’ is an original composition using the traditional idioms of Apatampa dance music (a recreational dance) to generate a three movement post-tonal music (a break away from the normal practice of major-minor modes with no tonal or key centres, realized).

The main purpose of this study seeks to explore the rhythmic resources of Apatampa dance music in contemporary art music. The techniques in the twentieth century compositional practices will be expanded. The second purpose is also to produce a new trend in contemporary art compositions with traditional drum idioms found in Apatampa dance music to generate post-tonal music. Again this study would explore the compositional techniques of traditional art music composers who have also used some traditional elements in their compositions (instrumental).

Finally the work would also contribute to the awareness in the aesthetic values in contemporary compositional techniques in second cycle institutions, colleges of educations and any tertiary institution with fewer repertoires of the 20th century music for their listening/aural and music appreciation classes. Mereku, Kongo, Ansah, to mention but a few, have used traditional idioms to illustrate this new tradition in our culture and *‘The Fruits of Apatampa’* an innovation seeks to add and expand the repertoire.

Ghanaian Indigenous Influences on Western Composition

In as much as we speak of Western influences on music around the world, particularly, those in non-Western cultures, it is also worthy to recognize influences from other cultures on Western art music when the ‘new language’ of composition rose to prominence in the 20th century. Music cultures of India, Indonesia, Japan and China (often referred to as Oriental cultures) served as good source at which many Western composers adopted their musical elements. But it has been observed that only few of such composers have been able to utilize elements of African traditional music in their compositions (instrumental).

Ansah attributes this to “a problem of identification with the *nitty-gritty*” of the structures of African music (2009: 6). Mention can also be made of the unintelligible nature of traditional African music to the ‘outsider’. In African drum music for example, the meshwork of different rhythmic structures in the context of performance presents a big challenge for the outsider to comprehend anything. Such challenges may lead into problems of transcription and hence the inability to use the resources for contemporary composition, especially when composers do not belong to the African tradition. Despite these challenges, there are some few of them who have been able to produce musical hybrids that blend Western and African traditional idioms. The American composer, Roy Travis is one of such people who produced contemporary art music with elements from Ghanaian traditional drum music in his African Sonata.

Roy Travis conducted a field research in Ghana in 1960, recorded, transcribed and analyzed the rhythmic structures of some selected dances from

both the Akan and Ewe traditions. With the aid of master drummers Kwasi Badu and Robert Ayitee, he had access to Akan and Ewe genres such as *sikiyi*, *asafo*, *akom*, *techemachema*, *gakpa* and *adevu*. He used elements from these Ghanaian genres to compose works such as the African Sonata (1996). Some of the movements in the sonata were based on the Ewe and Akan dances he recorded (Euba, 1989). Mention can also be made of Ian Hall and Steve Reich who also drew inspiration from traditional Ghanaian drumming genres to compose their music. Hall for instance is said to have accompanied his chorus Psalm 150 with *boma*, *mpintin*, *atumpan* and *donno* (Mereku, 1997). Reich was preoccupied with the inherent rhythmic structures of the Ewe traditional dance *Anɔawo*. The underlying “four feel” time in this dance formed the basis for most of his works, particularly, *New York Counterpoint* (1985), *Different Trains* (1988) and the *Cave* (1993) (Ansah, 2009: 7).

Contemporary African Compositions based on Indigenous Idioms

The effect of colonialism on African music has been a subject that has attracted wide discussion in the intellectual discourse. Some scholars of African origin and those who sympathize with African culture in general have passionately lamented on how Western influences have overshadowed African musical identity. In order to recapture such a ‘lost glory’ some art music composers in Africa employ elements from the indigenous music that belong to their own people. But in an attempt to do this, a great challenge arises. There is always a challenge of how to retain the African identity in such compositions and “at the same time effectively address international audiences” (Ansah, 2009:8). Thus the African art composer who tries to

incorporate in his music indigenous elements must strive to achieve balance in this respect. Composers who want to achieve this mostly, according to Euba, “search for personal idioms that reflect both African and international principles” (1993).

Commenting on the effect of colonialism and the resurgence of traditional values, as far as music is concerned, Nketia writes:

The situation has emerged in Africa as a result of different historical factors, namely, colonial intervention and deliberate imperial cultural policy that led to the institutionalization of western music and mediation of consciousness of identity triggered by political awakening and the resurgence of traditional cultures. These processes have led to new kind of interculturalism which is encouraging musicians to write new art music that combines the “received” Western tradition with indigenous resources (1993: 4).

The interest of composers producing musical hybrids using resources from African traditional music and that of the Western tradition is reflected in most vocal and instrumental art genres composed by Africans. In Ghana, composers such as Ephraim Amu, J .H. Kwabena Nketia, Ken Kafui, Gyima Larbi, George Dor, N. K. Badu, Newlove Annan and Kofi Ansah, to mention but a few have modeled the themes in their compositions on their native folk songs. Euba observes that Amu, intentionally “did extensive research on traditional music and this enabled him to devise a neo-African idiom which has influenced succeeding generations of Ghanaian composers” (1993:8).

Nketia makes a similar point when he assesses the strategies Amu adopted in his choral works: “Amu drew models of form not only from the anthem and the hymn but also from warrior organizations, traditional song types that excited his imagination and some of the popular songs of the time” (1993:6).

Nketia, who directly studied composition under the tutelage of Amu, did not deviate from what his master practiced. He even went further to include indigenous idioms from African cultures other than his own. Apart from employing resources from the Akan (Akuapim) and Ewe traditions, he also modeled some of his pieces on indigenous idioms from Uganda and Nigeria (Ansah, 2009: 13). Another aspect of Nketia that is worth mentioning is his interest on instrumental compositions. His works such as *Bolga Sonata* (1958), *Cow Lane Sextet* (1959) etc were all modeled on traditional idioms.

However, in my own view, analysis on the examples mentioned reveals that there is less attention paid to dance idioms of traditional music. If it would be included at all, it was to add instrumental flavor to the work. Willie Anku, however, has been tremendously successful in integrating African traditional drumming idioms in his compositions. His piece, ‘*Gahu: an African Model*’, won the Percussive Arts Society/USA Composition Contest in 1986. When Anku’s works are critically analyzed it is convincingly clear that he has a special predilection for percussion. Anku’s approach was further explored by C.W.K. Mereku. He derived motivic ideas from drum patterns which serve as sources of enrichment but not as the focus of expression, this is exemplified in his ‘*Sasabonsam Match*.’ P.Z. Kongo also demonstrates a similar approach in his orchestral piece, *Congo Dream*; through this piece he shows his strong inclination to African drum rhythms.

Against the framework enumerated above, this project, *The Fruits of Apatampa Music* is based.

The Antecedents of 20th Century Music

Before the birth of post-tonal music, the characteristic feature of art music had been the major-minor tonality, a tradition that emerged in the baroque period and was spearheaded by composers of Austro-German origin. During this period a musical structure or form was defined in relation to the major-minor keys. Conventional harmony gave prominence to certain chords thereby creating a kind of superior-subordinate relationships between chords. The chord which had a gravitational force to pull others was considered stronger and hence became a destination where all other chords that sojourned came to rest. Being too rigid a principle governing conventional harmony which in turn crippled composer's power of creativity, Haydn is said to have hated such 'arbitrary' rules. He once stated "Art is free...the educated ear is the sole authority...and I think that I have as much right to lay down the laws as anyone."

Even though such radical thoughts dominated Haydn's brains it did not reflect much in his composition in terms of harmonic structures. He only desisted from a typically dense music textures to much lighter ones. He however followed the principles of conventional harmony. Perhaps it was Beethoven who was influenced greatly by the statement made by Haydn. But for Beethoven, his revolutionary ideas in music were an exact metaphor of what transpired in the socio-political scene of Europe in the late Classical and early Romantic periods. The ideas of "The Enlightenment" had a tremendous

influence on him and as a result produced music that ran parallel with that philosophical movement. Whereas “enlightenment” preached equality, liberty and fraternity in the socio-political lives of people, Beethoven, metaphorically preached the same philosophy in music compositions. His extensive and prolonged use of chromatic scales and dissonance reduced the superiority of certain chords over others, hence treating chords with equal prominence. Some of his piano sonatas, particularly the *Pathétique*, exhibit a sense of freedom in organization of musical structures.

But the greatest revolution in conventional harmony is often attributed to Claude-Debussy, a French composer whose music was described as impressionistic in the early stages of the 20th century (Grout et al, 2006: 782; Kamien, 2005: 289). To Griffiths, the shift from tonality to atonality began with Debussy. In the opening of his piece, “*Prelude a L’apres-midi d’unfaune*”, the flute melody which begins the piece fluctuates between keys and even at some points the feeling of a central tone system is jeopardized. Thus, the entire work is not perceivable in clearly defined keys (1991). In the same piece, Ansah observes, “Within two measures he had moved from C sharp to G and by the third measure he had arrived in B major” (2010: 2). He concludes by stating that to Debussy, diatonic harmony was only one possibility among many, not necessarily the most important and not necessarily determinant of form and function.”

Between 1908 and 1913, as Griffiths (1991) observes, harmonic structures embodied in the works of Schoenberg was written in a completely different musical language; absence of tonality was very conspicuous. Asymmetry with regards to rhythmic organization had taken a new turn in the

works of Stravinsky (1913) (e.g. in his *The Rite of Spring*). Debussy's *Jeux* (1913) was a complete revolt in musical form. The works of these composers laid the foundation for what is now considered as 'modern' music (Ibid: 1991).

By 1921 Schoenberg had systematized the idea of atonality by inventing 12-tone composition in 1921 (Teachout, 2010:3). Later on some students of Schoenberg, especially John Cage, took the principle of atonality further and even produced more radical forms. Even though Schoenberg had broken with the past by embracing atonality, he was a conservative pedagogue who insisted that his students master traditional musical techniques. But he observed that his student John Cage lacked any natural aptitude for tonal composition. Cage himself is quoted to have said that:

I certainly had no feeling for harmony, and Schoenberg thought that that would make it impossible for me to write music. He said, "You'll come to a wall you won't be able to get through." So I said, "I'll beat my head against that wall."

Cage conceptualized 'art' as superior to harmony-based Western musical tradition. He even disliked the works of Beethoven because they exhibited conventional harmonic characteristics. He wrote in 1948: "With Beethoven the parts of a composition were defined by means of harmony....Beethoven was in error, and his influence, which has been as extensive as it is lamentable, has been deadening to the art of music". Works of Cage transcend what could have "traditionally" been described as musical as far as Western art music is concerned. His emphasis on one of the most neglected aspects of music, 'silence', in his 4'33" demonstrates clearly what

that ‘element’ in music meant in compositions. His intention, though not explicitly stated, was to let listeners feel what goes on around them when there is silence. Obviously the natural and artificial sounds that go around would make up for music when silence is “played”.

Cage’s sense of amusement through compositions was overwhelming. To him, every object could be treated as a musical instrument. He is quoted to have said during a TV interview that served as a preview to his musical concert for his composition “Water Walk” (1959). He speaks:

I’m going to perform one of my musical compositions. The instruments I will use are: a water pitcher, an iron pipe, a goose call, a bottle of wine, an electric mixer, a whistle, a sprinkling can, ice cubes, two cymbals, a mechanical fish, a quail call, a rubber duck, a tape recorder, a vase of roses, a seltzer siphon, five radios, a bathtub and a GRAND PIANO.

Through such works by John Cage the facts are made bare that composers’ choice of tone color was widely expanded. This type of music, *chance* or *aleatory*, influenced by Cage made a complete break with traditional values in music. It asserts, in effect, that one sound or ordering of sound is as meaningful as another.

As composers had the desire to explore and broaden their horizon there was a massive cross-cultural borrowing with regards to what folk idioms composers drew inspiration from. This practice, though emerged in the Baroque and Classical periods, received much emphasis in the 20th century. Akin Euba, in his inaugural lecture notes that works of major composers such

as Handel, Bach, Mozart, Brahms, Chopin and Dvorak were derived from eastern European folk dances (2001). However, the idea of borrowing folk idioms into contemporary compositions became much more expanded in the 20th century.

Music works of Bela Bartok (1881-1945) provide the broadest or biggest model with regards to exploring traditional or folk materials in contemporary art compositions. He evolved a completely individual style that fused folk elements, classical forms, and 20th century sounds (Kamien, 2005: 330). There are some methodological approaches that Bela Bartok adopted to gather folk materials for his compositions. Akin Euba commenting on this summarized Bartok's approach as follows:

First, composers are advised to use materials derived from authentic folk music and not rely on popular arrangements of folk music played by city musicians (1992: 301-302). Secondly, it is preferable to spend time living with "peasants" in the countryside rather than working with archival material (324). Composers need to collect and absorb folk music at its source and to experience the context in which it is performed... Another important process prescribed by Bartok is that composers should get themselves so deeply immersed in folk music that becomes a natural language.

Kamien stresses that Bartok did not only arrange folk tunes but he also composed original tunes that were of folk flavor. Bartok's work, *Cantata Profana* (1930) is a typical example of some of his compositions derived from

folk music. This work was first broadcast by British Broadcasting Corporation on 25th May, 1934 (Kennedy, 1980).

Research Questions

The study was guided by the following question:

1. What is the meaning of “Apatampa”?
2. What is the origin of the dance “Apatampa”?
3. What is the instrumental set-up of the dance “Apatampa”?
4. What are the basic rhythmic patterns of the percussion instrument?
5. What are the performance practices of the dance “Apatampa”?
6. On which occasions is the dance “Apatampa” performed?
7. What messages are conveyed in the songs of “Apatampa”?
8. What roles does the dance play in the society?

Significance of the Study

Grossly lacking in our higher institutions of learning, including the Universities in Ghana are materials covering a distinct area of contemporary practices that will be used in appreciation classes. The composer being aware of this predicament hopes this work will provide materials for:

1. Listening and aesthetic appreciation
2. Teaching interculturalism in music
3. Teaching form, structure and analysis.
4. Composers who want to explore further the use of dance idioms in the composition of serious music.

Limitations

Two main limitations were encountered in my study.

The first was the constraint of time. I was only able to record and script one main performance each from the selected groups. This is because, during the time of my field work, these groups were only engaged one time each.

The second constraint was that of finance. The groups expected me to make some substantial financial commitments anytime I visited. This reason influenced the decision to use one performance each. If I had enough funds, I could have even booked a studio to convey the participants for a recording. However, I could not secure any external funding to support my field work.

Delimitations

There are several Akan dance-types, but the researcher limited his studies on the “Apatampa”-dance music.

Layout of the Study

The work is divided into five chapters in which the background and purpose of the study is discussed in the first chapter. The second chapter contains the literature and the instruments of the said ensemble with point of entries for both the slow and fast movements. The score of the work in three movements is presented in chapter three. The fourth chapter discusses the analysis and some examples cited in the work. The last chapter consists of the conclusions and recommendations.

CHAPTER TWO

LITERATURE REVIEW

Introduction

In this chapter, pertinent and related literature on my topic is thoroughly reviewed. Merriam (1971) observes, “that no event or object in human society or culture exists as an isolate; rather, all phenomena are interrelated into a complex whole whose parts are delicately and inextricably interwoven with one another” (cited in Otchere, 2013). In line with Merriam’s assertion, I carefully examine how aspects of Apatampa ensemble, which is the main focus in this study, are ‘inextricably interwoven’ with other relevant variables which have received scholarly attention. The literature review is organized under appropriate sub-headings.

Ghanaian Ensembles: A Word or Two

Till date, there is no single definitive source that lists all the available ensembles in Ghana, let alone to discuss their unique histories, features, use, structure, organization and performance practice. Considering the melange of ensembles within the rich cultural tapestry of Ghana, knowledge on them is relatively scanty and largely fragmented. An attempt to bridge this gap is manifested in the work of Younge (2011) who writes quite extensively on the history, performance and teaching of selected music and dance traditions in Ghana. Younge’s book addresses some ensembles selected along geographical delineations of the country namely: dance-drumming of the South eastern Ewes, Central and Northern Ewes, Gas, Akans and Dagbamba. Within each of these geographical areas, he identifies and discusses a few

ensembles. Anyone with a working acquaintance of the rich cultural traditions of Ghana can clearly see that the proportion of ensembles discussed in relation to the actual number that exist is largely infinitesimal. For example, among the large group of people who belong under the ‘Akan’ umbrella and the huge variety of ensembles that exist within this group, only four are discussed: *adowa*, *asaadua*, *siki* and *kete*. This only points to the fact that, a lot of work still remains to be done in the line of consciously studying and documenting the oral traditions that find themselves within the music and dance media in Ghana. Other writings that exist on ensembles in Ghana are basically student textbooks that are meant to give students some idea of some ensembles in various localities (e.g. see Adum-Attah & Amuah, 2010; Adjahoe & Otchere, 2014).

The occasions for performing any of the Ghanaian traditional ensembles are many and varied. Fiagbedzi (2005, p.32) succinctly puts it, “Popularly expressed, the African dances to music in joy as well as in sorrow”. The implication of this is that, music and dance form a core part of many occasions; whether happy or sad. The Ghanaian traditional ensembles, mostly unlike the art musical genres, are mostly functional and integrated into many social activities such as funerals, festivals, durbars, rituals, work and so on. Otchere (2013, p.35) opines that “music (as an art) is created not just for its own creation sake, but for a purpose beyond itself”. The purpose might range from luring babies to sleep, easing the tedium of work, a form of social control, encoding historical facts, aiding worship and other rituals such as initiation rites, to mere entertainment. This finds justification in Gregory (2004) who notes that “music may accompany every human activity from the

cradle to the grave, including lullabies, games, dancing, work, healing, battle, rites and ceremonies, including weddings and funerals. The style of this music is frequently very different from that of Western music” (p. 124). Commenting on style, Bebey (1975; cited in Gregory, 2004) describes the traditional music of black Africa...

African musicians do not seek to combine sounds in a manner pleasing to the ear. Their aim is simply to express life in all its aspects through the medium of sound”. He also stresses “that to understand African music it must be studied within the context of traditional African life. (p. 124)

The foregoing assertions are enough testimony to the functional role of traditional ensembles within the African setting and within Ghana for the purpose of this study. The musical repertoire for these ensembles is mostly in collective ownership and is not the exclusive work of any individual. The themes or subject matter for the songs are also very varied and depends largely on the function for which the ensemble is being performed.

Very much like the original scope of the word ‘music’ in the ancient Greek culture (that is encompassing music, poetry and drama), many the Ghanaian ensembles generally are multi-faceted in their scope: a complete theatrical package. They involve singing, drumming, dancing, costume, drama, spectacle and other theatrical elements. When someone says for example that “they are performing *kpanlogo*”, the listener gets a holistic idea of music, dance and drama. This is because, there are songs that by their structure can be called *kpanlogo* songs. In much the same way, there are

specific dance movements one can clearly identify as unique to *kpanlogo*, and so on. This is because, in the indigenous Ghanaian thinking and philosophy, music and dance are inseparable. Therefore, the same word for music in many cultures is also the same word for dance (see Levitin, 2008).

Although differences might exist within different cultures in the general structural organization of performing Ghanaian ensembles, Adum-Attah and Amuah (2011) identify certain common features; particularly among Akan ensembles. They note that the leader of a traditional performing group is mostly referred to as the *agofohene*. The *agofohene* is most often, but not always the master drummer who is known as the *Jkyer[ma*. It is not in all ensembles, however, that drums are used, therefore the claim to the *Jkyer[ma* being the leader does not hold in some contexts. Beside the *agofohene* and the *Jkyer[ma*, is the treasure of the group and the errand boy who normally function as the organizer or messenger in many contexts. Although many ensembles are performed by both males and females, more males than females play the musical instruments and more females than males perform the dances. There are ensembles too that are exclusively males and those that are exclusively females.

Traditional Music in Ghanaian Education

The ubiquity of technological tools that assist in the making and dissemination of music has greatly expanded the styles of music that people are exposed to in their daily lives. Gone are the days when the music one was exposed to in the society was those traditional performances during moonlit nights and other occasions or functions. Traditional music therefore, suffers a

great treat of extinction or complete modification from its original forms to meet the increasingly changing tastes of listeners who are exposed to tons of different musical genres daily. The educational system should have been one of the systems meant to ensure the sustenance and growth of traditional music. But is this really the case in Ghana? Otchere (2014) observes with some concern that “the dominance of western music in Ghanaian curricula after fifty years of independence is indeed something to reckon with”. This observation is a clear indication of the emphasis given to western (mostly art) music as against traditional Ghanaian music. He proposes that the use of Ghanaian traditional musical forms should dominate the musical examples used in the teaching of music in Ghanaian schools. Following this line of thought, Flolu and Amuah (2003, p. 88) argue that Music education should consider “as part of its goal the creation of a ‘musical heritage’ derived from current practice, which will meet the challenges of the modern world, and which will facilitate a continuous development of children’s musical abilities to the highest level possible”. The basis for their argument is that, although Ghanaian traditional music is important and must be taught in schools, music scholarship must also cater for the multiples forms of music in the environment. More importantly, that musicians must also be able to create novel forms of music using the indigenous resources. Accordingly, many Ghanaian scholars have taken steps in this direction; to use the Ghanaian traditional musical resources as basis for composing and creating art musical forms. Mention can be made of Amu, Nketia, Mereku, Adjahoe, Kafui, Ansah, Sackey, and so on. The creation of these new compositions, greatly satisfies a concern of Flolu and Amuah (2003) who avow “that there is a growing interest in art music and,

consequently, a demand for challenging pieces; a recognition of a distinction between music in social context and music in artistic context” (p.84). The creation of the composition in this study is therefore, a sequel to the aforementioned efforts.

Element of Interest

Rhythm is to the African what harmony is to Europeans and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction. To accomplish this he has built up a rhythmic principle which is quite different from that of Western music and yet is present in his simplest songs. His rhythms may be produced by the song itself, or by hand-clapping or by stick-beating, beating of axe-blades, shaking of rattles or of maize seeds on a plate, or pounding of pestles in a mortar. The highest expression is in the drums (Jones 1954, p. 26).

Of all the elements of music (e.g. melody, harmony, pitch, tone color, texture, dynamics and so on), rhythm seems to be a pervading element in African music that has attracted the attention of many scholars and which has formed the principal resource for creativity. The above quotation by Jones is a fair summary to the concerns many scholars have expressed on African rhythm. One of the foremost writers on the subject Hornbostel (1928), attempts to explain the predominance of African rhythms, the source and how

it can help in the understanding of the African in general. He writes, "African rhythm is ultimately founded on drumming. Drumming can be replaced by hand-clapping or the xylophone; what really matters is the act of beating; and only from this point can African rhythms be understood" (p. 52). It is quite interesting how these scholars attribute the rhythms to the drumming. In my candid opinion, it is rather the inherent rhythms that propel the liking for drums than the other way around. A number of factors rather than just the drums, contribute to the general structure of African (Ghanaian) traditional music. Anku (2009) for example posits that

To understand the structural concept of the African drum ensemble, it is important to grasp its socio-cultural background, the performance contexts in which it operates, as well as instrumentation and playing techniques, and how these are manifest in various ethnic practices and approaches (p. 38).

Anku's position highlights the need to study other socio-cultural factors that have a bearing on the whole structure of the music rather than focussing on just the drums and attributing it on the surface to the source of rhythm complexity. Thus, he goes on to note that it is "generally recognized that the cultivation of music in any given society is limited by its tradition and history. Where ethnicity defines the boundaries of social and cultural life, particular traditions of drumming tend to be similarly confined" (p. 38). This stance explains why it is necessary to bear in mind the nature of the ethnic group within which peculiar rhythms and ensembles are performed. In this study therefore, the history of the Apatampa music is highlighted.

Apatampa Music

“The nature of music making varies considerably in the different areas of Africa, to the extent that many people would prefer to speak about the music of only one country or one particular grouping within a country” (Kauffman 1980, p.393). In line with this quotation, I follow the particular grouping of Apatampa among the Fantes of Cape Coast and Elmina. Music, irrespective of its style, context of performance, or the culture it belongs to, *is*, subjective to changes and innovations. From an anthropological perspective, if music, whatever form it may appear is part of culture and culture in turn is not static but dynamic (Merriam: 1964: 233), then music is not static but dynamic. It never remains the same but rather follows the dynamic communicative process in which culture change is generally conceptualized (Kauffman: 1978). It is through such a conceptual framework that we may understand 20th century art music as a product of change and innovation in the ‘language’ of music but not something that came out of the blue, or within the influx of a certain composer’s abracadabra. Agawu (2000) notes this about African musicology:

Although central to musicology, study of the compositional process has not been as prominent in Africanist ethnomusicology. Ethnomusicologists typically write about music in oral traditions, ignoring the written scores of composers of African art music. And yet works conceived orally/aurally can be difficult to study, for their texts exist in the memories of various

drummers, singers and dancers, from where they are retrieved for subsequent performance (p. 665).

With the above statement, Agawu identifies the inherent difficulties in studying traditional musics in general. However, an attempt to create written extended forms based on these traditional forms, as this work seeks to do, helps to objectify these traditions somehow. Written scores are produced from transcriptions of original materials before they are used in extended compositions. This in a way, helps to bridge the gap of documenting African oral traditions; particular as manifested through music and dance.

From the days of antique to present, different principles have governed the organization of pitches in musical compositions. The texture for most compositions from the 13th century to the renaissance period had been polyphonic. But the 'carefree' treatment of voices in a polyphonic music in the epochs that preceded the renaissance led to the creation of unresolved dissonances. On the contrary, composers in the renaissance period had a preference for consonance and henceforth started juxtaposing voices in a polyphonic texture based on relationships. Voices mostly converged at intervals of thirds and sixths. Also, intervals such as perfect fifths and octaves were used and through this dissonance were strictly controlled (Grout et al: 2006: 158).

This practice led to the establishment of the major-minor tonality in the baroque period and this trend continued for several centuries until composers had a predilection for a new musical language in the 20th century. As to whether there was a sudden or gradual shift from what was considered the *normal* practice (tonal music) to 20th century post-tonal music, it is an

undisputed fact that the latter period represents a true revolution in the history of Western music (Kamien, 2005: 97ff). For the purpose of this project a brief excursion of factors that influenced this medium of composition is necessary. By way of literature review a brief discussion on how the concept of post-tonal music has been employed in art music composition, particularly art music in Africa would be explored.

Brief History of Apatampa

Most African dances have historical background or their origin and many may not differ from the 'Apatampa,' a recreational dance performed by the Fantes in the Central Region of Ghana. Not much has been documented about this dance. The few that are available also have difference source of information in terms of its historical background or originality. There are two schools of taught of this dance.

Firstly, according to Mereku and Ohene-Okantah's Music and dance for the basic school teacher (Unit 2, p: 70), the dance originated from Edina (Elmina) in the Komenda-Edina-Eguafo-Abirem district in the Central Region. The dance has a story line which goes like: The Fantes came from Techiman to settle in a village around Mankesim. There was a giant who came at each night killing the men in the village. Due to his (giant) strength nobody could stop him physically from his barbaric act. The powerful giant broke into fight with the last man in the village. As the fight was in progress, a woman packed cloth on her buttocks, making it more protruding and inviting and walked towards the giant. The giant got attracted and focused all his attention on the woman. The woman shook her protruding buttocks and pushed the giant

down after third push. The giant fell flat on his back and laughed hysterically. Those watching from a distance shouted to the woman saying “APATA AMPA” meaning “You have truly separated the fighters.”

The second one is a guided or suggested Textbook for the Colleges of Education, written by Amuah, I. R., Adum-Attah, Kwadwo and Arthur, Kras (2011) also says that Apatampa is performed by the Fantes. It has the same history as Adzewa. It is believed to have been created by the women of No. 2 Asafo company of Cape Coast (in the Central Region) for their recreational or entertainment needs. However membership is open to all although it was solely for women. Men in the beginning were recruited to play the instruments used in the ensemble.

So many cultural troupes have also developed this genre and performed it at their various engagement performances. According to Mr. Kofi Badu alias ‘04’ says formerly, the fast movement which is in between the two slow movements in some cultural groups was not part of it. This was an innovation or invention by a dead group at Siwdu, a suburb in the Cape Coast Municipality in the Central Region. This has been part of the whole performance in Apatampa ensemble / dance since.

“Huhuuu nyɛ me hu”(rumours don’t threaten me) one of the Apatampa groups at Elmina, is one of the indigenous groups left in the region. They still have the “slow-fast-slow” movement in Apatampa dance and they are the group that I picked my rhythms for this project. We also have a group in Akatakyiwa in the Saltpond district who also meet occasionally due to their occupation as farmers.

Formal Structure of Apatampa

Apatampa is a recreational dance and like most of the recreational dances in Ghana; it constitutes the act of drumming (not so much), singing, choreography, poetry and costuming. The structure of the dance instead of its

$\frac{6}{8}$ type of movement (slow), all the groups including the new cultural troupes,

use the $\frac{6}{8} - \frac{2}{4}$ (slow-fast) movement or structure. The performance is mostly

started with a welcome song as the dancers usher themselves to the dancing arena e.g. “Mpanyinfo ei yema mo akwaaba” meaning “Elders we welcome you. They most times bow to the elders in the audience as they sing their songs as a sign of respect.

Instrumentalists sit with singers standing behind them. Dancing could be done in both circles and files. There is always a change of dance pattern whenever there is a new song like Boboobor dance movements. The lead singer calls the song and the second lead singer comes in with a counter melody before the chorus comes in with the response after the call part. As most of the Akan Cultural Troupes, you can also experience or find heptatonic scale. The harmony is done in thirds and sixths.

Slow movement - ‘welcoming songs’ to the elders and guest or audience.

Dance could sometimes be done in pairs but mostly by female. -slow drumming.

Transition - Improvisation by the master drummer.

Fast Movement - Transition from the slow movement. Fast drumming- dancers and singers at their peak of performance end in this section with good bye songs.

Performance in Apatampa does not necessary invite audience to partake but they can remain in their seat or stand at where they are to enjoy and cheer performance up.

Instrumental Set Up

The instruments used in Apatampa ensemble are Afirikiyiwa (Castanet), Adawa (Banana bel a long l), Aben (whistle), Akonkon and the Tamaleen (framed drum) and Adaka (Wooden box). Some people use pati which is a bit bigger than the Akonkon instead. The 'Adawa' is not always in the other groups probably it plays the same rhythmic patterns with the Afirikiyiwa.

Pictures of the Apatampa instruments:



Akonkon



Tamaleen



Adawa



Afirikiyiwa



Adaka

Table 1

S/N	LOCAL NAME	DESCRIPTION	PITCH LEVEL	FUNCTION
1	Afirikiwa	Castanet	High	Establishing the time-line
2	Adawa	Banana Bell	Semi High	Reinforcing the time-line
3.	Aben	Whistle	High	Reinforces the time-line and keeps the whole ensemble on toes
4.	Akonkon	Barrel Drum	Medium	Supporting drum
5.	Tamaleen	Framed Drum	Medium	Supporting drum – inter-weave with Akonkon’s pattern
6.	Adaka	Wooden Box	Low	Master Instruments

The whole performance is based on both simple and compound duple time with the first part on the compound duple time and the second part on the

simple duple time. With the exception of all the idiophones (firikiyiwa, whistle and adawa), all the other instruments are given the opportunity to improvise on their rhythms as and when the chance is given. They sometimes do additional improvisations on both the slow 6/8 time and the fast 2/4 time movements. It may be when a new song is already introduced and the performance is getting on its peak. The whistle(s) then sounds its pattern to boost the morales for instrumentalist and the dancers as well as the singers. There is a kind of call and response between the two whistles. Of course all the instruments relate to the time-line established by the rhythmic pattern of the firikiyiwa and Adawa.

Point of entries – Basic Rhythmic Patterns for the Slow Movement

The image shows six staves of musical notation in 6/8 time. The instruments and their patterns are as follows:

- Afirikiyiwa:** A melodic line with eighth and sixteenth notes.
- Akonkon:** A pattern of eighth notes with diamond-shaped accents.
- Tamaleen:** A pattern of eighth notes with diamond-shaped accents.
- Adaka:** A pattern of eighth notes with diamond-shaped accents.
- Whistle 1:** A pattern of eighth notes with diamond-shaped accents.
- Whistle 2:** A pattern of eighth notes with diamond-shaped accents.

Example 1

Point of entries for Simple Duple Time (2/4 time) Basic Rhythmic Patterns

The image displays six musical staves, each representing a different instrument or voice part in 2/4 time. Each staff begins with a 2/4 time signature. The instruments are: Afirikiyiwa, Akonkon, Tamaleen, Adaka, Whistle 1, and Whistle 2. The notation includes various rhythmic symbols such as quarter notes, eighth notes, and rests, indicating the specific rhythmic patterns for each instrument.

Example 2

Apart from the firikiyiwa and whistles, the Akonkon, Tamaleen which sometimes is been replaced with the ‘Pati drum’ and the Adaka are always given the opportunity to improvise on their rhythm one after the other although they all have their basic pattern (shown above) to start with.

CHAPTER THREE

Movement I

Moderato ♩ = 78

The musical score is for Movement I, marked Moderato with a tempo of ♩ = 78. It is written in 6/8 time and consists of nine staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 6/8 time. Starts with a melodic line marked *ff*.
- Clarinet in B \flat :** Treble clef, 6/8 time. Starts with a melodic line marked *ff*.
- Tuba:** Bass clef, 6/8 time. Starts with a melodic line marked *ff*.
- Bells:** Treble clef, 6/8 time. Starts with a rhythmic pattern marked *ff*.
- Piano:** Grand staff (treble and bass clefs), 6/8 time. Starts with a melodic line marked *ff*. The right hand has dynamic markings *sfz*, *sfz*, and *mp*. The left hand has a *ff* marking and a *Rec.* (ritardando) marking.
- Violin:** Treble clef, 6/8 time. Starts with a melodic line marked *ff*.
- Viola:** Alto clef, 6/8 time. Starts with a melodic line marked *ff*.
- Cello:** Bass clef, 6/8 time. Starts with a melodic line marked *ff*.
- Double Bass:** Bass clef, 6/8 time. Starts with a melodic line marked *ff*.

5

Fl. *fff*

B \flat Cl. *fff*

Tuba *fff*

Bls. *sfz sfz*

Pno. *fff sfz sfz f*

Vln. *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

mp

mp

Vln.

Vla.

Vc.

D.B.

13

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Tuba *mp*

Bls. *mp*

Pno. *fff* *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Detailed description: This is a page of a musical score for measures 13, 14, and 15. The score is for a symphony orchestra. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a dynamic of *mp*. In measure 14, the Flute and B♭ Clarinet parts increase to *mf*. The Piano part starts with a fortissimo (*fff*) dynamic in measure 13 and changes to *mp* in measure 14. The Violin, Viola, Violoncello, and Double Bass parts all play at a *mp* dynamic throughout the measures. The Flute and B♭ Clarinet parts have a crescendo hairpin in measure 15. The Bassoon part has a fermata in measure 15. The Piano part has a fermata in measure 15.

Fl. *f* *fp* *fp*

B♭ Cl. *f*

Tuba *mf* *f*

Bls. *mf*

Pno. *mf* *mp*

Vln. *mf*

Vla. *mf*

Vc. *mf* *mp*

D.B. *mf* *mp*

21

Fl. *ff* *mf* *ff* *mf*

B♭ Cl. *mf* *mp*

Tuba

Bs.

Pno. *f* *mf* *f*

Vln.

Vla.

Vc. *mf* *f*

D.B. *mf* *f*

Detailed description: This is a page of a musical score for measures 20, 21, and 22. The score is for a full orchestra. The instruments and their parts are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 20 starts with a dynamic of *ff* for the Flute and *mf* for the B♭ Clarinet. Measure 21 features a crescendo for the Flute from *mf* to *ff* and a decrescendo for the B♭ Clarinet from *mf* to *mp*. The Piano part has a decrescendo from *f* to *mf* in measure 21, followed by a crescendo to *f* in measure 22. The Violoncello and Double Bass parts have dynamics of *mf* in measure 20 and *f* in measure 21. The Violin and Viola parts are silent throughout. The Tuba part has a few notes in measure 20 and is silent in measures 21 and 22. The Bassoon part has a few notes in measure 20 and is silent in measures 21 and 22.

Fl. *ff* *sfz* *mp*

B♭ Cl.

Tuba

Bls.

Pno. *mf* *mp*

Vln.

Vla.

Vc.

D.B.

25

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

ff

Detailed description: This page of a musical score covers measures 25, 26, and 27. The score is for a full orchestra. The Flute (Fl.) part is mostly silent, with rests in all three measures. The B♭ Clarinet (B♭ Cl.) part has a melodic line in measure 25, followed by rests in measures 26 and 27. The Tuba part has a melodic line starting in measure 25, marked with a fortissimo (*ff*) dynamic, and continues through measure 27. The Bassoon (Bs.) part has a melodic line in measure 25, followed by rests in measures 26 and 27. The Piano (Pno.) part has a complex chordal texture in measure 25, followed by rests in measures 26 and 27. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are all silent throughout the three measures, indicated by rests.

29

Fl. *ff* *mf*

B \flat Cl.

Tuba *mf* *p* *mf* *p* *mf* *p*

Bls. *mf*

Pno.

Vln.

Vla.

Vc. *pizz.* *f* *mp* *f* *mp* *f* *mp*

D.B. *pizz.* *f* *mp* *f* *mp* *f* *mp*

Detailed description: This is a page of a musical score for measures 29 through 32. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B \flat Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 29 is marked with a dynamic of *ff* for the flute. The flute part features a melodic line with a slur over measures 29 and 30, and a crescendo leading to a dynamic of *mf* in measure 31. The B♭ Clarinet, Violin, and Viola parts are silent throughout. The Tuba, Bassoon, Violoncello, and Double Bass parts play a rhythmic pattern of dotted quarter notes. The Tuba and Bassoon parts alternate between *mf* and *p* dynamics. The Violoncello and Double Bass parts are marked *pizz.* and alternate between *f* and *mp* dynamics. The Piano part provides harmonic support with chords in the right hand and bass notes in the left hand, with crescendos and decrescendos.

33

Fl. *sfz mp* *f*

B \flat Cl.

Tuba *mf* *p* *mf* *p* *mf* *p*

Bls.

Pno.

Vln.

Vla.

Vc. *f* *mp* *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp* *f* *mp*

Fl. *ff* *sfz* *sfz*

B♭ Cl.

Tuba *mf* *p* *mf* *p* *mf* *p*

Bls.

Pno.

Vln.

Vla.

Vc. *f* *mp* *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp* *f* *mp*

37

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

f *mp* *f* *f* *f* *mp*

f *mp* *f* *mp* *f* *mp*

Detailed description: This page of a musical score covers measures 37 to 42. The score is arranged in a standard orchestral format with ten staves. The Flute (Fl.) part begins in measure 37 with a melodic line. The B♭ Clarinet (B♭ Cl.) part has a rest until measure 40, then enters with a melodic line marked *ff*. The Tuba part has a rest until measure 41, then enters with a melodic line marked *ff*. The Bassoon (Bls.) part plays a steady melodic line. The Piano (Pno.) part has a rest until measure 40, then enters with a complex chordal texture. The Violin (Vln.) and Viola (Vla.) parts have rests throughout. The Violoncello (Vc.) and Double Bass (D.B.) parts play a steady bass line with dynamic markings *f* and *mp* alternating every two measures. The key signature has one sharp (F#) and the time signature is 4/4.

41

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

ff

ff

ff

ff

arco

arco

ff

ff

Detailed description: This page of a musical score covers measures 41 through 44. The score is arranged in a standard orchestral format with nine staves. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 41, the Flute and B♭ Clarinet play a melodic line with a slur over the first two notes. The Tuba and Bassoon have rests. The Piano plays a rhythmic accompaniment starting in measure 41, marked with a fortissimo (*ff*) dynamic. The Violin and Viola enter in measure 42 with a melodic line, also marked with a fortissimo (*ff*) dynamic. The Violoncello and Double Bass have rests until measure 43, when they enter with a melodic line, marked with a fortissimo (*ff*) dynamic. The Violoncello and Double Bass parts include the instruction 'arco' in measure 44. The score concludes in measure 44 with a fortissimo (*ff*) dynamic.

45

Fl. *sfz sfz* *mf* *sfz* *sfz* *sfz* *sfz*

B♭ Cl. *sfz sfz* *mf* *sfz* *sfz* *sfz* *sfz*

Tuba *sfz* *sfz*

Bls.

Pno. *sfz* *sfz*

Vln. *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *sfz* *sfz*

D.B. *sfz* *sfz*

Detailed description: This is a page of a musical score for page 45. It features nine staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature. The music is divided into three measures. The first measure contains notes for Flute and B♭ Clarinet with dynamic markings *sfz* and *mf*. The second measure continues the melodic lines for Flute and B♭ Clarinet. The third measure features a more complex texture with notes for Flute, B♭ Clarinet, Tuba, Bassoon, Piano, Violin, Viola, Violoncello, and Double Bass, all marked with *sfz*. The page number '45' is printed at the top right of the score.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz sfz mf

49

Fl. *f sfz sfz sfz*

B♭ Cl. *f sfz*

Tuba

Bs.

Pno. *mf*

Vln.

Vla.

Vc. *pizz.*

D.B. *pizz.*

Detailed description: This page of a musical score covers measures 49, 50, and 51. The score is for a symphony orchestra. The Flute (Fl.) part begins in measure 49 with a forte (*f*) dynamic and a sforzando (*sfz*) accent on the first note, followed by a series of notes with *sfz* accents. The B♭ Clarinet (B♭ Cl.) part enters in measure 50 with a forte (*f*) dynamic and a sforzando (*sfz*) accent. The Tuba part has a single note in measure 51. The Bassoon (Bs.) part has a melodic line across all three measures. The Piano (Pno.) part features a complex chordal texture in measure 49, marked mezzo-forte (*mf*), and then continues with a bass line. The Violin (Vln.) and Viola (Vla.) parts are silent. The Violoncello (Vc.) and Double Bass (D.B.) parts play a pizzicato (*pizz.*) bass line across all three measures.

53

Fl. *sfz* *mf*

B♭ Cl. *mf*

Tuba

Bs.

Pno. *f*

Vln. *f* *pizz.* *arco*

Vla. *f* *pizz.* *arco*

Vc. *f*

D.B. *f*

Detailed description: This is a page of a musical score for measures 53, 54, and 55. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 53 shows the Flute and B♭ Clarinet playing a melodic line starting with a sforzando (*sfz*) dynamic, which then softens to mezzo-forte (*mf*). The Piano part features a strong (*f*) accompaniment. In measure 54, the Violin and Viola parts are marked with *f* and include *pizz.* (pizzicato) and *arco* (arco) markings. The Double Bass part also has a *f* dynamic. Measure 55 continues the melodic lines in the woodwinds and the piano accompaniment.

57

The musical score for measures 57-59 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 57-59. Starts with a rest in measure 57, then plays a melodic line in measure 58, and continues in measure 59. Dynamics: *ff* in measure 58, *ff* in measure 59.
- B♭ Cl. (B♭ Clarinet):** Measures 57-59. Starts with a rest in measure 57, then plays a melodic line in measure 58, and continues in measure 59. Dynamics: *ff* in measure 59.
- Tuba:** Measures 57-59. Rests in all three measures.
- Bls. (Bassoon):** Measures 57-59. Rests in all three measures.
- Pno. (Piano):** Measures 57-59. Rests in measure 57. In measure 58, the right hand plays chords and the left hand plays a rhythmic pattern. Dynamics: *mp* in measure 58, *ff* in measure 59.
- Vln. (Violin):** Measures 57-59. Rests in measure 57. In measure 58, it plays a melodic line with a crescendo hairpin. Dynamics: *ff* in measure 59.
- Vla. (Viola):** Measures 57-59. Rests in measure 57. In measure 58, it plays a melodic line with a crescendo hairpin. Dynamics: *ff* in measure 59.
- Vc. (Violoncello):** Measures 57-59. Rests in measure 57. In measure 58, it plays a melodic line with a crescendo hairpin and is marked *arco*. Dynamics: *ff* in measure 59.
- D.B. (Double Bass):** Measures 57-59. Rests in measure 57. In measure 58, it plays a melodic line with a crescendo hairpin and is marked *arco*. Dynamics: *ff* in measure 59.

Musical score for a symphony orchestra, page 50. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 3/4 time and features dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The Flute and B♭ Clarinet parts are marked *mp*. The Piano part has a *f* marking. The Violoncello and Double Bass parts are marked *ff*. The Violin and Viola parts are marked *mp*. The Tuba and Bassoon parts are mostly silent, indicated by rests. The score is written in a key signature of one sharp (F#) and a common time signature (C).

61

Fl. *p*

B♭ Cl. *p*

Tuba *f*

Bs.

Pno. *p*

Vln.

Vla.

Vc. *sfz* *p* *sfz* *p*

D.B. *sfz* *p* *sfz* *p*

sfz *p* *sfz* *p*

Detailed description: This is a page of a musical score for measures 61, 62, and 63. The score is arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. In measure 61, the Flute and B♭ Clarinet play a melodic line starting on G4, moving to A4, B4, and C5. The Tuba plays a rhythmic pattern of quarter notes: G2, F2, E2, D2. The Bassoon plays a similar rhythmic pattern: G2, F2, E2, D2. The Piano plays a harmonic accompaniment with chords in the right hand and single notes in the left hand. The Violoncello and Double Bass play a rhythmic pattern of quarter notes: G2, F2, E2, D2. In measure 62, the Flute and B♭ Clarinet play a melodic line starting on C5, moving to B4, A4, and G4. The Tuba plays a rhythmic pattern of quarter notes: G2, F2, E2, D2. The Bassoon plays a similar rhythmic pattern: G2, F2, E2, D2. The Piano plays a harmonic accompaniment with chords in the right hand and single notes in the left hand. The Violoncello and Double Bass play a rhythmic pattern of quarter notes: G2, F2, E2, D2. In measure 63, the Flute and B♭ Clarinet play a melodic line starting on G4, moving to A4, B4, and C5. The Tuba plays a rhythmic pattern of quarter notes: G2, F2, E2, D2. The Bassoon plays a similar rhythmic pattern: G2, F2, E2, D2. The Piano plays a harmonic accompaniment with chords in the right hand and single notes in the left hand. The Violoncello and Double Bass play a rhythmic pattern of quarter notes: G2, F2, E2, D2. Dynamics are indicated by *p* (piano) and *sfz* (sforzando).

65

Musical score for measures 65-67. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 65 and 66 are mostly rests for all instruments. In measure 67, the Vc. and D.B. parts feature a rhythmic pattern of eighth notes with accents and dynamic markings of *ff* and *mf*. The Vc. part has a crescendo hairpin leading into the *ff* dynamic, followed by a decrescendo hairpin leading to *mf*. The D.B. part has a similar dynamic structure. The Vc. part includes a flat accidental (b) on the second eighth note of the measure.

Musical score for measures 69-71. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Basses (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The Flute, B♭ Clarinet, Tuba, Basses, Piano, Violin, and Viola parts are marked with a whole rest in each of the three measures.

The Violoncello (Vc.) and Double Bass (D.B.) parts are marked with a whole note in each measure. The notes are: G2 (sharp) in measure 69, G2 (flat) in measure 70, and G2 (flat) in measure 71. The dynamics are *p* in measure 69, *ff* in measure 70, *p* in measure 71, and *f* in measure 72. There is a crescendo hairpin in measure 70 and a decrescendo hairpin in measure 71.

Musical score for page 54, featuring the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in 3/4 time and includes dynamic markings such as *mp*, *ff*, *f*, *sfz*, and *pizz.* (pizzicato). The Piano part shows a melodic line in the right hand and a bass line in the left hand. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes, with the Double Bass part including a *pizz.* marking.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

ff *mp* *f* *sfz* *sfz*

pizz.

pizz.

Detailed description: This is a page of a musical score for page 55. It features nine staves for different instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, B♭ Clarinet, Tuba, and Bassoon parts are mostly silent, indicated by rests. The Piano part has a melodic line starting in the second measure with a mezzo-piano (*mp*) dynamic. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes, with dynamics ranging from fortissimo (*ff*) to sforzando (*sfz*). The Double Bass part includes a pizzicato (*pizz.*) instruction. The score is written in a key signature of one sharp (F#) and a common time signature (C).

77

Musical score for measures 77-79. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part features a melodic line in the right hand and a bass line in the left hand. The Violoncello and Double Bass parts play a rhythmic accompaniment with accents. The other instruments (Fl., B♭ Cl., Tuba, and Bls.) are marked with a whole rest in all three measures.

Musical score for measures 81-83. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The Piano part features a dynamic marking of *sfz* (sforzando) in measure 81. The Violoncello and Double Bass parts feature dynamic markings of *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo) across the measures.

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz

mf

p *f* *ff* *mp*

p *f* *ff* *mp*

85

Fl. *sfz sfz mp sfz sfz mf*

B \flat Cl.

Tuba

Bln.

Pno.

Vln.

Vla.

Vc.

D.B.

89

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

f

mf

mf

f

arco

sfz

Musical score for measures 93-95. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 93-95 are marked with rests for the Flute, B♭ Clarinet, Tuba, and Bassoon. The Piano part also contains rests. The Violin, Viola, Violoncello, and Double Bass parts are active.

Violin (Vln.) part: *sfz*, *sfz*, *mf*

Viola (Vla.) part: *mf*

Violoncello (Vc.) part: *f*, *mf*

Double Bass (D.B.) part: *f*, *mf*

Violoncello (Vc.) and Double Bass (D.B.) parts include markings for *pizz.* and *arco*.

97

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz

mp

101

Fl. *f* *sffz*

B♭ Cl.

Tuba *mf*

Bls.

Pno. *pp*

Vln.

Vla.

Vc.

D.B.

105

Fl. *ff* *ff*

B \flat Cl.

Tuba *mf* *p* *mf* *p*

Bs. *mf*

Pno. *pp* *mp* *f* *mp*

Vln.

Vla.

Vc. *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp*

Detailed description: This is a page of a musical score for measures 105, 106, and 107. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Bass Clarinet (B \flat Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 105 shows the Flute playing a melodic line with accents and a forte (*ff*) dynamic. The Bass Clarinet, Tuba, Bassoon, Violin, and Viola are silent. The Piano plays a rhythmic accompaniment, starting with a pianissimo (*pp*) dynamic and moving to mezzo-piano (*mp*) in measure 106. The Violoncello and Double Bass play a bass line with a forte (*f*) dynamic in measure 105, moving to mezzo-piano (*mp*) in measure 106. Measure 106 continues the melodic lines for Flute, Tuba, Bassoon, and the lower strings. The Flute has a forte (*ff*) dynamic. The Tuba, Bassoon, Violoncello, and Double Bass have dynamics of mezzo-forte (*mf*) and piano (*p*). The Piano has a mezzo-piano (*mp*) dynamic. Measure 107 concludes the passage with similar dynamics and melodic lines for the Flute, Tuba, Bassoon, and lower strings. The Flute has a forte (*ff*) dynamic. The Tuba, Bassoon, Violoncello, and Double Bass have dynamics of mezzo-forte (*mf*) and piano (*p*). The Piano is silent in measure 107.

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *sfz mp*, *f*.
- B♭ Cl.** (B♭ Clarinet): Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Tuba**: Bass clef, key signature of one sharp (F#). Dynamics: *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Bls.** (Bassoon): Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *p*, *mf*, *p*, *mf*, *p*.
- Pno.** (Piano): Grand staff (treble and bass clefs), key signature of one sharp (F#). Dynamics: *f*, *mf*.
- Vln.** (Violin): Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Vla.** (Viola): Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Vc.** (Violoncello): Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.
- D.B.** (Double Bass): Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.

109

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *p* *mf* *p* *mf* *p*

f *mp*

f *mp* *f* *mp* *f* *mp*

f *mp* *f* *mp* *f* *mp*

ff

Detailed description: This is a page of a musical score for measures 109, 110, and 111. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are: Flute (Fl.), Bass Clarinet (B \flat Cl.), Tuba, Baritone Saxophone (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins in measure 109 with a melodic line, reaching a fortissimo (*ff*) dynamic in measure 110. The Bass Clarinet, Violin, and Viola parts are mostly silent, indicated by square rests. The Tuba part plays a rhythmic pattern of dotted half notes, alternating between mezzo-forte (*mf*) and piano (*p*) dynamics. The Baritone Saxophone part plays a similar rhythmic pattern. The Piano part features a complex texture with chords and moving lines, starting with a forte (*f*) dynamic in measure 109 and moving to mezzo-piano (*mp*) in measure 110. The Violoncello and Double Bass parts play a rhythmic pattern of dotted half notes, alternating between forte (*f*) and mezzo-piano (*mp*) dynamics. The page number 109 is written above the Flute staff.

113

Fl. *sfz sfz*

B \flat Cl. *ff*

Tuba *mf p*

Bls.

Pno. *f mp*

Vln.

Vla.

Vc. *f mp f mp f f*

D.B. *f mp f mp f mp*

Detailed description: This is a page of a musical score for measures 113, 114, and 115. The score is arranged in a standard orchestral format with nine staves. The instruments are: Flute (Fl.), Bass Clarinet (B \flat Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 113 shows the Flute playing a melodic line with accents and sforzando (sfz) markings. The Bass Clarinet has a rest until measure 115, where it plays a short phrase marked *ff*. The Tuba plays a rhythmic pattern of quarter notes, starting with *mf* and then *p*. The Bassoon plays a similar rhythmic pattern. The Piano has a complex accompaniment with chords and moving lines, marked *f* and *mp*. The Violin and Viola staves are empty. The Violoncello and Double Bass play a rhythmic pattern of quarter notes, alternating between *f* and *mp* dynamics.

117

Musical score for measures 117-119. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 117: Flute and Bassoon have rests. B♭ Clarinet plays a melodic line. Tuba plays a melodic line starting with a *ff* dynamic. Bassoon plays a melodic line. Piano plays chords in the right hand and a bass line in the left hand.

Measure 118: Flute and Bassoon have rests. B♭ Clarinet has a rest. Tuba has a rest. Bassoon has a rest. Piano has a rest in the right hand and a bass line in the left hand.

Measure 119: Flute plays a melodic line. B♭ Clarinet plays a melodic line. Tuba plays a melodic line. Bassoon plays a melodic line. Piano plays chords in the right hand and a bass line in the left hand. Violin, Viola, Violoncello, and Double Bass play a melodic line. Dynamics for Vc. and D.B. are *f*, *mp*, and *p*. The word "arco" is written above the Vln. and Vc. staves.

Musical score for page 70, featuring the following instruments and parts:

- Fl.** (Flute): Treble clef, starting with a whole rest, followed by a quarter note G4, quarter note F4, and quarter note E4.
- B♭ Cl.** (B♭ Clarinet): Treble clef, starting with a whole rest, followed by a quarter note G4, quarter note F4, and quarter note E4.
- Tuba**: Bass clef, starting with a whole rest, followed by a whole rest, and a whole rest.
- Bls.** (Bassoon): Treble clef, starting with a whole rest, followed by a whole rest, and a whole rest.
- Pno.** (Piano): Grand staff (treble and bass clefs). Treble clef part starts with a whole rest, followed by a quarter note G4, quarter note F4, and quarter note E4. Bass clef part starts with a whole rest, followed by a quarter note G3, quarter note F3, and quarter note E3. Dynamics include *mp* and *sfz*.
- Vln.** (Violin): Treble clef, starting with a whole rest, followed by a quarter note G4, quarter note F4, and quarter note E4.
- Vla.** (Viola): Bass clef, starting with a whole rest, followed by a quarter note G3, quarter note F3, and quarter note E3.
- Vc.** (Violoncello): Bass clef, starting with a whole rest, followed by a quarter note G3, quarter note F3, and quarter note E3.
- D.B.** (Double Bass): Bass clef, starting with a whole rest, followed by a quarter note G3, quarter note F3, and quarter note E3.

121

Fl.

B♭ Cl.

Tuba

Bls.

Pho.

Vln.

Vla.

Vc.

D.B.

mp *sfz*

mp

125

Fl. *mp sfz mp sfz*

B♭ Cl. *mp sfz mp sfz*

Tuba

Bls.

Pno. *mp mp*

Vln. *mp*

Vla. *mp*

Vc. *mf*

D.B. *mf*

Detailed description: This page of a musical score covers measures 125, 126, and 127. The score is for a symphony orchestra. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature melodic lines with dynamic markings of mezzo-piano (*mp*) and sforzando (*sfz*). The Tuba and Bassoon (Bls.) parts are mostly silent, indicated by rests. The Piano (Pno.) part provides harmonic support with chords and moving lines in both hands, marked *mp*. The Violin (Vln.) and Viola (Vla.) parts play sustained notes with some melodic movement, also marked *mp*. The Violoncello (Vc.) and Double Bass (D.B.) parts play a rhythmic accompaniment of eighth notes, marked *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

Fl. *ff*

B \flat Cl. *ff*

Tuba *ff*

Bls.

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

129

Fl. *p* *sfz* *mp*

B♭ Cl. *p* *sfz* *mp*

Tuba *p*

Bls.

Pno. *p* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mf*

D.B. *p* *mf*

133

Fl. *sfz* *mp* *sfz* *mp*

B♭ Cl. *sfz* *mp* *sfz* *mp*

Tuba

Bls.

Pno. *mp* *mp*

Vln.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 133, 134, and 135. The score is for a full orchestra. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are the most active, with dynamic markings of *sfz* (fortissimo) and *mp* (mezzo-piano). The Piano (Pno.) part features a consistent eighth-note accompaniment in both hands, marked *mp*. The Violin (Vln.) and Viola (Vla.) parts have melodic lines with long slurs. The Violoncello (Vc.) and Double Bass (D.B.) parts provide a steady bass line with eighth-note patterns. The Tuba and Bassoon (Bls.) parts are mostly silent, indicated by rests.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz *mp*

sfz *mp*

2/7

The musical score for measures 141-143 includes the following parts:

- Fl. (Flute):** Rests in all three measures.
- B^b Cl. (B♭ Clarinet):** Rests in all three measures.
- Tuba:** Rests in all three measures.
- Bls. (Bassoon):** Rests in all three measures.
- Pno. (Piano):** Features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a *mp* dynamic and has a crescendo leading to a *mp* dynamic again. The left hand provides harmonic support.
- Vln. (Violin):** Plays a melodic line with a slur over the first two measures and a fermata at the end of the first measure.
- Vla. (Viola):** Plays a melodic line with a slur over the first two measures and a fermata at the end of the first measure.
- Vc. (Violoncello):** Plays a bass line with a slur over the first two measures.
- D.B. (Double Bass):** Plays a bass line with a slur over the first two measures.

The image displays a page of a musical score for page 78. It features nine staves, each representing a different instrument: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first measure of each staff contains a half note with a sharp sign (F#) and a dynamic marking of *sfz* (sforzando). The second measure contains a half note with a flat sign (F) and a dynamic marking of *sfz*. A crescendo hairpin is shown between the two measures for the Flute, B♭ Clarinet, and Tuba staves, while a decrescendo hairpin is shown for the Piano, Violin, Viola, Violoncello, and Double Bass staves. The Bassoon staff is empty, indicating it is silent in this section.

Movement II

Largo $\text{♩} = 42$

145

Fl. *mp*

B \flat Cl. *mp* *mf*

Tuba *mp*

Bls.

Pno. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

149

Fl. *mf* *cresc. molto* *ff*

B \flat Cl. *cresc. molto* *ff*

Tuba *f* *cresc. molto* *ff*

Bls.

Pno.

Vln.

Vla.

Vc. *mf* *cresc. molto* *ff*

D.B.

Fl. *mp*

B \flat Cl. *mp*

Tuba *mp*

Bls.

Pno.

Vln.

Vla.

Vc. *mp*

D.B.

The image shows a page of a musical score for an orchestra. The score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl.), B♭ Clarinet (B \flat Cl.), Tuba, Basses (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, B♭ Clarinet, and Tuba parts include dynamic markings of *mp* (mezzo-piano) and hairpins indicating a crescendo. The Basses, Piano, and Double Bass parts are mostly silent, indicated by square notes on the staff lines. The Violin, Viola, and Violoncello parts feature long, sustained notes with hairpins indicating a crescendo. The score is written in a standard musical notation style with treble and bass clefs, and various note values and rests.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp *dim. e rallantando*

157

Musical score for measures 157-158. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The Piano part features a complex rhythmic pattern with triplets in both hands. The strings (Vln., Vla., Vc., D.B.) play a sustained, low-frequency accompaniment. The woodwinds (Fl., B♭ Cl., Tuba, Bls.) have rests in both measures.

Dynamic markings include *mf* (mezzo-forte) at the bottom of the page and *mp* (mezzo-piano) for the strings in measure 158.

The musical score is arranged in nine staves. The instruments and their parts are as follows:

- Fl.:** Flute part, starting with a whole rest in the first two measures and playing a melodic line in the third measure, marked *p* and *mp*.
- B♭ Cl.:** B♭ Clarinet part, starting with a whole rest in the first two measures and playing a melodic line in the third measure, marked *p*.
- Tuba:** Tuba part, consisting of whole rests in all three measures.
- Bls.:** Bassoon part, consisting of whole rests in all three measures.
- Pno.:** Piano part, featuring a complex melodic and harmonic texture in both hands, marked *p*.
- Vln.:** Violin part, playing a melodic line marked *mf* in the first two measures and *p* in the third.
- Vla.:** Viola part, playing a melodic line marked *mf* in the first two measures and *p* in the third.
- Vc.:** Violoncello part, playing a melodic line marked *mf* in the first two measures and *p* in the third.
- D.B.:** Double Bass part, playing a melodic line marked *f* in the first two measures and *mp* in the third.

Musical score for a section starting at measure 161. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Basses (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The Flute part begins at measure 161 with a dynamic of *mf*. It features a melodic line with slurs and accents, including a triplet of eighth notes. Dynamics range from *mf* to *ff*. The B♭ Clarinet part starts at *mp* and follows a similar melodic contour, with dynamics increasing to *f*. The Tuba, Basses, Piano, Violin, Viola, Violoncello, and Double Bass parts are currently silent, indicated by rests.

The image shows a musical score for two woodwind instruments: Flute (Fl.) and Bass Clarinet (B♭ Cl.). The score covers measures 164 and 165. The Flute part begins in measure 164 with a *mf* dynamic and a slur over a triplet of eighth notes. In measure 165, it continues with a *f* dynamic and a slur over a triplet of eighth notes. The Bass Clarinet part also begins in measure 164 with a *mf* dynamic and a slur over a triplet of eighth notes. In measure 165, it continues with a *f* dynamic and a slur over a triplet of eighth notes. The other instruments listed (Tuba, Bsns., Pno., Vln., Vla., Vc., D.B.) have rests in both measures.

Fl. *mf* *f*

B \flat Cl. *mf* *f*

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

The image shows a page of a musical score. The top two staves are for Flute (Fl.) and Bass Clarinet (B \flat Cl.). The Flute part starts with a dynamic marking of *mf* and features a melodic line with triplets and slurs. The Bass Clarinet part also starts with *mf* and mirrors the Flute's melodic line. Both parts end with a dynamic marking of *f*. The remaining staves are for Tuba, Bsn., Pno., Vln., Vla., Vc., and D.B., each containing a single note on a staff line.

The image shows a musical score for a woodwind section. The top two staves are for Flute (Fl.) and B♭ Clarinet (B♭ Cl.). Both parts feature a melodic line with triplets, indicated by a '3' below the notes. The tempo is marked 'molto rit.' (molto ritardando) above the first triplet in both parts. The Flute part starts with a key signature of one flat (B♭) and a common time signature. The B♭ Clarinet part starts with a key signature of two sharps (F# and C#) and a common time signature. The lower staves for Tuba, B♭ Saxophone (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) are currently empty, showing only the instrument name and a single note on the staff.

Moderato ♩ = 72

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

f

mf

mf

169

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

dim. e rallantando

mp

dim. e rallantando

mp

Fl. *p* *mp*

B♭ Cl. *p* *accelerando*

Tuba *mf* *f*

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a symphony orchestra. It features eight staves. The top four staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, and Bassoons (Bls.). The bottom four staves are for Piano (Pno.), Violins (Vln.), Violas (Vla.), and Cellos/Double Basses (Vc. D.B.). The Flute part begins with a dynamic marking of *p* (piano) and later changes to *mp* (mezzo-piano). The B♭ Clarinet part features triplet markings and a dynamic marking of *p*, followed by an *accelerando* instruction. The Tuba part has dynamic markings of *mf* (mezzo-forte) and *f* (forte). The other instruments (Bls., Pno., Vln., Vla., Vc., D.B.) are shown with rests, indicating they are not playing in this section.

The image shows a page of a musical score for page 93. The score is arranged in a system with eight staves. The instruments are labeled on the left: Fl. (Flute), B♭ Cl. (Bass Clarinet), Tuba, Bls. (Bassoon), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Flute part is the most active, starting with a *mf* dynamic, moving to *f*, then *ff* at measure 173, and ending with a *f* dynamic. The *accelerando* marking is placed above the Flute staff. The Bass Clarinet and Tuba parts have *mf* dynamics. The other instruments (Bls., Pno., Vln., Vla., Vc., D.B.) are mostly silent, indicated by rests. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Fl. *mf* *f* *Largo* ♩ = 42

B♭ Cl. *f* *Largo* ♩ = 42

Tuba *f* *Largo* ♩ = 42

Bls. *Largo* ♩ = 42

Pno. *Largo* ♩ = 42

Vln. *Largo* ♩ = 42

Vla. *Largo* ♩ = 42

Vc. *ff* *Largo* ♩ = 42

D.B. *ff* *Largo* ♩ = 42

177

Fl. *mf* 3

B♭ Cl. *mf* 3

Tuba *mf*

Bls.

Pno.

Vln. *mp*

Vla. *mp*

Vc.

D.B.

Fl. *mp* 3

B♭ Cl. *mp* 3

Tuba *mp*

Bls.

Pno.

Vln. *mp* *molto rit.* *Con moto* ♩ = 84

Vla. *molto rit.* *mp*

Vc. *mp* *mp* *molto rit.*

D.B. *mp* *mp* *molto rit.*

Detailed description: This page of a musical score features eight staves. The top three staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tuba. The Flute and B♭ Clarinet parts begin with a melodic line marked *mp* and include a triplet of eighth notes. The Tuba part has a similar melodic line also marked *mp*. The next three staves are for Basses (Bls.), Piano (Pno.), and Violin (Vln.). The Violin part starts with a long note, then a rest, followed by a melodic line marked *mp*. The Piano part is mostly empty. The bottom three staves are for Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Viola part has a long note, then a rest, followed by a melodic line marked *mp*. The Violoncello and Double Bass parts have long notes, then rests, followed by melodic lines marked *mp*. The Violoncello and Double Bass parts also have *molto rit.* markings. A tempo change to *Con moto* with a quarter note equal to 84 (♩ = 84) is indicated above the Violin staff.

181

The musical score for measures 181 and 182 is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, two measures with whole rests.
- B♭ Cl. (B♭ Clarinet):** Treble clef with two sharps (F# and C#), two measures with whole rests.
- Tuba:** Bass clef, two measures with whole rests.
- Bls. (Bassoon):** Treble clef, two measures with whole rests.
- Pno. (Piano):** Grand staff (treble and bass clefs), two measures with whole rests.
- Vln. (Violin):** Treble clef, two measures of music with slurs and hairpins.
- Vla. (Viola):** Alto clef, two measures of music with slurs and hairpins.
- Vc. (Violoncello):** Bass clef, two measures of music with slurs and hairpins.
- D.B. (Double Bass):** Bass clef, two measures of music with slurs and hairpins.

The image shows a page of a musical score for a symphony orchestra. The staves are arranged vertically from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part is the most active, featuring a melodic line with triplets and dynamic markings including *mf*, *sfz*, and *f*. The other instruments have rests or simple melodic lines. The score is written in a standard musical notation style with a key signature of one sharp (F#).

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

f

mf

185

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

pp

mp

Movement III

$\text{♩} = 108$

Fl. $\text{♩} = 108$
mf

B♭ Cl. $\text{♩} = 108$
mf

Tuba $\text{♩} = 108$
mf

B♭s. $\text{♩} = 108$
mf

Pno. $\text{♩} = 108$
mf

Vln. *arco* $\text{♩} = 108$
mf *pizz.*
f

Vla. $\text{♩} = 108$
mf *arco* *pizz.*
f

Vc. $\text{♩} = 108$
mf *arco* *pizz.*
f

D.B. $\text{♩} = 108$
mf *pizz.*
f

189

Fl. *mp* *p*

B♭ Cl. *mp* *p*

Tuba *mp* *p*

Bls. *mp*

Pno. *mp*

Vln. *mp* arco *mf* pizz.

Vla. *mp* arco *mf* pizz.

Vc. *mp* arco *mf* pizz.

D.B. *mp* *mf* pizz.

Detailed description: This page of a musical score covers measures 189, 190, and 191. The score is for a full orchestra. The woodwinds (Flute, B♭ Clarinet, Bassoon) and Tuba play a rhythmic pattern of eighth notes in measures 189 and 190, then hold a sustained note in measure 191. The strings (Violin, Viola, Violoncello, Double Bass) play a similar eighth-note pattern in measures 189 and 190, then switch to a pizzicato pattern in measure 191. The Piano part provides harmonic support with chords in measures 189 and 190. Dynamics range from mezzo-piano (mp) to piano (p) and mezzo-forte (mf). Performance instructions include 'arco' (bowed) and 'pizz.' (pizzicato).

193

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

pp

pp

pp

arco

p

arco

p

arco

p

arco

p

197

Musical score for measures 197-200. The score is arranged in a system with eight staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Basses (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 197-200:

- Flute (Fl.):** Holds a long note with a slur across all four measures.
- B♭ Clarinet (B♭ Cl.):** Holds a long note with a slur across all four measures.
- Tuba:** Holds a long note with a slur across all four measures.
- Basses (Bls.):** Rests in all four measures.
- Piano (Pno.):** Rests in all four measures.
- Violin (Vln.):** Starts with a rest in measure 197, then plays a sixteenth-note pattern in measures 198-200. Dynamic *f* is indicated in measure 198.
- Viola (Vla.):** Starts with a rest in measure 197, then plays a sixteenth-note pattern in measures 198-200. Dynamic *f* is indicated in measure 198.
- Violoncello (Vc.):** Starts with a rest in measure 197, then plays a sixteenth-note pattern in measures 198-200. Dynamic *f* is indicated in measure 198.
- Double Bass (D.B.):** Starts with a rest in measure 197, then plays a sixteenth-note pattern in measures 198-200. Dynamic *f* is indicated in measure 198.

Fl. *mf*

B♭ Cl. *mf*

Tuba *mf*

Bls.

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

D.B.

The musical score consists of nine staves. The Flute, B♭ Clarinet, and Tuba parts begin with a *mf* dynamic and play a melodic line. The Bassoon, Piano, and Double Bass parts are marked with rests. The Violin, Viola, and Violoncello parts play a sustained, melodic line marked with a *p* dynamic. The score is written in a key signature of one sharp (F#) and a common time signature.

201

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

p

f

pp

205

Fl. *mp*

B^b Cl. *mp*

Tuba *mp*

Bs. *mp*

Pno. *mp*

Vln. *mp* arco

Vla. *mp* arco

Vc. *mp* arco

D.B. *mp* arco

Detailed description: This is a page of a musical score for measures 205, 206, and 207. The score is arranged in a grand staff with nine staves. The instruments are: Flute (Fl.), B♭ Clarinet (B^b Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is present in each staff. The Flute and B♭ Clarinet parts include crescendo hairpins. The Violin, Viola, Violoncello, and Double Bass parts are marked *arco* (arco). The music consists of eighth and quarter notes, with some rests.

209

Musical score for page 209, featuring the following instruments: Fl. (Flute), B^b Cl. (B-flat Clarinet), Tuba, Bls. (Bassoon), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in 3/4 time and includes a key signature of one flat (B-flat major or D minor). The music consists of three measures. The Flute, B-flat Clarinet, Tuba, Bassoon, Violin, Viola, Violoncello, and Double Bass parts play a similar melodic line: a quarter rest, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. The Piano part plays a similar line in the right hand, but in the left hand, it plays a bass line: a quarter rest, followed by a quarter note B-flat, a quarter note A-flat, and a quarter note G. The Piano part also includes some chords and arpeggios in the final measure.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

213

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

f

sfz

217

Fl. *mf sfz*

B♭ Cl. *mf sfz*

Tuba *ff*

Bls.

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Musical score for page 221, featuring the following instruments: Fl. (Flute), B♭ Cl. (B♭ Clarinet), Tuba, Bls. (Bassoon), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score is written in 2/4 time and consists of three measures. The first measure is in 2/4 time, the second in 5/4 time, and the third in 2/4 time. The key signature has one sharp (F#). The dynamics for the strings and piano are *ff*, *mf*, *sfz*, *p*, *sfz*, and *pp*. The flute and tuba parts are marked *p*. The double bass part is marked *f* in the final measure.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

pp

225

Fl. *fp*

B♭ Cl. *fp*

Tuba *fp*

Bls.

Pno.

Vln. *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

Detailed description: This page of a musical score covers measures 225, 226, and 227. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tuba parts are marked with a forte-piano (*fp*) dynamic and feature a single note in measure 225 that is sustained across measures 226 and 227. The Bassoon (Bls.) and Piano (Pno.) parts are marked with a fermata in measure 225 and remain silent in the following measures. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are marked with a mezzo-forte (*mf*) dynamic and play a rhythmic pattern of eighth notes, starting with a pizzicato (*pizz.*) instruction in measure 225.

233

Fl. *p* *mf* *sfz*

B♭ Cl. *p* *mf* *sfz*

Tuba *p*

Bls. *p*

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

Musical score for page 117, featuring the following instruments and parts:

- Fl. (Flute):** Treble clef, 2/4 time signature. Dynamic markings: *sfz*.
- B♭ Cl. (Clarinet):** Treble clef, 2/4 time signature. Dynamic markings: *sfz*.
- Tuba:** Bass clef, 2/4 time signature. Dynamic marking: *ff*.
- Bls. (Bassoon):** Treble clef, 2/4 time signature. No notes are present.
- Pno. (Piano):** Grand staff (treble and bass clefs), 2/4 time signature. Dynamic markings: *ff*, *f*, *ff*.
- Vln. (Violin):** Treble clef, 2/4 time signature. Dynamic marking: *ff*. Includes the instruction *arco*.
- Vla. (Viola):** Bass clef, 2/4 time signature. Dynamic marking: *ff*. Includes the instruction *arco*.
- Vc. (Violoncello):** Bass clef, 2/4 time signature. Dynamic marking: *ff*. Includes the instruction *arco*.
- D.B. (Double Bass):** Bass clef, 2/4 time signature. Dynamic marking: *ff*.

Fl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

B♭ Cl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba *ff* *ff*

Bls.

Pno. *ff*

Vln. *ff* *f* *pizz.*

Vla. *ff* *f* *pizz.*

Vc. *ff* *f* *pizz.*

D.B. *ff* *f* *pizz.*

241

Fl. *p* *ff* 245

B♭ Cl. *p*

Tuba *ff*

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and B♭ Clarinet parts feature melodic lines with slurs and dynamic markings of *p* (piano) and *ff* (fortissimo). The Tuba part has a rhythmic pattern with a *ff* dynamic. The Bassoon, Piano, and Double Bass parts are mostly silent, indicated by rests. The Violin, Viola, and Violoncello parts have rhythmic patterns. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 120 is at the bottom, and the University of Cape Coast logo is at the top.

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

pp

f

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B \flat Cl.), Tuba, Basses (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Bass Clarinet parts feature melodic lines with slurs and dynamic markings of *mp* and *pp*. The Piano part has a dynamic marking of *f*. The Violin, Viola, Violoncello, and Double Bass parts provide harmonic support with various rhythmic patterns. The Basses part is mostly silent, indicated by rests. The score is written in a key signature of one sharp (F#) and a common time signature (C).

253

Fl. *arco*

B♭ Cl. *ff arco*

Tuba *ff*

Bls.

Pno. *ff* 8^{va}

Vln. *arco ff*

Vla. *arco ff*

Vc. *arco ff*

D.B. *arco ff*

257

Fl.

B♭ Cl.

Tuba

Bls.

Pho.

Vln.

Vla.

Vc.

D.B.

The image shows a page of a musical score for a symphony orchestra, page 125. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- B♭ Cl. (B♭ Clarinet)
- Tuba
- Bls. (Bassoon)
- Pno. (Piano) - This part includes a first ending bracket labeled (8^{va}) and a dynamic marking of >.
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part features a first ending bracket labeled (8^{va}) and a dynamic marking of >.

261

Fl.

B \flat Cl.

Tuba

Bls.

Pno. (8^{va})

Vln.

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 261, 262, and 263. The score is for a full orchestra. The Flute (Fl.) part has a melodic line in treble clef with a key signature of one sharp (F#). The Bass Clarinet (B \flat Cl.) part is in treble clef with a key signature of two sharps (F# and C#), featuring some notes marked with 'x'. The Piano (Pno.) part is in grand staff (treble and bass clefs), with an 8va dynamic marking above the right hand. The strings (Violins, Violas, Violas, Cellos, and Double Basses) are shown with rests in all three measures. The Tuba and Basses parts also show rests.

265

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

(8^{va})

Vln.

Vla.

Vc.

D.B.

269

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

273

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

277

The musical score for measures 277-279 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Three measures of whole rests.
- B♭ Cl. (B♭ Clarinet):** Three measures of whole rests.
- Tuba:** Three measures of whole rests.
- Bls. (Bassoon):** Three measures of whole rests.
- Pno. (Piano):** A complex part with multiple staves. The right hand plays a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment with slurs and accents. Dynamics include *mf*, *ff*, and *mf*. A *rit.* (ritardando) marking is present above the final measure.
- Vln. (Violin):** Three measures of whole rests.
- Vla. (Viola):** Three measures of whole rests.
- Vc. (Violoncello):** Three measures of whole rests.
- D.B. (Double Bass):** Three measures of whole rests.

281

The image shows a page of a musical score for page 281. The score is arranged in a vertical stack of staves for various instruments. From top to bottom, the staves are labeled: Fl. (Flute), B♭ Cl. (B-flat Clarinet), Tuba, Bls. (Bassoon), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The piano part (Pno.) is the only one with detailed musical notation, including notes, rests, and dynamic markings. The other staves contain only rests, indicating that these instruments are silent for this section. The piano part consists of two staves, with the upper staff starting with an 8va marking. The notation includes various note values, rests, and dynamic markings such as > and <. The score is divided into three measures by vertical bar lines.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

(*8va*)

s

289

Fl.
B♭ Cl.
Tuba
Bls.
Pno.
Vln.
Vla.
Vc.
D.B.

The musical score consists of nine staves. The first three staves (Flute, B♭ Clarinet, and Tuba) have a treble clef, while the last three (Violin, Viola, and Violoncello) have a treble clef and the Double Bass has a bass clef. The Piano part is written in grand staff notation. The score shows three measures. The first two measures are marked with a 'z' (zaccato) and a 'z' (zaccato) above the notes. The third measure is marked with a 'z' (zaccato) above the notes and a 'sfz' (sforzando) below the notes. The notes are mostly eighth and quarter notes, with some beamed sixteenth notes. The key signature has one flat (Bb) and the time signature is 4/4.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

molto rit.

fermata

accents

compositions. Pitch combination, that will be termed in this work, for analysis purposes only, as *harmonic realisation*, are arrived at as a result of the interplay of two or more independent lines, and, or, a melodic line with a background serving as rhythmic enforcement.

Movement I

The first movement is announced by a theme utilizing the B chromatic scale ascending and descending which is interrupted by two measure phrase in piano chord structure built on secundal and quartal structure (measure 1 – 7).

Moderato ♩ = 78

The musical score is for Movement I, marked Moderato with a tempo of ♩ = 78. It is written in 6/8 time and features a key signature of one sharp (F#). The score includes parts for Flute, Clarinet in B♭, Tuba, Bells, Piano, Violin, Viola, Cello, and Double Bass. The Flute, Clarinet in B♭, Tuba, Violin, Viola, Cello, and Double Bass parts all play a chromatic scale (B, C, D, E, F#, G, A, B) in the first measure, marked *ff*. The Piano part features a complex chord structure in the first measure, marked *ff*, with a two-measure phrase in the second measure marked *sfz* and *mp*. The Bells part plays a single note in the first measure, marked *ff*, and two notes in the third measure, marked *sfz*. The Clarinet in B♭ part has a two-measure phrase in the third measure, marked *fff*. The Flute part has a two-measure phrase in the third measure, marked *fff*. The Tuba part has a two-measure phrase in the third measure, marked *fff*. The Violin, Viola, Cello, and Double Bass parts have a two-measure phrase in the third measure, marked *fff*.

Example 4

The piano repeats the idea stated in measure 6 -9 a 5th below, utilizing quartal and quintal sonorities in the left-hand piano and the right-hand piano respectively (measure 10 – 13).

Musical score for Example 4, measures 17-20. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, and Bassoon (Bls.).

- Flute (Fl.):** Measures 17-18: *f*. Measure 19: *fp*. Measure 20: *fp*.
- B♭ Clarinet (B♭ Cl.):** Measures 17-18: *f*. Measures 19-20: Rest.
- Tuba:** Measures 17-18: *mf*. Measures 19-20: *f*.
- Bassoon (Bls.):** Measures 17-18: *f*. Measures 19-20: Rest.

Example 5

From measure 14 – to the 1st half of measure 28, as evident in the above illustration, the rhythmic pattern of the supporting drums, bell and their resultants are assigned pitches eclectically selected from the B chromatic scale.

The master drum pattern is heard in the Cello, Double Bass and Tuba (measure 28 – 39) illustrated below.

Musical score for Example 5, measures 28-31. The score includes parts for Violoncello (Vc.) and Double Bass (D.B.).

- Violoncello (Vc.):** Measures 28-31: *pizz.*. Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.
- Double Bass (D.B.):** Measures 28-31: *pizz.*. Dynamics: *f*, *mp*, *f*, *mp*, *f*, *mp*.

Example 6

The flute utilizes the rhythmic pattern of an existing popular Apatampa song *Yere behye shene*. This rhythmic pattern is assigned pitches eclectically selected from the B chromatic scale.

The piano provides a background mostly utilizing secundal and quintal harmonic structures on the upper hand while the left hand doubles what the Double Bass, Cello and Tuba are playing. The opening rhythmic motive of *Yere behye shene* is taken in turns by the various instruments between measures 38 and 45.

Left hand piano announces an embellishment of the *Yere behye shene* rhythm with the left hand supported by the Cello and Double Bass playing accompaniment utilizing the pattern of the *Adaka*. A new theme base on the rhythmic motive of the *Yere behye shene* is announced in measure 84 by the flute and repeated by the violin in measure 90.

The image displays three systems of musical notation. The first system, labeled 'Flute' and 'Piano', shows measures 38-45. The Flute part begins with a *ff* dynamic, followed by *mf*, *sfz*, and *mp*. The Piano part features a rhythmic accompaniment in the left hand and chords in the right hand. The second system, labeled 'Pno.', shows measures 4-7. The right hand has a melodic line with dynamics *f*, *ff*, and *sfz sfz*. The left hand continues the accompaniment. The third system, also labeled 'Pno.', shows measures 8-11, continuing the melodic and accompanimental lines.

Example 7

There is an interplay or a communication between the violin and the viola (which is the motive from the melody (*Yere behye shene*) and the rhythm of the *Akonkon* which is also being accompanied by the Cello and the Double Bass from measures 90 – 97.

The Tuba takes the same rhythm from the violin and interplays a short retrograde with the flute from measures 97 – 102 and piano (both left and right hands) renounces the introduction in a contrary motion on both ascending and descending, in measures 103 and 104.

From measures 117 to 126 is a retrograde where the violin and the viola take the retrograde of the melody (*Yere behye shene*) with the Cello and the Double Bass taking the original melody. The piano (both left and right hand) accompanies the strings with the pitched resultant drum patterns while the flute and the clarinet in B^b doing the patterns of the master drum (wooden box) *Adaka* which was previously done by the Cello and the Double Bass, all in the retrograde form.

Measures 127 to 130 serves as a bridge for all patterns taken in measures 117 to 126 are being done in their original mode by the same instrument that did the retrograde. Moreover there is a two measure meter modulation in measures 129 to 130 (from 6/8 to 9/8) in a compound triple metre, which also serves as an introduction to measures 131 to 141.

Movement II

The second movement though metred in common time, is purely conceived in free rhythm. Rhythmic motives used are treated in liquidation generally amongst grouped sections. The string section mostly had a drone on top of which the winds engage in dialogue, measures 144-152. The rather calm

dialogue is interrupted by a five measure swift like two-part disposition in piano, (measures 157) culminating in a similar dialogue in the strings as announced in the beginning of the winds, measure 157.

In free counterpoint the clarinet weaves a counter melody to the flute, measures 160 to 169. In measure 168 there is a tempo modulation at which point the Tuba announces a third counter melody to deepen the tension being created by the flute and clarinet.

Example 8

Example 9

The dialogue is now heard in the violin, viola and cello, the cello melody being doubled by the double bass. This is punctuated by the flute, clarinet and Tuba, after another tempo modulation in measure 175.

Example 10

This section fades into a drone in the strings ushering in the piano which restates the flute-clarinet disposition heard earlier in measure 167. The section comes to a close in measure 185.

Movement III

The third movement is announced by all instruments utilizing a motif from the Akonkon drum between measure 186 and 190.

♩ = 108

Fl. mf

B♭ Cl. mf

Tuba mf

B♭s. mf

Pno. mf

Vln. mf arco f pizz.

Vla. mf arco f pizz.

Vc. mf arco f pizz.

D.B. mf f pizz.

Example 11

This is interrupted by a resultant motif from the patterns of *firikiyiwa* and the *tamaleen*, measures 187 to 189 and measures 191 to 193 respectively. It is followed by a descending chromatic scale with its modal centre in D^b (D flat).

The theme appears again in liquidation in all instruments, measures 205-208 responded to in the piano, now metered in triple time, measures 209-210. A modified version of the melodic motive appears in the strings (measures 211-215) responded to by the flute and clarinet. Measures 221 – 232 begins a free tone scale in D^b ascending and continues with the patterns of both the *Firikiyiwa* and

the Tamaleen in a retrograde form which is accompanied by the woodwinds and the Tuba with all instruments announcing it again in the same style.

The section between 215 and 237 went through a host of metric modulations with the same melodic motive being tossed around and responded to amongst the various instruments. The game like episode encountered in this section is interrupted by a two measure piano passage metered in 5/4 and 2/4.

The piece reaches its heights in measure 240 a point at which the real mixture of all the patterns in the Apatampa is put into play. The Flute and Clarinet in B \flat play with the variant of the motif. The piano coming in occasionally with the same motif and the violin and the viola have a sort of communication with the Akonkon and Tamaleen patterns respectively while the Adaka (master drum) patterns are taken by Cello and the Double Bass, measures 253 to 285.

There is a communication between the Flute and the Clarinet in B \flat the generated rhythms from all the patterns especially (the resultant) especially the whistle, Tamaleen and the Akonkon with the piano given the base line of the master drum. The left hand plays that of the Adaka and the right hand playing that of the Firikiyiwa based on secundal and quartal chords. All these are seen from measures 253 to 269. Then both hands now pick a communication that are generated rhythms or patterns from all the patterns (resultant) which is similar to the work done by the Flute and the Clarinet in D \flat . Measures 286 to 293 repeat the motif and the variation with an accompaniment from the bells which from there, the piano continues from 294 to 297 with the same announcement and all instruments end in measures 298 with the same motif that started us grand style.

CHAPTER FIVE

Summary, Conclusions and Recommendations

This chapter consists of the summary of the research conclusions drawn from findings and recommendations.

Summary

As music is not static but dynamic and gradually having also broken away from the traditional tonal compositional practices, the study sought to explore the rhythmic resources of Apatampa dance in a contemporary art music composition. It blends new trends in contemporary art compositions with traditional drum idioms found in Apatampa music to generate post-tonal music. In this perspective, the work managed to look at the following:

1. Analyze Aziza Danz (Kofi Ansah: 2009), a relevant model to show traditional idioms manifest in contemporary art compositions.
2. To analyze the resources in Apatampa dance music to generate a post-tonal music.
3. Compose an original post-tonal music, an innovation named “The Fruits of Apatampa.
4. Analyze the three movements of this work (The Fruits of Apatampas) showing how the generated resources have been maintained.

Methodology

Instruments used for the data included interviews, participant observation, video coverage, documented search and the use of modern musical resources (i.e., computer and music software called FINALE). Purposeful sampling was used in selecting relevant contemporary pieces for the analyses.

Conclusion

The piece is not based on the 12 time principle as proposed by Kostke and Payne (1984), rather pitches were chosen at random; having in mind the necessity to neutralize to a large extent, any traces of tonal centres. One of the contemporary techniques employed is Dodecaphonic Democratic Order (D.D.O) which was also adapted by Mereku (1997). One of the two innovations made by Kofi Ansah was considered and explored i.e. Polyphonic emergent harmonies which are interplay of independent harmonies.

In generating the unconventional harmonic structuring Motives are tossed around and sometimes accompanied by free atonal harmonies built on secundal and quartal harmonies. Western Instruments are assigned with pitches of the rhythm of Apatampa, the flute takes a melody and the rhythm assigned, serving as an accompaniment.

In Africa music, as observed nightly by Anku (1997), individual instruments do not merely coexist but are positioned strategically with each other in order to weave a characteristic lilt (composite or kinetic resultant) which becomes a rhythmic mode, serving as foreground, on which a vocal repertoire may be super imposed.

Derivatively, a composer needs not only to stagger appropriately, rhythms in his compositional work in order to maintain dance lilt(s) but to necessarily, also weave his melodies or rhythms such that phrases fall within the phrasal structure(s) of the time-line underlining the dance(s) of his choice. To do this, he must immerse himself in the principles that govern traditional music constructions, modeling, not only out of traditional idioms' but also bonding closely with their societal milieu in his composition. In addition, he may spice the lilt of the dance with melodies that would generate and invoke their traditional tendencies so that the composition will not only sound rhythmically *traditionally African*, but also *melodically traditional*, in character (Ansah:2009).

Although Aziza Danz (Ansah 2009) and Sasabonsam's Match (Mereku, 1997) many have tried to explore these traditional idioms, composers need to combine not only traditional idioms found in the dance, but in the future, the culture or the social life that surrounds it, should be maintained to compose a contemporary art music that is culturally unique.

Recommendations

Grossly lacking in our higher institutions of learning, including the Universities in Ghana are materials covering a distinct area of contemporary

practices that will be used in appreciation classes. The composer being aware of this predicament has provided materials for:

1. Listening and aesthetic appreciation
2. Teaching interculturalism in music
3. Teaching form, structure and analysis.
4. Empowering composers who want to explore further the use of dance idioms in the composition of serious music.

It is also recommended that all stakeholders in education (especially at the second cycle institutions, Colleges of Education and other tertiary levels) including composers, ethnomusicologists, music educators, educational planners, designers and curriculum developers will use “The fruits of Apatampa” to illustrate how Western contemporary practices can be fused with traditional African resources and how African rhythmic resources can generate unconventional harmonies.

Music students should be encouraged to take part in the performances of their traditional and recreational dances in the community so that they can study the idioms and other elements in the dances so that they can use them to compose or expand their compositions or works in the future to enhance their creativity. The use of software such as Cubase, Notator, Finale, Sibelius, Cakewalk and any other musical software that can help in our modern way of composition using the ICT, should be recommended for up and coming composers.

Finally, the laudable idea of the dance ensemble classes organize for undergraduate students and the creation of not less than five minutes contemporary work scored for African instruments as a departmental requirement

for post graduate students before a candidate is recommended for the award of masters degree by the Department of music, University of Cape Coast, should be encouraged and sustained.

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